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ASCAP In New Deal With Radio Stations

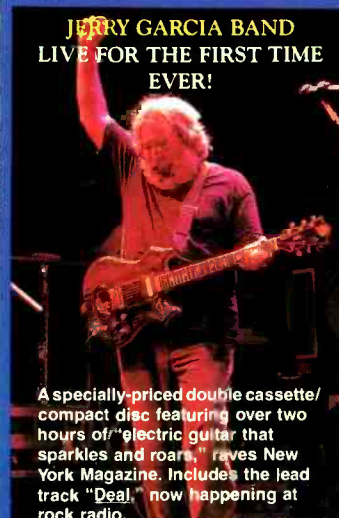
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 14, 1991

ADVERTISEMENTS

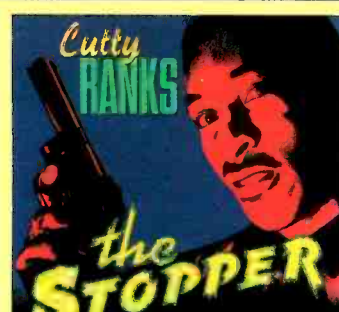
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LIVE FOR THE FIRST TIME EVER!



A specially-priced double cassette/compact disc featuring over two hours of "electric guitar that sparkles and roars," raves New York Magazine. Includes the lead track "Deal," now happening at rock radio.

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CUTTY RANKS

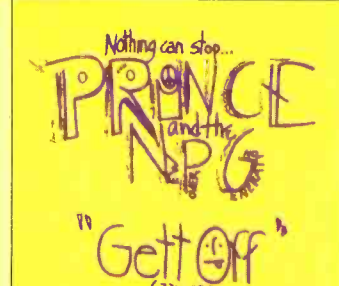


the STOPPER

Look out Shabba! **CUTTY RANKS**, the new king of the Jamaican dancehall, is here with a killer new album and single, **THE STOPPER** (PRO-1410). "The #1 reggae single of the year!"—Echoes U.K. On Profile.

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PRINCE and the NEW POWER GENERATION



"Gett Off"

"Gett Off" Five Times In Thirty Minutes. New video from Prince & The New Power Generation. Featuring the hit "Gett Off" and four video remixes, including "Violet The Organ Grinder." Catch Prince & The New Power Generation on The Arsenio Hall Show September 9. On Paisley Park/Warner Reprise Video. (3-38259)



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Are Megadeals Changing Biz's Tune? Recent Contracts Prompt Skepticism, Support

BY CRAIG ROSEN

LOS ANGELES—While some industry observers say that the current wave of megabuck artist deals is a mistake that will hurt the whole industry, others view them as canny maneuvers to project corporate images or increase the prestige of name artists such as Michael and Janet Jackson, Aerosmith, and Motley Crue.

Motley Crue is on the verge of signing a new deal with its current label, Elektra, which sources say could be worth more than \$35 million (Billboard, Sept. 7).

In August, Aerosmith signed a deal that will bring it back to Sony's Columbia imprint and is expected to earn the band at least \$25 million (Billboard, Aug. 24).

And in March, superstar siblings Janet and Michael Jackson shook the industry with the news of their respective superdeals. Janet was

signed to a Virgin Records contract reportedly worth up to \$50 million, while Michael re-upped with Sony in a multimedia joint venture that was said to have a potential retail and box-office value of \$1 billion (Bill-

board, March 30).

Industry observers cannot agree whether the major big-dollar deals are here to stay or are just a fluke.

Capitol-EMI Music president/CEO
(Continued on page 98)

KLOS, WZAK, KPLX Top Billboard Radio Awards

NEW YORK—Album KLOS Los Angeles, urban WZAK Cleveland, and country KPLX Dallas are the big winners in the 1991 Billboard Radio Awards, each taking honors in four of the five categories for which a station can be nominated.

Other leading vote-getters with three awards each: Dance-leaning top 40 WBBM-FM (B96) Chicago;

small-market top 40 winner WKCI (KC101) New Haven, Conn.; AC leader KOST Los Angeles; and country KSSN Little Rock, Ark.

The awards will be presented at a reception Thursday (12) at San Francisco's Park 55 Hotel during the National Assn. of Broadcasters' convention. For a rundown of the winners, see pages 23-28.

Video Enjoys Hot Holiday; Music So-So

This story was prepared by Paul Verna and Trudi Miller in New York and Earl Paige in L.A.

NEW YORK—While music retailers across the country report mixed results from Labor Day holiday business, video dealers say the strength of "Home Alone" and "Dances With Wolves" has led to a much-needed surge in business.

At the nation's largest video chain, Fort Lauderdale, Fla.-based Blockbuster Video, senior VP of merchandising and communication Ron Castell says, "We're very pleased with the weekend; it capped off a good summer."

Castell adds that "the wolf pack is starting to run," referring to the strong debut of Orion Home Video's "Dances With Wolves," which hit the

street Aug. 29. FoxVideo's "Home Alone," which opened very strongly Aug. 22, still has "legs," according to Castell.

The 14 video departments at Houston-based Gerland's Food Fair enjoyed a same-store increase of 10%

for the holiday weekend over the same period last year, according to nonfoods buyer Kim Botkin. Like Castell, she cites the performance of the Fox and Orion hits as a key reason for the increase.

Ted Engen, president of Minneapolis-based purchasing co-op Video Buyers Group, says many of the 1,000 stores represented by VBG reported brisk business for the holiday weekend. "We heard figures of up to 10% better this Labor Day weekend, and that's comp stores," he says.

Bookstore chain Waldenbooks, based in Stamford, Conn., lists the \$99.95-list "Dances" as one of its top-five titles for the week. Senior video buyer Bryan Curtis says, "It was a huge book, so we more or less expected some sales of the video."

(Continued on page 98)

IN VIDEO NEWS

AVA Sells Buying Arm To Rival Video Group

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'Dances' Defectives Running At High 5%

PAGE 5

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ THE PROMISE OF A NEW DAY	(CAPTIVE/VIRGIN)
PAULA ABDUL	
THE BILLBOARD 200 TOP ALBUMS	
★ METALLICA	(ELEKTRA)
METALLICA	
HOT R&B SINGLES	
★ LET THE BEAT HIT 'EM	(COLUMBIA)
LISA LISA & CULT JAM	
TOP R&B ALBUMS	
★ BOYZ N THE HOOD	(QWEST/WB)
SOUNDTRACK	
HOT COUNTRY SINGLES	
★ BRAND NEW MAN	(ARISTA)
BROOKS & DUNN	
TOP COUNTRY ALBUMS	
★ NO FENCES	(CAPITOL)
GARTH BROOKS	
TOP VIDEO SALES	
★ HOME ALONE	(FOXVIDEO)
TOP VIDEO RENTALS	
★ SLEEPING WITH THE ENEMY	(FOXVIDEO)

DON'T TRY THIS AT HOME

16 new songs describing dangers both foreign and domestic including "Sexuality," the first single and video.

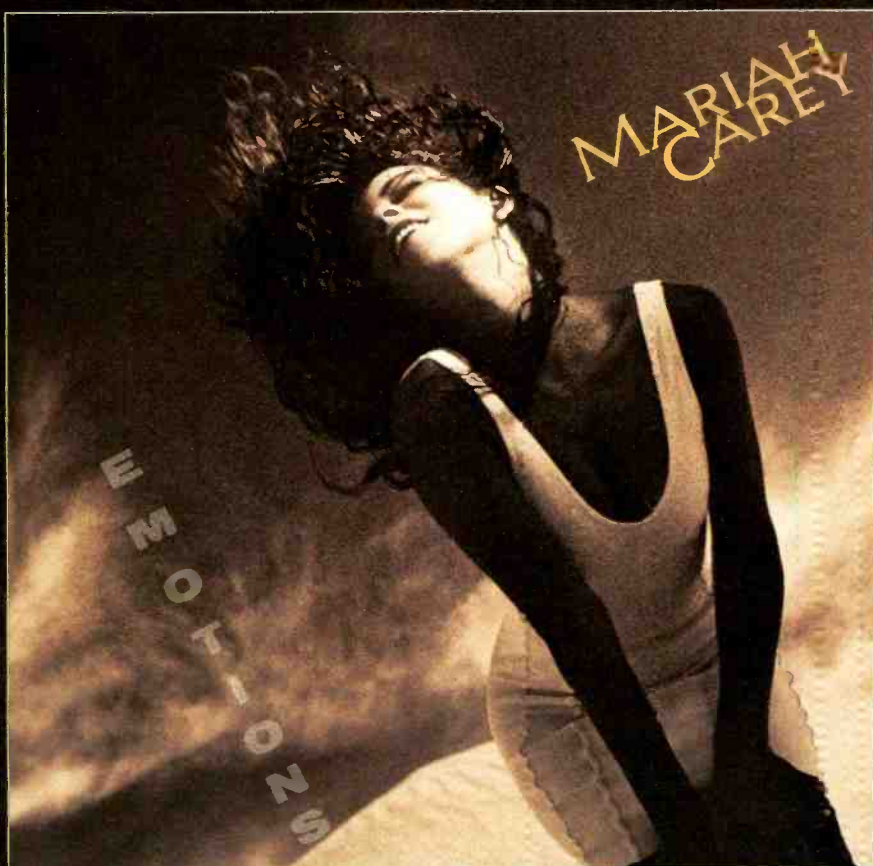
Produced by Grant Showbiz
Engineered by Victor Van Vugt
Aided and Abetted by Wiggy

ALBUM STREET DATE: September 17
Album Catno: 61121-2/4

BILLY BRAGG

On Elektra Compact Discs and DIGALOG Cassettes Elektra

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WHERE SHE NEVER LEFT OFF.



Mariah Carey keeps the sensation building with her brand new album, "Emotions."

A work of true depth and compelling beauty, "Emotions" also reflects a new level of singing and songwriting artistry for Mariah.

Featuring her writing and production collaborations with Walter Afanasieff, Carole King, and the team of David Cole and Robert Clivillés, Mariah's second album will move you in a whole new way.

Prepare to be overwhelmed by the power of "Emotions."

MARIAH CAREY "EMOTIONS"

The new album and single. On Columbia.

Produced by Mariah Carey, Walter Afanasieff, David Cole & Robert Clivillés.
Executive Producer: Tommy Mottola.

Management: **HORIZON** Entertainment Management Group Inc.

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ALBERT COLLINS
RY COODER
ROBERT CRAY
JOHN HAMMOND
JOHNNIE JOHNSON
VAN MORRISON
KEITH RICHARDS
CARLOS SANTANA
JOHNNY WINTER
AND MORE.

MR. LUCKY THE DEBUT CHARISMA RELEASE FROM **JOHN LEE HOOKER**
"MR. LUCKY"
The lead track featuring Robert Cray

EXECUTIVE PRODUCER: MIKE KAPPUS
PRODUCED BY ROY ROGERS, EXCEPT "THIS IS HIP" PRODUCED BY RY COODER AND ROY ROGERS AND "STRIPPED ME NAKED" PRODUCED BY CARLOS SANTANA.

MANAGEMENT BY: THE ROSEBUD AGENCY

JOHN LEE HOOKER. 1991 Rock n' Roll Hall of Fame Inductee.

paintblank



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SEPTEMBER 14, 1991

PUBLIC ENEMY'S 'APOCALYPSE' NOW

Welcome back to the Terrordome. After spawning considerable controversy and hype with its last album, Public Enemy returns with a new release and accompanying tour with Anthrax. Janine McAdams reports. **Page 38**

HBO VID GOES FOR THE GOLD-WYN

Seizing a golden opportunity to bolster its status as distributor of independently produced films, HBO Video will now handle all new Samuel Goldwyn Co. titles and co-produce low-budget features with the firm. Paul Sweeting has the story. **Page 56**

NASHVILLE'S STUDIO SCENE

The news is mixed from Music City's recording studios, which are hoping for a swift recovery from a rather sluggish start this year. Debbie Holley has the scoop on the industry and on the still-hot debate surrounding analog vs. digital recording. **Page 68**

BMG TO SEND OUT FIRST WARNING

In a first for the young indie label, First Warning is now to be distributed by a major company, BMG. As Melinda Newman reports, the four-year, multifaceted pact is a natural because the two parties already share close ties and one executive. **Page 73**

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CLASSIFIED/REAL ESTATE

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Sony Mini Disc Gains Endorsements EMI, Warner, BMG Pull For '92 Bow

This story was prepared by Ken Terry in New York and Mike Hennessey in Berlin.

NEW YORK—The prospects of Sony's recordable optical product, the mini disc, grew brighter as the Warner Music Group, EMI Music, BMG, and Virgin Records all announced various degrees of support for the technology, due for worldwide rollout in mid- to late 1992.

EMI's endorsement was unequivocal, with EMI president/CEO Jim Fi-

field flatly stating, "We're going to offer software for the system when it comes out."

Warner and BMG, on the other hand, conditioned their support on congressional passage of a digital home-taping levy.

Virgin International's sole official comment was, "If the public wants it, we will sell it."

Sony's own music division, of course, will provide mini-disc software, and the company also said Geffen Records plans to jump on the

bandwagon. No statement was available from that label at press time.

If Geffen is in the mini-disc fold, that might provide a clue to the intentions of its sister company, MCA Records. MCA had no comment on the matter at press time; however, it finally endorsed Philips' DCC system, a digital tape format to which all of the other majors have already committed software.

PolyGram, a Philips subsidiary, said it is still evaluating the mini disc. "I'm concerned about the copyright-protection issue and about the opinion of retailers," said PolyGram International president Alain Levy.

Levy expressed concern that, outside of Japan, where the CD has fully penetrated the market, introduction of the mini disc might confuse the consumer, retarding the further growth of CD sales. Nevertheless, he added, "Should this system prove popular, we will release the product on mini disc."

PolyGram's ambiguity seems to reflect the unsettled relationship between Philips and Sony with regard to their upcoming digital formats. Recently, the two companies said they were discussing reciprocal support for mini disc and DCC (Billboard, Aug. 31), but nothing further has been announced on the subject. However, Michael Schulhof, president of Sony Software, said last week that "[Mini disc] and DCC together will expand the size of the music industry. They are the final step in the digitalization of the music industry."

(Continued on page 92)

Japanese Hardware Group Supporting Digital Royalty

BY STEVE McCLURE

TOKYO—Taking a cue from the U.S., the Electronic Industries Assn. of Japan has given a provisional OK to home-taping royalties for digital hardware.

At a Sept. 3 subcommittee meeting of the Copyright Council, a panel of the Japanese government's Cultural Affairs Agency, EIAJ chairman Moriya Shiki said he supports American hardware manufacturers' recent reversal of their opposition to a royalty system. Shiki's statement is seen as implicit approval of such a system for Japan.

It has not yet been decided

whether Japan's royalties will be fixed or set as a proportion of price. EIAJ spokeswoman Reiko Kinoshita says a royalty structure will likely be established sometime next year, which is also when Japan's copyright law will be amended to reflect the new agreement, following discussions with copyright holders. And so far there is no sign Japan's move on royalties will include a levy on digital software.

As in the U.S., the move in Japan toward a royalty system follows a long dispute between hardware and software manufacturers over compensation for home recordings. The

(Continued on page 90)

AVA Sells Buying Group To Upstart Rival Retains Staff, Changes Name, Loses Assn. Status

BY SUSAN NUNZIATA

NEW YORK—The American Video Assn. split in two Sept. 4, retaining its wholesale distribution operation and selling off its video-buying division to the Independent Video Retailers Management Co.

AVA's executive staff will remain with the wholesale distribution ser-

vice, which was renamed Power Marketing, according to president John Power. IVR Management Co. will continue to operate its Independent Video Retailers Assn. as well as assuming the AVA name, assets, direct buying program, and membership base.

The Chandler, Ariz.-based AVA claims to have 3,000 retailers in its video buying group, and the IVRA says it has about 1,000 members. According to IVRA, the combined asso-

ciations will represent more than 15% of the industry.

In a prepared release, the new owners said that AVA member retailers will retain their AVA membership status, and IVR will continue to provide AVA members with all the benefits, services, and programs that are currently available to them.

Power Marketing will charge no membership dues and will cease to operate as an association, according

(Continued on page 85)

Benjamin Exits J2; Firm's Biz Slipping

BY PAUL SWEETING

NEW YORK—Alan Benjamin is leaving his post as senior VP of sales at J2 Communications, the company confirms. Meanwhile, Los Angeles-based J2 is hoping diversification can boost its financial picture, which has been muddied by slipping special-interest video sales and losses suffered by its National Lampoon magazine.

Benjamin, a high-profile sales executive, joined J2 in April after leaving LIVE Home Video. He says he is leaving to pursue other interests.

Word of Benjamin's departure came at the same time J2 experienced a holdup with its planned release of a line of National Lampoon audio titles (Billboard, July 13). J2 acquired National Lampoon last summer (Billboard, Aug. 4, 1990).

According to J2 chairman/CEO

(Continued on page 85)

'Dances' With Defectives: Orion Reports 5% Rate

NEW YORK—Orion Home Video moved swiftly last week to cope with an unusually high rate of defectives reported on the record-setting video-rental title "Dances With Wolves."

At press time, the company said it did not have final numbers yet, but Orion chairman/CEO Len White estimates defectives are running "in the neighborhood of 5%."

If true, defectives on "Dances" are running at at least five times the level generally acknowledged by the studios as an industry average.

Orion says that, under its no-fault defective-replacement policy,

all nonfunctioning tapes will be replaced at no cost to the retailer. The studio had increased its normal complement of replacement cassettes for "Dances" from 2% to 3% in anticipation of possible problems with the title.

The replacement cassettes, identifiable by a bright yellow gate, are shipped to wholesalers along with the regular cassettes to provide quick turnaround for retailers. There is no limit on the number of defective tapes a retailer can replace.

"Dances," with a running time of more than three hours, came pack-

(Continued on page 85)

ASCAP, Radio Industry Strike Deal

5-Year License Pact Adjusts For Barter

LOS ANGELES—The Radio Music License Committee, the radio industry's music license monitoring and negotiating group, has reached a new agreement with ASCAP on radio station licenses for the period from Jan. 1, 1991, to Dec. 31, 1995.

The agreement, which reflects the changing landscape of the radio business, is subject to approval by the U.S. District Court in New York. If approved, it will be retroactive to Jan. 1, 1991.

The RMLC-ASCAP pact will impact the payment of license fees by some 7,000 U.S. stations. The agreement modifies the contract between the stations and ASCAP that expired on Dec. 31, 1990, although negotiations for the current contract began a year and a half ago.

"My belief is that this agreement will resolve problems that arose in the last contract period as a result of the way radio stations do business today," says Dave Hochman, director of radio licensing for ASCAP. "As new wrinkles come in, we'll try to deal with them."

Central to the new agreement is the resolution of issues arising from so-called bartering arrangements between program suppliers and stations, in which stations receive programming in exchange for air time, without the payment of a fee.

Under the new agreement, stations will not be held responsible for license fees for income that was not received as a result of barter arrangements.

Licensing rates for the blanket li-

cense will reflect the increase in barter transactions. The rate will move from 1.56% under the previous contract to 1.575% the first year and 1.615% the final year (1995), for a total increase of 3.4% during the life of the new contract.

Other provisions of the new RMLC-ASCAP agreement include:

- Elimination of network affiliate compensation as a deduction in the new blanket license, unless a station is broadcasting 90% or more of the network programs to which commercials are fed.

- Elimination of the highest one-minute rate formula for all new per-program licensees. The base fee (for background and incidental music)

will now be 0.24% of the revenue subject to fee.

- No change in the per-program license rate for the feature use of music (4.22%).

- A yearly inflation adjustment tied to the Consumer Price Index, instead of the present fixed adjustment rate of 8%.

- ASCAP will begin a system of monthly billing for stations that have per-program agreements.

- Finance charges for delinquent radio accounts under the blanket license will be increased from 1% to 1.5% per month, with a similar finance charge instituted for per-program licensees.

CHRIS MORRIS



The Children's Hour. Recording artists Little Richard and Stephen Bishop receive RIAA-certified gold albums of "For The Children," the all-star benefit album which raised more than \$1 million for Pediatric AIDS Foundation. PAF co-founders Elizabeth Glaser, Susan DeLaurentis and Susan Zeegen were also presented with gold albums. The reception was held Aug. 26 at the Walt Disney Studios. Shown, from left, are: Walt Disney Records VP Mark Jaffe; DeLaurentis; Zeegen; Little Richard; Bishop; Glaser; and Walt Disney consumer product president Bo Boyd.

East German State Label Under New Management

■ BY ADAM WHITE

LONDON—Four times daily, weapon-toting officers of East Germany's security police, the Stasi, used to visit the Berlin headquarters of the state record company, Deutsche Schallplatten. They weren't looking for free merchandise; they were checking the steel doors of the tunnel connected to another building a few hundred yards away—on the opposite side of the Berlin Wall.

Times have changed, of course. The steel doors are irrelevant. Deutsche Schallplatten has been privatized. And the only Stasi presence is on one of the company's record labels, MFS, which uses the same initials as those of the now-disbanded security police.

The man who bought Deutsche Schallplatten, German auto dealer Ulli Urban, has more change in mind. He is going into partnership (Continued on page 90)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records in New York promotes Fred Ehrlich to VP/GM. He was VP of the company. He began his career as the CBS Records college marketing rep for the mid-Atlantic branch in 1982. In other appointments, Joshua Sarubin is named manager of rock/metal retail for Columbia in New York. He was account service representative of the Sony Music mid-Atlantic branch.

Ritch Bloom is promoted to VP of national promotion for Capitol Records in Los Angeles. He was senior director of national promotion for the label.

Nicole DeSane is appointed marketing manager of the Rhythm and Black Music Group at Mercury Records in New York. She was urban product development representative at PolyGram's mid-Atlantic branch.



EHRlich



BLOOM



DESANE



LEWIS

Leslie Lewis is named A&R manager for RCA Records in Los Angeles. She was assistant to the senior VP at Sony Music Publishing.

Irene Vargas is promoted to national adult contemporary promotion manager for Warner Bros. Records in Los Angeles. She was national adult contemporary promotion coordinator for the label.

EMI Records USA promotes Colette Comeau to manager of adult contemporary and alternative promotion in New York, Tammy Skripek to Northeast regional promotion manager in Boston, and Harry Fobbs to associate manager of rap promotion in New York. They were, respectively, promotion coordinator, senior promotion coordinator, and rap promotion representative.

Joel Amsterdam is promoted to manager of West Coast press and media relations for Elektra Entertainment in Los Angeles. He was coordinator of West Coast press and media relations for the company.



VARGAS



COMEAU



SKRIPEK



GORE

Fred Traube is appointed manager of promotion, mid-Atlantic region, for Morgan Creek Records in Washington, D.C. He was director of promotion for the Infinity Broadcasting Co.

Diana Lemchak is promoted to executive VP of Warlock Records in New York. She was director of national sales and distribution for the label.

RELATED FIELDS. Paul Maurice Berry is appointed European director for ASCAP in Lyons, France. He was secretary general of the International Confederation of Music Publishers. In other appointments, Dwayne Alexander is appointed senior membership representative for ASCAP in New York. He was director of A&R, R&B, at EMI.

Doug Gore is promoted to awards director of NARAS, the recording academy, in Los Angeles. He was awards coordinator for the academy.

Debra Smith is named director of development for the Professional Audio-Video Retailers Assn. in Kansas City, Mo. She was VP of marketing at Tweet-er Etc.

Dave Collie is appointed manager of Western operations for Solid State Logic in Los Angeles. He was head of product development at the company's U.K. headquarters.

Granberg Back At Restructured NARM

Changes To Facilitate Group's Split With VSDA

■ BY CHRIS MORRIS

LOS ANGELES—The National Assn. of Recording Merchandisers has restructured its staff and brought back former executive VP Mickey Granberg as director of public affairs and government relations. The moves come in anticipation of the Oct. 1 separation of NARM from the Video Software Dealers Assn.

Granberg, who stepped down as executive VP in July 1989 and has served since then as a legislative consultant to the group, will be an integral member of NARM's new 11-person staff.

Executive VP Pam Horovitz also

says that while nothing has been finalized or signed, NARM may relocate to new offices in the South New Jersey area, near its current headquarters in Marlton. The VSDA is moving into its own quarters in Moorestown, N.J.

Explaining the staff restructuring, Horovitz says, "Literally everybody got new responsibilities as a function of the transition. For NARM, with no exceptions, everybody was a joint employee [of NARM and VSDA]... When you take VSDA out of there, we lose a sizable part of the staff, so functions have to be integrated into the NARM staff."

Besides Horovitz and Granberg,

current NARM staffers by area of responsibility include:

- Administration: Executive assistant/office manager Pat Daly, receptionist Joanne DeClementi, and mail-room clerk Rich D'Eustachio.

- Communications: Communications director Jim Donio and special projects and public affairs manager Holly Rosum.

- Meetings and conventions: Director of meetings and conventions Stan Silverman and administrative assistant Sharon Velzy.

Regarding Granberg's return to the NARM fold, Horovitz says, "It's not a reflection at all of much of an internal change. By actually giving Mickey the title of director of public affairs and government relations, all we were really doing was formalizing for the association staff, members, and legislators what Mickey has been as a consultant."

Granberg has been active as a NARM spokeswoman in the fight against Louisiana's record labeling bill, and has testified before a U.S. House of Representatives committee investigating the impact of CD packaging on the environment.

"I needed credentials," Granberg says of her new NARM title. "We felt I really needed a title that described what I do... From day to day, what I do hasn't changed that much."

Granberg says that her position can't be characterized as full-time, and that, as she did when she was a consultant to the group, she will be (Continued on page 90)

Warner Taking Big Steps With Its 'Little People' Line

■ BY SUSAN NUNZIATA

NEW YORK—Warner Bros. Records, like several other major labels, is stepping up its efforts in the children's entertainment market this year. Late last month, the company finalized a joint venture with Music For Little People, a Redway, Calif.-based label and distributor. Additionally, Warner's joint venture with Jeff Barry Big Kids Entertainment, a children's video line, will

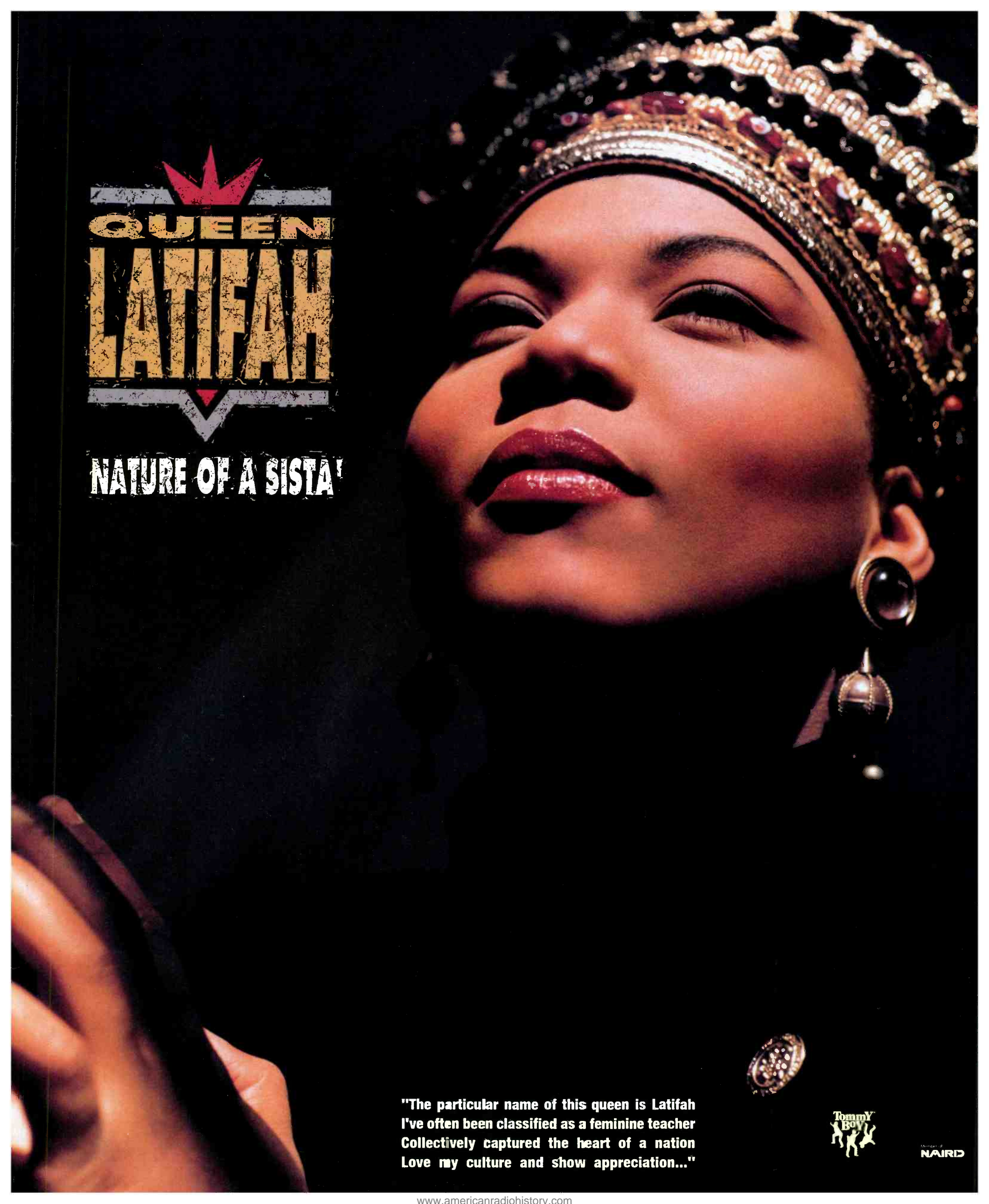
have its first releases in January.

The 6-year-old Music For Little People, which will gross approximately \$4 million in sales this year, is composed of a mail-order consumer catalog, an independent record label, a wholesale distribution network, and sales and distribution to schools and libraries. The company promotes nonviolent, nonsexist, multicultural, and environmentally sensitive views through its music (Continued on page 92)



**QUEEN
LATIFAH**

NATURE OF A SISTA



"The particular name of this queen is Latifah
I've often been classified as a feminine teacher
Collectively captured the heart of a nation
Love my culture and show appreciation..."



NAIRD

ABCs Of Lucrative Touring In S. America Concert Biz Tackles Argentina, Brazil, Chile

■ BY JOHN LANNERT

MIAMI—Brazil, Argentina, and Chile—long regarded as remote backwaters in the concert business—are quietly beginning to emerge as important touring destinations for U.S. and English acts.

In the past two years, international notables such as Eric Clapton, Tina Turner, Ray Charles, Dionne Warwick, and Branford Marsalis have

toured these South American countries. According to area promoters, the concert market in all three nations directly reflects the improvement in their economies: Resurgent Brazil and Argentina are showing rapid increase in international appearances, while economically rock-solid Chile remains a robust, stable arena for touring acts.

Concert presenters in Brazil also point to Rock In Rio I and II—Brazil-

ian megashows that boasted performances by Rod Stewart, Prince, and Guns N' Roses—as technically proficient, artist-pleasing events that began to lure foreign artists to the country.

"International acts left these events knowing that Brazil was a viable touring market," says Phil Rodriguez, "in part because they can play here in the summer when it is slower during the winter months up north." Rodriguez, who has promoted concerts in South America for 15 years, is a co-founder, with Marco Tobal and William Krinsky, of WTR International, a Sao Paulo, Brazil-based concert firm.

Rodriguez, Luis Oscar Niemeyer, and Manuel Boladian are three of the biggest promoters in Brazil. Dodi Sierna, president of Porto Alegre-based DC Productions, is a fast-rising
(Continued on page 34)



Go Gold Young Man. Geffen/Reunion recording artist Michael W. Smith is awarded two gold plaques for his albums "Go West Young Man" and "i 2 (EYE)" in a presentation given by ASCAP and Reunion Records at Merchants Restaurant in Nashville. "Go West Young Man," Smith's seventh album, includes the single "Place In This World," which reached No. 6 on Billboard's Hot 100 chart. Smith's current single is "For You." Shown, from left, are Reunion president/CEO Terry Hemmings; Geffen VP of CHR promotion Peter Napoliello; Smith; Geffen director of AC promotion Claire West; Reunion local promotion representative Michelle Munz; and Reunion VP of corporate communications Melinda Scruggs.

Bryan Adams Single Soars To Double-Platinum Status

■ BY PAUL GREIN

LOS ANGELES—Bryan Adams' "(Everything I Do) I Do It For You" last month became the second double-platinum single of 1991, following Color Me Badd's "I Wanna Sex You Up." The fact that two singles have topped the 2-million mark so far this year is especially impressive, considering that only three singles had reached that sales level in the previous six years. These were Madonna's "Vogue," Tone Loc's "Wild Thing," and USA For Africa's "We Are The World."

While these other multiplatinum singles all performed well in the R&B field—traditionally a strong

base of support for best-selling singles—the Adams single has achieved megasales with virtually no R&B airplay. It was, however, the first single in eight years to log seven weeks at No. 1 on the Hot 100. And this week it becomes the first single in 12 years to log seven weeks at No. 1 on the Hot Adult Contemporary chart (see Chartbeat, this page). Adams' hit also reached the top 10 on the Album Rock Tracks chart.

Also in August, the Black Crowes' smash debut album, "Shake Your Money Maker," was certified for sales of 3 million copies by the Recording Industry Assn. of
(Continued on page 98)

Sponsorship & Marketing Seminar Speakers Set

NASHVILLE—The annual BPI Communications Inc. entertainment marketing seminar, "Sponsorship And Event Marketing Strategies," will take place Sept. 29-Oct. 1 at the Stouffer Hotel here.

Among the speakers confirmed to lead sessions and discussions at this year's conference are Steve Knill, director of tour management, Gary M. Reynolds & Associates; Sandra Dellinger, national advertising/publications manager for GMC Truck, who has worked with such programs as the American Music Tour, True Value Hardware/GMC Truck Country Showdown, and various Opryland USA

events; Steve Baker, president/CEO, Steve Baker & Associates; Jeffrey Milgrom, president, Milgrom & Assoc. Event Marketing; Donald Dixon, president of Lifestyle Marketing Group, a division of Saatchi & Saatchi; Steve Moore, executive director, Starwood Amphitheatre; and Paul Stanley, president, PS Productions, which has been involved in Beach Boys and Moody Blues sponsorship deals.

Registration fee is \$395. A 10% discount is offered to additional registrants from the same company. For more information, contact Laura Stroh, P.O. Box 24970, Nashville, Tenn. 37202; phone, 615-321-4254; fax, 615-327-1575.

Dottie West Dead At 58

NASHVILLE—Country music superstar and Grand Ole Opry member Dottie West died of heart failure due to injuries sustained in an automobile accident while en route to the Opry to perform Aug. 30. West, 58, died during surgery Sept. 4 at Vanderbilt Univ. Medical Center.

West recorded a string of top-10 country hits in a career that spanned more than three decades. Some of her biggest successes came via duets with Kenny Rogers, Don Gibson, Jim Reeves, and Jimmy Dean.

Born Dorothy Marie Marsh in McMinnville, Tenn., West began her career in entertainment at age 12 when she performed on a local radio show. She later enrolled at Tennessee

Tech Univ. as a cello major. After receiving her degree, she moved to Cleveland, Tenn., and worked as a duo with steel guitarist Bill West. She married him in 1952.

In 1961, the Wests moved to Nashville; they divorced several years later. She then married her drummer Byron Metcalf; they also divorced. Later, she married sound/light man Alan Winters; they divorced in 1990.

That same year, West filed for bankruptcy, showing \$1 million in debt. Officials auctioned numerous belongings of hers during country music Fan Fair week this past June.

On July 19, her car brakes failed, also while en route to the Grand Ole
(Continued on page 90)

Red-Hot Seger Sets 'Fire' To Billboard 200; Abdul's 'Day' In Sun; Adams A-OK On AC List

WHEN ARTISTS take long layoffs between albums, there's no guarantee their audience will be there for them when they return. For every **Boston**, which came back in 1986 after an eight-year layoff to land a No. 1 album and No. 1 single, there are several cases like **Boz Scaggs**, who, in 1988, released his first album in eight years to a tepid response. For that reason, artists are often skittish about staying away too long and instead succumb to pressure to maintain a regular product flow.

Artists who like to proceed at their own pace will take comfort from the instant acceptance for **Bob Seger's** first album in 5½ years, "The Fire Inside." The album enters The Billboard 200 Top Albums chart at No. 7. It's Seger's seventh consecutive top 10 album, which is his entire output since "Night Moves" made him a star in 1976.

The gaps between Seger's studio albums have steadily increased over the years, from 18 months between "Night Moves" and "Stranger In Town," to 34 months between "Against The Wind" and "The Distance," to 65 months between "Like A Rock" and "The Fire Inside."

"Like A Rock" hit No. 3 in 1986, boosted by back-to-back top 20 singles, "American Storm" and "Like A Rock." The first single from the new album, "The Real Love," jumps to No. 38 in its fourth week on the Hot 100.

PAULA ABDUL lands her sixth No. 1 single on the Hot 100 since early 1989 with "The Promise Of A New Day." The dance/pop diva topped the chart for five weeks earlier this year with "Rush Rush." In 1989-90, she amassed four No. 1 hits from her blockbuster debut album: "Straight Up," "Forever Your Girl," "Cold Hearted," and "Opposites Attract."

In the past five years, only two other performers—**George Michael** and **Whitney Houston**—have amassed six No. 1 hits.

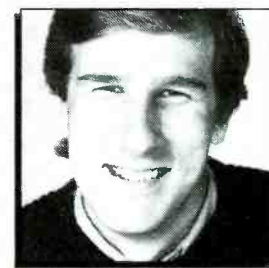
Houston's latest single, "My Name Is Not Susan," has not fared as well. The bouncy ditty drops to No. 30 after peaking at No. 20 last week. It's the first time a single from a Houston album has fallen short of the top 10.

FAST FACTS: **Bryan Adams'** "(Everything I Do) I Do It For You" finally drops from No. 1 on the Hot 100, but it holds at No. 1 on the Hot Adult Contemporary chart for the seventh week. It's the first single to top the AC chart for seven weeks since 1979, when **Maxine Nightingale** scored with "Lead Me On." Adams' follow-up,

"Can't Stop This Thing We Started," is the top new entry on the Hot 100 at No. 50.

Cathy Dennis becomes the first U.K. female singer to land three top 10 hits from a debut album as "Too Many Walls" jumps to No. 9 on the Hot 100. The hit follows "Just Another Dream," which reached No. 9 in January, and "Touch Me (All Night Long)," which hit No. 2 in May. The singles have yet to ignite Dennis' "Move To This" album, which peaked at No. 67 and this week dips to No. 115.

Naughty By Nature's "O.P.P." on Tommy Boy jumps to No. 1 on the Hot Rap Singles chart and also explodes on the Hot 100 and Hot R&B Singles listings. The already-gold single vaults from No. 85 to No. 61 in its second week on the Hot 100 and leaps from No. 22 to No. 16 on R&B chart.



by Paul Grein

Bell Biv DeVoe's "WBBD-Bootcity (Remix Album)" enters The Billboard 200 at No. 20. The trio's debut album, "Poison," logged 27 weeks in the top 10 and spun off two top five singles on both the Hot 100 and R&B charts, "Do Me" and the platinum-selling title track.

Lisa Lisa & Cult Jam's "Let The Beat Hit 'Em" jumps to No. 1 on the Hot R&B Singles chart. It's the group's third No. 1 R&B hit, following "Head To Toe" and "Lost In Emotion," both of which also topped the Hot 100. "Let The Beat Hit 'Em" peaked at No. 37 on the Hot 100 last month and this week dips to No. 73.

Diana Ross returns to the chart wars with "When You Tell Me That You Love Me," which is the Hot Shot Debut on the Hot Adult Contemporary chart. The song was written by **John Bettis** and **Albert Hammond**, who previously collaborated on **Whitney Houston's** No. 1 AC hit, "One Moment In Time."

WE GET LETTERS: William Simpson of Los Angeles notes that two songs on this week's Hot 100 give featured-artist billing to the artists sampled: **Marky Mark & the Funky Bunch's** "Good Vibrations" credits **Loleatta Holloway**; **Latin Alliance's** "Low Rider (On The Boulevard)" cites **War**. But several other current hits fail to give such billing. **C&C Music Factory's** "Things That Make You Go Hmmm" doesn't credit **Zelma Davis**, **Natalie Cole's** "Unforgettable" doesn't cite **Nat King Cole**, **Rod Stewart's** "The Motown Song" neglects the **Tempations**, and **R.E.M.'s** "Shiny Happy People" overlooks **Kate Pierson**.



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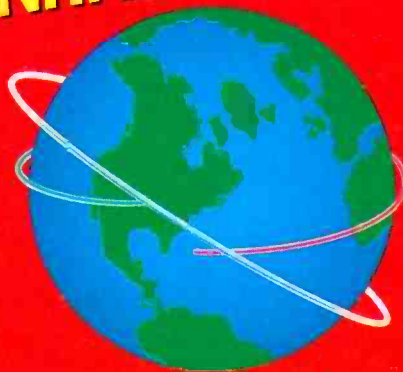
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Labels Should Raise Their Sights

MUSIC EDUCATION NEEDS NEW ATTITUDE

BY JOHN ZIELINSKI

I read with interest the commentary of NARAS president Michael Greene on the state of music education (Billboard, July 6). While I wholeheartedly agree with his position on the need for continuing music education in the U.S., I believe that, to solve the problem, one must first understand the causes.

In this country, music has lost its position as an art and has become, instead, nothing more than another form of disposable entertainment. This distinction between art and entertainment is a question of purpose. Even though its creation may result in financial reward and it may entertain, art is always done for some other purpose—to communicate a message, to address an issue, to foster reflection, etc. Entertainment, on the other hand, exists primarily to provide temporary distraction from the other concerns of daily life even though it may, secondarily, fulfill the same purposes as art. I believe that this is at the heart of the problem.

Take a look around you. Of the four in 10 Americans who have been to a live music performance in the past year, what percentage of those attended a performance by performers who can be said to fall into the category of "entertainment" (e.g., rock and pop)? Now calculate the percentage of Americans who have attended performances of art music, and I think that you will see the true genesis of the problem. Art requires people to become actively involved with the work. This, in turn, requires the ability to understand the nature of the work (an ability often acquired via education).

The creators must also be schooled in their art. In contrast, the creators of entertainment, while they may be educated, are more often than not the product of nothing more than a chance opportunity. If one requires proof of this, one need look no further than the top of the

music trade charts.

Looking at the evidence, one is compelled to conclude that there is no need for music education in the U.S. To begin with, those individuals that the majority of the population hold up as musical role models are not musically educated. To over-generalize, they are often musically illiterate—they can neither read nor write musical symbology and they

representative of the background of the general population.

If all of this is the root of cutbacks in music and art education, then the only way to ensure that this education endures is to change the way that the population perceives music. Musical entertainment has always existed and will undoubtedly continue to exist as long as humanity survives on the

Philip Glass Ensemble's alternative appearances of a decade ago, the "downtown" New York scene), it needs to be embraced universally. How can anyone expect a population that has grown up with the contrived energy of the electronic media to be satisfied with sitting in a museum?

Finally, the most powerful groups in music today, the record and video companies, must be willing to give art music the same commitment that they give to music for entertainment. This does not mean support only for the traditional "classical" artists and repertoire, but support for art music of all types. Take more chances on writers and performers who may not give you an immediate return on investment, but who may do so, given the time to build an audience. Promote the artists the same way that you promote Guns N' Roses or Paula Abdul. Yes, the recording and video businesses are businesses and not philanthropic organizations, but surely, some of the profits generated from the megastar entertainers can become seed money for musical art.

The fundamental problem in getting support for music education is that the art of music just isn't very important to the majority of Americans. They don't see the same payback that is perceived to come from education dedicated to science and technology. We can't expect the public to embrace the use of their tax dollars for something that they see as useless. Our job will be to convince them that not only is music as art worthwhile, but that it is vital to the health of our country.

This task will not be accomplished through rhetoric alone. We must use the weapon that possesses the greatest power of anything in our arsenal—the art of music itself.

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

'Musical role models are not musically educated'

John Zielinski is a composer and has taught music to private students.



have only a limited knowledge of the vast universe of music that came before them. The music that they are creating is geared to people who are similarly devoid of a musical education. Given these facts, why in the world would anyone want their tax money spent on something as useless as music-education programs?

Greene suggests that, if music and art education are not considered to be "a universal entitlement," this would be the beginning of a "cultural caste system in this country." I hate to be the bearer of bad news, but that caste system already exists, and it is not necessarily related to the economic class of an individual. Take a look at the attendees of performances by individuals and ensembles that are generally considered to come under the umbrella of "art music." There may be a diversity of economic and social backgrounds in the audience, but this same audience is rarely repre-

planet. Our task is to convince the general public that musical art deserves the same kind of life expectancy. What can be done?

To begin with, music education needs to become more alive for the students. Instead of dealing only with music by "a bunch of guys who are dead" (a comment attributable to a colleague of mine), educators need to present the music of people who are alive today or who at least spoke with a voice of this century. This fights the battle on two fronts. First, because the names may be unfamiliar to the students, there is less likelihood of a prejudicial response. Second, because the music is of this century, there is a greater likelihood that the music will speak to the students emotionally and intellectually.

Second, presenters and performers need to make sure that performances of art music are exciting. While this has happened to some extent (viz. the Kronos Quartet, the



THAT'S ENTERTAINMENT

I take exception to Otis Stokes' Commentary in Billboard's Aug. 3 issue.

For one thing, he states, "There has got to be some law that prevents song tampering..." I have no objection to unlimited manipulation of samples if the original writer, consenting or not, receives a royalty; that's freedom of expression. Manipulation of other songs goes back to 1950's "Flying Saucer," prior to sampling technology.

Perverse cover versions are no new phenomenon, either. Anyone who's heard the Dickies' punk-era covers of "Sounds Of Silence," et al., realizes it can't get any worse. In some cases, though, the new

composition is an improvement on a tired, played-out original, or it's at least humorous.

Stokes also states that "... [past] groups brought to the stage what you bought at the store." Funny, but I remember '70s concerts where the performance was so bad you could appreciate it only if you were using the same drugs as the band. I feel concerts have generally improved.

Stokes also objects to what he calls "manufactured artists." Performers aren't writing their own songs—so what? It was like that in the '40s, too, with figurehead vocalists attaining fame with others' songs and arrangements, without ever touching an instrument. And, more recently, have we forgotten—yuk—the Village People?

Stokes says "the requirement for being an entertainer has been diminished." But don't you see? It's all entertainment. Music

doesn't have to be a profound art statement. If it's funny, shocking, informative, and the public can relate to the subject matter, people will buy it, and they have been buying it. I listen to a wide variety of entertainment, from Glenn Miller to GWAR, Kitaro to the Great Kat, Johnny Cash to Hoe's Wit Attitude. They're all entertaining, in different ways, of course.

All of these genres are competing for a diminishing share of the recession market. It's no wonder the losers are pointing fingers. Sour grapes!

Art Finigan
Astoria, N.Y.

WHERE IS THE TALENT?

Otis Stokes' Commentary about the influx of untalented people in the music industry is only too true. Where is the talent? Rap music is the biggest problem because of all

the recycling going on. Does M.C. Hammer play an instrument or even write his own songs? No, but he is a good dancer.

It is a shame that we are being forced to put up with marginal talent because the music industry thinks these so-called artists fit the "image." Let's get back to where music belongs: artists with talent who actually play instruments, write songs, and can play live for more than 20 minutes. Maybe "musicians" like Hammer can get jobs as MTV dancers.

Al Landers
Marco Island, Fla.

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

How To Avoid Becoming A One-Book Wonder

■ BY SEAN ROSS

NEW YORK—For many new stations, the most crucial book is not the first but the third. By then, a station that started with a phenomenal first ratings period has probably gone through a leveling-out in the second book. The third measurement period is the acid test—it determines whether a station moves forward again, or whether it is forever marked as a one-book wonder.

"When you're fresh, people love everything you do," says KHMx (Mix 96.5) Houston PD Guy Zapoleon, whose adult top 40 station's first three full books were a 6.2, 4.2, and 5.3 respectively. "They don't really notice the things you're doing that they don't like. They just notice all this great new music that they do like. There's the honeymoon period, [but] then you notice that your lover doesn't put their clothes away."

That effect is even stronger for an oldies or classic rock station. WFXF Indianapolis went 5.8-4.1-4.7 in its first nine months. PD Steve Brill says, "For a classic rock station, there's that almost guaranteed first big splash if the market is hungry for the music. In the second book, people still love the music and want to hear it, but they're not hearing it for the first time in years."

CASE STUDY NO. 1: KHMx

Throughout its extensive develop-

ment process, Mix 96.5 had always been envisioned as a station with some rock crossovers. But what sort of rock belonged in the mix was a major topic of discussion before the station's sign-on. And it has been ever since. After early success with medium-weight rock titles such as "Summer Of '69" or "Jack & Diane," KHMx went further, adding the likes of "Living On A Prayer" or T. Rex's "Bang A Gong."

But after the station started declining in the second book, Zapoleon decided KHMx had gone too far with rock, and a lot of the more unusual rock crossovers were pulled before the spring book. This, despite the fact that Zapoleon had anticipated a leveling off, and that he thought Mix was only at 60% of its share potential in the first book.

"As brilliant as [owner] Nationwide's plan for the station was, you learn the most about what your listeners want and expect once the station's on, and that's basically what we learned from January through March," Zapoleon says.

"David Ochs at Joint Communications designed a music test with some very focused questions about whether things fit on Mix or not. You can't ask somebody if the music fits right away because they have no idea."

CASE STUDY NO. 2: WMMO

At rock/AC WMMO Orlando, Fla., PD Cary Pall says he expected a lev-

eling out, if only because his station was not designed to have huge 12-plus numbers in the first place. When WMMO debuted with a 7.2, then slipped to a 6.2 in the winter, Pall figured some of the curiosity came was "drifting off to other things," and that the station would have to live off a long time-spent-listening from its P1 users.

Technically, that is what happened in the third book. WMMO's cume stayed down and its TSL was up. But its remaining listeners gave the station enough cume to go back to a 7.2 in the spring book, and up to a 7.8 in the first summer Arbitrend.

While KHMx became tighter and more focused in the third book, WMMO has continually broadened its music—something you might expect from the increased TSL. WMMO has doubled the 800-song library it signed on with and backed down the rotation on its currents, at least for now. WMMO has also added a number of features during the week—i.e., a "lost '70s" segment in p.m. drive, following the success of a similarly themed weekend.

Of the three stations discussed here, WMMO had the least pronounced drop-off in its second book. For that reason, Pall says there was

never a moment when he knew for sure that the honeymoon was over. But he was concerned in June when AC WSSP (now WZTU) and bright AC WOMX essentially swapped positions. "I thought we were going to see some sampling shift in June and July, but nothing seems to have been long-lasting," Pall says.

CASE STUDY NO. 3: WFXF

Notably, KHMx, WMMO, and WFXF all have different morning shows than what they signed on with last year. Pall says WMMO "responded to some focus groups that said our (Continued on page 14)

After Five Years, Wyatt Exits Power 106; WKYS Ups Simpson, Prieto; T.O. Dances

SAYING HE WANTED time away from radio, Jeff Wyatt has left the PD job at KPWR (Power 106) Los Angeles. Wyatt, the only PD that Power has ever had, has not been replaced. New GM Doyle Rose and everybody else at Emmis Broadcasting deny that Wyatt's departure means any changes for KPWR's troubled dance format.

PROGRAMMING: TORONTO DANCES

In further Canadian radio changes, AC CING becomes Toronto's first dance FM under new GM Bill Evanov, also co-owner of local ethnic outlet CIAO. And AC CJAY Calgary, Alberta, becomes the second new classic rocker in town in the space of several days.

Urban WKYS Washington, D.C., PD/morning man Donnie Simpson is upped to VP/programming for parent Albimarc Communications. Simpson will continue in mornings; APD Barbara Prieto is named PD and has full reign over 'KYS programming... MD Mike Roberts adds PD stripes at urban/AC WWIN-FM Baltimore; Don Brooks becomes co-owner/GM at the soon-to-debut WMXL Atlantic City, N.J. WWIN's sale to WOL/WMMJ Washington, D.C., owner Cathy Hughes is back on.

New Orleans is the new home of not one but two local management agreements this week: WWL/WLMG will program KNOK, currently an adult alternative outlet. And top 40 WEZB will now oversee rival KMXX.

In other LMA news, album WGR-FM Buffalo, N.Y., is now overseeing format rival WUFx, where GM Pete Coughlin and PD Ralph Cipolla exit. Theresa Lukasik is now WUFx station manager. WUFx's hard rock AM WXBx will simulcast N/T WGR. WXBx PD Art Wander joins WGR for nights. WGR-FM will reportedly lean more classic with WUFx going younger. At WUFx's sister station, WFYV Jacksonville, Fla., GM Yulee Commander is out;

GSM Mark Kanak is interim GM.

WBUF Buffalo, N.Y., PD/morning man Dave Mason returns to WKRC Cincinnati as PD/middays, replacing Doug Silver (513-922-5100)... Easy KDUO San Bernardino, Calif., PD Jeff Young exits for mornings at classic rock KZFX Houston... At AC WWWB Greensboro, N.C., Mike Finley is the new PD; he had programmed oldies rival WMQX. P.M. driver Bob Ivy adds

Ariz., becomes country KQLB... Look for ex-KGON Portland, Ore., PD Jon Robbins to be the new PD of album WAQX Syracuse, N.Y.... WOOF Dothan, Ala., PD Doc Holliday replaces Brad Hansen as PD at AC KEYI Austin, Texas.

In Macon, Ga., longtime top 40 WAYS goes oldies. Top 40 WZZP South Bend, Ind., also switches to oldies and its old WRBR calls. Across town, WNDU GM Jack Swart is now GSM at rival WSBT/WNSN and WSBT PD... AC KRIV Tulsa, Okla., PD/p.m. driver Jeff Couch joins AC KXLK Wichita, Kan., as PD, replacing Mike Miller... Paul Mitchell from AC WVMX Burlington, Vt., is the new PD at AC KRNO Reno, Nev. Both PD Larry Irons and morning partner Palmer Stewart exit... Easy KIEZ Baton Rouge, La., becomes AC KRVE.

AC WSTR Atlanta is now "adult top 40," according to GM Clarke Browne. This means the late-night "Jazz Flavors" show is gone again... Modern WDRE Long Island, N.Y., ends its simulcast deal for a North Jersey translator... University Broadcasting group PD Mark Callahan exits... Tom Williams from WVOK Birmingham, Ala., is the new PD of AC WQEN Gadsden, Ala.; Leo Davis stays for p.m. drive... KESP Santa Barbara, Calif., is back on the air as country KKS... Houston-area KPXE Liberty, Texas, launches a new soft AC FM, KSHN... At new urban WQZZ Columbia, Tenn., WPON Pontiac, Mich.'s Brad Horne is OM. Coleen Isaac from Cardinal Cable is now GM... Former Arbitron VP Rhody Bosley launches the Baltimore-based Bosley Associates, specializing in marketing and sales training. And look for former WBZ Boston GM John Irwin to launch full-service Boston-based consultancy Irwin Media.

PEOPLE: MCKENNA SAYS 'KISS' THIS

Although five months are still left (Continued on page 14)

PDs, Label Execs Differ On Status Of Hispanic Radio

■ BY JOHN LANNERT

MIAMI—How professional is Hispanic radio in the U.S. and Puerto Rico? If you ask Latin radio programmers, they will tell you their format is now very professional, with a drastic improvement occurring over the last few years. But while PDs say they are more systematic with their music, some label people say Hispanic radio is still burning through music enough to confound their game plans for breaking records.

Most Hispanic programmers say that until the early '80s, Latin radio stations often rotated songs capriciously, usually at the whim of a popular DJ. Systematic addition or deletion of singles was rare and there was little method applied when songs were either picked up or dropped.

Now, many PDs say that due to an increasing number of new, competing stations, they have tightened up their stations' sound and computerized their music. Although many PDs, like WXDJ (Radio Ritmo) Miami's Betty Pino, point out that gut still plays a role in the music process, PDs now use callout research, as well as the more traditional sales and request tools.

The majority of Latin radio stations in the U.S. list an average of 40 songs and add approximately four to

five songs per week. Many Hispanic radio stations adhere to broader musical formats than their English-language counterparts. A Puerto Rican top 40 station features salsa, merengue, American pop/dance hits, and ballads. Hispanic AC stations play more up-tempo music than some American ACs, often because there is no other outlet for faster-paced pop music.

For their part, most executives of U.S. Hispanic record companies acknowledge the tighter programming now heard on Latin radio. But several key label figures are still unhappy with label/radio relations; some are unhappy enough that they may rework their strategies to circumvent Spanish-language radio.

"I think [Hispanic radio] has improved in many ways, but the biggest negative factor still working against us is the fact that radio has no respect for our marketing plan and it's gotten to a point where it is hurting us financially," says Jose Behar, VP/GM of Capitol/EMI Latin. "It's a nationwide problem in key radio stations in key markets such as L.A., New York, Miami, and Puerto Rico."

As is often the case in urban radio, Behar says Latin radio stations "burn" albums and damage record sales by airing multiple tracks, in de-

(Continued on page 34)



by Sean Ross with
Craig Rosen & Phyllis Stark

MD stripes. Across town, adult standards WTOB goes to Unistar Headline News. And WWMY (Lite 94.5) has gone from local soft AC to Unistar Special Blend.

At classic rock KUFx San Jose, Calif., former KTHT Fresno, Calif., PD Tim Maranville is in, replacing Bryan Rhea (408-244-6618). Across the Bay area, Chris Miller is out as PD of album KRQR... P.M. driver Mac McClennan replaces Jill Fox as OM/mornings of AC KMMX San Antonio, Texas... Production director Scott Blaisdell is named OM at KIKI-FM Honolulu; GM Lee Coleman adds PD stripes. David Clapman is named OD for KIKI-AM.

WDDM Columbia, S.C., APD Marv Hankston is PD of forthcoming urban outlet WROU Dayton, Ohio... WXXL Orlando, Fla., PD Steve Kelly is the new PD/mornings at AC rival WWLV, replacing PD Jay Cresswell (407-774-1207) and morning host Jesse Scott... AC WWKS Pittsburgh goes rock/AC. Adult standards KBTR Tucson,

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VOX JOX

(Continued from page 12)

on his six-month noncompete clause, former **WXKS-FM** Boston MD **Jerry McKenna** is now APD/MD at rival top 40 **WZOU**. PD **Sunny Joe White** claims the employment of ex-WZOU MD **Cadillac Jack** by WXKS' owner, Pyramid Broadcasting, nullifies any Kiss claims to a noncompete. Ex-Kiss jock **Lisa Lipps** joins WZOU as morning sidekick.

At **WIOQ** Philadelphia, production director **Glenn Kalina** is upped to MD, replacing **Pam Grund**, now a Northeast regional rep for Interscope Records. Also, overnighter **Karima The Screamer** is out... Former **WPXY** Rochester, N.Y., morning man **Larry Wax** is the new morning co-host at **WBSB** Baltimore, replacing **Pat Gray**.

It's a big week for N/T **WRKO** Boston midday host **Gene Burns**. He and p.m. driver **Jerry Williams** are now being carried on N/T **WNNZ**

Springfield, Mass., as part of a regional network that **WRKO** hopes to establish. And **Burns** will do a separate p.m. drive show on N/T **WOR** New York, replacing **Gil Gross**.

At top 40 **KXXR** Kansas City, Mo., MD **Scott Wheeler** is out. **Mike Kennedy** is assistant PD. Assistant MD **Ben Jammin'** is now music coordinator. **Brian Weems** from **WLAN** Lancaster, Pa., joins **Jackie James** and **Kevin Daily** in mornings... PD **Steve Goss** moves from middays to mornings at **AC WPCH** Atlanta. Former crosstown **WZGC** PD **Tony Mathes** will do middays... **WKZL** Winston Salem, N.C., morning man **Dave Hutcheson** is out.

WMXN Norfolk, Va., p.m. driver **Mike Elliott** segues to the same duties at **AC WPNT** Chicago, replacing **Tom Hanson**. At country rival **WUSN** (US99), **Bill Garcia**—last with rival **WJMK**—joins for nights

as **Scott Wagner** becomes production director. **Ray Stevens** goes from weekends to late-nights. And at urban/AC **WJPC**, morning co-host **Darryl Daniel** exits.

At sports **WKNR** Cleveland, **Robert Wright** from **WGTO** Orlando, Fla., and **Greg Brinda** from crosstown **WERE** join for mornings and middays, respectively. **Peter Brown** from **WIP** Philadelphia joins for afternoons, replacing **Larry Calton**.

Steve Shannon & D.C. Chymes, last with **WKXX** Birmingham, Ala., are the new morning team at **WKBQ** St. Louis, as **John Millander** goes to overnights. At forthcoming crosstown outlet **KFAV** (V100), **Sheila Sand** and **Dan Hoffman** from **WYAV** Myrtle Beach, S.C., join as MD/middays and promotions/morning sidekick, respectively.

At album **CITI** Winnipeg, Manitoba, night jock **Brian Cooke** is teamed

newsline...

BOB COOPER goes from GSM to GM at **KVIL** Dallas, replacing **Jerry Bobo**.

BUD STIKER, GM of **WCLZ** Portland, Maine, is named VP/GM for **WBT-AM-FM** Charlotte, N.C. Current AM and FM GMs **John Kilgo** and **Jerry Reckerd** will retain station manager duties for their respective stations.

MIKE KAKOYIANNIS, former radio group head for **Westwood One**, has launched the New York-based **Odyssey Broadcasting**.

JOHN SQUYRES is named station manager/GSM at **KNAC** Los Angeles, replacing **Nicki Randolph**. He was GM of co-owned **KRZR** Fresno, Calif.

BILL CUNNINGHAM is out as GM of **WSYW** Indianapolis.

PRICE BROADCASTING will sell nine of its 13 stations to **Citadel Communications**. Price will keep only **WOMG** Columbia, S.C., and **KUTR/KCPX** Salt Lake City.

with current morning co-host **Larry Updike** as **Tom McGoren** joins classic rock rival **CJKR**... APD/MD **Mike Stewart** and production director **Laura Bondurant** are out at album **WIMZ** Knoxville, Tenn.

Dina Michaels from classic rock **KCFX** Kansas City, Mo., goes to nights at crosstown **AC KLSI**; **John Duncan** will stay on for P/T...

Night jock **Mike Shannon** goes to afternoons at urban **WJLB** Detroit, replacing **Dr. Michael Lynn**. P/T **Reg Davis** will do nights... **KHYI** Dallas music coordinator **J.J. Morgan** is out (817-685-7851)... Former **WNEW** New York PD **Quincy McCoy** is now morning producer at jazz rival **WQCD**.

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ABC, ESPN Are Teaming Up For Sports Network

BY ROCHELLE LEVY

LOS ANGELES—ABC Radio Networks and ESPN—the all-sports cable television network—are joining forces to launch a sports radio network beginning January 1992.

The ESPN Radio Network will provide live news, information, and magazine-style programming during a.m. and p.m. drive, and on weekends, to an expected 200-plus radio stations. Twenty-five stations in the top 50 markets are already committed. Sixteen hours of sports programming will be produced and broadcast weekly from ESPN headquarters in Bristol, Conn.

The move will beef up ABC's sports lineup, which has been relatively slim since the network lost the rights to the NBA playoffs and championship series in 1990.

The news about the ABC/ESPN joint venture was a surprise to PIA Radio Sports VP of programming **Lou Canellis**, one of ABC's rivals.

"ABC had pulled out of the network sports business, other than covering the Triple Crown," he says. Yet **Canellis** thinks ESPN radio will fare well. "They're up against no one because sports talk-show hosts usually get the weekend off in favor of play-by-play. It's a perfect opportunity to bring in a network talk show," he says.

A spokesperson for rival CBS says the network is not overly concerned about the threat of ESPN. "CBS Radio Sports saturates the marketplace in terms of major play-by-play sporting events," she says.

Currently, CBS has the NFL and Major League Baseball. PIA has the NBA and college football, and **Westwood One's** Mutual Broadcasting Network has college basketball. It would not be surprising to see the ESPN Radio Network enter into the bidding for major sports packages, since the cable network has deals with the NFL and Major League Baseball.

HOW TO AVOID BECOMING A ONE-BOOK WONDER

(Continued from page 12)

morning music was too slow by making some changes in the categories and segregating the slow songs out of morning drive. We've promoted that fact too in a liner about how we've added a little caffeine to the morning to help you keep going."

Adding a morning show, and other presentational elements in general, is something **WFXF** PD **Steve Brill** also cites as part of his third-book comeback. "The long-term lesson is that you can't be a jukebox. We've all heard the horror stories that went down in the second book and never recovered. If you look back, you'll see [failed] stations that thought they

could get by on music alone. We never thought that."

But **Brill** does think a lot of what happened to **WFXF** in its second book can be explained by the Persian Gulf war, which, he says, particularly hurt newer stations without an established news image. In October, the Fox had 10,300 quarter-hours of listening a week. During the winter, it fell to 3,800. In July, the quarter-hour count was back to 10,300.

Brill also attributes the third-book comeback to an extensive street visibility effort. The station made at least one street appearance every (Continued on page 28)

FCC May Take 'Indecent' Case To Supreme Ct.

■ BY BILL HOLLAND

WASHINGTON, D.C.—An FCC spokesperson says that the commission is once again "reviewing its options" about taking the case involving a 24-hour ban on indecent broadcasts to the Supreme Court after the appeals court here denied a rehearing of the case Aug. 28.

"We still have some time to make a decision," says the spokesperson. The U.S. Court of Appeals for the D.C. circuit denied the FCC's request three months after a three-judge panel called the ban unconstitutional.

On May 17, a three-judge panel of the court ruled that the 24-hour ban violated First Amendment rights, since, unlike obscene speech, indecent speech is protected by the constitution. But the FCC, which by law was mandated to implement the Con-

WASHINGTON ROUNDUP

gressionally passed law, asked for reconsideration. The case had earlier been struck down by the U.S. District Court.

Now the FCC must decide whether to appeal the decision to the Supreme Court or return to the Appeals Court with a justification of why it changed its old indecency rules, which carved out "safe harbor" hours when "offensive" indecent speech could be broadcast at night.

FULL FALL FOR HILL, FCC

Capitol Hill is revving up for a busy autumn of addressing such issues as the user-fee proposals, new spectrum allocations for digital audio broadcasting, and political advertising reform.

The FCC is also expected to move on its AM upgrade proposals Sept. 26, which probably will entail encouraging the worst AM interference offenders to move their signals to the expanded AM band.

Relaxation of the ownership rules is also on the docket at the commission, through insiders say the FCC will probably deal with TV entities before turning its attention to radio.

Another potential hot potato for the commission will be simulcast leasing agreements and ad brokerage.

GANNETT PURCHASE UNDER FIRE

In a move that may hasten FCC action to reform or modify its radio/TV/newspaper cross-ownership rules, a local Washington, D.C.-area group is challenging the purchase of the area's suburban newspaper chain, The Journal, by the nationwide media giant Gannett Co. Inc.

Gannett also owns USA Today, as well as 82 other local daily newspapers, 15 radio stations, and 10 television stations.

Gannett began publishing the Journal Sept. 3, but the Washington Area Citizens' Coalition Interested in Viewers' Constitutional Rights, has asked the FCC to deny Gannett's license renewal for WUSA-TV.

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Billboard Radio Awards Winners Have Diverse Backgrounds, Promo Philosophies

NEW YORK—Only one of this year's Billboard Radio Awards winners in the promotion-director-of-the-year category comes from outside the top two markets. WPOC Baltimore promotion director Sheila Silverstein claims that distinction for her victory in the country category, while New York and Los Angeles each house two winners.

New York's winners are WHTZ (Z100)'s Marty Wall as top 40 promotion director and WNSR's Paul Heffner in the adult category. In Los Angeles, KKBT's Sharon Klein takes home the honors in the R&B category, while Steve Smith of KLOS wins for rock radio.

For Silverstein, Heffner, and Klein, it is not only their first win in the radio awards, but also the first year they have been nominated. Smith was nominated last year. Wall won in 1989 and was also nominated last year. All the winners have diverse backgrounds and promotional philosophies.

Silverstein was a dental assistant for 15 years before breaking into radio. "I always wanted to do something else, so I went back to school at 33," she says.

While working on a communications degree, she accepted an internship at WCAO Baltimore. When the promotion director position opened up there in 1987, she was offered the

job and left school to accept it. Three years later, she moved to rival WPOC in the same capacity.

Klein also started in a field very different from radio. After getting her master's degree in anthropology, she was planning to attend UCLA for her Ph.D. To pass the time until the



Promotions & Marketing

by Phyllis Stark

start of the semester, she accepted a job at KIQQ Los Angeles as a programming secretary in 1982. "I ended up doing music research," she says. "It was much more hands-on than clerical."

She remained at the station through a format change to AC in 1985. By then, she was working on public service and promotions campaigns, and eventually decided to leave KIQQ "to grow in the industry."

She had long since decided against the Ph.D. "After six months [in radio] I got the radio bug," she says. In 1987, Klein moved to classical KFAC as marketing director. After a year and a half, the station switched for-

mats and calls, eventually evolving into urban KKBT under new owner Evergreen Media.

Klein says that at first Evergreen chief operating officer Jim DeCastro was unsure if she could handle the "more aggressive" format because she uses a wheelchair. "But the ball never dropped and I think he was impressed," she adds.

Like Silverstein, Smith's radio career began with a college internship, in the KABC/KLOS community relations department in 1971. After spending some time as a part-time talk show producer on KABC and part-time promotions assistant at KLOS, he accepted the assistant promotion director job at the latter in 1981. Three years later, he was upped to promotion director. Unlike most radio people, he has spent his entire career at the ABC combo.

Wall, on the other hand, has worked at quite a few stations in a variety of markets and, like so many broadcasters, has been fired twice. After graduating in 1980 with a degree in broadcast marketing, he started at WISN Milwaukee as assistant promotion director. Eight months later, he was fired because of his "attitude," he says.

Two weeks later, he moved to crosstown WBCS in the same capacity. The following year, he accepted a job at the ABC-owned WRQX (Q107) Washington, D.C., as director of advertising and promotion. "At 24, I was the youngest manager at ABC," he says. After two and a half years, he felt burnt out, and left.

Wall took six months off from radio and launched a film and video production company in Detroit before returning to Washington as WBWM (B106) director of marketing. Eight months later, he was lured to New York to work at the new Emmis station WQHT (then Hot 103). After another eight months, he was fired again, he says, over the famous "philosophical differences."

But six months into the Emmis job he began getting calls from crosstown Z100's new PD Steve Kingston. So after exiting Hot 103, he joined Kingston, and has just celebrated his fourth year at Z100.

Heffner gave up a career as a marketing coordinator at a travel company when WNSR's then promotion director Doug Knopper (who recently came back as marketing director) offered him a job as an intern/van driver for the holiday "coats for kids" campaign. In true trial-by-fire fashion, Heffner proved himself to Knopper and PD Bob Dunphy by keeping the campaign going even when the WNSR van containing 2,000 coats was stolen.

In January 1989, he started at the station full time as programming and promotion assistant. Then in January 1990, when Knopper left to work for an advertising agency, Heffner was upped to promotion director.

The five winning promotion directors have different promotional philosophies and perceptions of their jobs. Silverstein believes in treating "a winner like a winner." This includes "protecting" the listeners from things like sales promotions

(Continued on page 19)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	★★ No. 1 ★★ (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 7 weeks at No. 1
2	2	2	14	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
3	3	3	11	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
4	4	5	10	TIME, LOVE AND TENDERNESS COLUMBIA 73889	◆ MICHAEL BOLTON
5	7	9	12	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
6	8	10	11	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
7	5	7	12	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
8	10	13	10	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
9	6	4	13	LOVE AND UNDERSTANDING GEPFEN 19023	◆ CHER
10	12	16	8	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
11	9	6	15	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
12	11	15	8	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
13	14	18	10	YOU COME TO MY SENSES REPRISE 4-19205	CHICAGO
14	13	8	14	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
15	15	11	17	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
16	16	12	15	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
17	20	27	3	EMOTIONS COLUMBIA 38-73977	MARIAH CAREY
18	22	25	4	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
19	19	17	19	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
20	18	19	25	PLACE IN THIS WORLD REUNION 19019/GEPFEN	◆ MICHAEL W. SMITH
21	24	26	7	★★★ POWER PICK ★★★ ALL I HAVE REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
22	21	20	20	MORE THAN WORDS A&M 1552	◆ EXTREME
23	17	14	15	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
24	23	22	10	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
25	27	—	2	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	NEIL DIAMOND
26	26	28	5	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
27	31	43	4	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
28	25	21	21	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
29	28	29	7	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
30	33	34	7	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
31	29	31	7	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
32	30	24	22	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
33	35	40	5	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
34	37	33	15	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
35	32	23	21	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
36	34	30	28	BABY BABY A&M 1549	◆ AMY GRANT
37	39	41	4	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
38	38	36	6	LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
39	40	37	27	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
40	42	38	9	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
41	36	32	8	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
42	48	—	2	FOR YOU REUNION 19103/GEPFEN	MICHAEL W. SMITH
43	43	35	24	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
44	45	42	3	WHEN A MAN LOVES A WOMAN COLUMBIA ALBUM CUT	MICHAEL BOLTON
45	41	39	20	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
46	44	44	19	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
47	49	—	2	I ADORE MI AMOR GIANT 4-19204	◆ COLOR ME BADD
48	46	46	6	MY NAME IS NOT SUSAN ARISTA 2259	◆ WHITNEY HOUSTON
49	47	47	23	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
50	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139	◆ DIANA ROSS

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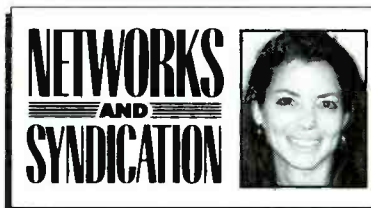
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Westwood One Cops 2 Billboard Radio Awards

LOS ANGELES—The big winner in this year's Billboard Radio Awards is again **Westwood One Radio Networks**, which wins in two of five categories. Both **Global Satellite Network** and **ABC Radio Networks** score their fifth consecutive victories in the rock and country categories, respectively, while **Unistar** wins in the adult category.

This year's award marks the third consecutive win for "Casey's Top 40." WWI's executive VP/GM **Thom Ferro** says the program has undergone some slight changes, such as the addition of new jingles and a tighter format clock. But he still attributes its success to the man behind



by Rochelle Levy

the microphone. "The program is Casey's child. He cares about every single word, every single breath. His is the only voice you hear."

"The Countdown With **Walt Love**," winner in the R&B category, has been on the air nine years, but Ferro says the show is now booking more major guest artists. "The program has tremendous star quality. If **M.C. Hammer** is going to talk, he will talk on Walt's program."

GSN's "Rockline" is celebrating its 10-year anniversary and producer **Mark Felsot** says the biggest change he's seen at the live call-in show has been with the listening audience. "The types of questions asked on the show have gotten better because of our longevity. The listeners ask challenging questions that rock journalists wouldn't ask the artists."

ABC's "American Country Countdown With **Bob Kingsley**" has been on the air 18 years, with Kingsley as host for the past 15. ABC Watermark GM **Rod West** says the biggest change has been the contemporary of country music itself. As for Kingsley, he says, "No one comes close to Bob's storytelling abilities when he opens the mike."

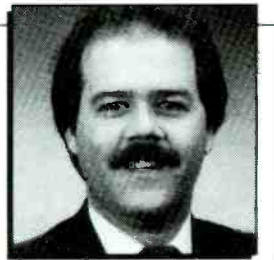
Unistar's "Dick Clark's Countdown America" picks up a Billboard award in the adult category. This year the show has been shortened from four to three hours, which, Unistar president of programming **Ed Salamon** says, is at the behest of affiliates. Salamon says "Countdown" remains fresh because it plays current music, while many other AC-targeted shows are oldies-based. "The stations we're on are the leading AC stations in their markets. That bodes well for the show." About Clark, Salamon says, "There probably is no one in our generation as famous for being intimately involved with American popular music."

AROUND THE INDUSTRY

Ron Cutler Productions is offering
(Continued on page 19)

Billboard's PD of the week

Steve McFarland
KRVK Kansas City



IF THE ROCK/AC format were a movie about two brothers who chose divergent paths, WMMO Orlando, Fla., would play the one that grew up to be a rock star. KRVK (The River) Kansas City, Mo., would be the older brother that became an investment banker.

WMMO and KRVK are both stations that cross the '70s soft-rock format with the discipline of today's soft AC. But WMMO plays currents—some of them quite eclectic—where KRVK uses only a few recurrents from the last two years. WMMO plays some harder rock titles; KRVK will throw in a Lionel Richie song. WMMO has gotten most of the trade press—and been the subject of the most cloning by rock/AC startups. KRVK and PD Steve McFarland have kept a lower profile.

Part of that was the fact that, with no classic rock competition, WMMO posted boxcar Arbitron numbers right away. KRVK, on the other hand, took three books to go from the twos to a 5.1 12-plus last summer. Then it seemed to peak, dropping to a 2.5 in the winter—something McFarland attributes entirely to the Gulf war—before rebounding to a 4.7 this spring.

A 23-year radio veteran, McFarland was most recently the APD at full-service AC WKRC Cincinnati. But he was also the original morning man for Unistar AC—another low-profile but historically significant format. McFarland joined KRVK shortly before its November 1989 sign-on under consultant E. Karl.

The biggest surprise in two years, he says, has been that listeners enjoy KRVK as much for its deliberately low-key presentation—back-selling every song, letting records fade completely, etc.—as the music itself. In the early days, "People were saying, 'We know you're going to change, but please don't for a little while longer.'" It was a reasonable concern, McFarland admits. New stations usually shake out once the format has gone from the drawing board to the airwaves. And KRVK wasn't just a new station, but a new format.

They needn't have worried. Twenty-two months later, McFarland can't name any major change he's made in KRVK's music or presentation. If pressed, he can come up with two songs that proved too hard for the format—"Foreplay/Long Time" by Boston and "Venus & Mars/Rock Show" by Paul McCartney—and one that was too soft, "MacArthur Park."

If there's been any major change, it's that the music—notably wide at first—has become somewhat more focused around "signature songs," songs not played on either the ACs or the album rockers. "We found it interesting that there were enough songs outside either of those formats that we could lay claim to," McFarland says. While the Richie titles and some other borderline soft AC titles may still be on the station, market observers say they're in much lighter rotation now.

This is KRVK in middays: Van Morrison, "Moon-

dance"; Beatles, "And I Love Her"; Phil Collins, "Two Hearts"; Gary Wright, "Love Is Alive"; Billy Joel, "An Innocent Man"; Loggins & Messina, "Watching The River Run"; David Essex, "Rock On"; Jackson Browne, "Boulevard"; Santana, "Evil Ways"; Chicago, "Wishing You Were Here"; REO Speedwagon, "Can't Fight This Feeling"; Mike + the Mechanics, "All I Need Is A Miracle"; Foreigner, "I Don't Want To Live Without You."

Although KRVK looks for songs exclusive to its format, McFarland emphasizes that "we aren't playing unfamiliar music." Songs like Crosby, Stills, Nash, & Young's "Wooden Ships" test well enough to be used in the River's TV spots. And even "White Bird" by It's A Beautiful Day—the kind of secondary title that is preceded by a special "River Tracks" stager—has been selling CDs again in Kansas City since KRVK's debut.

But if KRVK is selling catalog, it isn't moving any new product. The River's newest category includes the likes of Tom Petty's "Free Fallin'" or Billy Joel's "I Go To Extremes." Even though WMMO has shown that a rock/AC station can get away with currents, McFarland hasn't felt the need to do so. "If we didn't have a classic rock and an AOR station here, it might be different," he says. As it is, "I'm happy with our sound. I don't think there are going to be any changes along those lines."

Since its inception, KRVK's parent, the Milwaukee Journal Co., has kept it on network TV constantly—with an especially heavy push during the late winter and early spring. One rival PD estimates that KRVK spent \$1 million on advertising in its first year, resulting in a 70% unaided awareness of the River in his research. There's also been a continuous use of direct-mail and database marketing, as well as a surprising number of street promotions for a low-profile station. (Coming from a full-service AM, McFarland says he's surprised by the number of organizations that want his station there even knowing that it doesn't do remotes.)

KRVK's jock presentation still relies heavily on the same sort of stylized usage liners found on many E. Karl clients. Morning drive on KRVK is the same as the other dayparts, except for the service elements. That might be hard for some announcers. But McFarland says his jocks can paraphrase the liners, within reason. And that he has "a great team who understand that... we all benefit from the great expertise of the musicians who play the songs, so we respect them."

The same goes for the fact that McFarland still adheres closely to Karl's original blueprint for the River, even though Karl no longer consults KRVK. "I tell everybody that if I have any intelligence at all, when E. Karl speaks, I listen. It doesn't mean I don't have input. We're a team, just like everybody here is a team... I was just lucky enough to be considered for this job because this is my generation's music." SEAN ROSS

Hits! in Tokio

Week of August 25, 1991

- 1 Gypsy Woman (She's Homeless) Crystal Waters
- 2 I Adore Mi Amor Color Me Badd
- 3 Loving You Janet Kay
- 4 (Everything I Do) I Do It For You Bryan Adams
- 5 Now That We Found Love Heavy D. & The Boyz
- 6 Unbelievable EMF
- 7 Adam At The Window Mary Black
- 8 Gett Off Prince & The New Power Generation
- 9 Unforgettable Natalie Cole & Nat King Cole
- 10 Summertime D.J. Jazzy Jeff & The Fresh Prince
- 11 Move On James Brown
- 12 Rush Rush Paula Abdul
- 13 Say Yes Chage & Asuka
- 14 The Promise Of A New Day Paula Abdul
- 15 She Needs To Get Some Ray Parker, Jr.
- 16 My Name Is Not Susan Whitney Houston
- 17 Echo My Heart Lindy Layton
- 18 More Than Words Extreme
- 19 Livin' For You Kiss The Sky
- 20 To Close Your Eyes Forever Cath Carroll
- 21 You Could Be Mine Guns 'N Roses
- 22 Crazy Seal
- 23 Because I Love You Stevie B
- 24 I'll Be There Escape Club
- 25 Every Heartbeat Amy Grant
- 26 It Ain't Over 'Til It's Over Lenny Kravitz
- 27 Fading Like A Flower Roxette
- 28 Clea Lisa Ono
- 29 Right Here, Right Now Jesus Jones
- 30 Move Right Out Rick Astley
- 31 If I Wanna Give You Devotion Nomad
- 32 Orientalism Dick Lee
- 33 Too Many Walls Cathy Dennis
- 34 Yozora No Chikai His
- 35 Without You Air Supply
- 36 Strike It Up Black Box
- 37 I Wanna Sex You Up Color Me Badd
- 38 Learning To Fly Tom Petty & The Heartbreakers
- 39 I Can't Wait Another Minute Hi-Five
- 40 The Motown Song Rod Stewart
- 41 The Whistle Song Frankie Knuckles
- 42 (If They Say) It's A Wonderful World Drup
- 43 Love And Understanding Cher
- 44 The Robots The Kraftwerk
- 45 Neo Brabo Southern All Stars
- 46 Melt Julia Fordham
- 47 Poundcake Van Halen
- 48 Never Stop The Brand New Heavies
- 49 Les Hommes Qui Passent Patricia Kaas
- 50 If You're Not The One For Me Tom Scott

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DREAMS

into

REALITY

*"I'll never forget the day
AMERICAN FOOL went to
No. 1 in BILLBOARD.
I was standing on my front
porch in Bloomington when
the phone rang, and the caller
said, 'Guess what.' I heard
the news and started
laughing, saying, 'This sort of
thing isn't supposed to happen
to hillbillies!'"*



John Mellencamp 1991

**It's not a hit until it's a hit in
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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.	
1	1	3	10	★★ No. 1 ★★ OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS 2 weeks at No. 1
2	5	—	2	DREAMLINE ATLANTIC ALBUM CUT	RUSH
3	3	1	12	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN
4	2	2	13	HOLE HEARTED A&M 1564	EXTREME
5	4	4	4	THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
6	6	—	2	CALLING ELVIS WARNER BROS. 4-19199	DIRE STRAITS
7	7	13	3	SOMETIMES (IT'S A BITCH) MODERN 4-98758/ATLANTIC	STEVIE NICKS
8	NEW ▶	1	1	★★★ FLASHMAKER ★★★ CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS
9	NEW ▶	1	1	HEAVEN IN THE BACK SEAT COLUMBIA 38-73976	EDDIE MONEY
10	10	11	5	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
11	11	10	6	KEEPING THE FAITH ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
12	14	22	3	STRAIGHT TO YOUR HEART EPIC 34-73982	BAD ENGLISH
13	12	14	15	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
14	15	24	3	THIS IS NOT LOVE CHRYSALIS ALBUM CUT	JETHRO TULL
15	9	7	8	TWIST OF THE KNIFE ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
16	17	16	7	NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
17	8	5	8	FACE THE MUSIC GIANT 4-19273	RTZ
18	23	26	4	WALK THROUGH FIRE ATCO 4-98748	BAD COMPANY
19	13	6	11	END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND
20	25	32	3	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
21	24	31	3	BALLAD OF YOUTH MERCURY ALBUM CUT	RICHIE SAMBORA
22	19	20	9	POWER WINDOWS JAMCO 868 672-4/MERCURY	BILLY FALCON
23	26	—	2	PRIMAL SCREAM ELEKTRA 4-64848	MOTLEY CRUE
24	27	—	2	EDISON'S MEDICINE Geffen ALBUM CUT	TESLA
25	32	—	2	SHAKE ME UP MORGAN CREEK ALBUM CUT	LITTLE FEAT
26	22	21	7	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EASTWEST	KISS
27	36	—	2	★★★ POWER TRACK ★★★ TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
28	29	36	3	SEND ME AN ANGEL MERCURY ALBUM CUT	SCORPIONS
29	20	12	13	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
30	16	9	10	SIGN OF THE STORM ELEKTRA ALBUM CUT	THE ERIC GALES BAND
31	34	33	4	LISTEN ATLANTIC ALBUM CUT	JULIAN LENNON
32	30	15	17	JET CITY WOMAN EMI 50357	QUEENSRYCHE
33	28	30	8	LIVING WITH THE LAW COLUMBIA 38-73868	CHRIS WHITLEY
34	18	8	10	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
35	33	34	6	ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT	PROCOL HARUM
36	39	40	4	MAKE IT EASY ATCO ALBUM CUT	YES
37	31	25	7	SEASONS DGC ALBUM CUT	TYKETTO
38	35	19	13	LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS
39	44	41	11	TOP OF THE WORLD WARNER BROS. ALBUM CUT	VAN HALEN
40	21	18	11	KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG	L.A. GUNS
41	40	39	5	ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA	JOHNNY WINTER
42	42	47	4	I'LL FIGHT FOR YOU ATLANTIC 4-94144	FOREIGNER
43	38	17	9	ALL OF A SUDDEN PYRAMID ALBUM CUT/EPIC	JOE WALSH
44	48	50	3	MAN IN THE MOON HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM
45	43	44	4	MEDICINE MAN JAMCO ALBUM CUT/MERCURY	ALDO NOVA
46	45	46	4	UNTIL MY DYING DAY Geffen ALBUM CUT	THUNDER
47	37	23	13	THE SOUND OF YOUR VOICE CHARISMA 4-98773	38 SPECIAL
48	50	43	12	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
49	NEW ▶	1	1	SEA OF SORROW COLUMBIA ALBUM CUT	ALICE IN CHAINS
50	41	38	7	A WALL I MUST CLIMB GIANT ALBUM CUT	MICHAEL MCDERMOTT

○ 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.

NETWORKS

(Continued from page 17)

ing a complete morning-show service designed for top 40 or album rock formats on a barter basis. According to Cutler, the package consists of 15 produced comedy bits weekly, including song and commercial parodies as well as a continuous Monday-Friday serial that updates sitcoms of the '50s, '60s, and '70s to the '90s. In addition, he includes a full newsletter, contest ideas, joke pages, and an information sheet listing birthdays, anniversaries, and events.

"We've brought together one of the biggest staffs ever," says Cutler. "Including four comedy writers, 12 actors who do 1,000 voices, a musical arranger, three singers, plus support staff."

Cutler is not new to this arena. For three years, he provided *The Morning Circus* to 130 CBS affiliates. "We know what's good and what's not. Since May, we've talked to over 100 PDs in the top 50 markets about what they want in a comedy service," he says. Cutler says the service starts the first week of January, and he expects to be signing contracts in nearly 175 Arbitron-rated markets.

Command Communications and Tichenor Media Systems have formed the Dallas-based Spanish Entertainment Network. SEN has two shows currently in production—the countdown "Los 20 Grandes" and the health-oriented "Pensado En Su Salud"—and another that should be launched shortly... Dan Forth has been upped to VP/GM of the SuperRadio Networks, replacing Tom Shovan, now creative director for CD Media... Tribune Broadcasting has acquired a majority interest in newswire service Zapnews.

PROMOTIONS

(Continued from page 16)

that are proposed but really have no value to them. Silverstein has been part of a winning team that has helped take the station's Arbitron ratings from 5.4 to 7.0 12-plus in the last three books.

Klein sees herself as "the link between the on-air sound and listeners. I create an image for the station on-air and on the street, so I have to be in tune with what is going on with our air personalities, with management, with our clients, and on the street in order to make it all work." KKBT has jumped 3.0-4.0 in the last year.

Unlike most people in radio, Smith opts to keep a low profile, and describes his philosophy only as "work hard and have fun." KLOS has also had a good year, jumping 4.1-4.5.

Wall says, "I work for every single department in the radio station trying to funnel all the efforts into what people think of when they think of Z100." Although the station has not had a good year ratings-wise (4.8-3.6), Z100 has generated a great deal of press and continued to be extremely active promotionally.

Heffner, who helped take WNSR from 3.7 to 4.2 in the last year, says it is important to "have fun at what you do. You have to really enjoy it and be committed to it." But, he jokes, "the biggest thing about being a promotion director is knowing how to drive a van."

SEVEN SIMONS
the new album
four twenty-four
the first single
and she falls

Music that's... fetching, clever, quiet, rocking and hallucinogenic... all too beautiful."
—M. Yockel, *Baltimore City Paper*

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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.	
1	1	2	9	★★ No. 1 ★★ UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS 2 weeks at No. 1
2	2	1	11	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
3	4	5	4	SO YOU THINK YOU'RE IN LOVE A&M 1578	ROBYN HITCHCOCK
4	3	3	7	SATISFIED REPRISE 4-19211	SQUEEZE
5	11	7	5	IT'S ONLY NATURAL CAPITOL ALBUM CUT	CROWDED HOUSE
6	5	4	10	CHORUS SIRE 4-19202/REPRISE	ERASURE
7	6	14	3	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
8	9	—	2	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
9	7	10	4	BACKLASH BLACKHEART 34-73985/EPIC	JOAN JETT
10	10	12	6	HUMAN NATURE PERFECTO 2855/RCA	GARY CLAIL
11	8	6	11	WALKING DOWN MADISON CHARISMA 2-96342	KIRSTY MACCOLL
12	16	24	3	MONSTERS AND ANGELS LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
13	13	16	6	SAM LONDON ALBUM CUT/PLG	MEAT PUPPETS
14	17	17	6	JULIE'S BLANKET MORGAN CREEK 4-23003	MARY'S DANISH
15	14	13	9	HAPPY COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
16	20	28	3	TAKE 5 Geffen ALBUM CUT	NORTHSIDE
17	18	11	10	CAUGHT IN MY SHADOW POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
18	22	29	5	(I JUST WANNA) B WITH U MCA 54113	TRANSVISION VAMP
19	25	—	2	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG
20	15	9	7	SIT DOWN FONTANA ALBUM CUT/MERCURY	JAMES
21	12	8	10	TIGHTEN UP WARNER BROS. ALBUM CUT	ELECTRONIC
22	29	—	2	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE
23	19	25	3	CAN YOU DIG IT RELATIVITY ALBUM CUT	THE MOCK TURTLES
24	23	—	2	FAMILY MAN Geffen 4-21658	NITZER EBB
25	NEW ▶	1	1	THERE'S NO OTHER WAY SBK 97880	BLUR
26	21	15	12	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
27	NEW ▶	1	1	LIES EMI 56223	EMF
28	NEW ▶	1	1	SAFE FROM HARM VIRGIN 4-98761	MASSIVE ATTACK
29	NEW ▶	1	1	SHERIFF FATMAN CHRYSALIS ALBUM CUT	CARTER U.S.M.
30	26	—	2	COME INSIDE WARNER BROS. 4-19182	THOMPSON TWINS

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

POWERPLAYS

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

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

PLATINUM

WZLX 100.7 FM logo

New York O.M.: Steve Kingston. 1 Bryan Adams, (Everything I Do) I Do I. 2 Paula Abdul, The Promise Of A New Day. 3 Michael Bolton, Time, Love And Tender. 4 Corposn, Wind Of Change. 5 Color Me Badd, I Adore Mi Amor. 6 Marky Mark & The Funky Bunch/Lo. 7 Corina, Temptation. 8 C&C Music Factory/F. Williams, Things. 9 Cathy Dennis, Too Many Walls. 10 Rod Stewart, The Motown Song. 11 Hi-Five, I Can't Wait Another Minute. 12 Billy Falcon, Power Windows. 13 Mariah Carey, Emotions. 14 Seal, Crazy. 15 Karyn White, Romantic. 16 Natural Selection, Do Anything. 17 Jomanda, Got A Love For You. 18 The KLF, 3 A.M. Eternal. 19 Bryan Adams, Can't Stop This Thing We. 20 Natalie Cole, Unforgettable. 21 Mariah Carey, Emotions. 22 Aaron Neville, Everybody Plays The Fo. 23 Amy Grant, Every Heartbeat. 24 Rosette, Fading Like A Flower (Every

HOT 97 FM logo

New York P.D.: Joel Salkowitz. 1 Color Me Badd, I Adore Mi Amor. 2 Heavy D. & The Boyz, Now That We Foun. 3 Marky Mark & The Funky Bunch. 4 Boyz II Men, Motownphilly. 5 Frankie Knuckles, The Whistle Song. 6 Crystal Waters, Makin' Happy. 7 Brothers In Rhythm, Such A Good Feeli. 8 Naughty By Nature, O.P.P. 9 Cora, My Fallen Angel. 10 C&C Music Factory/F. Williams, Things. 11 Whitney Houston, My Name Is Not Susan. 12 B.G. The Prince Of Rap, This Beat Is. 13 The KLF, 3 A.M. Eternal. 14 2 In A Room, Do What You Want. 15 3rd Bass, Pop Goes The Weasel. 16 Hi-Five, I Can't Wait Another Minute. 17 Paula Abdul, The Promise Of A New Day. 18 Vanessa Williams, Running Back To You. 19 Mariah Carey, Emotions. 20 Unity, Unity. 21 Karyn White, Romantic. 22 Cathy Dennis, Too Many Walls. 23 CeCe Peniston, Just Want To Hold You. 24 J. Jazzy Jeff & The Fresh Prince, S. 25 Donna Summer, When Love Cries. 26 Corina, Whispers. 27 Luther Vandross, Don't Want To Be A F. 28 The Brand New Heavies (Featuring N'De. 29 TKA, Louder Than Love. 30 Lonnie Gordon, Gonna Catch You. 31 Bell Biv DeVoe, Word To The Mutha. 32 Or-N-More (Featuring Father M.C.), Ev. 33 Rare Arts, Boriqua Posse. 34 D.P., Then Came You. 35 T.J. Jazzy Jeff & The Fresh Prince, S. 36 Black Box, Fantasy. 37 Lisa Fischer, Save Me. 38 Mos Def, Dance Now. 39 Ex-Girlfriend, Why Can't You Come Hom. 40 Massive ATTACK, Safe From Harm.

MOTO RADIO 95.5 FM logo

New York P.D.: Scott Shannon. 1 Bryan Adams, (Everything I Do) I Do I. 2 Marky Mark & The Funky Bunch. 3 Paula Abdul, The Promise Of A New Day. 4 Corposn, Wind Of Change. 5 Michael Bolton, Time, Love And Tender. 6 Amy Grant, Every Heartbeat. 7 C&C Music Factory/F. Williams, Things. 8 Rod Stewart, The Motown Song. 9 The KLF, 3 A.M. Eternal. 10 Seal, Crazy. 11 Cathy Dennis, Too Many Walls. 12 Color Me Badd, I Adore Mi Amor. 13 R.E.M., Shiny Happy People. 14 Boyz II Men, Motownphilly. 15 Natural Selection, Do Anything. 16 Rosette, Fading Like A Flower (Every. 17 Hi-Five, I Can't Wait Another Minute. 18 Firehouse, Love Of A Lifetime. 19 Mariah Carey, Emotions. 20 Karyn White, Romantic. 21 Natalie Cole, Unforgettable. 22 Heavy D. & The Boyz, Now That We Foun. 23 Huey Lewis & The News, It Hit Me Like. 24 Bonnie Raitt, Something To Talk About. 25 Maritka, Love... Thy Will Be Done. 26 Aaron Neville, Everybody Plays The Fo. 27 Bryan Adams, Can't Stop This Thing We. 28 Jesus Jones, Real Real Real.

93Q logo

Chicago P.D.: Dave Shakes. 1 Heavy D. & The Boyz, Now That We Foun. 2 C&C Music Factory/F. Williams, Things. 3 Marky Mark & The Funky Bunch. 4 Hi-Five, I Can't Wait Another Minute. 5 Bryan Adams, (Everything I Do) I Do I. 6 Xpansions, Move Your Body. 7 Jomanda, Got A Love For You. 8 Boyz II Men, Motownphilly. 9 Cora, My Fallen Angel. 10 Color Me Badd, I Adore Mi Amor. 11 Paula Abdul, The Promise Of A New Day. 12 Salt-N-Pepa, Let's Talk About Sex. 13 B.G. The Prince Of Rap, This Beat Is. 14 3rd Bass, Pop Goes The Weasel. 15 J. Jazzy Jeff & The Fresh Prince, S. 16 The KLF, 3 A.M. Eternal. 17 UB40, Here I Am (Come And Take Me). 18 Roxette, Fading Like A Flower (Every. 19 Mariah Carey, Emotions. 20 Corina, Temptation. 21 Clubhouse, Deep In My Heart. 22 Cathy Dennis, Too Many Walls. 23 Amy Grant, Every Heartbeat. 24 Seal, Crazy.

KISFM 102.7 logo

Los Angeles P.D.: Bill Richards. 1 Bryan Adams, (Everything I Do) I Do I. 2 Scorpions, Wind Of Change. 3 Color Me Badd, I Adore Mi Amor. 4 Boyz II Men, Motownphilly. 5 Michael Bolton, Time, Love And Tender. 6 Marky Mark & The Funky Bunch. 7 The Escape Club, I'll Be There. 8 Natalie Cole, Unforgettable. 9 C&C Music Factory/F. Williams, Things. 10 Seal, Crazy. 11 Paula Abdul, The Promise Of A New Day. 12 Hi-Five, I Can't Wait Another Minute. 13 R.E.M., Shiny Happy People. 14 Rosette, Fading Like A Flower (Every. 15 Heavy D. & The Boyz, Now That We Foun. 16 Mariah Carey, Emotions. 17 Cathy Dennis, Too Many Walls. 18 D.J. Jazzy Jeff & The Fresh Prince, S. 19 A Lighter Shade Of Brown Featuring Te. 20 The KLF, 3 A.M. Eternal. 21 Karyn White, Romantic. 22 Rod Stewart, The Motown Song. 23 Luther Vandross, Don't Want To Be A F. 24 Corina, Temptation. 25 Siouxsie & The Banshees, Kiss Them Fo. 26 Aaron Neville, Everybody Plays The Fo. 27 Bonnie Raitt, Something To Talk About. 28 Extreme, Hole Hearted. 29 Bryan Adams, Can't Stop This Thing We. 30 Natural Selection, Do Anything. 31 Jesus Jones, Real Real Real. 32 Mariah Carey, Emotions. 33 PC Quest, After The Summer's Gone. 34 Robbie Nevil, Just Like You. 35 Jasmine Guy, Just Want To Hold You.

Power 106 FM logo

Los Angeles P.D.: Jeff Wyatt. 1 Color Me Badd, I Adore Mi Amor. 2 Bryan Adams, (Everything I Do) I Do I. 3 D.J. Jazzy Jeff & The Fresh Prince, S. 4 Hi-Five, I Can't Wait Another Minute. 5 C&C Music Factory/F. Williams, Things. 6 Boyz II Men, Motownphilly. 7 A Lighter Shade Of Brown Featuring Te. 8 Lenny Kravitz, It Ain't Over 'Til It'. 9 Heavy D. & The Boyz, Now That We Foun. 10 Marky Mark & The Funky Bunch. 11 Cathy Dennis, Too Many Walls. 12 Paula Abdul, The Promise Of A New Day. 13 Lisa Fischer, How Can I Ease The Pain. 14 The KLF, 3 A.M. Eternal. 15 Seal, Crazy. 16 The Brand New Heavies (Featuring N'De. 17 Jomanda, Got A Love For You. 18 Yasmin, Wanna Dance. 19 Heavy D. & The Boyz, Now That We Foun. 20 Mami El. 21 Karyn White, Romantic. 22 GUY, Do Me Right. 23 Latin Alliance Featuring War, Low Rid. 24 Tony Terry, With You. 25 Vanessa Williams, Running Back To You. 26 Bryan Adams, Can't Stop This Thing We. 27 Young M.C., That's The Way Love Goes. 28 J. Jazzy Jeff & The Fresh Prince, S. 29 J. Jazzy Jeff & The Fresh Prince, S. 30 Donna Summer, When Love Cries. 31 Mariah Carey, Emotions. 32 Massive ATTACK, Safe From Harm. 33 TKA, Louder Than Love. 34 Maritka, Love... Thy Will Be Done. 35 Natural Selection, Do Anything. 36 Stereo MC's, Elevate My Mind. 37 Salt-N-Pepa, Let's Talk About Sex. 38 Brothers In Rhythm, Such A Good Feeli. 39 Ex-Girlfriend, Why Can't You Come Hom. 40 Rhythm Syndicate, Hey Donna. 41 Clubhouse, Deep In My Heart. 42 Ziggy Marley, GoodTime. 43 Lonnie Gordon, Gonna Catch You.

108 FM logo

Boston P.D.: Steve Rivers. 1 Bryan Adams, (Everything I Do) I Do I. 2 Marky Mark & The Funky Bunch. 3 Boyz II Men, Motownphilly. 4 Heavy D. & The Boyz, Now That We Foun. 5 Natalie Cole, Unforgettable. 6 C&C Music Factory/F. Williams, Things. 7 Extreme, Hole Hearted. 8 Paula Abdul, The Promise Of A New Day. 9 Color Me Badd, I Adore Mi Amor. 10 Michael Bolton, Time, Love And Tender. 11 Cathy Dennis, Too Many Walls. 12 R.E.M., Shiny Happy People. 13 Seal, Crazy. 14 Bonnie Raitt, Something To Talk About. 15 Hi-Five, I Can't Wait Another Minute. 16 Scorpions, Wind Of Change. 17 Natural Selection, Do Anything. 18 Amy Grant, Every Heartbeat. 19 Mariah Carey, Emotions. 20 J. Jazzy Jeff & The Fresh Prince, S. 21 Whitney Houston, My Name Is Not Susan. 22 Donna Summer, When Love Cries. 23 Rosette, Fading Like A Flower (Every. 24 Lonnie Gordon, Gonna Catch You. 25 Karyn White, Romantic. 26 B.G. The Prince Of Rap, This Beat Is. 27 Aaron Neville, Everybody Plays The Fo. 28 Billy Falcon, Power Windows. 29 Bell Biv DeVoe, Word To The Mutha. 30 RTZ, Face The Music. 31 Vanessa Williams, Running Back To You. 32 Black Box, Fantasy. 33 Luther Vandross, Don't Want To Be A F. 34 Army Of Lovers, My Army Of Lovers. 35 Siouxsie & The Banshees, Kiss Them Fo. 36 Curtis Stigers, I Wonder Why. 37 Jesus Jones, Real Real Real. 38 Bad English, Straight To Your Heart. 39 Or-N-More (Featuring Father M.C.), Ev. 40 James Brown, Move On. 41 Rhythm Syndicate, Hey Donna. 42 Bob Seger & The Silver Bullet Band, T.

EAGLE 106 logo

Philadelphia P.D.: Brian Philips. 1 Bryan Adams, (Everything I Do) I Do I. 2 C&C Music Factory/F. Williams, Things. 3 Boyz II Men, Motownphilly. 4 Paula Abdul, The Promise Of A New Day. 5 Jesus Jones, Real Real Real. 6 Michael Bolton, Time, Love And Tender. 7 Salt-N-Pepa, Let's Talk About Sex. 8 Rosette, Fading Like A Flower (Every. 9 Seal, Crazy. 10 Mariah Carey, Emotions. 11 Salt-N-Pepa, Let's Talk About Sex. 12 Maritka, Love... Thy Will Be Done. 13 Marky Mark & The Funky Bunch. 14 The KLF, 3 A.M. Eternal. 15 D.J. Jazzy Jeff & The Fresh Prince, S. 16 Lenny Kravitz, It Ain't Over 'Til It'. 17 Natalie Cole, Unforgettable. 18 R.E.M., Shiny Happy People. 19 Color Me Badd, I Adore Mi Amor. 20 Cathy Dennis, Too Many Walls. 21 Maritka, Love... Thy Will Be Done.

WZLX 94.5 FM logo

Boston P.D.: Sunny Joe White. 1 Marky Mark & The Funky Bunch. 2 Boyz II Men, Motownphilly. 3 Heavy D. & The Boyz, Now That We Foun. 4 Paula Abdul, The Promise Of A New Day. 5 Bryan Adams, (Everything I Do) I Do I. 6 Rod Stewart, The Motown Song. 7 Cathy Dennis, Too Many Walls. 8 3rd Bass, Pop Goes The Weasel. 9 C&C Music Factory/F. Williams, Things. 10 Huey Lewis & The News, It Hit Me Like. 11 Color Me Badd, I Adore Mi Amor. 12 Michael Bolton, Time, Love And Tender. 13 For Fun, You Can't Play Me. 14 The KLF, 3 A.M. Eternal. 15 Vanessa Williams, Running Back To You. 16 Luther Vandross, Don't Want To Be A F. 17 Donna Summer, When Love Cries. 18 Seal, Crazy. 19 Paula Abdul, The Promise Of A New Day. 20 B.G. The Prince Of Rap, This Beat Is. 21 Orchestral Manoeuvres In The Dark, Pa. 22 R.E.M., Shiny Happy People. 23 Lenny Kravitz, It Ain't Over 'Til It'. 24 Karyn White, Romantic. 25 Natural Selection, Do Anything. 26 Maritka, Love... Thy Will Be Done. 27 Bob Seger & The Silver Bullet Band, T. 28 Lonnie Gordon, Gonna Catch You. 29 Salt-N-Pepa, Let's Talk About Sex. 30 Or-N-More (Featuring Father M.C.), Ev. 31 Bell Biv DeVoe, Word To The Mutha. 32 Rhythm Syndicate, Hey Donna. 33 Chesney Hawkes, The One And Only (Fro. 34 Siouxsie & The Banshees, Kiss Them Fo. 35 Billy Falcon, Power Windows. 36 James Brown, Move On.

B-94 FM logo

Pittsburgh P.D.: John Roberts. 1 Bryan Adams, (Everything I Do) I Do I. 2 C&C Music Factory/F. Williams, Things. 3 Scorpions, Wind Of Change. 4 Nelson, Only Time Will Tell. 5 Michael Bolton, Time, Love And Tender. 6 Hi-Five, I Can't Wait Another Minute. 7 Mariah Carey, Emotions. 8 Robbie Nevil, Just Like You. 9 Corina, Temptation. 10 Paula Abdul, The Promise Of A New Day. 11 Amy Grant, Every Heartbeat. 12 Extreme, Hole Hearted. 13 C&C Music Factory/F. Williams, Things. 14 Cathy Dennis, Too Many Walls. 15 Hi-Five, I Can't Wait Another Minute. 16 The KLF, 3 A.M. Eternal. 17 Mariah Carey, Emotions. 18 Rod Stewart, The Motown Song. 19 Firehouse, Love Of A Lifetime. 20 Karyn White, Romantic. 21 Heavy D. & The Boyz, Now That We Foun. 22 3rd Special, The Sound Of Your Voice. 23 Color Me Badd, I Adore Mi Amor. 24 Seal, Crazy. 25 Boyz II Men, Motownphilly. 26 Natural Selection, Do Anything. 27 Aaron Neville, Everybody Plays The Fo. 28 Bad English, Straight To Your Heart. 29 R.E.M., Shiny Happy People. 30 GUY, Do Me Right. 31 Bad Company, Walk Through Fire. 32 Rhythm Syndicate, Hey Donna. 33 Eddie Money, Heaven In The Backseat. 34 Bryan Adams, Can't Stop This Thing We. 35 Marky Mark & The Funky Bunch. 36 Tami Show, The Way. 37 Maritka, Love... Thy Will Be Done. 38 James Brown, Move On.

Q102 logo

Philadelphia P.D.: Brian Philips. 1 Marky Mark & The Funky Bunch. 2 Hi-Five, I Can't Wait Another Minute. 3 Heavy D. & The Boyz, Now That We Foun. 4 TKA, Louder Than Love. 5 B.G. The Prince Of Rap, This Beat Is. 6 Color Me Badd, I Adore Mi Amor. 7 Naughty By Nature, O.P.P. 8 Cora, My Fallen Angel. 9 Mariah Carey, Emotions. 10 Jomanda, Got A Love For You. 11 Tony Terry, With You. 12 Bryan Adams, (Everything I Do) I Do I. 13 Jomanda, Got A Love For You. 14 April, Losing My Heart. 15 Raze, Bass Power. 16 Boyz II Men, Motownphilly. 17 Karyn White, Romantic. 18 Lonnie Gordon, Gonna Catch You. 19 Vanessa Williams, Running Back To You. 20 L.L. Cool J., Six Minutes Of Pleasure. 21 Luther Vandross, Don't Want To Be A F. 22 Bell Biv DeVoe, Word To The Mutha. 23 Siouxsie & The Banshees, Kiss Them Fo. 24 Rhythm Syndicate, Hey Donna. 25 Crystal Waters, Makin' Happy. 26 R.E.M., Shiny Happy People. 27 Es-Guy, Do Me Right. 28 Natural Selection, Do Anything. 29 Jasmine Guy, Just Want To Hold You. 30 Aaron Neville, Everybody Plays The Fo. 31 Lisa Fischer, Save Me. 32 C&C Peniston, Finally. 33 Another Bad Creation, Jealous Girl. 34 J. Jazzy Jeff & The Fresh Prince, S. 35 J. Jazzy Jeff & The Fresh Prince, S. 36 Pretty In Pink, All About You. 37 Timmy T, Too Young To Love You. 38 James Brown, Move On.

MIX 107.3 logo

Washington P.D.: Lorrin Palagi. 1 Amy Grant, Every Heartbeat. 2 Bonnie Raitt, Something To Talk About. 3 Roxette, Fading Like A Flower (Every. 4 Natalie Cole, Unforgettable. 5 Aaron Neville, Everybody Plays The Fo. 6 Rod Stewart, The Motown Song. 7 Michael Bolton, Time, Love And Tender. 8 Bryan Adams, (Everything I Do) I Do I. 9 Cher, Love And Understanding. 10 Gloria Estefan, Can't Forget You. 11 Cathy Dennis, Too Many Walls. 12 The Escape Club, I'll Be There. 13 David A. Stewart Introducing Candy Du. 14 Michael W. Smith, Place In This World. 15 Lenny Kravitz, It Ain't Over 'Til It'. 16 Mariah Carey, Emotions. 17 Paula Abdul, The Promise Of A New Day. 18 Huey Lewis & The News, It Hit Me Like. 19 Scorpions, Wind Of Change. 20 R.E.M., Losing My Religion. 21 Glenn Frey, Part Of Me, Part Of You. 22 Extreme, More Than Words. 23 Whinn Phillips, The Dream Is Still A. 24 Bryan Adams, Can't Stop This Thing We. 25 Michael Bolton, When A Man Loves A Wo.

WJLA 101.5 FM logo

Washington P.D.: Chuck Beck. 1 Bryan Adams, (Everything I Do) I Do I. 2 Boyz II Men, Motownphilly. 3 Corina, Temptation. 4 Marky Mark & The Funky Bunch. 5 Amy Grant, Every Heartbeat. 6 Rosette, Fading Like A Flower (Every. 7 C&C Music Factory/F. Williams, Things. 8 Color Me Badd, I Adore Mi Amor. 9 R.E.M., Shiny Happy People. 10 PC Quest, Can I Call You My Girl. 11 Natural Selection, Do Anything. 12 Aaron Neville, Everybody Plays The Fo. 13 Rod Stewart, The Motown Song. 14 Heavy D. & The Boyz, Now That We Foun. 15 Hi-Five, I Can't Wait Another Minute. 16 Lenny Kravitz, It Ain't Over 'Til It'. 17 Paula Abdul, The Promise Of A New Day. 18 Cathy Dennis, Too Many Walls. 19 Karyn White, Romantic. 20 Scorpions, Wind Of Change. 21 PC Quest, After The Summer's Gone. 22 D.J. Jazzy Jeff & The Fresh Prince, S. 23 Mariah Carey, Emotions.

POWER 99 FM logo

Atlanta P.D.: Rick Stacy. 1 Boyz II Men, Motownphilly. 2 Cathy Dennis, Too Many Walls. 3 Scorpions, Wind Of Change. 4 Natural Selection, Do Anything. 5 The KLF, 3 A.M. Eternal. 6 The Escape Club, I'll Be There. 7 Michael Bolton, Time, Love And Tender. 8 Paula Abdul, The Promise Of A New Day. 9 Marky Mark & The Funky Bunch. 10 Color Me Badd, I Adore Mi Amor. 11 C&C Music Factory/F. Williams, Things. 12 Mariah Carey, Emotions. 13 Rod Stewart, The Motown Song. 14 Firehouse, Love Of A Lifetime. 15 Bryan Adams, (Everything I Do) I Do I. 16 Chesney Hawkes, The One And Only (Fro. 17 Extreme, Hole Hearted. 18 Jomanda, Got A Love For You. 19 Hi-Five, I Can't Wait Another Minute. 20 Lisa Lisa & Cult Jam, Let The Beat Hit. 21 Karyn White, Romantic. 22 Lonnie Gordon, Gonna Catch You. 23 Seal, Crazy. 24 Army Of Lovers, My Army Of Lovers. 25 Michael Jones, Real Real Real. 26 Micheal Leans To Rock, My Blue Angel. 27 C.Wells, This Jam Is Cold. 28 Huey Lewis & The News, It Hit Me Like. 29 Bell Biv DeVoe, Word To The Mutha. 30 Bonnie Raitt, Something To Talk About. 31 Tony Terry, With You. 32 Rhythm Syndicate, Hey Donna. 33 Aaron Neville, Everybody Plays The Fo. 34 Heavy D. & The Boyz, Now That We Foun. 35 Siouxsie & The Banshees, Kiss Them Fo.

FOX logo

Detroit. 1 The KLF, 3 A.M. Eternal. 2 Paula Abdul, The Promise Of A New Day. 3 Boyz II Men, Motownphilly. 4 C&C Music Factory/F. Williams, Things. 5 Color Me Badd, I Adore Mi Amor. 6 Hi-Five, I Can't Wait Another Minute. 7 Marky Mark & The Funky Bunch. 8 Bryan Adams, (Everything I Do) I Do I. 9 Corina, Temptation. 10 D.J. Jazzy Jeff & The Fresh Prince, S. 11 Roxette, Fading Like A Flower (Every. 12 R.E.M., Shiny Happy People. 13 Heavy D. & The Boyz, Now That We Foun. 14 Amy Grant, Every Heartbeat. 15 Erasure, Chorus. 16 Siouxsie & The Banshees, Kiss. 17 Latin Alliance Featuring War, Low Seal, Crazy. 18 Mariah Carey, Emotions. 19 Salt-N-Pepa, Let's Talk About Sex. 20 Maritka, Love... Thy Will Be Done. 21 Michael Bolton, Time, Love And Tender. 22 L.L. Cool J., Six Minutes Of Pleasure. 23 Natural Selection, Do Anything. 24 Cathy Dennis, Too Many Walls. 25 Jesus Jones, Real Real Real. 26 Tevin Campbell, Just Ask Me To (From. 27 Lonnie Gordon, Gonna Catch You. 28 The Brand New Heavies (Featuring

95.3 FM RADIO WHYY logo

Detroit P.D.: Rick Gillette. 1 Boyz II Men, Motownphilly. 2 Hi-Five, I Can't Wait Another Minute. 3 Marky Mark & The Funky Bunch/Lo. 4 C&C Music Factory/F. Williams, Things. 5 Paula Abdul, The Promise Of A New Day. 6 M.C. Breed & D.F.C., Ain't No Future. 7 Salt-N-Pepa, Let's Talk About Sex. 8 Hi-C, I'm Not Your Puppet. 9 Heavy D. & The Boyz, Now That We Foun. 10 Color Me Badd, I Adore Mi Amor. 11 Boyz II Men, It's So Hard To Say Good. 12 Bryan Adams, (Everything I Do) I Do I. 13 Amy Grant, Every Heartbeat. 14 Luther Vandross, Don't Want To Be A F. 15 Siouxsie & The Banshees, Kiss Them Fo. 16 R.E.M., Shiny Happy People. 17 Mariah Carey, Emotions. 18 M.C. KRU, The Devil Came Up To Mich. 19 Karyn White, Romantic. 20 Scorpions, Wind Of Change. 21 Bob Seger & The Silver Bullet Band, T. 22 Lonnie Gordon, Gonna Catch You. 23 Naughty By Nature, O.P.P. 24 L.L. Cool J., Six Minutes Of Pleasure. 25 EX Jesus Jones, Real Real Real. 26 EX Jasmine Guy, Just Want To Hold You. 27 EX Metallica, Enter Sandman. 28 EX Or-N-More (Featuring Father M.C.), Ev. 29 EX Kiss, God Gave Rock & Roll To You. 30 EX Russ Irwin, My Heart Belongs To You.

KDWB 101.3 FM logo

Minneapolis P.D.: Mark Bolke. 1 Bryan Adams, (Everything I Do) I Do I. 2 Natural Selection, Do Anything. 3 C&C Music Factory/F. Williams, Things. 4 Amy Grant, Every Heartbeat. 5 Cathy Dennis, Too Many Walls. 6 Firehouse, Love Of A Lifetime. 7 Michael Bolton, Time, Love And Tender. 8 The Escape Club, I'll Be There. 9 Color Me Badd, I Adore Mi Amor. 10 Corina, Temptation. 11 Rosette, Fading Like A Flower (Every. 12 Scorpions, Wind Of Change. 13 The Black Crowes, Hard To Handle. 14 R.E.M., Shiny Happy People. 15 Maritka, Love... Thy Will Be Done. 16 Marky Mark & The Funky Bunch. 17 Boyz II Men, Motownphilly. 18 Mariah Carey, Emotions. 19 Huey Lewis & The News, It Hit Me Like. 20 Karyn White, Romantic. 21 Jesus Jones, Right Here, Right Now. 22 Heavy D. & The Boyz, Now That We Foun. 23 Chesney Hawkes, The One And Only (Fro. 24 Aaron Neville, Everybody Plays The Fo. 25 EX PC Quest, After The Summer's Gone. 26 EX RTZ, Face The Music. 27 EX Bonnie Raitt, Something To Talk About. 28 EX Bad Company, Walk Through Fire. 29 EX Nikolaaj Sleen, Angel. 30 EX Siouxsie & The Banshees, Kiss Them Fo.

94.7 FM logo

Chicago P.D.: Greg Cassidy. 1 Marky Mark & The Funky Bunch/Lo. 2 Paula Abdul, The Promise Of A New Day. 3 C&C Music Factory/F. Williams, Things. 4 Rod Stewart, The Motown Song. 5 Hi-Five, I Can't Wait Another Minute. 6 Heavy D. & The Boyz, Now That We Foun. 7 Amy Grant, Every Heartbeat. 8 R.E.M., Shiny Happy People. 9 C&C Music Factory/F. Williams, Things. 10 Boyz II Men, Motownphilly. 11 Color Me Badd, I Adore Mi Amor. 12 Karyn White, Romantic. 13 Bryan Adams, (Everything I Do) I Do I. 14 Michael Bolton, Time, Love And Tender. 15 The KLF, 3 A.M. Eternal. 16 Firehouse, Love Of A Lifetime. 17 Natural Selection, Do Anything. 18 3rd Bass, Pop Goes The Weasel. 19 Lenny Kravitz, It Ain't Over 'Til It'. 20 Cora, My Fallen Angel. 21 Salt-N-Pepa, Let's Talk About Sex. 22 Cathy Dennis, Too Many Walls. 23 Extreme, Hole Hearted. 24 Maritka, Love... Thy Will Be Done. 25 Cora, My Fallen Angel. 26 Salt-N-Pepa, Let's Talk About Sex. 27 Bryan Adams, (Everything I Do) I Do I. 28 Rhythm Syndicate, Hey Donna. 29 Siouxsie & The Banshees, Kiss Them Fo. 30 Tony Terry, With You. 31 B.G. The Prince Of Rap, This Beat Is. 32 M.C. KRU, The Devil Came Up To Mich. 33 EX Tami Show, The Truth. 34 EX Afterchock, Going Through The Motions. 35 EX Ziggy Marley, GoodTime. 36 EX B.A.D., Rush.

all hit 97.1 FM logo

Dallas P.D.: Joel Folger. 1 Lenny Kravitz, It Ain't Over 'Til It'. 2 Paula Abdul, The Promise Of A New Day. 3 Marky Mark & The Funky Bunch. 4 Amy Grant, Every Heartbeat. 5 Hi-Five, I Can't Wait Another Minute. 6 Rosette, Fading Like A Flower (Every. 7 Bryan Adams, (Everything I Do) I Do I. 8 Michael W. Smith, Place In This World. 9 Seal, Crazy. 10 C&C Music Factory/F. Williams, Things. 11 Natural Selection, Do Anything. 12 R.E.M., Shiny Happy People. 13 Cathy Dennis, Too Many Walls. 14 Firehouse, Love Of A Lifetime. 15 Karyn White, Romantic. 16 Tevin Campbell, Just Ask Me To (From. 17 The Escape Club, I'll Be There. 18 Huey Lewis & The News, It Hit Me Like. 19 Mariah Carey, Emotions.

Billy Falcon, Power Windows. 29 Salt-N-Pepa, Do You Want Me. 30 Bonnie Raitt, Something To Talk About. 31 EMF, Unbelievable (Everything I Do) I Do I. 32 Jesus Jones, Real Real Real. 33 EX Bob Seger & The Silver Bullet Band, T. 34 Rod Stewart, The Motown Song. 35 Extreme, Hole Hearted. 36 Bryan Adams, Can't Stop This Thing We. 37 Michael Bolton, Time, Love And Tender. 38 EX Rhythm Syndicate, Hey Donna. 39 EX Siouxsie & The Banshees, Kiss Them Fo.

93Q logo

Houston P.D.: Dene Hallam. 1 Firehouse, Love Of A Lifetime. 2 Scorpions, Wind Of Change. 3 Bonnie Raitt, Something To Talk About. 4 Bryan Adams, (Everything I Do) I Do I. 5 The La's, There She Goes. 6 Extreme, Hole Hearted. 7 The Black Crowes, Hard To Handle. 8 Nelson, Only Time Will Tell. 9 Tom Petty, The Heartbreakers, Learni. 10 R.E.M., Shiny Happy People. 11 Huey Lewis & The News, It Hit Me Like. 12 Bad Company, Walk Through Fire. 13 Roxette, Fading Like A Flower (Every. 14 Bob Seger & The Silver Bullet Band, T. 15 Jesus Jones, Real Real Real. 16 David Haliday, Tears Of The Earth. 17 Bad English, Straight To Your Heart. 18 Rod Stewart, The Motown Song. 19 Chesney Hawkes, The One And Only (Fro. 20 3rd Special, The Sound Of Your Voice. 21 David Haliday, Tears Of The Earth. 22 RTZ, Face The Music. 23 Henry Lee Summer, Till Somebody Loves. 24 EX Siouxsie & The Banshees, Kiss Them Fo. 25 EX Bryan Adams, Can't Stop This Thing We. 26 EX Eddie Money, Heaven In The Backseat. 27 EX Steve Wicks, Sometimes (It's A Bitch). 28 EX Great White, Lovin' Kind. 29 EX Metallica, Enter Sandman. 30 EX Guns N' Roses, You Could Be Mine. 31 EX Michael Leans To Rock, My Blue Angel. 32 EX Motley Crue, Primal Scream.

104 KRBE logo

Houston P.D.: Steve Wyrostok. 1 Bryan Adams, (Everything I Do) I Do I. 2 Salt-N-Pepa, Do You Want Me. 3 Casare, Rock On. 4 C&C Music Factory/F. Williams, Things. 5 The Escape Club, I'll Be There. 6 Marky Mark & The Funky Bunch. 7 Firehouse, Love Of A Lifetime. 8 Hi-Five, I Can't Wait Another Minute. 9 Seal, Crazy. 10 Mariah Carey, Emotions. 11 Huey Lewis & The News, It Hit Me Like. 12 Firehouse, Love Of A Lifetime. 13 Color Me Badd, I Adore Mi Amor. 14 Orchestral Manoeuvres In The Dark, Pa. 15 Paula Abdul, The Promise Of A New Day. 16 Michael W. Smith, Place In This World. 17 R.E.M., Shiny Happy People. 18 Boyz II Men, Motownphilly. 19 Extreme, Hole Hearted. 20 Natural Selection, Do Anything. 21 Jesus Jones, Real Real Real. 22 EX Russ Irwin, My Heart Belongs To You. 23 Jomanda, Got A Love For You. 24 Karyn White, Romantic. 25 Kristy MacColl, Walking Down Madison. 26 Bell Biv DeVoe, Word To The Mutha. 27 Salt-N-Pepa, Let's Talk About Sex. 28 EX Tony Terry, With You. 29 EX Aaron Neville, Everybody Plays The Fo. 30 EX Heavy D. & The Boyz, Now That We Foun.

KMEL JAMS logo

San Francisco P.D.: Keith Nattaly. 1 Natalie Cole, Unforgettable. 2 Color Me Badd, I Adore Mi Amor. 3 Huey Lewis & The News, It Hit Me Like. 4 J. Jazzy Jeff & The Fresh Prince, S. 5 Tony Terry, With You. 6 Naughtly By Nature, O.P.P. 7 Marky Mark & The Funky Bunch. 8 C&C Music Factory/F. Williams, Things. 9 Ex-Girlfriend, Why Can't You Come Hom. 10 Paula Abdul, The Promise Of A New Day. 11 M.C. Breed & D.F.C., Ain't No Future. 12 Vanessa Williams, Running Back To You. 13 Mariah Carey, Emotions. 14 Karyn White, Romantic. 15 Luther Vandross, Don't Want To Be A F. 16 Queen Latifah, Flygirl. 17 Aaron Neville, Everybody Plays The Fo. 18 Riff, If You're Serious. 19 Bell Biv DeVoe, Word To The Mutha. 20 Pebbles, Always. 21 Cathy Dennis, Too Many Walls. 22 Geto Boys, Mind Playing Tricks. 23 J. Jazzy Jeff & The Fresh Prince, S. 24 Lisa Fischer, Save Me. 25 The Brand New Heavies (Featuring N'De. 26 Tevin Campbell, Just Ask Me To (From. 27 EX Pretty In Pink, All About You. 28 EX Raw Fusion, Throw Your Hands In The A. 29 Hi-Five, I Can't Wait Another Minute. 30 Salt-N-Pepa, Let's Talk About Sex. 31 Cathy Dennis, Too Many Walls. 32 Brothers In Rhythm, Such A Good Feeli. 33 Frankie Knuckles, The Whistle Song. 34 DJ Quik, Tonite. 35 EX CeCe Peniston, Finally.

92.9 FM logo

Providence P.D.: Paul Cannon. 1 Boyz II Men, Motownphilly. 2 Marky Mark & The Funky Bunch. 3 D.J. Jazzy Jeff & The Fresh Prince, S. 4 Corina, Temptation. 5 J. Jazzy Jeff & The Fresh Prince, S. 6 Cathy Dennis, Too Many Walls. 7 Cathy Dennis, Too Many Walls. 8 Karyn White, Romantic. 9 Natalie Cole, Unforgettable. 10 Paula Abdul, The Promise Of A New Day. 11 The KLF, 3 A.M. Eternal. 12 The Escape Club, I'll Be There. 13 Color Me Badd, I Adore Mi Amor.

(Continued on page 22)



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13 14 Seal, Crazy
14 15 Bonnie Raitt, Something To Talk About
15 16 Peabo Bryson, Can You Stop The Rain
16 17 Michael W. Smith, Place In This World
17 18 Mariah Carey, Emotions
18 19 Lenny Kravitz, It Ain't Over 'Til It's
19 20 Color Me Badd, I Adore Mi Amor
20 21 Jesus Jones, Right Here, Right Now
21 22 R.E.M., Shiny Happy People
22 23 Robby Krieger, I Wanna Be A Star
23 24 Aaron Neville, Everybody Plays The Fo
24 25 Karyn White, Romantic
25 26 Wilson Phillips, The Dream Is Still A
26 27 R.E.M., Shiny Happy People
27 28 Robbie Nevil, Just Like You
28 29 Gloria Estefan, Can't Forget You
29 30 Heavy D. & The Boyz, Now That We Foun
30 31 R.E.M., Shiny Happy People
31 32 RTZ, Face The Music
32 33 Henry Lee Summer, Till Somebody Loves
33 34 Vanessa Williams, Running Back To You
34 35 38 Special, The Sound Of Your Voice
35 36 Robbie Nevil, Just Like You
36 37 Curtis Stigers, I Wonder Why
37 38 Bryan Adams, Can't Stop This Thing We
38 39 Bell Biv DeVoe, Word To The Mutha

11 11 Huey Lewis & The News, It Hit Me Like
12 12 Whitney Houston, My Name Is Not Susan
13 13 Scorpions, Wind Of Change
14 14 Seal, Crazy
15 15 Bonnie Raitt, Something To Talk About
16 16 Peabo Bryson, Can You Stop The Rain
17 17 Michael W. Smith, Place In This World
18 18 Mariah Carey, Emotions
19 19 Lenny Kravitz, It Ain't Over 'Til It's
20 20 Color Me Badd, I Adore Mi Amor
21 21 Jesus Jones, Right Here, Right Now
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23 23 Robby Krieger, I Wanna Be A Star
24 24 Aaron Neville, Everybody Plays The Fo
25 25 Karyn White, Romantic
26 26 Wilson Phillips, The Dream Is Still A
27 27 R.E.M., Shiny Happy People
28 28 Robbie Nevil, Just Like You
29 29 Gloria Estefan, Can't Forget You
30 30 Heavy D. & The Boyz, Now That We Foun
31 31 R.E.M., Shiny Happy People
32 32 RTZ, Face The Music
33 33 Henry Lee Summer, Till Somebody Loves
34 34 Vanessa Williams, Running Back To You
35 35 38 Special, The Sound Of Your Voice
36 36 Robbie Nevil, Just Like You
37 37 Curtis Stigers, I Wonder Why
38 38 Bryan Adams, Can't Stop This Thing We
39 39 Bell Biv DeVoe, Word To The Mutha

13 14 38 Special, The Sound Of Your Voice
15 15 R.E.M., Shiny Happy People
16 16 Henry Lee Summer, Till Somebody Loves
17 17 Seal, Crazy
18 18 Firehouse, Love Of A Lifetime
19 19 Scorpions, Wind Of Change
20 20 Marc Cohn, Silver Thunderbird
21 21 Karyn White, Romantic
22 22 Mariah Carey, Emotions
23 23 Roxette, Fading Like A Flower (Every
24 24 Marc Cohn, Silver Thunderbird
25 25 Martika, Love... Thy Will Be Done
26 26 R.E.M., Shiny Happy People
27 27 RTZ, Face The Music
28 28 Rhythm Syndicate, Hey Donna
29 29 Curtis Stigers, I Wonder Why
30 30 Ziggy Marley, GoodTime
31 31 Corina, Temptation
32 32 Chicago, You Come To My Senses
33 33 Russ Irwin, My Heart Belongs To You
34 34 Bryan Adams, Can't Stop This Thing We

6 13 Hi-Five, I Can't Wait Another Minute
7 2 Roxette, Fading Like A Flower (Every
8 2 Cathy Dennis, Too Many Walls
9 10 38 Special, The Sound Of Your Voice
10 16 Boyz II Men, Motownphilly
11 12 Scorpions, Wind Of Change
12 12 Seal, Crazy
13 18 Steeltiger, She's Gone (Lady)
14 15 The KLF, 3 A.M. Eternal
15 17 Bonnie Raitt, Something To Talk About
16 7 Robbie Nevil, Just Like You
17 14 Color Me Badd, I Adore Mi Amor
18 19 Marky Mark & The Funky Bunch
19 21 RTZ, Face The Music
20 23 Mariah Carey, Emotions
21 22 Huey Lewis & The News, It Hit Me Like
22 24 Chesney Hawkes, The One And Only (Fro
23 26 Bad Company, Walk Through Fire
24 25 Karyn White, Romantic
25 25 Jesus Jones, Real Real Real
26 27 Natural Selection, Do Anything
27 27 Bryan Adams, Can't Stop This Thing We
28 29 Color Me Badd, I Adore Mi Amor
29 30 Michael W. Smith, For You
30 30 Martika, Love... Thy Will Be Done
31 31 Sait-N-Pepa, Let's Talk About Sex
32 32 R.E.M., Shiny Happy People
33 32 Or-N-More (Featuring Father M.C.), Ev

A — The Brand New Heavies (Featuring N'Dea
EX 24 Cut 'N' Move, Get Serious

KPLZ 93.1 FM
Seattle P.D.: Casey Keating
1 1 Paula Abdul, The Promise Of A New Day
2 2 Michael Bolton, Time, Love And Tender
3 3 C&C Music Factory/F. Williams, Things
4 4 Color Me Badd, I Adore Mi Amor
5 5 Rod Stewart, The Motown Song
6 6 Amy Grant, Every Heartbeat
7 7 Cathy Dennis, Too Many Walls
8 8 Firehouse, Love Of A Lifetime
9 9 The KLF, 3 A.M. Eternal
10 10 Seal, Crazy
11 11 Huey Lewis & The News, It Hit Me Like
12 12 Hi-Five, I Can't Wait Another Minute
13 13 C&C Music Factory/F. Williams, Things
14 14 Boyz II Men, Motownphilly
15 15 Karyn White, Romantic
16 16 Natalie Cole, Unforgettable
17 17 Extreme, Hole Hearted
18 18 Marly Mark & The Funky Bunch
19 19 Scorpions, Wind Of Change
20 20 Bonnie Raitt, Something To Talk About
21 21 Mariah Carey, Emotions
22 22 Roxette, Fading Like A Flower (Every
23 23 Jesus Jones, Real Real Real
24 24 The Farm, Groovy Train
25 25 Bryan Adams, Can't Stop This Thing We
26 26 Curtis Stigers, I Wonder Why
27 27 Rhythm Syndicate, Hey Donna
28 28 Luther Vandross, Don't Want To Be A F
29 29 Billy Falcon, Power Windows
30 30 Crash Test Dummies, Superman's Song

96.1 TIC-FM
Hartford P.D.: Tom Mitchell
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 The KLF, 3 A.M. Eternal
3 3 Boyz II Men, Motownphilly
4 4 Lenny Kravitz, It Ain't Over 'Til It's
5 5 C&C Music Factory/F. Williams, Things
6 6 Hi-Five, I Can't Wait Another Minute
7 7 Amy Grant, Every Heartbeat
8 8 Paula Abdul, The Promise Of A New Day
9 9 R.J. Jazzy Jeff & The Fresh Prince, S
10 10 Seal, Crazy
11 11 Color Me Badd, I Adore Mi Amor
12 12 Michael Bolton, Time, Love And Tender
13 13 3rd Bass, Pop Goes The Weasel
14 14 Heavy D. & The Boyz, Now That We Foun
15 15 Marky Mark & The Funky Bunch
16 16 Jesus Jones, Right Here, Right Now
17 17 Rhythm Syndicate, P.A.S.S.I.O.N.
18 18 Corina, Temptation
19 19 R.E.M., Shiny Happy People
20 20 Cathy Dennis, Too Many Walls
21 21 Rod Stewart, The Motown Song
22 22 Whitney Houston, My Name Is Not Susan
23 23 Jomanda, Got A Love For You
24 24 Karyn White, Romantic
25 25 Mariah Carey, Emotions
26 26 Natural Selection, Do Anything
27 27 Sait-N-Pepa, Let's Talk About Sex
28 28 Vanessa Williams, Running Back To You
29 29 Aaron Neville, Everybody Plays The Fo
30 30 Luther Vandross, Don't Want To Be A F
31 31 Rhythm Syndicate, Hey Donna
32 32 Martika, Love... Thy Will Be Done
33 33 Donna Summer, When Love Cries
34 34 The Brand New Heavies (Featuring N'Dea
35 35 Lonnie Gordon, Gonna Catch You
36 36 Curtis Stigers, I Wonder Why
37 37 Russ Irwin, My Heart Belongs To You
38 38 Ziggy Marley, GoodTime
39 39 CeCe Peniston, Finally
40 40 LL Cool J, Six Minutes Of Pleasure
41 41 Bell Biv DeVoe, Word To The Mutha
42 42 Or-N-More (Featuring Father M.C.), Ev

Miami P.D.: Bill Tanner
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 LeI General, Fun Tun Tun
3 3 Marky Mark & The Funky Bunch
4 4 David D. Go Crazy
5 5 The KLF, 3 A.M. Eternal
6 6 Color Me Badd, I Adore Mi Amor
7 7 C&C Music Factory/F. Williams, Things
8 8 Boyz II Men, Motownphilly
9 9 US40, Love Like A Love For You
10 10 Corina, Temptation
11 11 D.J. Jazzy Jeff & The Fresh Prince, S
12 12 Paula Abdul, The Promise Of A New Day
13 13 Heavy D. & The Boyz, Now That We Foun
14 14 G. The Prince Of Rap, This Beat Is
15 15 Seal, Crazy
16 16 3rd Bass, Pop Goes The Weasel
17 17 Amy Grant, Every Heartbeat
18 18 Prep MC, I Just Wanna Use Your Love
19 19 TKA, Louder Than Love
20 20 Huey Lewis & The News, It Hit Me Like
21 21 Hi-Five, I Can't Wait Another Minute
22 22 Sait-N-Pepa, Let's Talk About Sex
23 23 Mariah Carey, Emotions
24 24 Bonnie Raitt, Something To Talk About
25 25 Chesney Hawkes, The One And Only (Fro
26 26 Bad Company, Walk Through Fire
27 27 Heavy D. & The Boyz, Now That We Foun
28 28 Lisa Lisa & Cult Jam, Let The Beat Hi
29 29 Cathy Dennis, Too Many Walls
30 30 EMF, Unbelievable
31 31 PC Quest, After The Summer's Gone
32 32 Cynthia Young/Tony Moran, Never Thought I
33 33 Eddie Money, Drums Of Love
34 34 Natalie Cole, Unforgettable
35 35 Litaice Melendez, A Day In The Life
36 36 Roxette, Fading Like A Flower (Every
37 37 Cora, My Fallen Angel
38 38 Black Box, Fantasy
39 39 Frankie Knuckles, The Whistle Song
40 40 Shabba Ranks w/ Krystal, Twice My Age
41 41 Naughty By Nature, O.P.P.
42 42 Donna Summer, When Love Cries

Cleveland P.D.: Cat Thomas
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Roxette, Fading Like A Flower (Every
3 3 Michael Bolton, Time, Love And Tender
4 4 Scorpions, Wind Of Change
5 5 C&C Music Factory/F. Williams, Things
6 6 Firehouse, Love Of A Lifetime
7 7 Marky Mark & The Funky Bunch
8 8 Paula Abdul, The Promise Of A New Day
9 9 Color Me Badd, I Adore Mi Amor
10 10 R.E.M., Shiny Happy People
11 11 D.J. Jazzy Jeff & The Fresh Prince, S
12 12 Paula Abdul, The Promise Of A New Day
13 13 Heavy D. & The Boyz, Now That We Foun
14 14 G. The Prince Of Rap, This Beat Is
15 15 Seal, Crazy
16 16 38 Special, The Sound Of Your Voice
17 17 Seal, Crazy
18 18 Huey Lewis & The News, It Hit Me Like
19 19 Henry Lee Summer, Till Somebody Loves
20 20 Hi-Five, I Can't Wait Another Minute
21 21 Sait-N-Pepa, Let's Talk About Sex
22 22 Bonnie Raitt, Something To Talk About
23 23 Chesney Hawkes, The One And Only (Fro
24 24 Bad Company, Walk Through Fire
25 25 Heavy D. & The Boyz, Now That We Foun
26 26 Lisa Lisa & Cult Jam, Let The Beat Hi
27 27 Cathy Dennis, Too Many Walls
28 28 EMF, Unbelievable
29 29 PC Quest, After The Summer's Gone
30 30 Cynthia Young/Tony Moran, Never Thought I
31 31 Eddie Money, Drums Of Love
32 32 Bryan Adams, Can't Stop This Thing We
33 33 Litaice Melendez, A Day In The Life
34 34 Russ Irwin, My Heart Belongs To You
35 35 Extreme, Hole Hearted
36 36 Tami Show, The Truth
37 37 Or-N-More (Featuring Father M.C.), Ev
38 38 Luther Vandross, Don't Want To Be A F
39 39 James Brown, Move On
40 40 Curtis Stigers, I Wonder Why
41 41 Ziggy Marley, GoodTime

Dallas P.D.: Frank Minci
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Hi-Five, I Can't Wait Another Minute
3 3 Color Me Badd, I Adore Mi Amor
4 4 The Black Crowes, Hard To Handle
5 5 Seal, Crazy
6 6 C&C Music Factory/F. Williams, Things
7 7 Natural Selection, Do Anything
8 8 Boyz II Men, Motownphilly
9 9 R.E.M., Shiny Happy People
10 10 Scorpions, Wind Of Change
11 11 Karyn White, Romantic
12 12 Firehouse, Love Of A Lifetime
13 13 Mariah Carey, Emotions
14 14 Color Me Badd, I Adore Mi Amor
15 15 Cathy Dennis, Too Many Walls
16 16 The KLF, 3 A.M. Eternal
17 17 The Escape Club, I'll Be There
18 18 Lenny Kravitz, It Ain't Over 'Til It's
19 19 Extreme, Hole Hearted
20 20 Michael Bolton, Time, Love And Tender
21 21 Bonnie Raitt, Something To Talk About
22 22 Souisae & The Banishes, Kiss Them Fo
23 23 Jesus Jones, Real Real Real
24 24 Bad English, Straight To Your Heart
25 25 Luther Vandross, Don't Want To Be A F
26 26 Bryan Adams, Can't Stop This Thing We
27 27 Michael W. Smith, For You
28 28 The L's, There She Goes

Chicago P.D.: James Alexander
1 3 Tony Terry, With You
2 2 BeBe & CeCe Winans, Addictive Love
3 1 Peabo Bryson, Can You Stop The Rain
4 4 Vesta, Special
5 6 Color Me Badd, I Adore Mi Amor
6 6 Sounds Of Blackness, Optimistic
7 7 Natalie Cole, Unforgettable
8 8 BeBe & CeCe Winans, Addictive Love
9 9 Ex-Girlfriend, Why Can't You Come Home
10 10 Ex-Girlfriend, Why Can't You Come Home
11 11 Boyz II Men, It's So Hard To Say Goodbye
12 12 Phyllis Hyman, Don't Wanna Change The
13 13 The Brand New Heavies (Featuring N'Dea
14 14 Another Bad Creation - Jealous Girl
15 15 O'Jays, Keep On Loving Me
16 16 Karyn White, Romantic
17 17 Tevin Campbell, Just Ask Me To (From
18 18 Vanessa Williams, Running Back To You
19 19 Bell Biv DeVoe, Word To The Mutha
20 20 Steve Wonder, Fun Day (From "Jungle
21 21 The Rance Allen Group, Miracle Worker
22 22 Jennifer Holiday, I'm On Your Side
23 23 Tracie Spencer, Tender Kisses
24 24 Gladys Knight, Superwoman
25 25 Huey Lewis & The News, It Hit Me Like
26 26 Naughty By Nature, O.P.P.
27 27 Yoko Ono, Ain't Nobody Better
28 28 Whitney Houston, My Name Is Not Susan
29 29 Sherry Shepherd, It Ain't Over 'Til It's Over
30 30 Queen Latifah, Fly Girl
31 31 Lisa Fischer, Save Me
32 32 Pretty In Pink, All About You
33 33 Chris Pittman, Show Me

Baltimore P.D.: Roy Samson
1 1 Luther Vandross, Don't Want To Be A Fool
2 2 Phyllis Hyman, Don't Wanna Change The
3 3 Vesta, Special
4 4 Vanessa Williams, Running Back To You
5 5 The Brand New Heavies (Featuring N'Dea
6 6 BeBe & CeCe Winans, Addictive Love
7 7 B Angie B, So Much Love
8 8 Natalie Cole, Unforgettable
9 9 Ex-Girlfriend, Why Can't You Come Home
10 10 Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
11 11 Tevin Campbell, Just Ask Me To (From
12 12 J.T. Taylor, Long Hot Summer Night
13 13 Keith Washington, Are You Still In Love
14 14 O'Jays, Keep On Loving Me
15 15 Lisa Fischer, Save Me
16 16 Jennifer Holiday, I'm On Your Side
17 17 Jodeci, Forever My Lady
18 18 Tony Terry, That Kind Of Guy
19 19 Bell Biv DeVoe, Word To The Mutha
20 20 Karyn White, Romantic
21 21 Bell Biv DeVoe, Word To The Mutha
22 22 Naughty By Nature, O.P.P.
23 23 Color Me Badd, I Adore Mi Amor
24 24 Gladys Knight, Superwoman
25 25 Huey Lewis & The News, It Hit Me Like
26 26 Damiano Dame, Right Down To It
27 27 Boyz II Men, It's So Hard To Say Goodbye
28 28 Newkirk, Small Thing
29 29 Natalie Cole, Unforgettable
30 30 Keith Washington, Are You Still In Love
31 31 Mariah Carey, Emotions
32 32 The S.O.S. Band, Sometimes I Wonder
33 33 Steve Wonder, Fun Day (From "Jungle
34 34 Guy D-O-G Me Out
35 35 Gladys Knight, Superwoman
36 36 Heavy D. & The Boyz, Now That We Foun
37 37 Peabo Bryson, Can You Stop The Rain
38 38 Will Downing, I Go Crazy
39 39 Pretty In Pink, All About You
40 40 Donna Summer, When Love Cries

Kiss 95.7
Hartford P.D.: Jefferson Ward
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Boyz II Men, Motownphilly
3 3 C&C Music Factory/F. Williams, Things
4 4 Color Me Badd, I Adore Mi Amor
5 5 Hi-Five, I Can't Wait Another Minute
6 6 Heavy D. & The Boyz, Now That We Foun
7 7 Amy Grant, Every Heartbeat
8 8 The KLF, 3 A.M. Eternal
9 9 Marky Mark & The Funky Bunch
10 10 Paula Abdul, The Promise Of A New Day
11 11 Rod Stewart, The Motown Song
12 12 Cathy Dennis, Too Many Walls
13 13 Cora, My Fallen Angel
14 14 Karyn White, Romantic
15 15 Whitney Houston, My Name Is Not Susan
16 16 Michael Bolton, Time, Love And Tender
17 17 Vanessa Williams, Running Back To You
18 18 Luther Vandross, Don't Want To Be A F
19 19 Natalie Cole, Unforgettable
20 20 J.T. Taylor, Long Hot Summer Night
21 21 Seal, Crazy
22 22 3rd Bass, Pop Goes The Weasel
23 23 PC Quest, After The Summer's Gone
24 24 Mariah Carey, Emotions
25 25 Jinny, Keep Warm
26 26 Sait-N-Pepa, Let's Talk About Sex
27 27 Natural Selection, Do Anything
28 28 Lenny Kravitz, It Ain't Over 'Til It's
29 29 Rhythm Syndicate, Hey Donna
30 30 Frankie Knuckles, The Whistle Song
31 31 Curtis Stigers, I Wonder Why
32 32 Or-N-More (Featuring Father M.C.), Ev
33 33 Bell Biv DeVoe, Word To The Mutha

Tampa P.D.: B.J. Harris
1 1 Hi-Five, I Can't Wait Another Minute
2 2 Heavy D. & The Boyz, Now That We Foun
3 3 Paula Abdul, The Promise Of A New Day
4 4 C&C Music Factory/F. Williams, Things
5 5 Boyz II Men, Motownphilly
6 6 Color Me Badd, I Adore Mi Amor
7 7 Natural Selection, Do Anything
8 8 Cathy Dennis, Too Many Walls
9 9 The KLF, 3 A.M. Eternal
10 10 Marky Mark & The Funky Bunch
11 11 Seal, Crazy
12 12 Karyn White, Romantic
13 13 D.J. Jazzy Jeff & The Fresh Prince, S
14 14 Hi-Five, I Can't Wait Another Minute
15 15 Michael Bolton, Time, Love And Tender
16 16 Heavy D. & The Boyz, Now That We Foun
17 17 Luther Vandross, Don't Want To Be A F
18 18 Bryan Adams, (Everything I Do) I Do I
19 19 Rhythm Syndicate, Hey Donna
20 20 Martika, Love... Thy Will Be Done
21 21 Corina, Temptation
22 22 Pretty In Pink, All About You
23 23 Lisa Fischer, Save Me
24 24 Vanessa Williams, Running Back To You
25 25 Extreme, Hole Hearted
26 26 Rod Stewart, The Motown Song
27 27 Bell Biv DeVoe, Word To The Mutha
28 28 Or-N-More (Featuring Father M.C.), Ev
29 29 Oaktown's 3.5.7, Turn It Up
30 30 The Brand New Heavies (Featuring N'Dea
31 31 Tami Show, The Truth
32 32 PC Quest, After The Summer's Gone
33 33 Tony Terry, With You
34 34 James Brown, Move On
35 35 K.M.C. KR.U., The Devil Came Up To Mich

Cincinnati P.D.: Dave Allen
1 2 Firehouse, Love Of A Lifetime
2 1 Bryan Adams, (Everything I Do) I Do I
3 4 The Escape Club, I'll Be There
4 7 Michael Bolton, Time, Love And Tender
5 5 C&C Music Factory/F. Williams, Things
6 6 Roxette, Fading Like A Flower (Every
7 7 Robbie Nevil, Just Like You
8 8 Rhythm Syndicate, P.A.S.S.I.O.N.
9 9 Scorpions, Wind Of Change
10 10 Keedy, Wishing On The Same Star
11 6 Jesus Jones, Right Here, Right Now
12 12 EMF, Unbelievable
13 13 38 Special, The Sound Of Your Voice
14 14 Amy Grant, Every Heartbeat
15 15 Rod Stewart, The Motown Song
16 16 Paula Abdul, The Promise Of A New Day
17 17 Corina, Temptation
18 18 Eddie Money, Heaven In The Backseat
19 19 Bryan Adams, Can't Stop This Thing We
20 20 Eddie Money, Heaven In The Backseat
21 21 Huey Lewis & The News, It Hit Me Like
22 22 Natural Selection, Do Anything
23 23 Extreme, Hole Hearted
24 24 Karyn White, Romantic
25 25 Marky Mark & The Funky Bunch
26 26 Cathy Dennis, Too Many Walls
27 27 Bad Company, Walk Through Fire
28 28 Mariah Carey, Emotions
29 29 RTZ, Face The Music
30 30 Boyz II Men, Motownphilly
31 31 Aaron Neville, Everybody Plays The Fo
32 32 R.E.M., Shiny Happy People
33 33 Bryan Adams, Can't Stop This Thing We
34 34 Michael W. Smith, For You
35 35 Eddie Money, Heaven In The Backseat
36 36 Curtis Stigers, I Wonder Why

Houston P.D.: Guy Zapoleon
1 2 Bonnie Raitt, Something To Talk About
2 1 Bryan Adams, (Everything I Do) I Do I
3 3 The Escape Club, I'll Be There
4 4 Michael Bolton, Time, Love And Tender
5 5 Michael W. Smith, Place In This World
6 6 Aaron Neville, Everybody Plays The Fo
7 7 Scorpions, Wind Of Change
8 8 Roxette, Fading Like A Flower (Every
9 9 Amy Grant, Every Heartbeat
10 10 Alan Gray, Part Of Me, Part Of You
11 11 Rod Stewart, The Motown Song
12 12 Marc Cohn, Walking In Memphis
13 13 David A. Stewart Introducing Candy Du
14 14 Gloria Estefan, Can't Forget You
15 15 Mariah Carey, Emotions
16 16 The KLF, 3 A.M. Eternal
17 17 Cher, Love And Understanding
18 18 Huey Lewis & The News, It Hit Me Like
19 19 Bob Seger & The Silver Bullet Band, T
20 20 Alias, Waiting For Love
21 21 Mariah Carey, There's Got To Be A Way
22 22 Cathy Dennis, Too Many Walls
23 23 Extreme, More Than Words
24 24 Bryan Adams, Can't Stop This Thing We
25 25 Russ Irwin, My Heart Belongs To You
26 26 Marc Cohn, Silver Thunderbird

Washington D.C. P.D.: Donnie Simpson
1 1 Heavy D. & The Boyz, Now That We Foun
2 2 Peabo Bryson, Can You Stop The Rain
3 3 Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
4 4 Riff, If You're Serious
5 5 BeBe & CeCe Winans, Addictive Love
6 6 Natalie Cole, Unforgettable
7 7 Lenny Kravitz, It Ain't Over 'Til It's Over
8 8 Vesta, Special
9 9 Luther Vandross, Don't Want To Be A Fool
10 10 The Brand New Heavies (Featuring N'Dea
11 11 Keith Washington, Are You Still In Love
12 12 Phyllis Hyman, Don't Wanna Change The
13 13 Color Me Badd, I Adore Mi Amor
14 14 Whitney Houston, My Name Is Not Susan
15 15 Shirley Muldrow, In Your Eyes
16 16 B Angie B, So Much Love
17 17 Tevin Campbell, Just Ask Me To (From
18 18 J.T. Taylor, Long Hot Summer Night
19 19 Vanessa Williams, Running Back To You
20 20 Ex-Girlfriend, Why Can't You Come Home
21 21 Prince And The N.P.G., Gett Off
22 22 Jodeci, Forever My Lady
23 23 Tony Terry, That Kind Of Guy
24 24 Jennifer Holiday, I'm On Your Side
25 25 Bell Biv DeVoe, Word To The Mutha
26 26 Li'l Jonny, Keep On Loving Me
27 27 Karyn White, Romantic
28 28 Nicki Richards, Summer Breeze
29 29 Naughty By Nature, O.P.P.
30 30 Alexander O'Neal, The Yoke (G.U.O.T.R.)
31 31 Lisa Fischer, Save Me
32 32 Will Downing, I Go Crazy
33 33 Donna Summer, When Love Cries
34 34 The Rance Allen Group, Miracle Worker
35 35 Naughty By Nature, O.P.P.
36 36 Boyz II Men, It's So Hard To Say Goodbye
37 37 Shabba Ranks, House Call
38 38 Kenny G, Theme From "Dying Young"
39 39 Johnnie Jackson, God Send
40 40 Steve Wonder, Fun Day (From "Jungle
41 41 UMC's, Blue Cheese
42 42 Another Bad Creation - Jealous Girl
43 43 Chris Pittman, Show Me
44 44 Oaktown's 3.5.7, Turn It Up
45 45 Young M.C., That's The Way Love Goes
46 46 Surface, You're The One
47 47 Crystal Waters, Makin' Happy
48 48 Gladys Knight, Superwoman
49 49 Mariah Carey, Emotions
50 50 E. Hooper, You're A Victim
51 51 Johnny Gill, I'm Still Waiting (From "New
52 52 Damiano Dame, Right Down To It
53 53 De La Soul, A Roller Skating Jam Named
54 54 Rude Boys, Are You Lonely For Me

Los Angeles P.D.: Belinda Briggs
1 1 Vesta, Special
2 2 BeBe & CeCe Winans, Addictive Love
3 3 Peabo Bryson, Can You Stop The Rain
4 4 Lenny Kravitz, It Ain't Over 'Til It's Over
5 5 Heavy D. & The Boyz, Now That We Foun
6 6 DJ Quik, Tonite
7 7 The Brand New Heavies (Featuring N'Dea
8 8 Luther Vandross, Don't Want To Be A Fool
9 9 Phyllis Hyman, Don't Wanna Change The
10 10 Keith Washington, Are You Still In Love
11 11 Color Me Badd, I Adore Mi Amor
12 12 Prince And The N.P.G., Gett Off
13 13 O'Jays, Keep On Loving Me
14 14 Tevin Campbell, Just Ask Me To (From
15 15 J.T. Taylor, Long Hot Summer Night
16 16 Vanessa Williams, Running Back To You
17 17 Young M.C., That's The Way Love Goes
18 18 Bell Biv DeVoe, Word To The Mutha
19 19 Pebebles, Always, Rated R
20 20 Lisa Fischer, Save Me
21 21 Jennifer Holiday, I'm On Your Side
22 22 Gladys Knight, Men
23 23 D.J. Jazzy Jeff & The Fresh Prince, Sum
24 24 Riff, If You're Serious
25 25 Troop/LeVert Featuring Queen Latifah
26 26 Boyz II Men, It's So Good To Say Goodbye
27 27 Naughty By Nature, O.P.P.
28 28 Chris Pittman, Show Me
29 29 George, Rollin
30 30 Natalie Cole, Unforgettable
31 31 De La Soul, A Roller Skating Jam Named
32 32 Johnny Gill, I'm Still Waiting (From "New
33 33 Karyn White, Romantic
34 34 Steve Wonder, Fun Day (From "Jungle
35 35 Damiano Dame, Right Down To It
36 36 Mariah Carey, Emotions
37 37 Tracie Spencer, Tender Kisses
38 38 Queen Latifah, Fly Girl
39 39 The S.O.S. Band, Sometimes I Wonder
40 40 Barry White, Put Me In Your Mix
41 41 Tony Toni Tone!, Me And You
42 42 Guy D-O-G Me Out
43 43 Gene Barge, You're A Victim
44 44 Sait-N-Pepa, Let's Talk About Sex
45 45 Kid-N-play, Ain't Nobody Hurt Nobody
46 46 Yo-Yo, Ain't Nobody Better

Baltimore P.D.: Todd Fisher
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 The Escape Club, I'll Be There
3 3 Jesus Jones, Right Here, Right Now
4 4 Amy Grant, Every Heartbeat
5 5 Tara Kemp, Piece Of My Heart
6 6 Roxette, Fading Like A Flower (Every
7 7 Michael Bolton, Time, Love And Tender
8 8 Corina, Temptation
9 9 Scorpions, Wind Of Change
10 10 Cathy Dennis, Too Many Walls
11 11 Extreme, Hole Hearted
12 12 Michael W. Smith, Place In This World
13 13 Firehouse, Love Of A Lifetime
14 14 R.E.M., Shiny Happy People
15 15 D.J. Jazzy Jeff & The Fresh Prince, S
16 16 Mariah Carey, Emotions
17 17 Natural Selection, Do Anything
18 18 Lenny Kravitz, It Ain't Over 'Til It's
19 19 Lenny Kravitz, It Ain't Over 'Til It's
20 20 Extreme, Hole Hearted
21 21 Bonnie Raitt, Something To Talk About
22 22 Seal, Crazy
23 23 Peabo Bryson, Can You Stop The Rain
24 24 Boyz II Men, Motownphilly
25 25 Marky Mark & The Funky Bunch

Tampa P.D.: Jay Taylor
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Amy Grant, Every Heartbeat
3 3 C&C Music Factory/F. Williams, Things
4 4 Roxette, Fading Like A Flower (Every
5 5 Paula Abdul, The Promise Of A New Day
6 6 Cathy Dennis, Too Many Walls
7 7 Color Me Badd, I Adore Mi Amor
8 8 Boyz II Men, Motownphilly
9 9 Michael Bolton, Time, Love And Tender
10 10 Hi-Five, I Can't Wait Another Minute
11 11 Scorpions, Wind Of Change
12 12 Seal, Crazy
13 13 Marky Mark & The Funky Bunch
14 14 Firehouse, Love Of A Lifetime
15 15 Natural Selection, Do Anything
16 16 R.E.M., Shiny Happy People
17 17 D.J. Jazzy Jeff & The Fresh Prince, S
18 18 Karyn White, Romantic
19 19 Bonnie Raitt, Something To Talk About
20 20 Extreme, Hole Hearted
21 21 Mariah Carey, Emotions
22 22 Jesus Jones, Right Here, Right Now
23 23 Rod Stewart, The Motown Song
24 24 Rhythm Syndicate, P.A.S.S.I.O.N.
25 25 The KLF, 3 A.M. Eternal
26 26 Martika, Love... Thy Will Be Done
27 27 Lenny Kravitz, It Ain't Over 'Til It's
28 28 Aaron Neville, Everybody Plays The Fo
29 29 Bryan Adams, Can't Stop This Thing We
30 30 R.E.M., Shiny Happy People
31 31 Jesus Jones, Real Real Real
32 32 Lisa Fischer, Save Me
33 33 Bad English, Straight To Your Heart

Indianapolis P.D.: Don London
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Scorpions, Wind Of Change
3 3 Roxette, Fading Like A Flower (Every
4 4 Firehouse, Love Of A Lifetime
5 5 Amy Grant, Every Heartbeat
6 6 Michael Bolton, Time, Love And Tender
7 7 C&C Music Factory/F. Williams, Things
8 8 Color Me Badd, I Adore Mi Amor
9 9 38 Special, The Sound Of Your Voice
10 10 Lenny Kravitz, It Ain't Over 'Til It's
11 11 Corina, Temptation
12 12 After 7, Nights Like This (From "The
13 13 The Escape Club, I'll Be There
14 14 Boyz II Men, Motownphilly
15 15 Cathy Dennis, Too Many Walls
16 16 Rod Stewart, The Motown Song
17 17 Color Me Badd, I Adore Mi Amor
18 18 Henry Lee Summer, Till Somebody Loves
19 19 Rhythm Syndicate, P.A.S.S.I.O.N.
20 20 Mariah Carey, Emotions
21 21 Natural Selection, Do Anything
22 22 The Black Crowes, Hard To Handle
23 23 RTZ, Face The Music
24 24 Hi-Five, I Can't Wait Another Minute
25 25 Marky Mark & The Funky Bunch
26 26 R.E.M., Shiny Happy People
27 27 38 Special, The Sound Of Your Voice
28 28 Karyn White, Romantic
29 29 Extreme, Hole Hearted
30 30 Billy Falcon, Power Windows
31 31 Bonnie Raitt, Something To Talk About
32 32 Michael W. Smith, For You
33 33 Lisa Fischer, Save Me
34 34 Sioxsie & The Banishes, Kiss Them Fo

San Diego P.D.: Kevin Weatherly
1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Boyz II Men, Motownphilly
3 3 Color Me Badd, I Adore Mi Amor
4 4 Marky Mark & The Funky Bunch
5 5 Natural Selection, Do Anything
6 6 Amy Grant, Every Heartbeat
7 7 Hi-Five, I Can't Wait Another Minute
8 8 Paula Abdul, The Promise Of A New Day
9 9 C&C Music Factory/F. Williams, Things
10 10 Michael Bolton, Time, Love And Tender
11 11 Mariah Carey, Emotions
12 12 Natalie Cole, Unforgettable
13 13 Seal, Crazy
14 14 The Escape Club, I'll Be There
15 15 The KLF, 3 A.M. Eternal
16 16 Naughty By Nature, O.P.P.
17 17 Lenny Kravitz, It Ain't Over 'Til It's
18 18 Tony Terry, With You
19 19 3rd Bass, Pop Goes The Weasel
20 20 Karyn White, Romantic
21 21 Sait-N-Pepa, Let's Talk About Sex
22 22 R.E.M., Shiny Happy People
23 23 Michael Bolton, Time, Love And Tender
24 24 Martika, Love... Thy Will Be Done
25 25 Boyz II Men, It's So Hard To Say Good
26 26 Jesus Jones, Real Real Real
27 27 Jasmyn Guy, Just Like You
28 28 Prince And The N.P.G., Gett Off
29 29 Rhythm Syndicate, Hey Donna
30 30 Jesus Jones, Right Here, Right Now
31 31 UB40, Groovin'
32 32 Russ Irwin, My Heart Belongs To You
33 33 The Brand New Heavies (Featuring N'Dea
34 34 Vanessa Williams, Running Back To You

Riverside P.D.: Bob West
1 1 Boyz II Men, Motownphilly
2 2 Color Me Badd, I Adore Mi Amor
3 3 Marky Mark & The Funky Bunch
4 4 Bryan Adams, (Everything I Do) I Do I
5 5 Paula Abdul, The Promise Of A New Day
6 6 Tony Terry, With You
7 7 Latin Alliance Featuring War, Low Rid
8 8 DJ Quik, Tonite
9 9 Hi-C, I'm Not Your Puppet
10 10 Hi-Five, I Can't Wait Another Minute
11 11 D.J. Jazzy Jeff & The Fresh Prince, S
12 12 C&C Music Factory/F. Williams, Things
13 13 Karyn White, Romantic
14 14 Extreme, Hole Hearted
15 15 The KLF, 3 A.M. Eternal
16 16 Natural Selection, Do Anything
17 17 Mariah Carey, Emotions
18 18 Lenny Kravitz, It Ain't Over 'Til It's
19 19 Vanessa Williams, Running Back To You
20 20 Jomanda, Got A Love For You
21 21 A Lighter Shade Of Brown Featuring Te
22 22 Jasmine Guy, Just Want To Hold You
23 23 Natalie Cole, Unforgettable
24 24 TKA, Louder Than Love
25 25 Cathy Dennis, Too Many Walls

St. Louis P.D.: Mark Todd
1 3 Firehouse, Love Of A Lifetime
2 5 C&C Music Factory/F. Williams, Things
3 1 Bryan Adams, (Everything I Do) I Do I
4 9 Michael Bolton, Time, Love And Tender
5 6 Extreme, Hole Hearted

Dial Of Distinction: KLOS, WZAK, KPLX Top Billboard Radio Awards

■ BY SEAN ROSS

NEW YORK—Album KLOS Los Angeles, urban WZAK Cleveland, and country KPLX Dallas are the big winners in the 1991 Billboard Radio Awards, each taking honors in four of the five categories in which a radio station can be nominated. But KPLX was not able to repeat its sweep of all five categories from last year, and neither was anyone else.

KLOS managed only one award last year—for morning men Mark Thompson & Brian Phelps. Mark & Brian repeat their win as best major-market morning team this year. But the station also gets the nod as best major-market album rocker. Steve Smith is cited as best album rock promotion director. And Carey Curelop wins the PD-of-the-year award, despite the fact that he's now across town at rival KQLZ (Pirate Radio).

Besides its repeat win for major-market country station of the year, KPLX also scores awards in the major-market country category

for best program director (Bobby Kraig), best music director (Mac Daniels), and best personalities (Harmon & Evans). The only award it did not win this year is the promotion director award—for which it was not nominated. That goes instead to WPOC Baltimore's Sheila Silverstein.

WZAK, which had to settle for three awards in 1990, reclaims the medium-market-R&B-station-of-the-year award from WYLD-FM New Orleans. Its individual winners are Lynn Tolliver (who wins for PD and air personality) and MD Bobby Rush.

Forty-three stations won Billboard Radio Awards this year, compared with 39 last year. Awards will also be presented to four syndicators (see Networks column, page 17) and five labels at a reception Thursday (12) at San Francisco's Parc 55 Hotel during the National Assn. of Broadcasters' convention.

The biggest winners in the top 40 category this year are dance-leaning WBBM-FM (B96) Chicago

—which takes three awards in the major-market division—and small-market winner WKCI (KC101) New Haven, Conn., which



also gets three awards. KC101 won the top-station and PD awards last year. This year it repeats those—despite the fact that former PD Stef Rybak has, again, moved on to KVMY Phoenix. And MD Tom Poleman wins for his category.

B96, one of the few unarguable success stories in a distressed for-

mat, wins as major-market station of the year. Awards also go to PD Dave Shakes and MD Todd Cavanah.

Another triple winner is AC leader KOST Los Angeles, with awards going to the station, PD Jhani Kaye, and Mark Wallengren & Kim Amidon, a relatively low-profile morning team, who pull off a surprise upset of the much better-known Ron Chapman, morning man at KVIL Dallas. Country KSSN Little Rock, Ark., also picks up three awards.

KOST, KC101, and KPLX are perennial Billboard Radio Awards winners. There are a number of upstart stations that pick up awards this year. Besides B96, there's KKBT Los Angeles—the station that finally proved that L.A. really *did* need a full-signal urban outlet. KKBT is 1991's major-market R&B station of the year. There's also influential rock/AC outlet WMMO Orlando, Fla. That station had just signed on a year ago; this year, it is the medium-market AC winner.

Other surprise winners: WSM-FM Nashville PD Kevin O'Neal, who walks away with the medium-market country PD award. Although that award went to WAMZ Louisville, Ky.'s Coyote Calhoun last year, the real surprise here is that WSM-FM—which has notably increased its industry profile since last year—won an award where perennial nominee WSIX-FM, a longtime industry favorite, did not. Also notable: WNSR New York MD David Isreal, who wins in a year when WNSR finally came into its own as the hot AC force that New York hasn't had since the mid-'80s.

This year's national label promotion awards go to SBK's Daniel Glass (top 40), Elaine Locatelli of Columbia (adult), Hank Spann of Warner Bros. (R&B), Arista's Allen Butler (country), and J.B. Brenner of A&M (rock). Each is a first-time winner.

Last year there was one tie. This year there were two ties, both involving AC music directors. In the *(Continued on page 28)*

RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF...BEST OVERALL ENTERTAINMENT PACKAGE...PROFESSIONALISM...STREET PRESENCE...COMMUNITY INVOLVEMENT...MARKET STATURE...RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 WBBM-FM Chicago	 KOST Los Angeles	 KKBT Los Angeles	 KPLX Dallas	 KLOS Los Angeles
MEDIUM	 WNCI Columbus, OH	 WMMO Orlando, FL	 WZAK Cleveland	 KNIX Phoenix	 KBCO Denver
SMALL	 WKCI New Haven, CT	 WYYY Syracuse, NY	 WBLX-FM Mobile, AL	 KSSN Little Rock, AR	 WAAF Worcester, MA

NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR

CRITERIA: CREATIVITY...CONTENT...PRODUCTION VALUES...INFLUENCE...RATINGS SUCCESS

TOP 40	ADULT	R&B	COUNTRY	ROCK
 CASEY'S TOP 40 WITH CASEY KASEM Westwood One	 COUNTDOWN AMERICA STARRING DICK CLARK Unistar	 THE COUNTDOWN WITH WALT LOVE Westwood One	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC/Watermark	 ROCKLINE Global Satellite Network

RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 <p>DAVE SHAKES WBBM-FM Chicago</p>	 <p>JHANI KAYE KOST Los Angeles</p>	 <p>VINNY BROWN WRKS New York</p>	 <p>BOBBY KRAIG KPLX Dallas</p>	 <p>CAREY CURELOP KLOS Los Angeles</p>
MEDIUM	 <p>DAVE ROBBINS WNCI Columbus, OH</p>	 <p>DAVE POPOVICH WLTF Cleveland</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>KEVIN O'NEAL WSM-FM Nashville</p>	 <p>JOHN BRADLEY KBCO Denver</p>
SMALL	 <p>STEF RYBAK WKCI New Haven, CT</p>	 <p>MARK ROBERTS WWWM Toledo, OH</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>LES ACREE WIVK Knoxville, TN</p>	 <p>HARVE ALAN WONE-FM Akron, OH</p>

NATIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...MARKETING ACUMEN...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
	 <p>DANIEL GLASS SBK</p>	 <p>ELAINE LOCATELLI Columbia</p>	 <p>HANK SPANN Warner Brothers</p>	 <p>ALLEN BUTLER Arista</p>	 <p>J.B. BRENNER A&M</p>

Just another piece of glass.




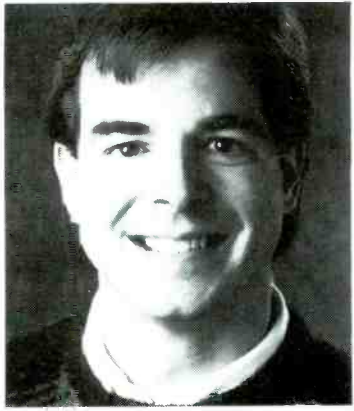




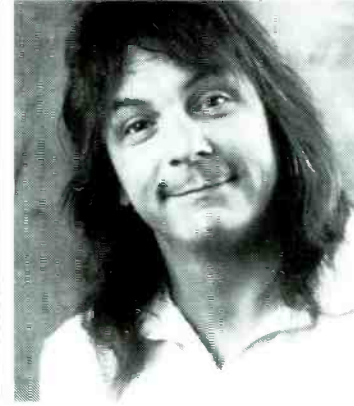
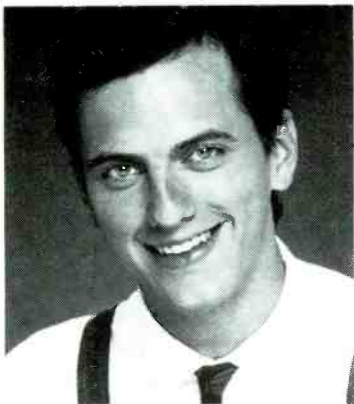




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RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY...MUSIC ACUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION

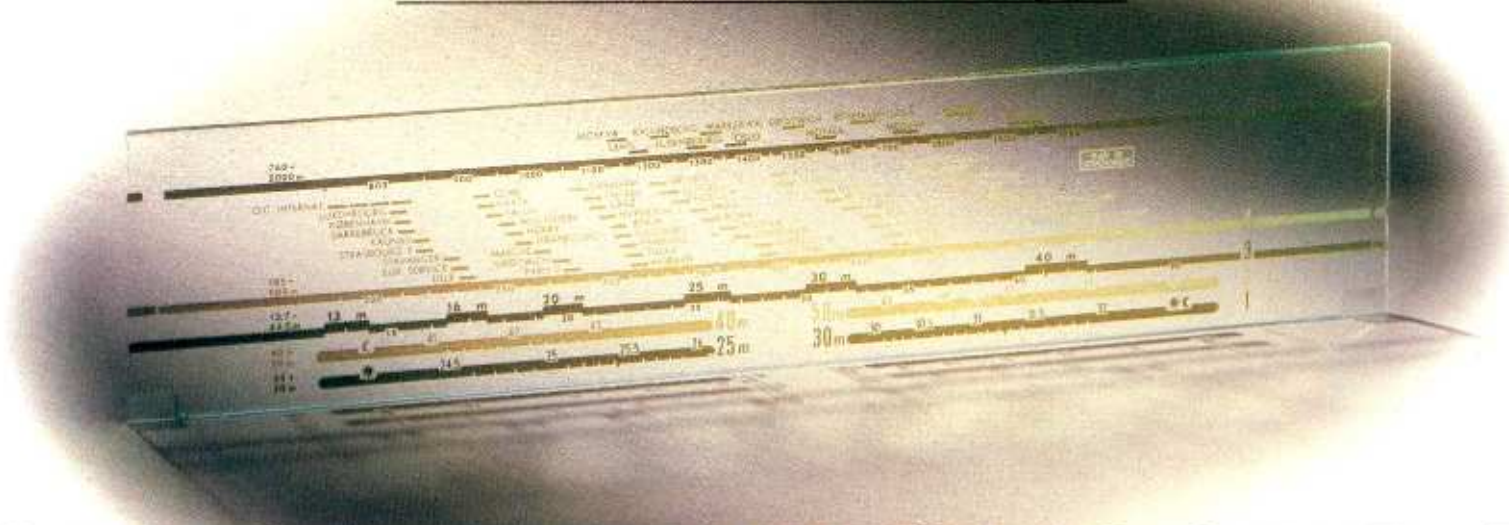
	TOP 40	ADULT	R&B	COUNTRY	ROCK	
MAJOR	 <p>TODD CAVANAH WBBM-FM Chicago</p>	 <p>DAVID ISREAL WNSR New York</p>	 <p>TOYA BEASLEY WRKS New York</p>	 <p>MAC DANIELS KPLX Dallas</p>	 <p>REDBEARD KTXQ Dallas</p>	
MEDIUM	 <p>DANA LUNDON WLUM Milwaukee</p>	 <p>CARLA FOXX KESZ Phoenix</p>	 <p>BRYAN SARGENT WLAC-FM Nashville</p>	 <p>BOBBY RUSH WZAK Cleveland</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>CHARLIE LOGAN WYNF Tampa, FL</p>
SMALL	 <p>TOM POLEMAN WKCI New Haven, CT</p>	 <p>JANIE BAKER KTYL Tyler, TX</p>	 <p>ANNE DOWNEY WCRZ Flint, MI</p>	 <p>MORGAN SINCLAIR WBLX-FM Mobile, AL</p>	 <p>GAIL DANIELS KSSN Little Rock, AR</p>	 <p>MICHAEL YOUNG WIOT Toledo, OH</p>

RADIO PROMOTION DIRECTOR OF THE YEAR

CRITERIA: INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
	 <p>MARTY WALL WHTZ New York</p>	 <p>PAUL HEFFNER WNSR New York</p>	 <p>SHARON KLEIN KKBT Los Angeles</p>	 <p>SHEILA SILVERSTEIN WPOC Baltimore, MD</p>	 <p>STEVE SMITH KLOS Los Angeles</p>

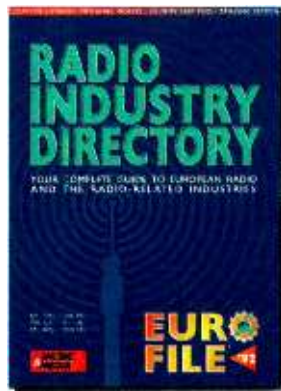
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RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE...COMMUNITY INVOLVEMENT...CREATIVITY...RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 <p>RICK DEES KIIS Los Angeles</p>	 <p>MARK WALLENGREN & KIM AMIDON KOST Los Angeles</p>	 <p>TOM JOYNER KKDA-FM Dallas/WGCI-FM Chicago</p>	 <p>STEVE HARMON & SCOTT EVANS KPLX Dallas</p>	 <p>MARK THOMPSON & BRIAN PHELPS KLOS Los Angeles</p>
MEDIUM	 <p>CHRIS TRANE WAPE Jacksonville, FL</p>	 <p>GARY BURBANK WLW Cincinnati</p>	 <p>LYNN TOLLIVER WXAK Cleveland</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>BOB KEVOIAN & TOM GRISWOLD WFBQ Indianapolis</p>
SMALL	 <p>EDDIE HASKELL WXLK Roanoke, VA</p>	 <p>STORM N. NORMAN WEBE Bridgeport, CT</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>GAIL DANIELS KSSN Little Rock, AR</p>	 <p>WILLOBEE KKDJ Fresno, CA</p>

BILLBOARD RADIO AWARDS

(Continued from page 23)

medium-market category, KESZ Phoenix's Carla Foxx ties with WLAC-FM Nashville's Bryan Sargent. In small markets, Anne Downey of WCRZ Flint, Mich., shares the honors with Janie Baker of KTYL Tyler, Texas.

Other fast facts: all four small-market R&B radio honors go to Mobile, Ala. The PD and air personality awards go to WGOK's Mad Hatter. The station-of-the-year and MD awards go to WBLX-FM and its Morgan Sinclair. Also, two out of the three album rock music director winners work for CBS owned-and-operated stations: major-market KTXQ (Q102) Dallas and medium-market WYNF Tampa, Fla.

Charlie Logan, the winning MD at WYNF, has since been added to

PD. As is always the case, a number of winners have either moved up or moved out since the 12-month period of eligibility for the awards began in May 1990. WLUM Milwaukee MD Dana Lundon—the top 40 medium-market MD winner—has gone to WTIC-FM Hartford, Conn. KBCO Denver PD John Bradley is one of several station people who left to open a consultancy. KSSN Little Rock's Gail Daniels, winner of two awards, just left for KIKK Houston.

Nominees for Billboard Radio Awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were placed in the June 29 issue for voting on by the magazine's readers.

HOW TO AVOID BECOMING A ONE-BOOK WONDER

(Continued from page 14)

day between mid-March and July. It still does at least four to five appearances weekly. It has not, he says, made any real changes in the music, aside from some extra attention to rotations. Only about 30 titles have been added since last fall, Brill says.

It is worth noting that of the three stations here, the one with the least pronounced dropoff is the one with the most consistent outside spending. WMMO went from 500 gross ratings points of weekly TV last fall to about 250 in the winter to more than 500 in the spring. The only time WMMO was off TV was for the first four days of the Gulf war.

By contrast, KHMx did go through a period after its estimated 600 weekly GRP last fall where it wasn't on TV at all. It was back on TV by the spring. And WFXF went

through its 300 weekly GRP by October. (It also had some paper boards last spring and six year long painted boards.) This year, after Brill decided the street campaign was working, the paper boards went back up. There were also 250,000 bumper stickers distributed with McDonald's.

One thing both Brill and Zapoleon cite is an improved level of radio competition in their markets by the second book. Brill says album rival WFBQ backed off its current/recurrent stance to come after WFXF. Zapoleon thinks KHMx "woke up an angry hornet's nest" with its spectacular debut. Even focus-group respondents mentioned the improved level of Houston radio, he says.

Interestingly, none of the PDs interviewed here think their second-book drops had anything to do with

an increased commercial load. While none of the stations involved has raised its spot limit, per se, most of them were much closer to it during the second book than the first, just because stations with ratings sell more spots than brand new stations.

But Brill says it didn't matter that WFXF was sometimes running its eight units an hour. "When we were playing eight units an hour, WFBQ was playing 18," he contends.

Similarly, Pall says, "Our policy on commercials—keeping the screaming used-car dealer spots off the air, for example—have helped the perception of the station. People think we don't have as many commercials. In one focus group, somebody said that our spots weren't as long as those on other stations, even though they were the same spots."

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Wise Move: Jibri Lays Rap Over Funk Debut Single Builds Buzz On Artist

BY JANINE McADAMS

NEW YORK—Although his nickname is Wise One, Ear Candy Records rapper Jibri had no inkling that his very first recording effort would be a smash. Having spent two weeks atop the Hot Rap Singles chart last month, "The House The Dog Built" by Jibri Wise One is a winning combination of the rapper's way-cool conversational style and the cream of '70s funk, including label owner Nile Rodgers' own Chic track "Good Times."

"It's sort of like a tribute to the old funksters, George Clinton and Parliament, Chic," he says modestly.

The Cincinnati rapper, whose real name is Jibri, was working at a marketing research firm and rapping "on the side" at high school shows, local clubs, parties, and at the Univ. of Cincinnati. A tape of one of his performances found its way to Rodgers, who didn't waste any time in making

the 23-year-old the first signee to his new BMG International-distributed label. This was something of a shock to the soft-spoken Jibri, who had not been actively looking for a label deal.

"I went to New York and met him, and we signed the deal. It

'What he says comes from out of his heart and soul'

took a while for the record to hit," says Jibri, "and I was real surprised. I was thinking that people probably wouldn't get it."

Gail Bruesewitz, VP of marketing and artist development for Ear Candy, says that video helped Jibri gain popularity. "The House The Dog Built" was seen on "Yo! MTV Raps" and received a large number of Video Jukebox requests in the Midwest.

The next single will be "I'll Be

There For You," due in late September. Meanwhile, Jibri Wise One, whose self-titled album was released Aug. 6, hits the road for a series of Midwest promotional stops. He attended Jack The Rapper last month in Atlanta to meet-and-greet, and recently returned to that city to perform in a Greek Picnic block party. "His U.S. tour will probably happen beginning in '92," says Bruesewitz, "but before that, he'll go overseas because there is some interest there. He will tour Japan and then Europe, beginning with Germany, England, and France."

Bruesewitz says that Jibri's appeal is his message. "Rap is his medium," she says. "It's his intelligent message and also the fact that he is from the Midwest. He's not an East Coast rapper or a West Coast rapper, but what he says comes from out of his heart and soul. Basically he's got a message to deliver that is the direction for youth in this day and age."

10-Year Celebration To Mark MBMA Awards Confab Will Again Surround Minneapolis Ceremony

NEW YORK—The Minnesota Black Musicians and Artists Awards will celebrate its 10th anniversary this year. And for the second year in a row, the presentation will be part of the Minnesota Black Music Awards Expo, a mini exhibition and conference for music professionals. The conference will run Oct. 3-5 at the Marriott

City Center in Minneapolis; the MBMA Awards will be handed out Friday, Oct. 4, in the Marriott Ballroom.

Begun in 1982 by Pete and Kimberly Bedell Rhodes, the awards have celebrated the wealth of music from gospel to rock to R&B to jazz coming out of the Minnesota area. Since its inception, the event has featured performances and appearances by an array of popular artists, including Prince, the Time, Jimmy Jam & Terry Lewis, Alexander O'Neal, the Sounds of Blackness, and Ipso Facto.

Seeking to provide a further service to local musicians, the Rhodes

decided to organize a business-oriented conference that would explain and explore the music industry, as well as provide listening sessions, artist showcases, and industry exhibits.

This year's schedule includes the following: "Radio Airplay & Promotions Workshop," "Demo Critique/Production Workshop," "Writers' Publishing Workshop," "Contract/Management Workshop," "Producers/A&R Workshop," and a Flyte Tyme Tribute & Roast. Invited panelists include Lee Bailey of Bailey Broadcasting; Jerry Boulding of Urban Network; Jam & Lewis; Cassandra Mills, head of black music at Giant; writer/producer Leon Huff; Paisley Park Records VP Alan Leeds; BRE editor Steve Ivory; Jill Willis, VP of operations at Paisley Park Studios; manager/producer Maurice Starr; Johnathan Moseley, director of Bust It Management; and others.

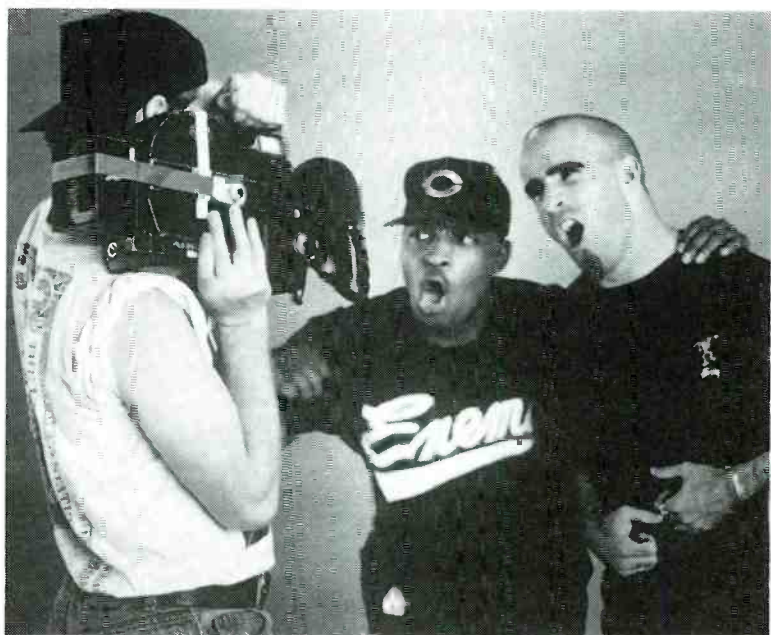
Registration for the three-day event is \$50, which includes a ticket to the MBMA Awards. Registration will be limited to 300. More information is available from the MBMA in Minneapolis.



Walker's 'First Time.' Executives at Pendulum Records welcome singer/multi-instrumentalist Chris Walker to the label. Here Walker puts the finishing touches on his debut album, "First Time," due Oct. 1, at New York's Sound Factory Studio. The first single is "Giving You All My Love," which was released Sept. 3. From left are Mervin Dash, manager; Walker; David J. Glinert, head of business affairs, Pendulum; and Ruben Rodriguez, president/CEO, Pendulum.



CEMA Soul Brothers. A Los Angeles one-stop was the site of a miniconfab for CEMA-distributed artists. From left are Walter Williams, Sammy Strain, and Eddie Levert of EMI's the O'Jays; Capitol artist Phil Perry; and Chrysalis rap artists Daddy Freddy and Rick'N'Rich.



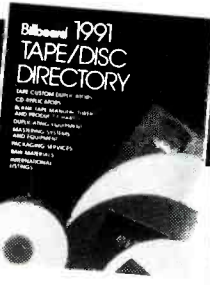
The Noise Is Televised. Anthrax and Public Enemy "Bring The Noise" to video, as Megaforce/Island rock act Anthrax performs its version of the P.E. classic for the video cameras. Shown, from left, are cinematographer Eric Koziol of H-Gun Productions, P.E.'s Chuck D, and Anthrax's Scott Ian. For details of Public Enemy's new release and its upcoming tour with Anthrax, see pages 38 and 41.

The Rhythm & Blues column is on vacation. It will return next week.

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BDDT 5555

A new crop of music video shows is catering to the burgeoning Hispanic youth market ... see page 79

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 14, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	2	8	★★ NO. 1 ★★ SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98) 2 weeks at No. 1	BOYZ N THE HOOD	1
2	2	1	15	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
3	7	9	12	PEABO BRYSON COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	3
4	3	3	17	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
5	4	4	15	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
6	5	5	11	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
7	6	7	7	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	6
8	10	12	8	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	8
9	8	8	8	HEAVY D. & THE BOYZ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	8
10	11	13	8	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	10
11	15	16	9	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	11
12	9	6	13	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
13	16	20	9	PHYLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	13
14	12	10	17	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
15	14	15	20	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
16	13	11	14	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
17	17	14	20	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
18	23	34	5	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	18
19	25	27	6	VESTA A&M 5347 (9.98)	SPECIAL	19
20	18	18	43	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
21	20	17	10	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
22	21	22	30	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
23	19	19	8	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
24	24	29	21	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98)	THE BRAND NEW HEAVIES	24
25	22	25	10	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
26	32	35	6	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN 'EM	26
27	35	36	12	JODECI MCA 10198 (9.98)	FOREVER MY LADY	27
28	26	21	28	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
29	28	30	8	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
30	27	24	11	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
31	30	23	15	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
32	33	33	11	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	32
33	31	28	15	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
34	29	26	15	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
35	34	31	31	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
36	36	32	42	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
37	37	42	9	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	37
38	38	37	6	ABOVE THE LAW RUTHLESS 47934/EPIC (9.98)	VOCALLY PIMPIN'	37
39	41	48	5	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	39
40	39	38	42	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
41	40	40	23	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
42	49	50	13	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	42
43	48	57	6	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	43
44	43	44	20	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
45	47	47	5	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	45
46	42	39	25	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
47	45	43	36	C&C MUSIC FACTORY ▲ ² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
48	44	45	23	M.C. BREED & D.F.C. S.D.E.S. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38

49	46	41	42	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
50	NEW ▶	1	1	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	50
51	50	46	25	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
52	53	54	5	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
53	52	51	33	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
54	55	52	11	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
55	56	53	8	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST...	53
56	51	55	5	JAMES BROWN SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	51
57	82	93	3	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	57
58	60	58	36	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
59	58	56	25	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
60	57	59	6	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
61	63	64	25	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
62	59	49	22	YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
63	62	62	14	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
64	64	67	10	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
65	54	61	9	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
66	61	60	16	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY...	19
67	65	63	23	RIFF SBK 95828 (8.98)	RIFF	41
68	69	75	3	LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98)	DA WIZZARD OF ODDS	68
69	68	68	15	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
70	74	73	6	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	70
71	75	72	9	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
72	78	90	9	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	72
73	67	65	50	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
74	66	69	42	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
75	72	70	12	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	62
76	NEW ▶	1	1	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	76
77	80	89	4	THE GET FRESH GIRLS BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	77
78	76	74	17	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	51
79	70	77	50	PEBBLES ● MCA 10025 (9.98)	ALWAYS	12
80	73	76	50	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
81	77	71	14	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
82	71	66	25	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
83	NEW ▶	1	1	J.T. TAYLOR MCA 103D4 (9.98)	FEEL THE NEED	83
84	81	81	9	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
85	NEW ▶	1	1	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	85
86	NEW ▶	1	1	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	86
87	88	84	18	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
88	93	—	2	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	88
89	95	97	3	VARIOUS ARTISTS MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	89
90	84	80	16	PAULA ABDUL ▲ CAPTIVE 91611*/MIRGIN (10.98)	SPELLBOUND	31
91	91	85	63	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
92	79	78	73	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
93	83	87	30	MAIN SOURCE WILD PITCH 97543/EMI (8.98)	BREAKING ATOMS	40
94	86	88	10	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
95	98	—	2	LATIN ALLIANCE VIRGIN 96337* (9.98)	LATIN ALLIANCE	95
96	85	79	41	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
97	92	95	4	VARIOUS ARTISTS HOT 1000* (9.98)	SUPER BASS	92
98	94	96	59	D.J. MAGIC MIKE ● CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
99	87	82	10	DADDY FREDDY CHRYSALIS 21844 (9.98)	STRESS	74
100	99	99	32	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL	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.



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ROARING TWENTIES: All but two records in the top 20 of the singles chart are bulleted. The strongest contender for next week's top slot is "Don't Wanna Change The World" by **Phyllis Hyman** (PIR). It has 102 stations, gaining new activity at KTOW Tulsa, Okla., and is re-added at WGZB Louisville, Ky. It has garnered No. 1 reports from nine stations, including WJLB Detroit and WDAS Philadelphia. "So Much Love" by **B Angie B** (Bust It) has reports from 94 stations, gaining WBLK Buffalo, N.Y. It has top five reports at 41 stations. "Never Stop" by the **Brand New Heavies** featuring **N'Dea Davenport** (Delicious Vinyl) is No. 1 at WHUR Washington, D.C., WCKX Columbus, Ohio, and WXOK Baton Rouge, La. It has reports from the entire panel as two stations re-add it to their playlists. "Why Can't You Come Home" by **Ex-Girlfriend** (Reprise) gains WZAZ Jacksonville, Fla., at No. 22 and WJHM Orlando, Fla., for a total of 98 radio reports. This **Full Force** written and -produced tune gets its first No. 1 report from WUJM Charleston, S.C., and has top five reports from 22 stations. Jumping up 27-18, "It's So Hard To Say Goodbye To Yesterday" by **Boyz II Men** (Motown) gains nine stations, including KQXL Baton Rouge; WHUR Washington, D.C.; and WNJR Newark, N.J. And finally, the No. 1 radio record, "Don't Want To Be A Fool" by **Luther Vandross** (Epic), ranks No. 11 in sales points. More details to follow next week.

THE SALES POWER: "Forever My Lady" by **Jodeci** (Uptown) makes strong sales gains and gets new adds at six stations, including WCKK; KTOW; and WUJM and WPAL, both in Charleston, S.C. It is on 75 stations.

PERSONAL PICK: "House Call" (Epic) by **Shabba Ranks**, which features vocals by **Maxi Priest**, has reports from 61 stations. It gains nine stations, including WHJX Jacksonville, Fla.; KPRS Kansas City, Mo.; WEAS Savannah, Ga.; and WTUG Tuscaloosa, Ala. It is No. 1 at WDKX Rochester, N.Y.

MANY!MANY!MANY!TONY'S: **Tony! Toni! Toné!** has two songs released to radio and neither song is on Wing Records. "Me And You" from "Boyz N The Hood" (Qwest) is not on the chart because it is not commercially available. It has reports from 36 stations, gaining 12 this week. The other record, "I Don't Know What You Come To Do," from the "House Party II" soundtrack, enters the chart at No. 89: It gains 23 stations in its first week out. Eight stations in the Southeast and Central South regions are playing both... There are two songs that most likely will never have commercial singles: "Word To The Mutha" by **Bell Biv DeVoe** and "Superwoman" by **Gladys Knight**. Both are on MCA Records.

NAUGHTY UPDATE: "O.P.P." by **Naughty By Nature** (Tommy Boy) has a great week, gaining 10 major adds, including WVEE Atlanta; WEDR Miami; WHRK Memphis; WZHT Montgomery, Ala.; and KPRS.

THIS WEEK the radio panel for the Hot R&B Singles chart was revised to reflect changes from the Spring 1991 Arbitron radio survey. Weight changes were made based on changes in cume listeners. There are 103 stations. Three stations were added: WTUG Tuscaloosa, Ala.; WOCQ Ocean City, Md.; and KTOW Tulsa, Okla. Welcome to the new reporters!

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 25 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS 103 REPORTERS	TOTAL ON
AIN'T GONNA HURT NOBODY					
KID 'N PLAY SELECT	4	6	19	29	32
SUPERWOMAN					
GLADYS KNIGHT MCA	5	6	17	28	72
GOOD TIME					
ZIGGY MARLEY VIRGIN	3	5	15	23	26
HOUSE PARTY II					
TONY! TONI! TONE! MCA	4	7	12	23	23
WHEN YOU TELL ME THAT...					
DIANA ROSS MOTOWN	2	1	14	17	33
FOREVER					
PHIL PERRY CAPITOL	0	3	14	17	29
LOOK WHO'S LOVIN ME					
ESCOFFERY'S ATLANTIC	2	4	11	17	22
THE PRESSURE PT. 1					
SOUNDS OF... PERSPECTIVE	3	5	9	17	19
I'LL TAKE YOU THERE					
BEBE & CECE WINANS CAPITOL	3	3	10	16	16
I'M STILL WAITING					
JOHNNY GILL GIANT	1	3	11	15	78

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

Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	1	1	DON'T WANT TO BE A FOOL	LUTHER VANDROSS
2	4	SO MUCH LOVE	B ANGIE B	2	4	DON'T WANT TO BE A FOOL	PHYLLIS HYMAN
3	5	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	3	7	I ADORE MI AMOR	COLOR ME BADD
4	6	NEVER STOP	THE BRAND NEW HEAVIES	4	6	NEVER STOP	THE BRAND NEW HEAVIES
5	10	I ADORE MI AMOR	COLOR ME BADD	5	3	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM
6	14	RUNNING BACK TO YOU	VANESSA WILLIAMS	6	9	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND
7	2	ADDICTIVE LOVE	BEBE & CECE WINANS	7	1	ADDICTIVE LOVE	BEBE & CECE WINANS
8	12	O.P.P.	NAUGHTY BY NATURE	8	8	SO MUCH LOVE	B ANGIE B
9	11	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	9	12	MY NAME IS NOT SUSAN	WHITNEY HOUSTON
10	3	SPECIAL	VESTA	10	10	JUST ASK ME TO	TEVIN CAMPBELL
11	15	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	11	14	RUNNING BACK TO YOU	VANESSA WILLIAMS
12	17	LONG HOT SUMMER NIGHT	J.T. TAYLOR	12	13	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ
13	18	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	13	2	SPECIAL	VESTA
14	20	GETT OFF	PRINCE AND THE N.P.G.	14	17	ROMANTIC	KARYN WHITE
15	21	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	15	15	LONG HOT SUMMER NIGHT	J.T. TAYLOR
16	22	JUST ASK ME TO	TEVIN CAMPBELL	16	19	GETT OFF	PRINCE AND THE N.P.G.
17	7	UNFORGETTABLE	NATALIE COLE	17	18	KEEP ON LOVING ME	O'JAYS
18	13	TURN IT UP	OAKTOWN'S 3.5.7	18	20	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN
19	27	SAVE ME	LISA FISCHER	19	21	I'M ON YOUR SIDE	JENNIFER HOLLIDAY
20	8	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	20	25	EMOTIONS	MARIAH CAREY
21	40	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	21	26	SAVE ME	LISA FISCHER
22	19	CAN YOU STOP THE RAIN	PEABO BRYSON	22	29	WORD TO THE MUTHA	BELL BIV DEVOE
23	31	ROMANTIC	KARYN WHITE	23	32	O.P.P.	NAUGHTY BY NATURE
24	30	KEEP ON LOVING ME	O'JAYS	24	34	D-O-G ME OUT	GUY
25	9	MEN	GLADYS KNIGHT	25	30	ALL ABOUT YOU	PRETTY IN PINK
26	34	MIRACLE WORKER	THE RANCE ALLEN GROUP	26	35	TENDER KISSES	TRACIE SPENCER
27	38	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	27	33	JEALOUS GIRL	ANOTHER BAD CREATION
28	16	ALWAYS	PEBBLES	28	40	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER
29	29	THAT'S THE WAY LOVE GOES	YOUNG M.C.	29	11	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON
30	39	AIN'T NOBODY BETTER	YO-YO	30	31	THAT KIND OF GUY	TONY TERRY
31	—	TENDER KISSES	TRACIE SPENCER	31	39	FOREVER MY LADY	JODECI
32	24	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	32	37	ROLLIN	GEORGIO
33	—	D-O-G ME OUT	GUY	33	—	WHEN LOVE CRIES	DONNA SUMMER
34	26	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	34	—	SOMETIMES I WONDER	THE S.O.S. BAND
35	—	FOREVER MY LADY	JODECI	35	—	RIGHT DOWN TO IT	DAMIAN GALE
36	—	I GO CRAZY	WILL DOWNING	36	—	I'M STILL WAITING	JOHNNY GILL
37	33	I NEED A GOOD MAN	JIGGIE GEE	37	—	ARE YOU LONELY FOR ME	RUDE BOYS
38	25	TONITE	DJ QUIK	38	16	UNFORGETTABLE	NATALIE COLE
39	—	WHEN LOVE CRIES	DONNA SUMMER	39	22	TURN IT UP	OAKTOWN'S 3.5.7
40	—	EMOTIONS	MARIAH CAREY	40	27	CAN YOU STOP THE RAIN	PEABO BRYSON

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

7	ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pokey's Music, BMI) WBM	6	I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP) CPP	92	THE PRESSURE PT. 1 (Flyte Tyne, ASCAP)
81	AIN'T GONNA HURT NOBODY (Hitstage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	52	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	90	RATED R (Unicity, ASCAP/La Troope, ASCAP)
39	AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)	54	IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
29	ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI/Zomba, ASCAP)	47	I GO CRAZY (Web IV, BMI/Paul & Jonathan, BMI)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
37	ALWAYS (No Pain No Gain, ASCAP/Pebbitone, ASCAP/MCA, ASCAP)	66	I'LL DO ANYTHING FOR YOU (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu, BMI)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
84	ARE WE SO FAR APART (Society Hill, BMI)	42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
44	ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
30	ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM	61	IN YOUR EYES (Degroat & Degroat, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
74	BABY I'M READY (Trycep, BMI/Willesden, BMI)	13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	96	SHINE ON (SRL)
26	CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Atanasieff, ASCAP) WBM	18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
72	THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Getalodofftaso, BMI/Irving, BMI) CPP	62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
87	CONFUSED (Hunting Park, ASCAP/Chumpy Wumpy, ASCAP/MCA, ASCAP/Second Generation Rooney Tunes, BMI)	42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
25	D-O-G ME OUT (Danril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	96	SHINE ON (SRL)
2	DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	61	IN YOUR EYES (Degroat & Degroat, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
4	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncler Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
24	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP)	18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
98	EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane, BMI) WBM	62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
64	FLY GIRL (T-Boy, ASCAP/Queen Latifah, ASCAP/Casadida, ASCAP/Virgin, ASCAP)	42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
31	FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Surel, ASCAP)	57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
80	FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)	61	IN YOUR EYES (Degroat & Degroat, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
38	FUN DAY (FROM JUNGLE FEVER) (Stevland Morris, ASCAP)	13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	96	SHINE ON (SRL)
15	GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
75	GONNA CATCH YOU (Gli Gnomi, ASCAP)	62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
86	GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP)	42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
82	GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayasha, ASCAP)	57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	96	SHINE ON (SRL)
95	GOTTA HAVE YOU (FROM JUNGLE FEVER) (Stevland Morris, ASCAP) CPP	61	IN YOUR EYES (Degroat & Degroat, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
100	HASSLE FREE (Black Hat, ASCAP)	13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
77	HEART OF NEW YORK (Bugnon, ASCAP)	18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
49	HEY DONNA (Bayjun Beat, BMI)	62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
75	HOUSE CALL (PRS, BMI/Shadows, BMI)	42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
89	HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP)	57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
97	HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)	61	IN YOUR EYES (Degroat & Degroat, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	96	SHINE ON (SRL)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	96	SHINE ON (SRL)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		61	IN YOUR EYES (Degroat & Degroat, BMI)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
		61	IN YOUR EYES (Degroat & Degroat, BMI)	96	SHINE ON (SRL)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	96	SHINE ON (SRL)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		61	IN YOUR EYES (Degroat & Degroat, BMI)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
		61	IN YOUR EYES (Degroat & Degroat, BMI)	96	SHINE ON (SRL)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	96	SHINE ON (SRL)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		61	IN YOUR EYES (Degroat & Degroat, BMI)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	53	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	36	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	17	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Upward Bound, BMI/Zomba, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	9	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	20	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP/HL
		61	IN YOUR EYES (Degroat & Degroat, BMI)	96	SHINE ON (SRL)
		13	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	71	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		18	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	46	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
		62	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	99	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
		42	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyne, ASCAP)	96	SHINE ON (SRL)
		57	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	76	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
		61	IN YOUR EYES (Degroat & Degroat, BMI)	41	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
		13	IT A		

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HOT DANCE MUSIC

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★ 1 week at No. 1					
1	3	4	7	THE WHISTLE SONG VIRGIN 0-96323	FRANKIE KNUCKLES
2	6	15	4	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
3	5	10	6	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	PRINCE & THE N.P.G.
4	1	1	8	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73687	C&C MUSIC FACTORY
5	2	2	11	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	HEAVY D. & THE BOYZ
6	7	7	8	LIES EMI V-56223	EMF
7	19	28	4	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
8	4	5	8	JUST GET UP AND DANCE EMI V-56225	AFRIKA BAMBAATAA
9	18	22	5	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	DE LA SOUL
10	8	13	7	GET SERIOUS EPIC 49-73815	CUT 'N' MOVE
11	9	11	8	NOTHING TO LOSE SIRE 0-21789/WARNER BROS.	S-EXPRESS
12	12	18	5	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	2 IN A ROOM
13	22	30	4	SAVE ME ELEKTRA 0-64854	LISA FISCHER
14	17	24	4	QUADROPHONIA RCA 62027-1	QUADROPHONIA
15	21	21	6	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
16	26	33	3	GONNA CATCH YOU SBK V-19743	LONNIE GORDON
17	24	27	5	PANDORA'S BOX VIRGIN 0-96338	ORCHESTRAL MANOEUVRES IN THE DARK
18	11	3	11	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
19	16	20	7	BASS POWER ATLANTIC 0-85992	RAZE
20	23	23	6	UNITY CARDIAC 3-4013-0	UNITY
21	13	17	8	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	THE ORB
22	14	16	6	CHORUS SIRE 0-40123/REPRISE	ERASURE
23	10	8	8	THE CHUBBSTER SELECT 62379/ELEKTRA	CHUBB ROCK
★★★ Power Pick ★★★					
24	36	—	2	LOST IN MUSIC 4TH & B'WAY PROMO/ISLAND	STEREO MC'S
25	15	6	10	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
26	31	44	3	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	MARKY MARK & THE FUNKY BUNCH
27	34	41	3	KEEP WARM NEXT PLATEAU 50168	JINNY
28	33	45	3	LET THERE BE LOVE RCA 62035-1	ARTHUR BAKER & THE BACKBEAT DISCIPLES
29	29	35	4	DANCE NOW RCA 62024-1	MOSAIC 3
30	25	9	9	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
31	30	32	5	DREAM ABOUT YOU SMASH 867 279-1/PLG	D'BORA
32	37	46	3	REAL, REAL, REAL SBK V-19742	JESUS JONES
33	27	19	10	KISS THEM FOR ME GEFEN 21653	SHIOUXSIE AND THE BANSHEES
★★★ Hot Shot Debut ★★★					
34	NEW ▶	1	1	FINALLY A&M 75021-2385-1	CECE PENISTON
35	44	—	2	SAFE FROM HARM VIRGIN 96322	MASSIVE ATTACK
36	20	12	11	THIS BEAT IS HOT EPIC 49-73842	B.G. THE PRINCE OF RAP
37	NEW ▶	1	1	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	THE FARM
38	28	31	7	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA	3RD BASS
39	NEW ▶	1	1	O.P.P. TOMMY BOY 988	NAUGHTY BY NATURE
40	47	—	2	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
41	NEW ▶	1	1	TO BE HOUSE NEXT PLATEAU 50163	S.S.R.
42	NEW ▶	1	1	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFRIES
43	32	25	13	HUMAN NATURE RCA 2855-1-RD	GARY CLAIL
44	49	—	2	THINKING OF YOU SPEED PROMO	SEVEN RED SEVEN
45	NEW ▶	1	1	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
46	46	—	2	ALL ABOUT YOU MOTOWN 4766	PRETTY IN PINK
47	NEW ▶	1	1	RUNNING BACK TO YOU WING 867 519-1/MERCURY	VANESSA WILLIAMS
48	NEW ▶	1	1	SO HARD INSTINCT EX-234	L.U.P.O.
49	39	38	6	FRIENDS FOREVER I.R.S. V-13838	CANDI AND THE BACKBEAT
50	43	37	8	POSITIVITY FOKUS PROMO	CHOSEN FEW

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★					
1	2	3	10	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	C&C MUSIC FACTORY
2	5	10	4	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
3	1	1	11	THIS BEAT IS HOT EPIC 49-73842	B.G. THE PRINCE OF RAP
4	4	4	15	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
5	6	7	7	THE WHISTLE SONG VIRGIN 0-96323	FRANKIE KNUCKLES
6	10	14	5	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	MARKY MARK & THE FUNKY BUNCH
7	3	2	11	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	HEAVY D. & THE BOYZ
8	11	15	6	O.P.P. TOMMY BOY 988	NAUGHTY BY NATURE
9	7	5	13	3 A.M. ETERNAL ARISTA AD-2231	THE KLF
10	13	21	4	RUNNING BACK TO YOU WING 867 519-1/MERCURY	VANESSA WILLIAMS
11	8	6	8	CHORUS SIRE 0-40123/REPRISE	ERASURE
12	19	—	2	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	PRINCE & THE N.P.G.
13	15	16	6	GET SERIOUS EPIC 49-73815	CUT 'N' MOVE
14	9	9	8	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
15	12	11	14	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
16	18	24	4	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	DE LA SOUL
17	16	17	7	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
18	21	26	4	JUST GET UP AND DANCE EMI V-56225	AFRIKA BAMBAATAA
19	33	—	2	ROMANTIC WARNER BROS. 0-40069	KARYN WHITE
20	20	22	7	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTAIRS UR-0101	DAIZE
21	30	41	3	UNITY CARDIAC 3-4013-0	UNITY
22	14	8	13	SUMMERTIME JIVE 1465-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
23	17	18	9	CRAZY SIRE 0-19298/WARNER BROS.	SEAL
24	28	29	5	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
25	26	31	4	PANDORA'S BOX VIRGIN 0-96338	ORCHESTRAL MANOEUVRES IN THE DARK
26	34	50	3	KEEP WARM NEXT PLATEAU 50168	JINNY
★★★ Power Pick ★★★					
27	49	—	2	GONNA CATCH YOU SBK V-19743	LONNIE GORDON
28	27	30	4	BASS POWER ATLANTIC 0-85992	RAZE
29	31	34	4	I ADORE MI AMOR GIANT 0-19204/REPRISE	COLOR ME BADD
30	40	—	2	SAVE ME ELEKTRA 0-64854	LISA FISCHER
31	24	19	8	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
32	23	20	9	MALFUNCTION RCA 2006-1	N-JOI
★★★ Hot Shot Debut ★★★					
33	NEW ▶	1	1	HOUSE CALL EPIC 73929	SHABBA RANKS
34	22	13	18	TEMPTATION CUTTING CR-248	CORINA
35	29	23	16	MOTOWNPHILLY MOTOWN 2090	BOYZ II MEN
36	45	—	2	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
37	25	12	12	THE CHUBBSTER SELECT 62379/ELEKTRA	CHUBB ROCK
38	32	25	9	MY FALLEN ANGEL CUTTING 0-91595/CHARISMA	CORO
39	NEW ▶	1	1	D-O-G ME OUT MCA 54151	GUY
40	NEW ▶	1	1	I SPECIALIZE IN LOVE MEGATONE MT-188	ELLYN HARRIS FEAT. ERNEST KOHL
41	35	44	3	TURN IT UP BUST IT V-15727/CAPITOL	OAKTOWN'S 3.5.7
42	NEW ▶	1	1	FLAVOR OF THE MONTH MERCURY 868 317-1	BLACKSHEEP
43	NEW ▶	1	1	I CAN'T BELIEVE IT'S OVER ZYX 6640-U.S.	D ROCK
44	NEW ▶	1	1	PERPETUAL DAWN BIG LIFE 867547/MERCURY	THE ORB
45	NEW ▶	1	1	NEVER STOP DELICIOUS VINYL 868553-1/PLG	THE BRAND NEW HEAVIES
46	NEW ▶	1	1	FLY GIRL TOMMY BOY 991	QUEEN LATIFAH
47	43	47	3	DREAM ABOUT YOU SMASH 867 279-1/PLG	D'BORA
48	38	46	5	TONITE PROFILE 5338	DJ QUIK
49	48	—	2	LONG HOT SUMMER NIGHT MCA 54103	J.T. TAYLOR
50	37	45	3	FREE LOVE MORGAN CREEK 26001-1	VOICE FARM

○ 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.

DEFINITION OF SOUND

Wear your Love Like Heaven

From the New Album,
Love And Life:
A Journey With The Chameleons

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Rozalla Reaches 'Everybody'; Madden Presents 'Facts'

IN THE MIX: It appears that Zambian club siren **Rozalla** has another hit on her hands with the bright and invigorating "Everybody's Free To Feel Good" (**Pulse 8, U.K.**). The cut, which is imbued with anthemic U.S. house vibes and lush Euro-disco execution, has already stormed the U.K. club and pop charts. Rozalla is currently recording her first album, which is planned for release early in 1992.

R&B-oriented DJs should be aware of "Facts Of Life" (**Giant**) by noted tunesmith **Danny Madden**. Taken from both the soundtrack to "New Jack City" and his upcoming "These Are The Facts Of Life" debut album, this midtempo gem is propelled by a shuffling, house-inflected beat, an unshakable chorus, and Madden's rich, **Vandross**-like vocals.

We simply cannot get enough of **Dee Dee Brave's** latest, "So Many Roads" (**Champion, U.K.**). This track workout by the New Jersey native has been causing an underground commotion for nearly a month now on import. We're waiting for some smart stateside label to wake up and give this future diva a deal! Her well-shaded, jazz-spiced alto glides over a throbbing bass line. Quite fierce.

Italo groovemaster **Be Noir** follows his international smash "Love Themes" with "Give Me Your Love" (**Irma, New York**), a string-lined slice of funk/disco. Varied remixes should entice play in several formats, and could work well in urban radio territory.

With "The Flower," **Mello House (Maxi, New York)** achieves the near impossible: to soothe and exhilarate simultaneously. Conceived by **Tony V.**, this jazz-etched deep-houser subversively wraps a raw bass line with airy, free-associated keys. Perfect for early-a.m. sets. Also note the more aggressive "Organ Grinder" on the flip.

Alternatively speaking, don't miss "Deep Beep" (**Metamerism, Rochester, N.Y.**), an abstract compu-houser by **Nev**. This DJ/musician has crafted a riveting and refreshing combination of tribal beats, a lazy, deep bass, techno-savvy keyboard pulses, and cool samples. Enthralling.

Julia Santana returns with "Sur-

render Your Heart" (**Mic Mac, New York**), a jammin' blend of freestyle synths and spine-stirring house beats. Grooves are deep enough to work in nearly any format, while **Santana** delivers a charming and matured vocal. Check it out.

OK, we're ready to take our lumps for this one. One of our faves on the hi-NRG tip lately is **Midnight Shift's** cotton-candy cover of **Nils-son's** '70s tearjerker "Without You" (**Principal, U.K.**). Woven with threads of **Abba's** "The Winner Takes It All," this rendition is devilishly contagious. Not likely to generate much mainstream action, but will be closet pleasure for many. Go ahead, take your best shot.

The Chicago underground club scene is jammin' hard at the moment with "Gotta Have You" by **Ecstasy (House In Effect, Chicago)**. The track is a string-laden houser, underlined with retro-soul vibes and well-shaded vocals. Remixes by **4 On The Floor** work a variety of moods, ranging from peak-hour to early a.m. Proper distribution could spark national success. Gotta get it.

A&M act **Triple M** deftly combines elements of techno and hip-house on "Afterhours Passion." Mixes by **Alex Antaeus** keep the focus on workable breaks and dope rhymes.

ALBUM NOTES: What happens when a street-hip rapper breaks the bank with a hit record? Many are content to live large and play it safe. With "Nature Of A Sista" (**Tommy Boy, New York**), **Queen Latifah** does just the opposite.

The follow-up to her gold "All Hall The Queen" kicks off with "Latifah's Had It Up To Here," a raw, hip-hop jam that reflects on the rigors of success. From there, Latifah runs through a variety of musical influences, ranging from reggae and jazz to funk and house, and is constantly testing her vocal skills. She toasts with ease on the delicious "Sexy Fancy," and then sings seductively on

"Give Me Your Love."

Lyrical, the Queen is in fine form, maintaining a from-the-hip style that will keep purists in check but that has been further developed and refined. Positivity and intelligence are key—even when she's knocking the wind out of an overzeal-



by Larry Flick

ous lover.

Urban-conscious jocks should be aware of the rapid-fire title cut and "One Mo' Time," while mainstream spinners should take note of the hip-house "Bad As A Mutha" and jazzy "How Do I Love Thee." However, this is an album that works best when taken in as a whole.

On the heels of its No. 1 international hit "(I Wanna Give You) Devotion," **Capitol** recording act **Nomad** offers "Changing Cabins," a sterling set of dance/pop ditties. Masterminded by producer/song-writer **Damon Rochefort**, the album is jump-started with the soulful "Something Special," which ships as the second U.S. single shortly. In fact, the U.K. version of the cut sports slammin' remixes by

Joey Negro that we hope will be issued here as well.

Singer **Sharon Dee Clarke** cuts loose with unbridled power and confidence throughout the set, giving the act a charismatic front woman, whom we hear is already plotting her first solo venture.

Other highlights of "Changing Cabins" include "Higher Than Heaven," with its techno influences and string samples from **Madonna's** "Papa Don't Preach," and the salsa-flavored "Barcelona."

Pop ingenue **Martika** drops a few clubworthy cuts on her new **Columbia** set, "Martika's Kitchen," some of which was produced by **Prince** and **C&C's Robert Clivilles** and **David Cole**. Investigate the intelligent houser "Spirit" and hip-hop-vibed title tune.

SNEAK PEEKS: All signs point toward autumn being the season of the diva.

Adeva's as-yet-untitled, long-overdue second album for **Capitol** is due shortly. Although it is being kept tightly under wraps, word is that the project aims to illustrate a more sensitive side of the singer without sacrificing her assertive edge. Look for music to hit within a month... Italo-chanteuse **Spagna** is finally poised for long-deserved U.S. club and radio approval with "Love At First Sight" (**Epic**), a bouncy pop/houser that is

being remixed by the ever-busy **Black Box**... **Shirley Murdock** will easily expand her already formidable urban radio audience with "Let There Be Love" (**Elektra**), which benefits from the magic touch of **Frankie Knuckles**.

TID-BEATS: We're happy to note that **Sabrina Johnston's** brilliant house anthem, "Peace," has been picked up by **Atco** for the U.S. and **EastWest** for the rest of the world. Just out in the U.K., the song has undergone a festive revamping by **Brothers In Rhythm**, and may receive a few more mixes before its U.S. release this fall. Meanwhile, **Johnston** is currently writing and producing her first album with her husband, **Ken Johnston**... After much deliberation, **I.R.S.** has chosen a name for its new spinoff dance label: **Tribal America**. Its debut 12-inch is "Intoxication," a potent techno rave by **React 2 Rhythm**, which is also the first offering from a licensing deal with **William Orbit's** U.K.-based **Guerrilla Records**. Direct signings to **Tribal America** include **Rockers Uptown**, whose upcoming single "Magnificent" sports remixes by **Roger S**... Popular New York-based indie **Instinct Records** has launched a techno label, **Sonic**. Its first release is "Gazza" by **Andromedia**.

Hot Dance Breakouts

CLUB PLAY

1. COME INSIDE THOMPSON TWINS WARNER BROS.
2. I'M ATTRACTED TO YOU COOKIE WATKINS SMASH
3. THE PRESSURE SOUNDS OF BLACKNESS PERSPECTIVE
4. WEAR YOUR LOVE LIKE HEAVEN DEFINITION OF SOUND CARDIAC
5. NEVER STOP BRAND NEW HEAVIES DELICIOUS VINYL

12" SINGLES SALES

1. LIES EMF EMI
2. WHEN LOVES CRIES DONNA SUMMER ATLANTIC
3. QUADROPHONIA QUADROPHONIA RCA
4. LOW RIDER LATIN ALLIANCE VIRGIN
5. STEP INTO MY LIFE VALERIE JOHNSON EMOTIVE

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

THE UNDERGROUND AND INDEPENDENT DANCE CHART

- | | |
|--|----------------|
| 1. DIMMER THEATER "House Dropped By ..." | HANGMAN |
| 2. BLOWCUTTER "Techno Mix" | HIGH FREQUENCY |
| 3. ESCAPE FROM BKLYN. "Ecstasy Recall" | B.G.P. |
| 4. EVASION "Slave To The Rave" | POWERTRAXX |
| 5. NEW GROOVES - VOL. 2 (6 Track EP.) | NUGROOVE |
| 6. FINAL EXPOSURE "Vortex" | PLUS 8 |
| 7. DELTA 12" "Volatile" | HANGMAN |
| 8. CANDY J. "Let's Get Together" | ECHO USA |
| 9. VALERIE JOHNSON "Step Into My Life" | EMOTIVE |
| 10. ROBERT GÖRL "Electric Marilyn" | HANGMAN |
| 11. PEACE OF MIND "Acid Overdose" | ATMOSPHERE |
| 12. X-CRASH "Agression" | B.G.P. |
| 13. MIND TRIPS "Volume One" | RAVE |
| 14. THE CHOICE "Solitude" | WEST SIDE |
| 15. RAVE MASTERS "Volume Two" | RAVE |
| 16. AMBIENT DREAMS "Volume One" | RAVE |
| 17. MELLO HOUSE "The Flower" | MAXI |
| 18. TONI SHANNON "My Baby" | RIGHT AREA |
| 19. FREQUENCIES, BEATS & BLEEPS "Vol 3" | F.B.B. |
| 20. GYPSY MEN "Dayite" | E LEGAL |

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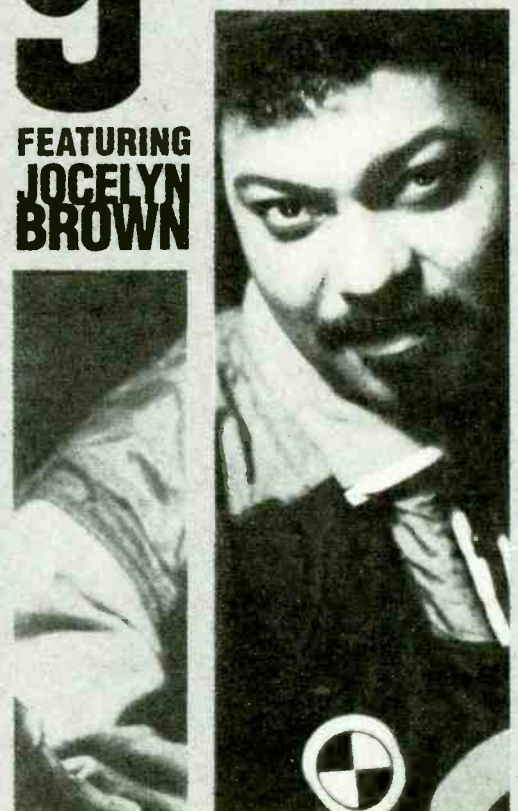
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Talent

Public Enemy 'Strikes Black' Group Returns With New Album, Tour

■ BY JANINE McADAMS

NEW YORK—With the Sept. 24 release of "Apocalypse '91: The Enemy Strikes Black" (Def Jam/Columbia), controversial rap group Public Enemy returns with a higher profile than ever.

After a two-year storm of controversy that found the group's lyrics, politics, and credibility assailed as racist by its critics (Billboard, May 5, 1990), platinum-selling Public Enemy has returned to the fray this year with a midsummer tour co-billed with alternative rockers Sisters Of Mercy; recorded a rap-thrash remake of its "Bring The Noise" with Anthrax; and been booked on "Late Night With David Letterman" Sept. 5 to debut its new single, "You Can't Truss It." A new longform home video, "Tour Of A Black Planet" (Def Jam, CMV), will coincide with the album's arrival.

Just as 1990's "Fear Of A Black Planet" revolved around theories of white supremacy and its effects on African-Americans, "Apocalypse '91" turns a critical eye on problems within the black community, like black on black crime and the lack of economic self-sufficiency, in uncompromising language.

Lead rapper Chuck D explains how the album and its title fit into the group's overall plan:

"On the first album ["Yo! Bum Rush The Show" in 1987], we said,

Enemy & Anthrax

Public Enemy and Anthrax launch a U.S. tour together later this month, supported by San Francisco funk'n'roll act Primus. Opening dates:

Sept. 24	Mid Hudson Civic Ctr. Poughkeepsie, N.Y.
Sept. 25	Orpheum Theater Boston
Sept. 26	The Ritz Boston
Sept. 27	RPI Fieldhouse Troy, N.Y.
Sept. 28	Gampel Pavilion Storrs, Conn.

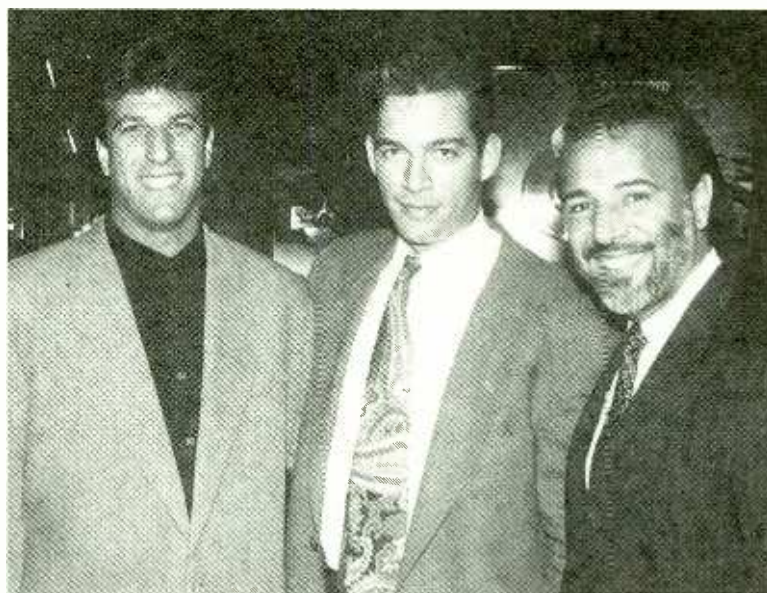
'Hey, we got a black nationalist point of view,' if they can't accept it, we're gonna kick the door down and let everybody know about it. On 'It Takes A Nation Of Millions [To Hold Us Back],' we said our point of view, we're gonna get it across by any means necessary, although there are people within us holding us back, and people on the outside holding us back. 'Fear Of A Black Planet' dealt with the white mainstream's problems with themselves about us, creating racism. On this album, this one is just punching hard and sharp, focusing on delivery about our problems, us vs. us."

Critics, however, may be waiting to scrutinize the album's content because of Public Enemy's mili-

tant pro-black stance. The group was accused of anti-Semitism last year due to the lyrics of its single "Welcome To The Terrordome."

"I don't think we built any more fans from the controversy," says Def Jam chairman Russell Simmons. "I would hope that people accept ["Apocalypse '91"] for the music, which on this album is very different. It's more Public Enemy. Before, I felt they added more commercial elements, like on 'Fight The Power' and '911 Is A Joke.' Though lyrically 'Fight The Power' was jamming, musically they were corny for Public Enemy. It was very loud and abrasive. Now they are back to a sound like my favorite PE song, 'Rebel Without A Pause,' which contributed creatively to the whole rap medium."

(Continued on page 41)



Wild About Harry. Grammy-winning Harry Connick Jr. has re-signed a long-term contract with Columbia Records and will release a new big-band album, "Blue Light, Red Light," Sept. 24, following the platinum success of "We Are In Love." Connick opened a 30-city tour in Portland Ore., Sept. 3. Pictured, from left, are Columbia Records president Don Ienner; Connick; and Sony Music president Tommy Mottola.

Little Feat Steps Into Morgan Creek; Beverley Craven Bows; Loggins & Leno

"WE'RE GOING to become a big fish in a small pond," says **Bill Payne** of **Little Feat**, explaining how the much-loved band left the oceanic lineup of Warner Bros. Records for a top-of-the-stream slot with the new Morgan Creek Music Group, which releases the group's third postreunion album, "Shake Me Up," Sept. 23.

Little Feat's relationship with Warner Bros. goes back to the group's original debut in 1971 and the label was a natural home, it seemed, when the Feat re-formed three years ago. But after two well-received albums, "Let It Roll" in 1988 and the more eclectic "Representing The Mambo" last year, Warner let its contract with the band lapse. Says Payne: "It gave us the opportunity to step back and say, 'What are our options?' I talked at length with **Lenny [Waronker, Warner Bros. Records president]** before we made our move and it was not an easy thing but we're in a position to really try something."

With the recent boom in startup labels, and the dizzying roster growth at the largest record companies, Little Feat's experience may serve as an example to other mid-roster acts lost in the big label pack. Little Feat inked with Morgan Creek after discussions with co-presidents **Jim Mazza** and **David Kershbaum**.

"Their enthusiasm is unfathomable," says Payne with delight. "At this point, they're like kids in a candy store." And for Morgan Creek's first disc by a well-established act, Little Feat has delivered an irresistible treat, co-produced by Payne and **George Massenburg**.

"I knew the third album [following the band's 1988 reunion] would be the most important in the set," says Payne. "Representing The Mambo" was "perhaps a bit too eclectic," he says. (Although he adds: "I have an almost perverse pride that we went over people's heads.") "The focus on the third album is a little more centered, a little more rock'n'roll."

Which accounts for the immediate response on the Album Rock Tracks chart to the disc's pedal-down title track. But it doesn't preclude the horn, organ, and slide-guitar roll of "Things Might Happen," the New Orleans funk of "Spider's Blues," or the beautiful, collaborative ballad "Loved And Lied To." As Payne notes, "If Little

Feat is going to bust open on the scene, it's going to be on our terms." Judging from "Shake Me Up," after all these years the Feat still can't fail.

BROTHERS OF THE ROAD: Among the glut of rock reunions in recent years, few have been as gratifying and musically true as that of Little Feat. The same, happily, can be said of the **Allman Brothers**. With two post-reunion Epic albums co-produced by Southern rock vet **Tom Dowd**, under the A&R direction of Epic's **Michael Caplan**, with **Bert Holman** and **John Farrow** now handling management in-house, the band's return has been a rewarding one for longtime fans. **Gregg Allman** and **Dickey Betts** play off their strengths (and forget their feuds), driven by the veteran drum duo of **Butch Trucks** and **Jaimoe** and bassist **Allen Woody**, while **Warren Haynes** deserves particular credit as songwriter, vocalist, and

essential guitar-playing foil for Betts. Booked by William Morris agent **Jon Podell**, the band is on the road this fall supporting its latest Epic album, "Shades Of Two Worlds."

ON THE ROAD: With a sweet, clear soprano and singer/songwriter sensibility recalling a young **Joni Mitchell** or **Christine McVie**, U.K. artist **Beverley Craven** closed a 10-city promotional showcase tour in New York Aug. 28 for a room packed with Epic and Sony execs and receptive retailers. Craven's single "Promise Me" hit top five in the U.K. and her debut album is currently top 20 on the Music & Media Eurochart. Epic will release her U.S. debut album in October... **Kenny Loggins**, returning to the acoustic-pop sound and confessional perspective of his earlier career, unveils the Columbia Records album "Leap Of Faith," his first release in three years, with a performance of the single "Conviction Of Faith" Tuesday (10) on "The Tonight Show" with **Jay Leno**. A U.S. tour will follow... As part of the Nightmare On Your Street Tour promoting his Epic album "Hey Stoopid," **Alice Cooper** plans a "surprise" outdoor show in Manhattan Friday (13), coinciding with the screen re-

(Continued on page 41)

Sambora Steps Out Solo On Bluesy Album Project

■ BY MELINDA NEWMAN

NEW YORK—It isn't easy finding the blues when you're young and successful with the world on a string, but **Richie Sambora** managed to do it.

The Bon Jovi guitarist wanted his first solo album to reflect the blues rock he grew up with, but first he had to get himself in the right frame of mind.

"One day I was sitting in my house and I was thinking, how am I going to find the blues?," he says.

"I started to drink a little bit and I got into a good bottle of whiskey and I started to feel guilty about my life being so good."

He thought about the trouble in the world and personal relationships and other things and remembered how **Robert Johnson** described the blues. "He sang, 'I love my baby, my baby she don't love me,' and there you go," Sambora says. "That's the blues. Everybody's got that no matter what their economic state is."

(Continued on next page)

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Mark Slaughter
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SAMBORA STEPS OUT

(Continued from preceding page)

With that in mind, Sambora wrote the title track to "Stranger In This Town," his recently released solo debut album on Mercury Records. Much of the rest of the album also ventures into the blues field, centering on lost love and alienation. The result is a record that sounds more chunky, dense, and raw than typical Bon Jovi fare.

The first single, "Ballad Of Youth," currently rising up the Album Rock Tracks chart, addresses the pressures placed on teens, and like an older brother, Sambora tells them to relax. "I was thinking about how hard it was for me to decipher being a teenager. Now I'm in my 30s and I want to say to kids, 'Hey man, don't be so hard on yourself because the world's a tough place. Give yourself a break.'"

Additionally, the song gave

'I'm doing my first solo album having already sold 30 million records'

Sambora a vocal workout. Though he was usually relegated to background vocals in Bon Jovi, in previous bands he had always sung lead. He began working with a vocal coach and, as he neared completion of the record, asked the coach "if we could squeeze another 20% out of my voice. So we redid the vocals. I just wanted to know that I was getting the most out of my voice."

He also wanted to get the most out of his guitars. "I wanted to recapture my roots, which are rhythm and blues," he says. "So I bought a whole bunch of new guitars, which I had to learn to play because I was playing in that one mode that Bon Jovi was in." He also wanted to make sure that his playing was up to par when he invited Eric Clapton to play on the track "Mr. Bluesman."

Sambora wrote the song after jamming with Clapton at last year's International Rock Awards. He wrote to Clapton and asked him to play, explaining to him, "I guess if you could have asked Robert Johnson to play on your record you would, and I'm just extending this invitation to you because I have to." To his surprise, Clapton said he'd be delighted. Also playing on the album are bassist Tony Levin, and Bon Jovi members Tico Torres and David Bryan.

Sambora sees himself in the unique position of "doing my first solo album with having already sold 30 million records" with Bon Jovi.

As much as he loves the band—and says there will be at least one more Bon Jovi album—this solo album is what he has been waiting for. "It seems my whole life is encompassed in this. This has been my dream ever since I was a kid. I know that this could be the beginning of a career beyond Bon Jovi. I'm starting a new relationship with the listener."

ARTIST DEVELOPMENTS

ADVOCATING FREELOVE

In March of 1990, Nigel Grainge of England's Ensign Records was on his way to the Austin, Texas, airport after an unfruitful talent hunt at the South By Southwest Music & Media Conference when he popped in a tape he had received at the last minute. It was Laurie Freeloove's demo, "Fifty Words For Snow."

Voila. Recalls Freeloove, "I was

there the next week, talking to him." The talk resulted in a contract and a debut album, "Smells Like Truth," released this month by Ensign/Chrysalis.

Freeloove, a native of Alexandria, Va., acquired early and enduring musical training, but most of her creativ-



FREELOVE

ity was directed toward the visual arts. In Austin in the late '80s she was a member of the band Two Nice Girls. While Freeloove's solo demo was a creative coming-of-age, "Smells Like Truth" is a new milestone for the artist. The album sets Freeloove's restless, yearning vocals against world beat percussion, sly melodies, and ghostly washes of sound.

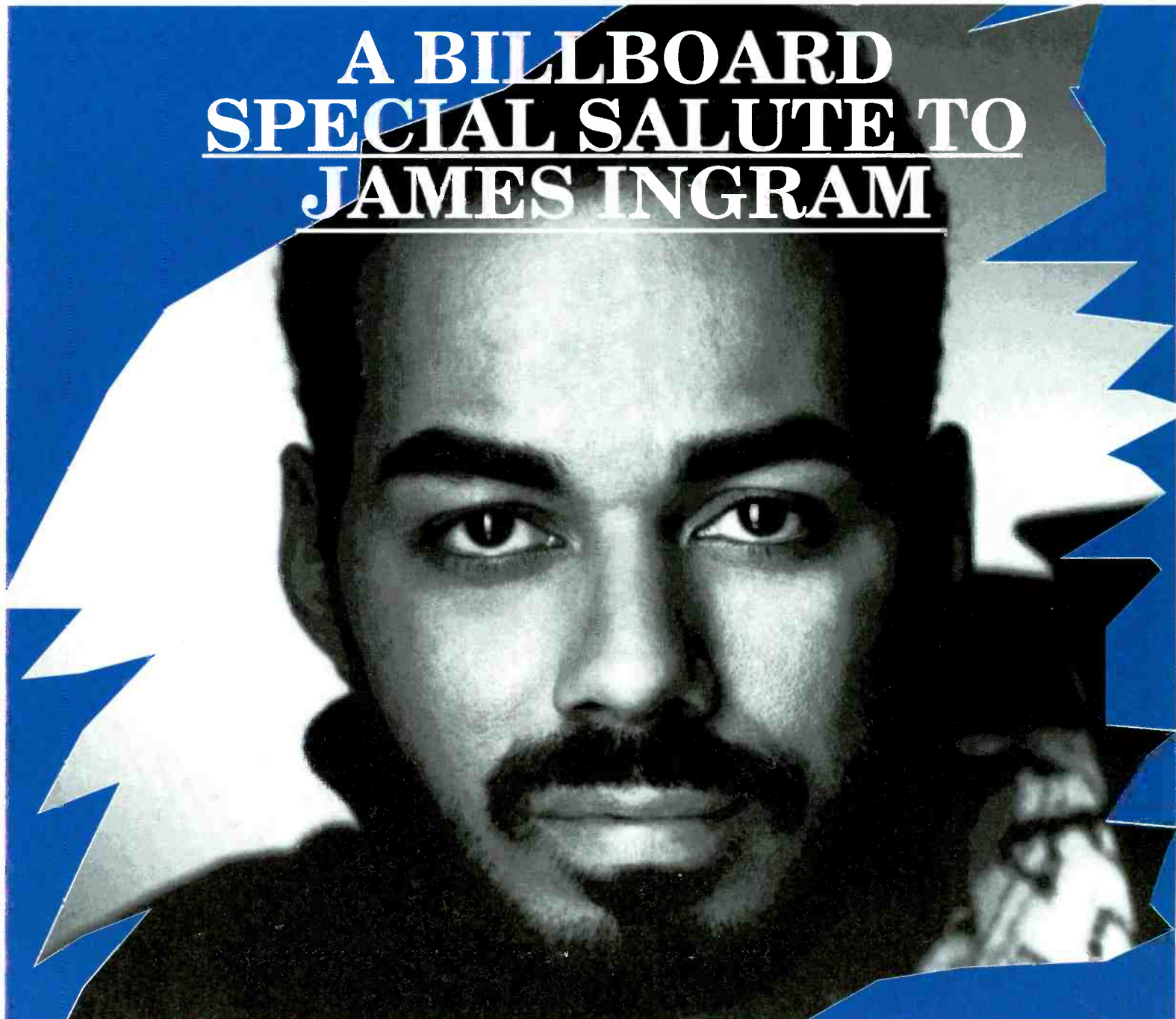
Grainge was, says Freeloove, an ideal conduit for her still-forming musical sensibility. "We had this

unspoken arrangement that he was never going to let me get away with less than what he knew I could do."

She describes her music as "an intuitive process," which she sensed made it appealing to Grainge, who, with Ensign partner Chris Hill, has helped guide the careers of other "intuitive" artists like Sinéad O'Connor and the Waterboys. Freeloove co-produced the album in Texas, En-

(Continued on next page)

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NEW ON THE CHARTS

"There is some similarity between the bands," says Barry Goudreau, ex of Boston and now lead guitarist with RTZ, a new pop-rock group signed to Giant Records that has debuted on the Hot 100 Singles chart with "Face The Music."

The five-member Boston-based outfit also includes vocalist Brad Delp, who sang on all three of Boston's albums, as well as bassist Tim Archibald, keyboardist Brian Maes, and drummer Dave Stefanelli.

"Obviously, there has to be some likeness because of Brad's voice and my guitar playing," continues Goudreau, "but I do think that we stretched out a lot more on this record. We tried to get into a lot of different things stylistically, and that's where the similarity be-

tween Boston and RTZ ends." "Return To Zero" is the name of RTZ's debut album, which was primarily written by Delp and Goudreau and produced by Chris Lord-Alge. "Face The Music," the first single from the project, became a



RTZ: Pictured, from left, Brad Delp, Tim Archibald, Brian Maes, Dave Stefanelli, and Barry Goudreau.

top five hit on the Album Rock Tracks chart in late July before crossing over to the Hot 100 less than a month later.

While Delp was part of Boston's successful 1986 reunion, Goudreau left for a solo career and later became involved in the band Orion The Hunter. The name Return To Zero symbolized its members' desire to start from scratch and create a new sound.

"Brad and I are doing this for the music and not for monetary reasons," stresses Goudreau. "We've been working on and off through the years, and after the Third Stage tour [with Boston] we hitched up and started doing some writing, not because we had some kind of grand design of what we wanted to do but more because we wanted to do some music that we really enjoyed and that was from the heart."

JIM RICHLIANO

ARTISTS IN CONCERT

VAN HALEN
ALICE IN CHAINS
Starwood Amphitheatre
Nashville

SUPER ROCKERS VAN HALEN blasted through Nashville for the second date of their tour in support of their new Warner Bros. album "For Unlawful Carnal Knowledge." This is the first tour the group has made since coming off the road in early 1989, and, as their showmanship proved, all four members were well-rehearsed and ready to be unleashed.

Van Halen took to the stage promptly at 9 p.m. and tossed 19 all-American rock'n'roll numbers to the fans for a solid two hours. After the first couple of tunes, front man Sammy Hagar shouted, "We grew old on stage last night, and we may just do it again tonight."

Songs covered the band's 14-year career as well as Hagar's own solo career. The megaloud rock delivery came via stacks upon stacks of amplifiers but the booming sound sometimes lacked clarity.

Although the songs were recog-

nizable, it was difficult to understand Hagar's singing at times, and Eddie Van Halen's guitar virtuosity was often overshadowed by the booming of the bass. Apparently, however, the fans weren't bothered by any of this. Most remained on their feet for the entire show. The crowd, which topped the 16,000 attendance mark, spanned at least three generations, but was heaviest in the 13-25 bracket.

Theatrical effects added to the entertainment. The band used lots of pyrotechnic effects. In fact, the end of the show looked like a Fourth of July display, with fireworks launched from the top of the amphitheater pavilion as well as the stage.

Rain and lightning put a damper on the show for a short time—especially for those with lawn seat—but the fans endured. Only a few headed toward the parking lot. Some even had campfires going on the lawn until security doused them.

The Seattle-based band Alice In Chains opened the show, promoting its Columbia Records debut al-

(Continued on next page)

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ARTIST DEVELOPMENTS

(Continued from preceding page)

gland, and Ireland with Chris Birkett, Kevin Maloney, and fellow Ensign artist Boo Hewerdine.

If Freeloze's music sounds a trifle otherworldly, it may be due to the fact that she spent something of a gypsy childhood, courtesy of a father who worked for IBM, bouncing between Virginia, Italy, and even Iran. "I think whatever music I come up with would have come up regardless of where I am," she says. "Environment isn't what provides the fertilizer."

Freeloze's next challenges include fronting a band and competing in the marketplace. But of the music itself, she is confident: "It's exactly what I want it to be."

JOHN T. DAVIS

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Centrum in Worcester, Worcester, Mass.	Aug. 23-24	\$705,894 \$24.50	28,812 sellout	Frank J. Russo
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR FISHBONE (22) VIOLENT FEMMES (23) ICE-T THE BUTTHOLE SURFERS HENRY ROLLINS BAND SKATEMASTER	Starplex Amphitheatre, State Fairgrounds of Texas, Dallas	Aug. 22-23	\$661,747 \$25/\$22	30,019 40,000 sellout	MCA Concerts PACE Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Blockbuster Pavilion, Charlotte, N.C.	Aug. 10-11	\$568,284 \$25.50/\$21.50	27,379 37,468	C&C Entertainment
VAN HALEN ALICE IN CHAINS	World Music Theatre, Tinley Park, Ill.	Sept. 1	\$531,158 \$32.50/\$27.50/ \$17.50	23,709 sellout	Tinley Park Jam Corp.
ROD STEWART	Citadel Hill Halifax, Nova Scotia	Aug. 17	\$462,799 (\$544,765 Canadian) \$32.50	16,762 20,000	Frank J. Russo Donald K. Donald Prods. Concert Prods. International
MICHAEL BOLTON OLETA ADAMS	Jones Beach Theatre, Wantagh, N.Y.	Aug. 27-28	\$458,438 \$22.50	20,375 sellout	Ron Delsener Enterprises
ROD STEWART	Coca-Cola Star Lake Amphitheatre, Burgettstown, Pa.	Aug. 26	\$377,626 \$37.50/\$26.50/ \$18.50/\$13.50	20,089 sellout	PACE Concerts DiCesare-Engler Prods.
VAN HALEN ALICE IN CHAINS	The New Pine Knob Music Theatre, Charkston, Mich.	Aug. 29	\$336,653 \$24.50/\$21.50	14,781 sellout	Cellar Door Prods. Belkin Prods.
GLORIA ESTEFAN CHAS ELSTNER	Palace of Auburn Hills, Auburn Hills, Mich.	Aug. 21	\$320,016 \$40/\$21.50	14,437 sellout	Cellar Door Prods. Belkin Prods.
PAUL SIMON	Hersheypark Stadium, Hershey, Pa.	Aug. 17	\$296,192 \$32.50/\$21.50	11,244 18,000	BCL Group in-house

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'Song-Driven' Resurgence Puts Mandel In Fast Lane

DOES IT ALL START With A Song Again? His credentials as a melody man are solid, having co-written, with lyricist Paul Francis Webster, an Oscar/Grammy-winning song, "The Shadow Of Your Smile" (1965). He has also scored many major films, many that reflect his background in jazz, and arranged albums for dozens of singing stars. Most recently, he arranged seven tracks on Natalie Cole's smash "Unforgettable" album, including the hit title song and an upcoming Natalie Cole version of one of her

dad Nat King Cole's biggest successes, "The Christmas Song." Moreover, he is again working with Michael Jackson

for his new album, is co-producing Barbra Streisand's soundtrack album, "Prince Of Tides," and albums by Miles Davis (with Quincy Jones) and Shirley Horn. And he has plans to make an album in which he will be featured.

He is Johnny Mandel and he tells Words & Music that 1991 is "turning out to be an interesting time in popular music."

"It looks to me like once again the song's the thing," he says. "People are opting for songs that are built to last. Recently, the Nos. 1 and 2 [positions] on the [Billboard 200 Top Albums] chart were occupied by Natalie Cole and Bonnie Raitt. Underneath that were hip-hop and other styles.

"Commercially, the time seems right for quality material," he continues. "The tune I did for Barbra was a standard, 'For All We Know.' There seems to be a demand for this approach now. A few years ago, it was a sad sign of the times that the great arranger Nelson Riddle retired for lack of work—until Linda Ronstadt brought him out. I'm happy to say things are changing, and I'm very grateful to be busy."

OWNING 'EM: Continuing its corporate philosophy of owning copyrights as well printing them, Music Sales Corp. has acquired two catalogs. From the family of writer Sherman Edwards, the company has bought Keith Valerie Music, while U.K.-based Sparta Florida Music Group has been acquired from U.K. music personality Hal Shaper. The Keith Valerie catalog contains a number of past pop hits, including "Wonderful! Wonderful!" "See You In September," and "Broken Hearted Melody," plus several songs performed by Elvis Presley in his movies, including "Follow That Dream," "Didja' Ever," and "Flaming Star."

Sparta Florida includes such rock hits as "The Tide Is High," "Pass The Dutchie," and "The Israelites," four songs on the current UB40 "Labour Of Love II" album, seven

David Bowie copyrights, including four on a recent Rhino release—"David Bowie: Early On"—and more than a dozen songs recorded by the Moody Blues.

Barrie Edwards, president of Music Sales, says the two deals continue the company's strategy of seeking ownership of copyrights, in addition to maintaining a 50-year role in the print business. "With our acquisition of G. Schirmer in 1985, we became a major force in serious music publishing and the ownership of Fred Waring's Shawnee Press

gave us an even firmer position in the choral/band/educational print music market. Now, with over 40,000 copyrights, we affirm our position as a full-service music publisher."

Philip "Flip" Black, professional manager, notes that the acquisition of these catalogs prompted the company to produce a "Music Finder Update" for a mailing of more than 5,000 copies of an update, which gives cross-referenced info on more than 3,000 of its top copyrights.

TEST OUT THE BEST: Eight of the best unsigned writers showcased in New York by The National Academy of Popular Music—The Songwriters Hall of Fame will present two original contemporary songs, live-to-track and acoustic at 7:30 p.m. Thursday (12) at the Lone Star Roadhouse in New York. For more info, contact Bob Leone at 212-319-1444.

PRINT ON COMPUTER: Ten retail locations in San Francisco and the Bay area are launching a national rollout of NoteStation, which allows customers to search for, select, and customize the sheet music they want. Manufactured and distributed by Los Gatos, Calif.-based MusicWriter Inc., NoteStation centers on on-screen commands in order to search through an "electronic library" of song titles licensed by music print publishers, and electronically stored in NoteStation's computer data base. After choosing a song, customers can see and play the music and obtain their selection immediately as either laser-printed traditional sheet music or computer discs, which are then paid for at the checkout counter. MusicWriter Inc. says it plans to continue a national rollout beginning Jan. 1.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
 1. Megadeth, Rust In Peace
 2. Chris Isaak, Heart Shaped World
 3. Nelson, After The Rain
 4. Michael Bolton, Time, Love And Tenderness
 5. Queensryche, Empire



by Irv Lichtman

ARTISTS IN CONCERT

(Continued from preceding page)

bum "Facelift." The quartet's raw, loud, and aggressive rock proved well-suited to this tour both in style and energy. The group is confirmed to open dates for Van Halen through Sept. 16.

DEBBIE HOLLEY

LYNYRD SKYNYRD 1991 DRIVIN' N' CRYIN'

Mud Island Amphitheater
Memphis

EVERY FAN in Memphis who ever yelled out "Free Bird" to a hapless bar band must have been at this show. From the moment Lynyrd Skynyrd 1991 hit the stage with "Smokestack Lightning," the album-rock hit from its current self-titled Atlantic Records album, this sellout crowd was on its feet hooping and hollering and waving Rebel flags and Bic lighters. After all, around here Skynyrd ranks somewhere between the Beatles and Elvis.

Its set list read like a classic Southern album-rock hits list.

Even though the response was enthusiastic for most everything the band undertook, the song that seemed to resonate most deeply with the crowd was "Simple Man," due to Johnny Van Zant's emotive delivery and the band's committed playing.

On the down side, Van Zant's stage manner at times seemed a little too rote, extolling the virtues of Jack Daniels and saying "We love you" about a hundred times too often. The recurring tribute remarks gave the further sense that this was an oldies show for Southern rockers, diminishing the real musical strengths of the current band. And the power of the old warhorses, like "Sweet Home Alabama," "That Smell," and "Saturday Night Special," when compared with the newer material, didn't help alter that perception.

Overall, Lynyrd Skynyrd 1991 delivered each song with attitude and sonic perfection. The band saved "Free Bird" for the encore. After a dramatic introduction, it flawlessly delivered what is surely now the Southern Rock National Anthem. But the performance again hinted at routine professionalism. Island Records act Drivin' N' Cryin's raw, energetic warmup set, culled mostly from its latest album, the fine "Fly Me Courageous," provided an interesting

contrast to Skynyrd's precision-tooled arrangements.

Front man Kevn Kinney projected a likable presence as the band recklessly roared through revved-up versions of "Rush Hour," "Around The Block Again," and "Fly Me Courageous," wrapping up with the Seeds' classic "Pushin' Too Hard," complete with a mock Who-style instrument trashing.

While Skynyrd's best material drew from a powerful voice in its past, Drivin' N' Cryin' seems to be finding its as a performing songwriting unit in the present.

RICK CLARK

THE FABULOUS THUNDERBIRDS

STEVE PRYOR BAND

The Bottom Line
New York

ENLISTING Duke Robillard and Kid Bangham to fill Jimmie Vaughan's sizable guitar shoes was a smart move for the Fabulous Thunderbirds, as evidenced at their fine Aug. 12 Bottom Line outing, the first for the Epic Records band with its new lineup. The two-guitar attack gave the band a tougher, meaner blues edge to such songs as "Twist Of The Knife"—the first single from the band's new album, "Walk That Walk, Talk That Talk"—while retaining its rocking swagger on the closing power trio "Sweet Thang," "Powerful Stuff," and "Tuff Enuff."

The only thing lacking was front man Kim Wilson's blues harp, featured here only twice. He's such a good blower that it's a shame he

does so little of it live anymore. But his muscular vocals compensated partially, as did Robillard, particularly voluble on a slow blues solo accompanying T-Bone Walker's "Society Woman"—though his behind-the-head schtick looked too easy.

Opener Steve Pryor Band was a perfect complement. Playing off an especially prominent bass player in David White, guitarist/vocalist Pryor sampled his band's self-titled debut Zoo album with soulful, Southern rock/blues-derived songs full of space for his crying single-note runs. David Busey's keyboards came more into play as the set progressed, adding to arrangements that showed subtle control overall.

An encore of Elmore James' "Dust My Broom" was hard proof that Pryor's done his homework.

JIM BESSMAN

PUBLIC ENEMY

(Continued from page 38)

The album does place more emphasis on lyric content, although the beats, again provided by production team The Bomb Squad, are hard-driving.

"I got real creative on this," says Chuck D. "When you get creative you shave off some of the hardcore elements because you do things that nobody would expect you to do. You get focused and you don't allow for nobody else's opinion other than your own."

PE's 'Apocalypse '91': A Track-By-Track Preview

NEW YORK—Here's a track-by-track preview of "Apocalypse '91: The Enemy Strikes Black."

"Introduction" is a burst of old-school-style beats, with Chuck D announcing the album's title and purpose. "Nighttrain" follows, a scathing description of black-on-black crime in the New York subway system. The single "You Can't Truss It" describes the birth of the African slave trade and how it led to the bitter race relations in contemporary American society. Flavor Flav makes his first appearance on "I Don't Wanna Be Called Yo Niga," a piece of guitar-driven funk on which Flav dresses down gangsters.

"How To Kill A Radio Consultant" comments on black radio's refusal to play rap or black heritage music while consulting professionals that are not members of the stations' core audience. Perhaps the most hardcore of the album's tracks is the rocking, acid-funk of "By The Time I Get To Arizona." Featuring an intro by Sister Souljah, who soon will release her own solo album, the track finds Public Enemy confronting Arizona's former governor Evan Mecham about his

state's failure to adopt the Martin Luther King Day holiday: "I'm on the one mission/to get a politician/to honor—or he's a goner/by the time I get to Arizona," rages Chuck D.

"Move!" samples a line from the film "A Soldier's Story" ("The black race got no use for you") to warn those who would impede progress, while the similar-minded "Shut 'Em Down" states that building businesses is a better solution to corporate racism than boycotting. The marketing of malt liquor in black neighborhoods is the subject of "One Million Bottles," while the funky "News At 11" finds Flav lamenting the number of senseless crimes highlighted on the news. The more personal "Letter To The New York Post" begins with a character who identifies himself as a grand dragon in the Ku Klux Klan and reads a letter thanking black people for destroying themselves, "saving us the trouble and illegality of killing y'all." The album closes with the frantic "Get The Fuck Outta Dodge," in which Chuck D describes winding up in a hostile neighborhood.

JANINE McADAMS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★ No. 1 ★★ 2 weeks at No. 1	
1	1	5	13	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
2	4	10	15	DOWN AT THE TWIST AND SHOUT M.C. CARPENTER, J. JENNINGS (M.C. CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
3	2	4	13	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
4	11	15	8	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
5	10	12	11	LEAF OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
6	5	6	10	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
7	6	9	5	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
8	7	11	10	SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	◆ RONNIE MILSAP RCA 2848-7
9	3	2	19	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
10	12	18	9	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
11	8	1	14	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT (V) MCA 54127
12	15	20	9	MIRROR MIRROR M. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
13	9	8	16	SHADOW OF A DOUBT R. LANDIS (R. BYRNE, T. WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
14	21	25	9	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
15	17	22	9	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
16	19	27	7	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
17	27	33	4	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
18	22	24	11	WHOLE LOTTA HOLES A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
19	14	7	18	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
20	18	16	15	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA (V) RCA 2828-7
21	13	3	17	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. IMS)	REBA MCENTIRE (V) MCA 54108
22	29	31	10	AS SIMPLE AS THAT S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
23	16	13	19	HOPELESSLY YOURS J. CRUTCHFIELD (C. PUTMAN, K. WHITLEY, D. COOK)	◆ LEE GREENWOOD & SUZY BOGGOSS CAPITOL PRO-79690
★★★ Power Pick/Airplay ★★★					
24	37	50	3	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
25	32	36	7	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
26	20	17	13	EVEN NOW R. SHARP, T. DUBOIS (R. SHARP, M. BEESON)	◆ EXILE (V) ARISTA 2228
27	23	19	16	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
28	35	37	6	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, K. STAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
29	26	23	20	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
30	28	26	18	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
31	34	32	12	CALLoused HANDS T. BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	MARK COLLIE (V) MCA 54079
32	24	21	15	SILVER AND GOLD S. BUCKINGHAM, G. SMITH (C. PERKINS, G. PERKINS, S. PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
33	38	44	5	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
34	31	28	18	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS (V) RCA 2820-7
35	42	48	5	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145
★★★ Hot Shot Debut ★★★					
36	NEW ▶	1		ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
37	33	30	20	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
38	40	40	8	SPEAK OF THE DEVIL J. STROUD, R. ALVES (M. MCCORVEY, R. ALVES, D. MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
39	39	39	6	ONE LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, P. LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	25	14	14	LIZA JANE T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (V) MCA 54123
41	30	29	15	ALL I CAN BE (IS A SWEET MEMORY) J. FULLER, J. HOBBS (H. HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
42	41	35	18	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
43	43	43	6	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
44	36	34	20	POINT OF LIGHT K. LEHNING (D. SCHLITZ, T. SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
45	44	38	20	THE MOON OVER GEORGIA R. HALL, R. BYRNE (M. NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
46	46	49	7	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
47	51	57	4	SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
48	52	—	2	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
49	49	54	4	WE'RE STRANGERS AGAIN K. LEHNING (M. HAGGARD, L. WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
50	53	53	5	HANG UP THE PHONE R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
51	55	59	4	THE GARDEN B. MONTGOMERY (B. FISCHER, F. WELLER)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
52	62	67	3	FOR CRYING OUT LOUD R. HAFFKINE (J. COMPTON, P. W. WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
53	48	46	12	TOO MANY HONKY TONKS (ON MY WAY HOME) R. HALL (C. PARTICK, B. SHAW, T. BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
54	NEW ▶	1		JOHN DEERE TRACTOR B. MAHER (L. HAMMOND)	THE JUDDS (V) RCA/CURB 62038-7/RCA
55	56	61	5	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
56	59	62	4	SHE MADE A MEMORY OUT OF ME E. GORDY, JR. (A. TIPPIN)	◆ AARON TIPPIN (V) RCA 62015
57	57	75	3	YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER)	◆ GEORGE JONES (V) MCA 54187
58	50	52	8	THE VERY FIRST LASTING LOVE J. STROUD (L. TAYLOR, L. WILSON, P. HOLLOWELL)	◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
59	45	41	11	IF WE CAN'T DO IT RIGHT R. ROGERS, W. PETERSON (R. ROGERS, M. WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
60	64	69	5	ANGELS ARE HARD TO FIND B. BECKETT, H. WILLIAMS, JR. (J. E. NORMAN (H. WILLIAMS, JR.))	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19193/WARNER BROS.
61	75	—	2	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR. (T. BROWN (D. ALLEN, R. VANHOY))	◆ PATTY LOVELESS (V) MCA 54178
62	54	51	10	ONE SHOT AT A TIME R. PENNINGTON (C. RYLE)	◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430
63	NEW ▶	1		SOMEDAY SOON J. BOWEN, S. BOGGOSS (I. TYSON)	SUZY BOGGOSS (V) CAPITOL NASHVILLE 44772/CAPITOL
64	63	56	19	BLUE MEMORIES T. BROWN (P. KENNERLEY, K. BROOKS)	PATTY LOVELESS (V) MCA 54075
65	65	63	4	HARD-HEADED MAN S. BUCKINGHAM, W. WALDMAN (A. LANDIS, D. SCHLITZ)	SWEETHEARTS OF THE RODEO (V) COLUMBIA 38-73907
66	58	58	9	LILLIE'S WHITE LIES B. MEVIS, N. LARKIN (W. NEWTON, B. R. REYNOLDS)	◆ MARTIN DELRAY (V) ATLANTIC 7-87680
67	NEW ▶	1		CORNELL CRAWFORD J. SCAIFE, J. COTTON (K. T. OSLIN, J. MILLER)	K. T. OSLIN (V) RCA 62053-7
68	68	—	2	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N. LARKIN (E. T. CONLEY, M. LARKIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
69	70	—	2	WHEN YOU WERE MINE R. HALL, R. BYRNE (R. BYRNE, S. NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
70	61	60	19	PICTURE ME R. HAFFKINE (B. R. SHAW, M. WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
71	NEW ▶	1		THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
72	60	55	17	TO BE WITH YOU S. BUCKINGHAM, M. MORGAN (G. PETERS)	LARRY BOONE (C) (V) COLUMBIA 38-73813
73	NEW ▶	1		YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
74	NEW ▶	1		LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
75	NEW ▶	1		SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967

○ 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	1	6	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO ARISTA
2	2	3	7	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE EPIC
3	7	6	6	IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	◆ GEORGE STRAIT MCA
4	3	4	5	WE BOTH WALK R. LANDIS (T. SHAPIRO, C. WATERS)	◆ LORRIE MORGAN RCA
5	5	9	23	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
6	4	2	4	IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
7	9	13	37	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
8	6	8	9	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA RCA
9	10	5	17	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
10	11	10	11	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT WARNER BROS.
11	8	7	4	ONE OF THOSE THINGS P. WORLEY, E. SEAY (P. TILLIS, P. OVERSTREET)	PAM TILLIS ARISTA
12	19	16	53	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
13	13	22	7	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET RCA

14	21	11	9	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE
15	14	15	15	I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON ARISTA
16	25	23	17	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY MCA
17	18	17	8	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CUNNINGHAM, S. STONE)	RONNIE MILSAP RCA
18	16	14	12	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL
19	—	—	26	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
20	12	12	7	CAN I COUNT ON YOU T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH)	◆ MCBRIDE & THE RIDE MCA
21	—	—	6	WHY NOT ME B. MAHER (H. HOWARD, B. MAHER, S. THROCKMORTON)	THE JUDDS RCA/CURB
22	24	19	12	LOVING BLIND J. STROUD (C. BLACK)	◆ CLINT BLACK RCA
23	—	24	5	LUCKY MOON R. LANDIS (M. WRIGHT, D. JOHNSON)	THE OAK RIDGE BOYS RCA
24	—	—	16	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS ARISTA
25	—	—	30	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA

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



Wild Wild Chesnutt. MCA artist Mark Chesnutt performs at the recent Universal Studios Florida "Wild, Wild, Wild West" stunt-show premiere celebration in Orlando.

Judds Go Nationwide With Last Gig Duo's Final Concert To Be PPV Event

BY DEBBIE HOLLEY

NASHVILLE—Country's most popular duo, the Judds, have announced the last performance date on the "Love Can Build A Bridge" farewell tour. Mother and daughter Naomi and Wynonna are scheduled to perform their final concert together Dec. 4 at Middle Tennessee State Univ.'s 12,000-seat Murphy Center in Murfreesboro, Tenn., just outside of Nashville.

After nearly a decade of success, the Judds announced their breakup last year due to Naomi Judd's health battle with chronic hepatitis. Wynonna will embark on a solo career next year, with an album tentatively scheduled for release on MCA Records during the first quarter of '92.

Viewer's Choice will carry the live show into homes across the U.S. via pay-per-view. Ken Stilts

Co., the Judds' management company and producer of the grand finale, has organized a special film team to direct the broadcast. The team includes producers Bud

'This event, especially considering that it is a live-TV event, is going to be very emotional'

Schaetzle, Martin Fischer, and Doug Forbes; director Louis Horvitz; and lighting directors Allen Branton and Peter Morse. A portion of the Viewer's Choice proceeds will benefit the American Liver Foundation.

According to Chuck Thompson, VP/director of publicity for Ken Stilts Co. Inc., ticket prices and the date they go on sale are yet to be determined. However, the calls are already rolling in. "Since the announcement has been made, we've had calls, through the girls' fan club, from fans all over the country inquiring about the show," Thompson says. "Our feeling is that this event, especially considering the fact that it is a live-television event, is going to be a very, very emotional one."

Thompson does not know of any special Judds music packages being put together. "Whether or not another greatest-hits package would be released is up to RCA—they own the masters," he says.

There is, however, a book on the

Judds' life story in the making. Scheduled for release next year through Random House, it is being written by Schaetzle. Thompson says there are some other "long-term" projects in the works—"spinoffs of what we have now"—all of which are in the early planning stages.

According to Thompson, it has not been determined whether the final performance will be made available on home video.

Thompson says Naomi Judd "has one of the most active, creative minds of anyone I've ever known," and adds, "she's coming off the road because of the physical problems. She will always be a very vital and creative individual." Naomi is already well at work planning her time after the tour. "We've had some conversation with the Liver Foundation," explains Thompson, "about Naomi becoming involved with them, possibly as a spokesperson; she is actively involved in the writing of the book; and she has great plans to continue her songwriting. She's in a very stabilized condition at this point—she just feels tired all the time."

According to Thompson, Wynonna is currently in the studio recording her solo project with producer Tony Brown. "We will take a period of time after the first of the year to put together her show. We have to get into the music itself to know what the show needs to be. Then all the other plans flow from that. But, at this point all of our efforts are working toward Dec. 4."

Right For Each Other: Andy Williams & Country Pop Vocalist Takes A Turn At 'Nashville' Sound

ANDY'S ADMIRERS: People who don't go to parties came to this one. It seemed like everyone wanted to meet, congratulate, or have a picture taken with guest-of-honor Andy Williams, who was in town to promote the release of his new Curb Records album, "Nashville." The label welcomed the acclaimed pop vocalist with an industry gathering at the posh Union Station Hotel. Spotted in the crowd were Crystal Gayle, Ronnie McDowell, Daniele Alexander, Skip Ewing, Butch Baker, Rob Crosby, and Eddy Arnold. Even the usually reclusive Jimmy Bowen, who produced the album, was caught mingling.

Williams says Bowen encouraged him to have a go at the country market, which both men see as opening up to a wider range of music. Although Williams' smooth ballad style is a constant on the new album, his

songs come from established country writers, and he is backed by top Nashville musicians. "I'm not pretending to be a country singer," he explains. "I am singing songs that I like, that I picked out." Williams is hardly a stranger to Music City. Such of his pop hits as "You Don't Want My Love," "Lonely Street," and "Are You Sincere" came by way of Nashville.

The 60-year-old singer will do his Christmas music tour again this year between Thanksgiving and Christmas Eve, taking a troupe of 40 along with him. Then, in the spring, he will settle in at Branson, Mo., for a season of performing at the yet-to-be-built Andy Williams Moon River Theatre. The \$8 million complex, which Williams says he's financing himself, will be the first in the burgeoning music center to feature pop rather than country music. Williams will do 12 shows a week for six months. "I get invigorated by performing," he says.

MAKING THE ROUNDS: "I didn't think Nashville would have anything to do with a Cuban country singer from Miami," Raul Malo told a packed house at Music City's Bluebird Cafe recently, recalling the

fears he had when he first aspired to a major record deal. Malo, who opened the show for Radney Foster, is lead singer for the Mavericks, a Miami-based group now signed to MCA Records. The act's manager, Frank Callari, says he showcased Malo as a solo singer partly to call attention to the quality of his songs. Publishers are still courting the Mavericks, for whom Malo is chief songwriter. Accompanying himself on guitar and backed by Steve Fishell on dobro, Malo displayed a rich, romantic style as a vocalist and a keen

sense of image as a writer. Fishell was astoundingly fluid, versatile, and restrained on an instrument that makes dramatic flourishes almost irresistible. He and Malo will produce the first Mavericks album for MCA... "Emmylou At The Ryman," a one-hour TNN special scheduled to air Oct. 7, has been post-

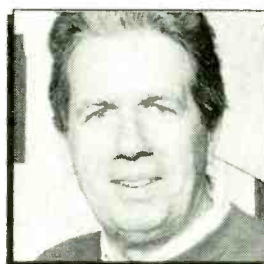
poned. New dates will be announced soon, TNN says... Johnny Paycheck has a new single out, "Lefty Was Right," on the Phoenix label. It is the singer's first recording since he was released from prison earlier this year... George Jones and Randy Travis have taped a show for HBO's new series of music specials called "Influences." It will air Oct. 12.

OOPS! In the Aug. 31 story on final nominees for the upcoming Country Music Assn. awards, the nominees for vocal group of the year were left out. They are Alabama, Diamond Rio, Kentucky Headhunters, Restless Heart, and Shenandoah. And in the same issue, the review of the new Keith Whitley/Earl Thomas Conley single, "Brotherly Love," omitted the name of original producer Blake Mevis.

REMINDER: Label reps: If you haven't received your submission forms for the 13th annual Billboard Music Video Awards, you can get them by calling Melissa Subatch at 212-536-5013. The awards will be presented Nov. 8 in Los Angeles as part of the Billboard Music Video Conference.



by Edward Morris



Citing Research, BNA Putting 9 Cuts On Non-CD Albums

BY EDWARD MORRIS

NASHVILLE—BNA Entertainment here will follow the lead set more than four years ago by its RCA/Nashville sister label and limit albums to nine cuts (Billboard, April 4, 1987). CD versions of albums, however, will carry at least 10 songs.

Explains BNA's GM Ric Pepin, "Studies we've done with consumers have shown if they have a certain number of good songs on [an album] that they like—and that they've heard—they don't care about nine cuts vs. 10 cuts."

Perhaps more than any other country label, RCA has relied upon frequent and detailed consumer studies for guidance in the marketplace. And before taking his current post, Pepin was the country division's chief researcher.

BNA will release its first album—B.B. Watson's "Light At The End Of The Tunnel"—Sept. 24. "Hank Drank," a 1987 single

hit for Bobby Lee Springfield, is on Watson's CD but not on the cassette. John Anderson's BNA album, "Seminole Wind," will be out in late fall. And the Remingtons' still-untitled album is tentatively scheduled for February. The trio's first single, "Long Time Ago," will be at retail Sept. 20.

So far, these three acts are the only signings the fledgling label has announced.

Pepin acknowledges that some consumers still voice concerns about the nine-cut policy. "Every now and then we get letters that say they wish we would put more songs on," he says. "There are always going to be people who feel that way." He maintains, though, that most consumers would rather have a nine-cut album that contains four songs they know and like than a 12-cut album with only one song they like. "That's an easy call for the consumer," he says.

Pepin adds that BNA will also
(Continued on page 45)



FOR WEEK ENDING SEPT. 14, 1991

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	1	51	GARTH BROOKS ▲ ¹ CAPITOL 93866* (9.98)	NO FENCES	1
★ ★ NO. 1 ★ ★						
2	2	3	14	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
3	4	4	15	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
4	3	2	9	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	2
5	5	5	16	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
6	6	6	122	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2
7	NEW ▶		1	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	7
8	7	7	43	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
9	8	8	51	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
10	9	10	9	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
11	10	9	24	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
12	12	12	20	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	12
13	15	23	3	DOUG STONE EPIC 47357*/SONY (9.98)	I THOUGHT IT WAS YOU	13
14	13	13	14	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
15	14	15	122	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
16	11	11	23	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
17	16	16	77	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
18	17	14	78	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
19	18	24	160	THE JUDDS ▲ RCA/CURB 8318/RCA (9.98)	GREATEST HITS	1
20	23	34	46	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	20
21	21	22	50	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
22	20	17	21	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
23	19	18	25	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
24	32	40	3	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	24
25	24	27	96	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
26	22	19	66	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
27	30	31	23	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
28	26	26	31	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
29	28	21	22	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
30	34	33	30	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
31	31	45	53	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
32	27	20	57	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
33	25	25	19	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
34	29	28	47	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	12
35	35	29	55	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
36	33	32	88	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
37	37	35	43	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
38	36	30	74	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
39	38	37	18	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	43	42	42	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
41	40	36	5	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
42	44	43	85	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
43	46	48	3	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	43
44	45	52	11	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	44
45	41	39	17	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
46	52	58	3	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	46
47	48	44	85	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
48	50	47	24	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
49	49	46	9	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
50	39	38	6	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
51	51	51	31	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
52	42	41	66	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
53	47	49	50	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
54	53	50	117	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
55	54	57	101	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
56	60	55	7	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
57	55	60	6	THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12.98)	LIVE TWO FIVE	50
58	58	53	11	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
59	57	61	9	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
60	NEW ▶		1	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	60
61	59	56	46	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
62	62	69	127	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
63	64	63	31	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
64	56	54	100	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
65	63	59	67	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
66	73	—	2	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	66
67	NEW ▶		1	SHELBY LYNNE EPIC 47388*/SONY (9.98)	SOFT TALK	67
68	61	62	18	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
69	65	71	47	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
70	67	64	5	RAY STEVENS CURB/CAPITOL 95914*/CAPITOL (9.98)	#1 WITH A BULLET	60
71	71	70	50	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
72	69	67	5	EXILE ARISTA 8675* (9.98)	JUSTICE	66
73	RE-ENTRY		20	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
74	72	—	98	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND	6
75	RE-ENTRY		30	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32

○ 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



FOR WEEK ENDING SEPTEMBER 14, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS	17
2	2	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	17
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	17
4	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	17
5	5	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	17
6	9	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	17
7	6	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	17
8	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	17
9	7	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	16
10	11	THE JUDDS ▲ RCA/CURB 5916 1/RCA (8.98)	HEARTLAND	17
11	8	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	17
12	13	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	17
13	12	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	17

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	23	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	7
15	17	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	15
16	25	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES	2
17	19	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98)	GREATEST HITS	7
18	14	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	15
19	18	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	17
20	24	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	4
21	15	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	14
22	16	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	15
23	20	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	16
24	22	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	15
25	21	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	14

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



NASCAR Country. NASCAR superstars Bill Elliott, Rusty Wallace, and current NASCAR champion Dale Earnhardt visit with Ricky Van Shelton backstage prior to The Nashville Network's live telecast of the International Motorsports Hall of Fame induction ceremony. Shelton and T.G. Sheppard co-hosted the 90-minute special from Birmingham, Ala. Pictured, from left, are Elliott, Wallace, Shelton, and Earnhardt.

BNA LABEL PUTTING ONLY 9 CUTS ON NON-CD ALBUMS

(Continued from page 43)

follow RCA's process of "going really deep in terms of the number of singles on an album." The older label routinely mines four or more cuts from each album, a technique that tends to space an artist's album releases from a year to a year and a half apart. "We have only [three acts]," Pepin says, "so of necessity we're going to go deeper in our albums."

Although Nashville labels have historically practiced—or at least cultivated the impression of—a shoot-from-the-hip approach to making and selling records, Pepin says there is a place for careful research. "Philosophically, it's wrong to base decisions purely on intuition when you can get the facts," he says. But, he adds, relying on facts alone is risky, too, since "what's true right now may be completely different tomorrow." And, he says, "You can't depend on research to A&R a record."

Pepin explains that the label compiles its research samples from people who are documented record-buyers.

"I feel our research has validity from the point of view of radio," he says, "because we've seen from the questions that have been an-

swered on our surveys that these people are very, very active listeners to radio and very active watchers of country video. They read periodicals—they're just very aware of music generally. So I feel comfortable if I tell radio that this artist is a good artist, because the feedback indicates that."

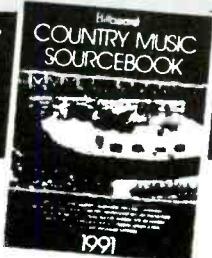
According to Pepin, music videos are an increasingly important sales tool, but "radio is still far and away [the] No. 1."

BNA was not set up, Pepin stresses, to cover artistic areas that might be neglected on RCA's country roster: "We're not going to specialize in any subgenre of country music. We're in theory a full-service label. We going to have every kind of artist represented eventually when we get bigger."

In Pepin's view, there is too much of a mystique surrounding research and, consequently, an unreasoned resistance to it. "Research is a part of [the process], and anybody who doesn't want it, I just think they're wrong," he says. "I think you should get all the information, and if you [then] decide to rely on your gut, you at least know what the facts were. All research is a scientific way of asking people's opinions."

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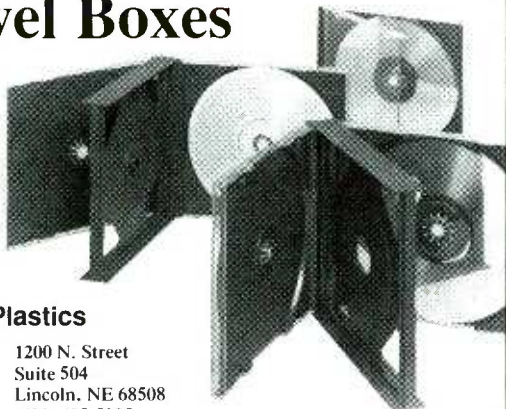
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RETAIL

JAM On It: Jewel-Box Advocates Join Potential-Package Party With New Take

OLD IDEA, NEW TWIST: With the industry still largely undecided about which package should replace the longbox, the **Jewelbox Advocates and Manufacturers** coalition has stepped up to the plate with its own answer to the dilemma. JAM's package, the JAM-Pak, is in fact an old package with a new twist. It is similar to the open-jewel-box package that **Sony Music Distribution** experimented with a few months back. With that package, Sony placed shrink-wrap around an open jewel box, using two plastic strips to hold the CD in place and support the case in that position. But that package didn't hold up when tested in a retail environment. Also, some criticized the plastic strips as waste, since consumers likely would throw

them out when they got home.

JAM's package addresses some of the problems of the Sony package by using a stronger polyester for the shrink-wrap, say JAM executives. The wrap is so strong that the jewel box doesn't need the support of the plastic strips to keep it open, says **Philip M. Clem-**

Pak solves the three big worries of merchandisers—security, merchandising, and fixtures. They also claim that their package is the most environmentally sound of all the alternatives currently under consideration. Moreover, the JAM-Pak is the least costly package to produce, coming in at a total of 25 cents, without the CD booklet. Nor would the JAM-Pak require the packaging industry to retool, saving those manufacturers millions of dollars. Most importantly, according to JAM, their package allows consumers to continue their love affair with the jewel box.

With Sony continuing to develop the Inch Pak, **WEA** planning to implement the Eco-Pak, and the other majors still undecided on whether they will choose one of the above packages, the **DigiTrak**, the **Laserfile**, or some other package, this discussion will definitely have to be continued . . .



by Ed Christman

ens, president and CEO of **International Packaging Corp.**, an Indianapolis-based jewel-box manufacturer. Also, JAM maintains that the increased strength of the shrink-wrap will withstand constant handling by consumers.

Clemens and other members of JAM—**Susanna Seirafi**, marketing coordinator with Edgewater, N.J.-based **Lift Display Inc.**; **Chris G. Vandenhevel**, manager of environmental issues with Chesapeake, Va.-based **Huntsman Chemical Corp.**; and **Garret Geer**, marketing communications specialist with Midland, Mich.-based **Dow Plastics**—visited Billboard's offices recently to make their case. They pointed out that the JAM-



The JAM-Pak, pictured above, is a packaging alternative to the longbox being championed by the Jewelbox Advocates and Manufacturers.

THE 99-CENT SOLUTION

(Continued from preceding page)

pated in the program.

In addition to using the sale to break acts, labels often use the promotion to ignite action on an established act experiencing lackluster sales, White says.

"Sometimes the label will call and say, 'Let's put this artist on sale and get something going here,'" White says. "It's a real strategy-oriented situation. I've seen single sales triple when we go to 99 cents."

White says D.J. Jazzy Jeff, **Brand New Heavies**, **Damian Dame**, **Candy Dulfer**, and the **KLF** recently have profited from the strategy at **Kemp Mill**.

Clearly, the lower price point

can often be the determining factor in any sale, says **Kemp Mill VP Howard Appelbaum**. "Consumers have a lot on their plate to choose from, and the price could motivate them in a certain direction," he says. "And even if it were not to work, I don't think it's a bad idea to pursue alternative ways to market singles."

CEMA's Snyder agrees. "The whole point is to get the music into the consumers' hands," she says. "If they don't know who the artist is, how can they go out and buy the album? And it's inevitable that people will buy anything if it's cheaper. How can you go wrong for a buck?"

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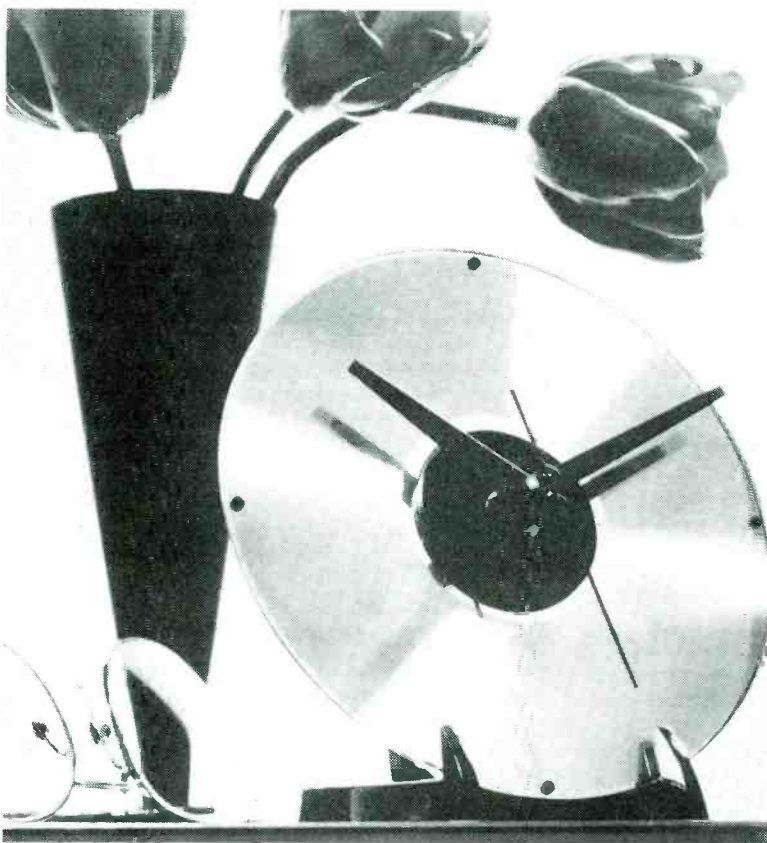


NEW PRODUCTS

Compiled by Trudi Miller



Flip'N'Pick. Gemini Industries' Portable CD Case, model AS463, holds up to 10 CDs without jewel boxes and is small and convenient to carry. The full-color display carton is die-cut for easy pegboard hanging. Suggested retail: \$7.99-\$8.99. Contact Gemini Industries in Clifton, N.J.



A Timely Gift. Compactime CDs introduces its Compactime CD Clock, which is made from a real CD and designed to be highly reflective, creating a rainbow of colors. The clock can be mounted on a wall or sit on a desk stand, which is included in the package. The clocks can also be custom-imprinted with a name or logo (minimum order: 25). Suggested retail for plain clock: \$25. Contact Compactime CDs in Nashville.



Face To Face. CDisplay allows the consumer to mount a CD collection on the wall with the cover art facing forward, for an attractive visual display that allows instant access to any title. The starter kit holds 40 CDs and retails for \$49.95. The system can also be expanded as one's CD collection grows. Contact CDisplay in Santa Clarita, Calif.



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RETAIL

Bernie Horowitz Takes Swing At Wild Pitch; Razor & Tie To Go Beyond Reissues

ON THE MOVE: Nastymix VP of marketing **Bernie Horowitz** leaves Seattle and returns to his home turf after 23 years here on the West Coast. He's on his way to New York's **Wild Pitch Records**, where he'll take up as VP/GM, acting as point man with the label's distributor, **EMI**.

Horowitz leaves Nastymix at a time when the label brass is still working to resolve its contractual disputes with platinum-certified rapper **Sir Mix-A-Lot**. Meanwhile, Mix's manager, **Ricardo Frazer**, reports the artist has completed an album for his own **Rhyme Cartel** imprint, set for distribution by **Rick Rubin's Def American**. The album's debut single, "One Time's Got No Case," is set for October release, Frazer says.

In other label-hopping activity: **Kenny Altman** has left his position as sales and promotion manager at San Rafael, Calif.'s **Music West Records**. Altman can be reached at 415-647-3055. **Jose Santiago** takes his spot at Music West.

And Houston-based **Justice Records** recently named **Doug Grober** its New York sales representative. Grober, formerly the jazz and gospel chart manager at **Billboard**, is handling product sales, in-store promotion, and advertising for the label.

SIGN ME UP: **Scott Kempner** of **Dictators/Del-Lords** fame, recently signed a recording contract with New York's **Razor & Tie Records**, until now exclusively operating as a reissue label. For his

solo debut on the label, Kempner is in the studio now, backed by the **Skeletons**. The album, set for release in January, will be distributed by New York's **Caroline Records**.

The signing of Kempner—the first **Razor & Tie recording artist**—signals a new era for the label. These guys did, after all, cre-



by Deborah Russell

ated the '70s **Preservation Society**, carving themselves a deep niche in CD reissue/compilation territory.

In fact, get ready for an October onslaught of '70s mania from **Razor & Tie**. "Disco Fever," "Those Rockin' '70s," "Sweet '70s Soul," and "More Fabulous '70s, Vol. II" will be here before you can say, "aaahhh, love to love you, baby."

Other titles set for October CD reissue include **David Johansen's** "David Johansen" and "In Style" and **Gary U.S. Bonds'** "On The Line." And out now from the company's **Razor Edge** division: **Tina Turner's** "Acid Queen" and **Carla Olson** and **Mick Taylor's** live album "Too Hot For Snakes."

STEPHEN STILLS goes independent this month with a new, all-acoustic album, "Stills Alone," from **Steve Alaimo's Gold**

Hill/Vision Records out of North Miami, Fla. **Ron Albert, Howard Albert, Stills**, and **Alaimo** share production credits... And **Camper Van Beethoven's** "elusive alter ego," the **Monks Of Doom**, have resurfaced on Chapel Hill, N.C.'s **Moist/Baited Breath** imprint, with "The Meridian" ("pop music from an alternative universe") set for mid-September release. The **Monks**, composed of **Camper alumni Greg Lisher, Victor Krummenacher**, and **Chris Pedersen**, plus former **Ophelias** member **David Immergluck**, will embark on a 65-city U.S. tour later this month, with a European tour set for early 1992.

SEEDS & SPROUTS: **Bicontinental Enemy Records** recently inked a distribution deal with the **Independent National Distributors Inc.** web. The fall release schedule from the New York- and Munich-based label includes the **Sonny Sharrock Band's** "Highlife," the **Myra Melford Trio's** "Jump," **Elliott Sharp & Carbon's** "Data-cide," **Universal Congress Of's** "Salty Black Wind," **Jean Paul Bourelly's** "Trippin'," and **Gary Lucas'** "Skeleton At The Feast." All titles should be in stores by mid-October.

Miami's Gong Sounds Records recently pacted for distribution of its reggae product with **Silver Spring, Md.'s RAS Records**. The deal kicked in with the Sept. 1 release of the **Mystic Revealers'** "Young Revolutionaries."

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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CEMA Staffers Hit The 'Roadshow II'



EMI Records USA president/CEO Sal Licata, fourth from left, presents platinum albums to the members of EMF. Also shown, from left, are Derry Brownson, Zac Foley, Ian Dench, Mark Declodet, and James Atkin.

DALLAS—CEMA Distribution held its national conference Aug. 14-18 at the Grand Kempinski Hotel here. Named "Roadshow II," the conference brought CEMA's national and regional staffs together with label executives. Attendees saw product presentations from Capitol, EMI, Capitol Nashville, Angel, Blue Note, SBK, Capitol/EMI Latin, Chrysalis, I.R.S., Curb, and Rhino, as well as presentations by the CEMA sales, marketing, singles, national accounts, operations, and special markets departments. Other highlights included CEMA's annual awards ceremony, and performances by the Smithereens, the Grapes Of Wrath, Garth Brooks, Russ Irwin, Timbuk 3, Hal Ketchum, and others.



CEMA executives congratulate members of I.R.S. recording group Animal Logic after their performance at the conference. Shown, from left, are I.R.S. VP of promotion Barry Lyons; CEMA president Russ Bach; band members Stewart Copeland and Deborah Holland; I.R.S. chairman Miles Copeland; Capitol-EMI Music president/CEO Joe Smith; band member Stanley Clarke; and I.R.S. president Jay Boberg.



Chrysalis executives mingle with artists at the CEMA conference. Shown, from left, are Chrysalis president John Sykes; worldwide chairman Chris Wright; VP/CEO Joe Kiener; recording artist Chrissy Steele; and Mark Slaughter of the group Slaughter.



Members of Capitol recording group the Smithereens meet CEMA's regional branch managers. Shown, from left, are Capitol president Hale Milgrim; CEMA Atlanta branch manager Jerry Brackenridge; CEMA San Francisco branch manager Terry Sautter; band members Pat DiNizio, Mike Mesaros, and Jim Babjak; CEMA Washington branch manager Kathy Aderman; CEMA New York branch manager Gene Rumsey; and CEMA Chicago branch manager Dave Witzig.



SBK recording artist Lonnie Gordon, is congratulated on her performance at the CEMA conference by, from left, CEMA president Russ Bach, SBK executive VP/GM Daniel Glass, Gordon, and SBK chairman/CEO Charles Koppelman.



Recording artist Bob Seger chats with CEMA executives. Shown, from left, are Punch Andrews, Seger's manager; CEMA VP of sales Joe McFadden; Capitol-EMI Music president/CEO Joe Smith; Seger; and CEMA's Russ Bach.

CD-ROM Version Of Phonolog Reference Journal Due

BY TRUDI MILLER

NEW YORK—BPI Research & Information Group and Trade Service Corp. have entered into a joint agreement to produce and market a CD-ROM version of the music reference book Phonolog.

The disc will provide access to Phonolog's list of more than 80,000 albums and more than 1 million

The difference between this and the hard copy of Phonolog is speed

song titles, and will be updated quarterly. The user can search the database by song title, artist, album title, format (LP, cassette, or CD), guest artist, or record label. The system will also contain a "keyword search" option that will hunt for a given word in any category.

"The difference between this and the hard copy [of Phonolog] is flexibility and speed," says Anthony Ferraro, VP of electronic publishing for New York-based BPI. "You can call up all songs with the word 'red' in the title, or punch in RCA and get every release on that label. Future enhancements will include chart data and Billboard reviews."

The BPI Research & Information Group is a division of BPI Communications, which publishes Bill-

board. "We're also looking at a multimedia version to include sound and graphics, so you can punch in a song and get a 30-second clip," Ferraro says.

As the Phonolog CD-ROM version is updated only quarterly, BPI will mainly market it to libraries. According to the agreement, BPI also can market the product to record labels, distributors, and rackjobbers, says Robin Lensmen, entertainment database marketing manager for San Diego-based Trade Service Corp., which publishes Phonolog.

Lensmen adds, however, that the two companies are currently working on a Phonolog computer product that will be specifically tailored to music retailers, but he declines to provide details.

The Phonolog CD-ROM was introduced at the American Library Assn. show in June. "We have a couple of dozen definite sales, and about 800 leads," says Ferraro, noting that "it's very rare to get any sales before you have the actual product." The CD-ROM will be available Sept. 16, he says, adding that one buyer is the National Music Publishers' Assn.

Hardware for the system is not included; users must have a CD-ROM player and an IBM-compatible PC with about 500K of memory, says Ferraro. The cost of the Phonolog CD-ROM will be \$695 per year, which includes four quarterly updates. However, customers can order it until the end of 1991 at an introductory rate of \$595.

AXIOM ACQUIRES 'MAJOR' CLOUT

(Continued from page 47)

luminations," a 12-track compilation of the Axiom catalog that is the label's first album to be distributed directly through Island and PolyGram.

The collection, which represents most of Axiom's releases so far, contains selections from Shaheen, Sharrock, Shankar, drummers Tinter Haker and Jackson, Hellborg, and Material. Also included are tracks from Axiom albums featuring Gnawa and Mandinka music as well as another Gambian form, Fulani music.

Equally far-reaching are the recording techniques used, including digital field recordings, as in the Gnawa music, and Laswell and engineer Jason Corsaro's new "Praxis" mixing process, which Wetherbee likens somewhat to QSound in its special depth and ambiance.

Wetherbee further characterizes Axiom as a means to "redefine perceptions of world music." Laswell and Skopelitis also reject the loose but confining "world music" heading.

"Our music shouldn't be put into the ghetto of a category," says Skopelitis. "It's dynamic, vital music, and very progressive—though, again, not in 'music industry category' terms. And there's a linear thread running from record to record, as you can see in 'Illumina-

tions.'" Responsible for that thread is Laswell, the visionary, cutting-edge producer/artist whose credits run the gamut of rock, jazz, hip-hop, and world beat. Among the artists he has produced or collaborated with are Mick Jagger, Afrika Bambaataa, Public Image, David Byrne, Peter Gabriel, Whitney Houston, Herbie Hancock, the Ramones, Sly and Robbie, Manu Dibango, Motorhead, Yellowman, Iggy Pop, Ryuichi Sakamoto, and Yoko Ono.

"You don't see a great deal of innovation or really interesting collaboration in music at this time, like Coltrane in the late '60s, when he was openly interested in Eastern music and philosophy, or Miles in the late '60s and early '70s, when he incorporated music from other parts of the world," says Laswell. "These kinds of things stopped for a very long time, but now Sonny Sharrock is working with [Coltrane sidemen] Elvin Jones and Pharoah Sanders.

Laswell adds, "Then there's the idea of focusing on the work of Mohamed Abdel Wahab [on Shaheen's Axiom album 'The Music Of Mohamed Abdel Wahab'], who was so famous in the Middle East but completely unknown outside. These are very important things to do."



Blue Note recording artist Richard Elliot, third from left, talks with CEMA executives after his performance at the conference. Also shown, from left, are Blue Note manager of A&R administration Steve Schenfeld; Capitol president Hale Milgrim; Blue Note director of national sales Tom Evered; Blue Note associate director of international and creative services Cynthia Cochrane; and Blue Note president Bruce Lundvall.

Billboard® Home Video

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HBO Vid To Distribute Goldwyn Titles Will Also Co- Produce Low-Budget Features

BY PAUL SWEETING

NEW YORK—Continuing in its strategy to become the primary home video distributor of prominent independently produced movies, HBO Video has nailed down a distribution agreement with the Samuel Goldwyn Co.

The deal calls for HBO to distribute all new Goldwyn product for the next several years, to handle the Goldwyn library, and to co-produce low-budget features with Goldwyn through the recently created HBO Independent Productions division.

Under the deal, HBO will handle pay-TV and home video distribution. Goldwyn will distribute the titles theatrically and overseas.

According to HBO senior VP of programming Henry McGee, the Goldwyn deal is "part of a plan to make HBO the home video home for major independent theatrical producers." McGee notes that three of the four principal independent studios—Miramax, Hemdale, and Goldwyn—now have ties to HBO for home video distribution.

The fourth major independent, New Line Cinema, recently estab-

lished its own home video operation and signed a distribution agreement with Columbia TriStar Home Video.

The deal is also part of an overall strategy the company announced earlier this year to focus more on feature films. For the past two years, it had focused much of its energy on nontheatrical program-

The majority of the Goldwyn catalog will be positioned for sell-thru

ming, developing the Sports Illustrated line of sports titles and distributing the Playboy Home Video line.

Playboy recently dropped HBO as its distributor and signed with MCA-owned Uni (Billboard, Aug. 31).

Goldwyn is the producer of such well-regarded independent features as "Mystic Pizza" and "Henry V."

McGee says HBO is expecting to get six-10 features a year from Goldwyn for "several years." He declines to disclose the length of the

output deal. The first Goldwyn title to be handled by HBO will be the Michael Schultz comedy "Livin' Large!," to be theatrically released Sept. 20.

The co-productions, which for the most part will be budgeted at \$5 million and under, will be handled by HBO Independent Productions, a Los Angeles-based operation established last year, initially to capitalize on HBO's comedy franchise, McGee says. The division is also charged with producing material for HBO's pay-TV operations, television series for other networks, and low-budget feature films.

It recently landed its first broadcast TV series when the Fox Broadcasting Co. picked up "Roc," which debuted earlier this month.

The first of the co-productions is expected to begin shooting "some-

(Continued on page 66)

PVC's Japanese Laser Biz Is Smokin', With 'Top Gun' No. 1

BY CHRIS MCGOWAN

LOS ANGELES—Pioneer Video Corp. has achieved Japanese sales of 230,000 units of "Top Gun" on laserdisc to date and pressed a total of 100 million laserdiscs in Japan as of Aug. 20, according to Tokyo-based Pioneer Electronic Corp.

PVC, a subsidiary of Pioneer Electronic, started its operations in 1981. Its laserdisc pressing facility in Yamanashi prefecture is now the world's largest, with a monthly capacity of 2.7 million discs. In addition, PVC's other facility, run by subsidiary Tsuga Pioneer Video, is producing 500,000 discs per month.

More than 12,000 laserdisc titles are currently available in Japan and, as of June, player population was about 3.4 million players (an

8.6% penetration rate using a figure of some 40 million Japanese households).

Pioneer holds roughly an 80% market share, according to a company spokesman. The firm recently released its all-time laserdisc top 10 list (compiled from its own manufacturing figures). The top titles:

- "Top Gun" (230,000 units)
- "Back To The Future" (170,000)
- "Star Wars—Return Of The Jedi" (150,000)
- "Star Wars—The Empire Strikes Back" (126,000)
- "Back To The Future Part II" (125,000)
- "Lethal Weapon 2" (108,000)
- "Raiders Of The Lost Ark" (105,000)
- "Rambo" (103,000)

(Continued on page 62)

'Smut List' Sweep Targets Pa. Vid Shops

BY MAURIE ORODENKER

WEST CHESTER, Pa.—Acting on a complaint from the anti-pornography American Family Assn., the district attorney in Chester County in eastern Pennsylvania has launched a campaign to get video store operators to remove virtually all adult

movie titles from their shelves.

With no advance warning and little publicity, county D.A. James P. MacElree 2nd recently requested that police in the county visit all video shops and furnish the owners with a list of more than 300 adult film titles. The retailers were asked to remove the cassettes from circulation.

If store owners refused to remove the cassettes, police were instructed to rent and review the films for possible prosecution on obscenity grounds. Local town police, it is reported, are going along with MacElree's request. Police say some store owners have resisted the request and others have complied, but none as yet have been prosecuted.

The so-called "smut list" was provided to MacElree by the Pennsylvania chapter of the Mississippi-based American Family Assn. The video titles range from "All American Girls In Heat Part II" to "Young Like It Hot."

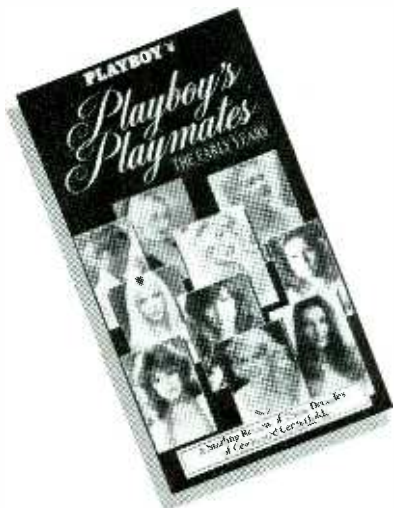
The AFA claims that authorities in some states have already declared some of the films "obscene." According to the district attorney's office, all titles making the list contain scenes of child pornography, incest, bestiality, torture, bondage, rape, transsexualism, necrophilia, or other sexual acts called "bizarre" by the DA.

MacElree began his campaign shortly after the state legislature passed a new law to make it easier for district attorneys throughout the state to undertake obscenity prosecutions. MacElree wrote a letter to all police chiefs in Chester County requesting that they visit the video stores and furnishing them with the AFA list. MacElree said in the letter that some of the films had already been legally declared obscene in Pennsylvania.

James Petruzzi, owner of the Hol-

(Continued on page 60)

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How'd They Do That? The home video revolution has breathed new life into many old chestnuts, and this fall CBS Video and Columbia Records will try to resurrect the career of Ricky Ricardo, aka Desi Arnaz, with the simultaneous audio/video release of "Babalu Music! I Love 'Lucy's' Greatest Hits," a longform music video and CD/audiocassette counterpart (see separate story, this issue). "Pictured" here, from left, through the wonders of computer superimposition, are Ken Ross, VP/GM, CBS Video; Lucille Ball; Jay Krugman, marketing VP, Columbia Records; and Arnaz.



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VSDA Staffers To Give Bylaws The Once-Over

BYLAW MODERNIZATION: Don Rosenberg, the newly appointed executive VP of the Video Software Dealers Assn., is moving quickly to keep the association current with changes in the business. Rosenberg confirms that he has ordered a staff review of all the trade group's bylaws to determine whether any updating is needed. The staff will then make recommendations to the board of directors. The move was prompted in part by questions that have arisen over the qualifications of three current board members—Allan Caplan of Video Systems Inc. in Elkhorn, Neb.; Richard Abt of West Coast Video; and Tom Keenan of The Video Outlet, Portland, Ore. Caplan recently left his post as VP of Blockbuster, ostensibly to become a franchisee, although Video Systems has not yet opened any stores. Abt's position has been questioned because West Coast has sold off its company-operated stores. Keenan closed Everybody's, the store he owned and operated in Portland, but has since

STORE MONITOR

by Earl Paige

become an investor in The Video Outlet. Rosenberg stresses that other, internal issues are also behind the review. "We'll be looking for things that may have changed over the years but were not anticipated when the bylaws were written," he says. He says he does not expect the review to be completed in time for the next board meeting, which is scheduled for the end of this month in Washington, D.C.

PLAYBOY POWER: Playboy Home Video, which just inked a new distribution deal with Uni Distribution (Billboard, Sept. 7), says it is not feeling any negative fallout from recent stepped-up efforts by the Justice Department against adult video.

"Quite the contrary," says Playboy Home Video senior VP/GM Jeff Jenest, who adds that the Playboy line offers "tame" programming compared with the material targeted by the Justice Department, and that video dealers who stock Playboy have nothing to fear.

Even in those stores where Playboy has its biggest success—music/tape/video combo chains—prosecutors "have bigger fish to fry controversially," such as records that contain allegedly obscene lyrics, he notes. He adds that the record chain executives as a group have stood up for free speech and expression and probably offer the most progressive retail entertainment of any media.

While traditional video specialists carry Playboy Home Video, it's primarily a rental line for them, although some have embraced its sell-through potential. Distribution of the line is limited, since grocery and drug chains don't carry the product.

(Continued on next page)

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STORE MONITOR

(Continued from preceding page)

RENTAL READY: The advance preparation for major home video rental release became a topic of vigorous discussion in the wake of "Home Alone" (Billboard, Sept. 7). Preparing a new release for rental is an added service and part of the competitive picture among distributors.

Herb Weiner at Home Video Plus Music in Austin, Texas, describes the process: "They figure it costs them a dollar a tape. They open up the movie, put it in an Amaray rental box, put a piece of cut styrofoam inside the empty, then shrink-wrap the empty," which becomes the display for the title.

TOO EARLY, TOO MUCH: Ted Engen, president of **Video Buyers Group**, summarizes member-store gripes about the prep service some large accounts enjoy, particularly on big titles. "Some accounts say they need the product early to enable them time to prepare for street dates [labeling, bar codes, etc.]. Some distributors are now offering programs such as Rental Ready and many of the grocery store chains, mass-market, and large chain stores such as **Blockbuster Video** are given this option. However, in our opinion, this is an unfair advantage. The independent video specialist also has a process to follow in order to get their product ready to present to the consumer for both rental and sell-through. Most video stores are now computerized so each new title has to be entered into the computer, security labeling needs to be done . . ." Engen says.

ADD GRIPES: Bob Lee, owner of **Main Street Video** in Omaha, Neb., howled loudest among Video Buyers Group members because he says his store lost reservation sales and rentals of "Home Alone." "We ordered 298 copies, which is not that shabby. The UPS man walked in with them at 1 p.m. Aug. 22," or street date. "By the time we got them ready and started calling our reservation customers, they were telling us they already bought it or rented it at . . . other places around town. The UPS guy told us he had made deliveries the day before and earlier." At **FoxVideo**, president **Bob DeLellis** is sympathetic but says it is really the distributors who control early deliveries. At **Odyssey Video** in Los Angeles, president **Steve Gabor** says, "A chain or store can work it out with the distributor" to get product early. Gabor agrees that if thousands of stores get product early, street-date violations will be rampant.

Assistance in preparing this column was provided by **Jim McCullaugh** in Los Angeles and **Paul Sweeting** in New York.

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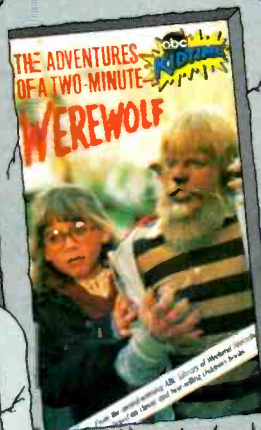
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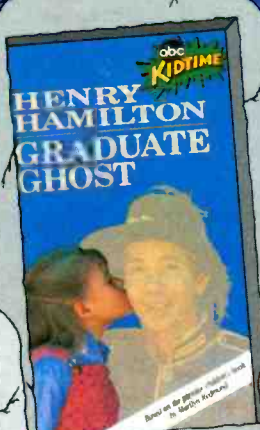


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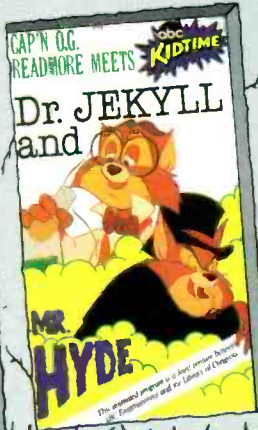
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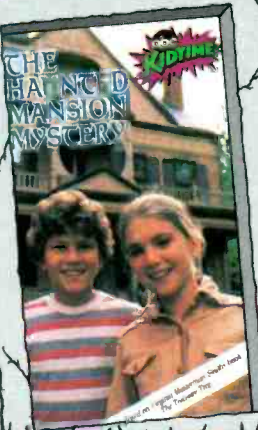
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Cat. #3209 / Live-Action
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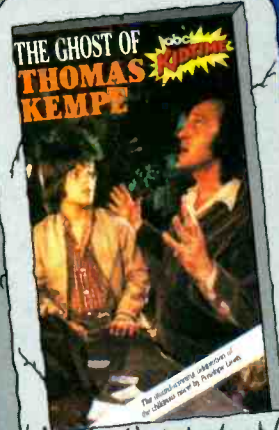
The Ghost of Thomas Kempe
Cat. #3309 / Live-Action
Approx. 60 Min.
Sugg. List Price \$12.98



The Adventures of a Two-Minute Werewolf
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'SMUT LIST' SWEEP

(Continued from page 56)

lywood Home Video in Exton, said he could not understand the criteria used in compiling the "forbidden" list and refused to remove any of the titles from his store shelves after a recent visit from West Whiteland Township police. No charges have been filed against Petruzzi.

Pennsylvania Friends of the First Amendment, a group that includes video distributors and store owners among its members, said it was appalled that a special-interest group could move a district attorney to such action. The First Amendment group was formed earlier this year to fight Pennsylvania's new obscenity law.

"They are telling the district attorney what films they think are obscene," says Ted Pagano, president of the Pennsylvania Friends of the First Amendment. "The courts are supposed to be the judge, not the American Family Assn." Pagano is the owner of two video stores in Philadelphia, both specializing in adult movie titles.

The new state law, passed in December, broadened the existing law to include video films. It provides that any video film containing specific sex acts, including sadomasochistic abuse and bestiality, can be considered obscene and prosecuted.

David Shur, owner of Flix Video in West Chester, says the individual should be given the freedom of choice and "it shouldn't be up to a citizens group to set the morality for the rest of society." However, to avoid any legal problems, Shur removed from his shelves almost everything he had that was on the police list, including such titles as "Caligula" and "The Story Of O."

Ed Jameson, owner of Video Showcase II in Cain Township, says he removed all the film titles that were on the police list, also to avoid any legal hassles. "It seems much more simple to pull the video than to worry about it," says Jameson.

Jules Gardner, a spokesman for West Coast Video, a franchise chain with 140 video stores throughout the Greater Philadelphia area, which includes Chester County, says the police inspection was a waste of taxpayers' money. He says the company had not given any instructions to its stores or issued a position statement. Gardner says he was not aware of the DA's letter setting off the police action.

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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	31	2	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	1	40	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
3	2	4	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
4	3	21	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
5	4	18	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	5	6	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
7	7	48	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
8	6	46	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
9	8	68	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
10	10	21	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
11	9	9	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
12	38	2	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
13	14	50	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
14	15	9	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
15	11	48	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
16	16	14	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
17	28	3	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	99.95
18	13	5	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
19	12	4	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
20	17	24	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
21	19	16	THE MIND'S EYE	Miramax MPV6001	James Reynolds	1991	NR	19.95
22	NEW ▶		PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
23	37	43	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.99
24	23	12	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
25	21	4	T.M.N.T.: TURTLES AT THE EARTH'S CORE	Family Home Entertainment 48851	Animated	1990	NR	15.95
26	25	32	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
27	NEW ▶		PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
28	33	2	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
29	27	18	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
30	18	260	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
31	RE-ENTRY		GIRLS GAMES OF SUMMER	A*Vision Entertainment 50224-3	Various Artists	1991	NR	19.98
32	NEW ▶		HARD N' HEAVY: VOL. 14	A*Vision Entertainment 50245-3	Various Artists	1991	NR	19.98
33	24	175	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
34	29	20	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
35	39	9	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
36	34	42	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	14.95
37	22	8	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
38	30	2	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS	FoxVideo (CBS/Fox) 3272	Various Artists	1991	NR	19.98
39	32	46	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
40	40	3	ICE-T: O.G. ORIGINAL GANGSTER VIDEO	Warner Reprise Video 3-38249	Ice-T	1991	NR	16.98

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

HOME VIDEO

Nelson Vid Revenues Rocket Rise Fourfold In 2nd Quarter

■ BY DON JEFFREY

NEW YORK—What may turn out to be the last titles released under the Nelson Home Entertainment label have given the parent company a fourfold year-

But New Line is likely to be the future beneficiary

to-year increase in second-quarter home video revenues.

For the three months that ended June 30, Nelson's home video revenues were \$19.3 million, compared with \$4.29 million in the same period last year.

In the quarter, Nelson Home Entertainment had two titles on

the Top Video Rentals chart, "Sibling Rivalry" and "Texasville." One source estimated revenues for "Sibling" at \$9 million and for "Texasville" at \$5 million.

But, because Nelson sold the rights to market and distribute films that it licenses or maintains in a 600-feature library to New Line Cinema, future gains are more likely to be recorded on New Line's financial statements. The terms of that deal give New Line the option of acquiring all the stock of Nelson by year-end or approving the sale of the equity to a third party. The former Nelson product is now being marketed and released by New Line Home Video and distributed by Columbia TriStar Home Video.

New Line reports that its net
(Continued on page 67)

NEWSLINE

'Star Trek' Film Marathon Seeks Out New Worlds Of Fan Interest

Home video dealers should notice a "Star Trek" sales and rental blip after Sept. 7. That's because theaters in 44 U.S. and Canadian cities were scheduled to stage marathon "Star Trek" exhibitions that day of all five movies as part of the studio's yearlong effort to commemorate the series' 25th anniversary. Attendees also received a special pin. Also included in the marathon was a glimpse of "Star Trek VI: The Undiscovered Country," due to be released theatrically Dec. 13. Among participating theaters: Loews Astor Plaza in New York, the Mann Village Theatre in Los Angeles, the Blumenfeld Regency 1 in San Francisco, the Old Orchard 1 in Chicago, the United Artists Plaza in Dallas, the UA Samerica 4 in Philadelphia, the Coolidge Corner in Boston, the Famous Players Capitol in Toronto, the Famous Players Eaton Center in Montreal, and the Famous Players Stanley in Vancouver, British Columbia.

Republic Pushing 'Beauty' Vids Via TV Tie

With Republic Pictures' "Beauty And The Beast" entering TV syndication, Republic Pictures Home Video is cross-promoting the availability of the first four episodes on video at \$19.98 each. At the end of every TV show there will be an encouragement to call a "900" number whereby listeners can hear "new love letters" from Vincent to Catherine, read by Ron Perlmann, who plays Vincent in the series. At the end of the letter, there is an announcement that "Beauty And The Beast" is available on home video. "What's great about that," says Glenn Ross, senior VP of marketing for Republic Pictures, "is that anyone who calls is a fan of the series. What better target marketing can you have? We are literally expecting hundreds of thousands of calls."

Columbia TriStar Sets \$19.95 Yule Slate

The rental hit "Flatliners" will lead a package of repriced Christmas titles from Columbia TriStar Home Video. The other five titles in the package are "Look Who's Talking," "Steel Magnolias," "Glory," "The Bear," and "Milo And Otis." Each will be priced at \$19.95. Street date is Oct. 2.



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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	3	5	GARTH BROOKS Capitol Video 40023	Garth Brooks	SF	14.95
2	1	49	THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	LF	24.95
3	4	5	PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98
4	2	13	PHOTOGRAFFITTI PolyGram Music Video 75026 17140-3	Extreme	SF	14.95
5	5	13	WELCOME HOME HEROES ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
6	9	3	O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	Ice-T	LF	16.98
7	6	41	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
8	7	37	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
9	8	13	COMING OUT OF THE DARK SMV Enterprises 19V- 49088	Gloria Estefan	LF	19.98
10	10	9	CLIPPED A*Vision Entertainment 50234-3	AC/DC	SF	16.98
11	12	9	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
12	NEW		REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.95
13	24	7	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
14	17	13	QUALITY YOU CAN TASTE SMV Enterprises 19V- 49074	Warrant	LF	19.98
15	13	21	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
16	27	13	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98
17	19	15	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98
18	NEW		SUMMERTIME & OTHER HITS Jive/Zomba Video 41002	D.J. Jazzy Jeff & The Fresh Prince	LF	16.95
19	NEW		HARD N' HEAVY: VOL. 14 A*Vision Entertainment 50245-3	Various Artists	LF	19.98
20	21	37	JUSTIFY MY LOVE ▲ ⁸ Warner Reprise Video 38224	Madonna	VS	9.98
21	11	29	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
22	22	19	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF	14.95
23	NEW		PRIME CUTS PolyGram Music Video 083631	Alice Cooper	LF	19.95
24	NEW		GUY MCA Music Video 10326	Guy	LF	14.95
25	28	15	WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF	16.98
26	RE-ENTRY		GREATEST HITS-LIVE SMV Enterprises 19V-49080	Marvin Gaye	LF	19.98
27	26	18	PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
28	15	30	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF	19.98
29	RE-ENTRY		THE REAL PATSY CLINE Cabin Fever Entertainment CF817	Patsy Cline	LF	14.95
30	NEW		IT'S ALL ABOUT TO CHANGE Warner Reprise Video 3-38246	Travis Tritt	LF	16.98

○ 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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Republic Boasts A (More) 'Wonderful Life'

LOS ANGELES—The classic film "It's A Wonderful Life" will get the collector's-edition treatment from Republic Pictures Home Video.

The company is planning to issue a specially packaged edition on Nov. 7 at \$19.98, which will be the only version available in the market duplicated from a new, state-of-the-art digital transfer from the original film negative.

Moreover, the cassette will boast an exclusive 24-minute featurette called "The Making Of It's A Wonderful Life," narrated by and starring Tom Bosley, with interviews with the film's director/producer, the late Frank Capra, and star, Jimmy Stewart. Also included on the cassette will be the film's original 1946 theatrical trailer. Capra died Sept. 3; plans for the special package were made prior to his death.

Republic also plans to repack the cassette in a foil-stamped cover and will release the film in the original black-and-white version.

One other major element accompanying the 45th anniversary edition is a production booklet with historical

uncut film negative. We went out and got a new, state-of-the-art digital master made, so this is the best quality of this film available."

He also adds that the "making of" featurette, produced several years ago, is exclusive to the Republic "Life" offering.

"There are cheaper versions out there," says Ross, "but I know none have the quality of reproduction we have and the featurette. When you are buying something that is collectible and a classic, you want the best. That's what we are offering consumers."

He adds, "We're hopeful that those people making buying decisions at the wholesale and retail level will sit down and make the comparison with other versions. They will see that there is no comparison now."

'We have the only original Frank Capra uncut film negative'

facts and photos about the film.

The film is in the public domain and thus offered by several companies. But according to Glenn Ross, senior VP of marketing for Republic Pictures Corp., "There are a lot of other versions out there but Republic has the only original Frank Capra

MUSIC VIDEO REVIEWS

Transvision Vamp, "If Looks Could Kill," MCA Music Video, 30 minutes, \$9.95.

Don't let the cover shot of singer Wendy James grabbing her crotch fool you into thinking this video might lack artistic merit. Yes, James' stage persona does brim with sexuality, but she also projects a toughness and an intelligence that belie the overt eroticism of the cover art. The tape begins with black-and-white footage of James discussing Transvision Vamp's new album, "Little Magnets Vs. The Bubble Of Babble," as well as earlier songs and videos. She admits early in the program that her two idols are Patti Smith and Chrissie Hynde—a revelation that is self-apparent once the clips begin. Highlights of the longform are clips of the U.K. foursome's cover of "Tell That Girl To Shut Up," the provocative "I Want Your Love," and "If Looks Could Kill," which is on the new album. With the proper positioning and some in-store play, this tape has the potential to attract customers who may not be familiar with one of Britain's ballsiest, brashiest rock bands. **PAUL VERNA**

Alice In Chains, "Live Facelift," Sony Music Video Enterprises, 40 minutes, \$14.98.

This tiresome black-and-white longform shows the Seattle metal band on its home turf, playing live in a benefit at the Moore Theatre. What makes this program so dull is its lack of innovation, visually as well as musically. The band trundles through live renditions of "Man In The Box," "Love, Hate, Love," and others while the camera focuses on the hair flips, clenched fists, and other clichéd gesticulations so prevalent in the genre. Added at the end are colorful conceptual clips of some of the same songs Alice In Chains performs live, only reinforcing the sense that the band's monochromatic stage set could certainly use a facelift. **P.V.**

EMF, "Smoke The Banger," EMI

Video, 31 minutes, \$16.98.

EMF is huge in its native England and is growing in popularity here based on the strength of its first hit, "Unbelievable." This video, a combination of clips, live footage, and backstage scenes, attempts to capitalize on that popularity before U.S. fans move on to the next big thing. All the members have nicknames and are a little too precious for their own good—between songs the boys tout their sexual prowess in a laughably harmless way and female fans show off their lingerie to the boys, who are safely tucked away, out of reach, in their hotel room. But the music is what galvanizes the project. "Long Summer Days," taken from a live show in London, proves that these guys are more than one-hit wonders. **MELINDA NEWMAN**

PVC'S JAPANESE BIZ

(Continued from page 56)

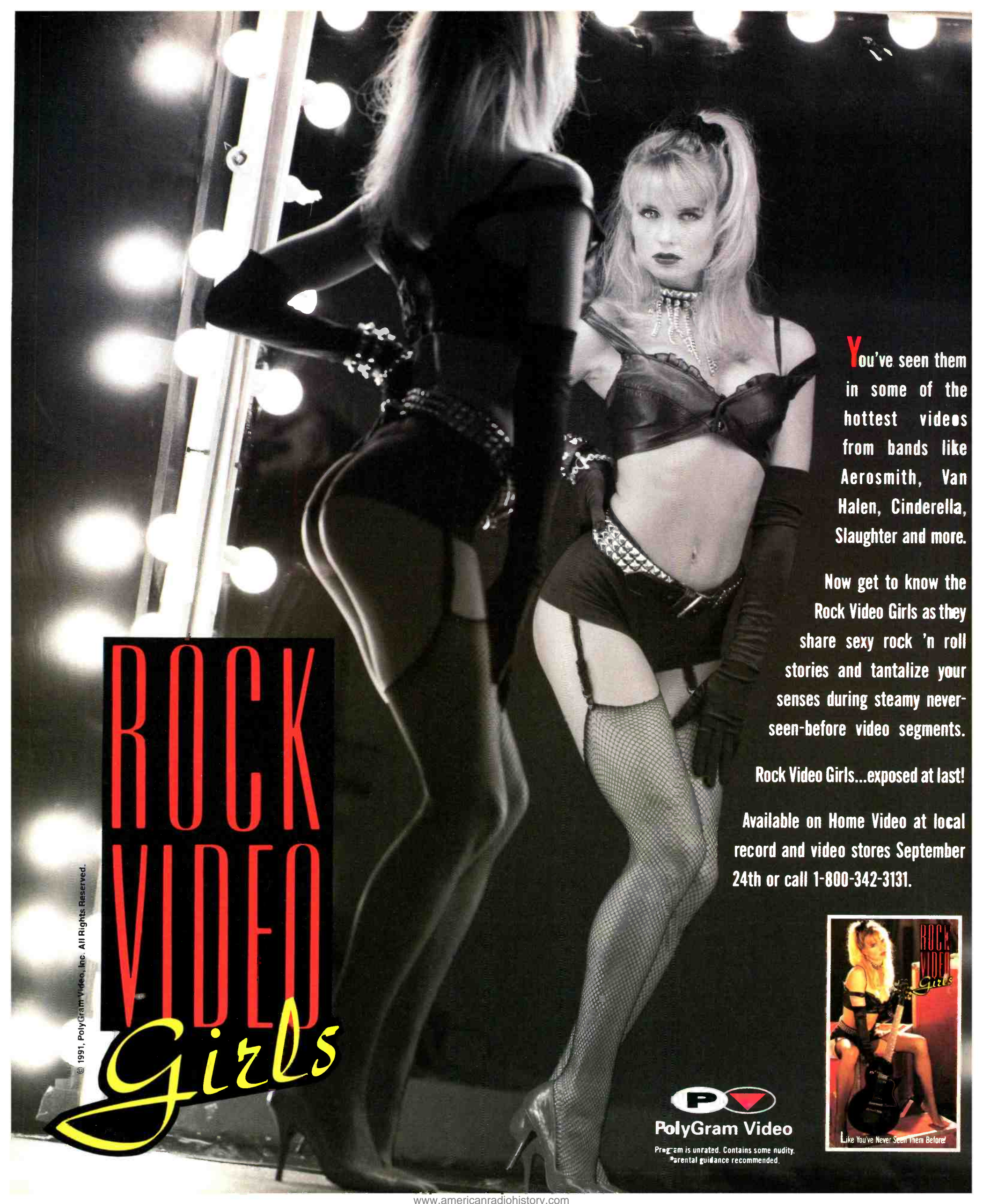
- "Die Hard 2" (102,000)
- "Indiana Jones And The Last Crusade" (101,000)

In addition, Pioneer's 11th-best title, "Die Hard," has sold 100,000 units, adding one more disc to the six-figure list in Japan.

Dave Wallace, marketing manager for Pioneer LDCA, estimates that the U.S. laser market is about three years behind the Japanese market. Player penetration in the U.S. is still less than 1%, but two titles ("Fantasia" and "Top Gun") have now hit six figures in units shipped, at least four others have surpassed 65,000 units sold ("Ghost," "The Empire Strikes Back," "The Hunt For Red October," and "E.T."), and several other titles are around the 50,000-unit mark.

In addition, there are roughly 6,000 titles now available on laserdisc in the U.S., and Pioneer's U.S. pressing capacity is approaching 1.6 million units per month.

THE <i>Hollywood</i> 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	Dead Again (Paramount)	6,315,869	745 8,478	1	11,646,656
2	Child's Play 3 (Universal)	5,718,940	2,126	—	5,718,940
3	Terminator 2: Judgment Day (Tri-Star)	5,401,293	1,888 2,861	8	183,122,792
4	Hot Shots! (20th Century Fox)	5,283,761	1,921 2,751	4	55,239,203
5	Doc Hollywood (Warner Bros.)	4,915,493	1,679 2,928	4	39,873,601
6	The Doctor (Buena Vista)	4,448,752	922 4,825	5	25,505,767
7	Robin Hood (Warner Bros.)	3,158,525	1,575 2,005	11	150,477,022
8	Double Impact (Columbia)	2,426,567	1,566 1,549	3	23,683,813
9	City Slickers (Columbia)	1,980,732	1,020 1,942	12	112,657,884
10	Pure Luck (Universal)	1,828,760	1,396 1,310	3	17,423,915



ROCK VIDEO Girls

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PolyGram Video

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*rental guidance recommended.



'Warlock' Casts Profitable Spell On Vidmark

BY DON JEFFREY

NEW YORK—Vidmark Inc., which distributes B movies to theaters and on home video, says its biggest hit ever, the horror film "Warlock," resulted in big increases in fourth-quarter revenues and net profit.

The Santa Monica, Calif.-based company's fourth-quarter net income rose 129% to \$902,000 from \$393,000 in the same period last year, as revenues jumped 83.5% to \$14.1 million from \$7.68 million.

For the fiscal year that ended June 30, though, net profit fell 38.2% to \$2.61 million from \$4.22 million last year. Revenues rose 34.8% to \$50.2 million from \$37.2

The home vid market for nonblockbuster titles has weakened'

million.

Sam Pirnazar, executive VP at Vidmark, says the company shipped "a little over 124,000 units on home video" of "Warlock" in the U.S. and Canada. "That was the highest number of units sold by our Vidmark label in our history."

As for the entire year's results, Pirnazar says, "The home video market for nonblockbuster titles has weakened quite significantly in the past year and a half and that is responsible for the fact that our margins have been squeezed."

But the company, which distributes films under Trimark Pictures and home video under Vidmark Entertainment, plans to continue its strategy of diversification of operations. At present, according to Pirnazar, about 70% of revenues come from home video. "But the composition of revenues in the next fiscal year is changing," he adds. "Other divisions of the company will be contributing more to the bottom line."

Vidmark Entertainment releases about three video titles a month. In September it is shipping "La Femme Nikita," "Blue Tornado," and "Outrage."

In addition, the company is stepping up its release of films to theaters. "We are acquiring more titles with multiple rights," says Pirnazar. "We are becoming less and less dependent on any one market." In the fiscal year that ends next June, the company will release theatrically four films: "Whore" (by Ken Russell), "And You Thought Your Parents Were Weird," "Dolly Dearest," and "Into The Sun." Vidmark was involved in the financing of "Whore" and "Into The Sun," Pirnazar says.

The company's stock rose 75 cents a share in over-the-counter trading on the day the numbers were released, closing at \$5.25. Shares have sold for a high of \$6.875 in the past year.

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PG-13, 140 Min., #7010

Passion

★ "ONE OF THE YEAR'S
10 BEST"

★ "TWO THUMBS UP"
—Siskel & Ebert

★ "AN ALTMAN
MASTERPIECE"

—Peter Travers, Rolling Stone

Famed director ROBERT ALTMAN paints a provocative portrait of the tragic life of artist Vincent van Gogh (TIM ROTH) and his obsessively dedicated brother Theo (PAUL RHYS).

IMPROMPTU



Coming Oct. 30
Pre-Order Oct. 16
PG-13, 108 Min.
Dolby Stereo, #7007

Romance

★ "A TERRIFIC MOVIE"

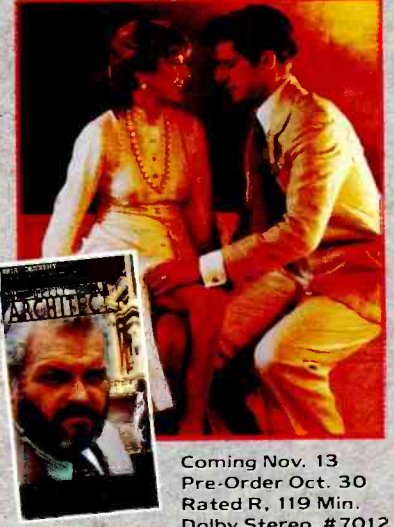
—Liz Smith, New York Newsday

★ "SPIRITED, PLAYFUL,
OUTRAGEOUS"

—New York Times

Brazenly forward writer George Sand (JUDY DAVIS) and frail romantic composer Frederic Chopin (HUGH GRANT) combine with an all-star cast in this romantic comedy hit of historic proportions. Also starring MANDY PATINKIN, BERNADETTE PETERS and JULIAN SANDS.

THE BELLY OF AN ARCHITECT



Coming Nov. 13
Pre-Order Oct. 30
Rated R, 119 Min.
Dolby Stereo, #7012

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A BRAWLING
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—Rex Reed, New York Observer

★ "EXTRAORDINARY"

—Janet Maslin, New York Times

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Captivating die-cut "Impromptu Getaway" Sweepstakes counter display.



Alluring full size four color posters.

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PBS Is Mastering Highbrow Vids With New 'Theatre' Set

LOS ANGELES—Continuing its strategy of releasing alternative, sophisticated programming, PBS Home Video is adding a "Masterpiece Theatre" collection to its offerings.

PBS Home Video, a label distributed exclusively by Pacific Arts Video, has issued such highbrow special-interest fare during the past year as the nine-tape, PBS "Civil War" set (recently reduced to \$179.95 from \$199.95 suggested list, while also now available as individual tapes); "The Astronomers," a PBS series of six tapes for \$124.95 list; and the five-tape PBS series "American Indians" at \$99.75 per set.

More recently, PBS Home Video brought "I, Claudius" to the home video market. The video label also makes available a wide Collection of individual PBS titles.

Available Oct. 24, with a pre-book date of Oct. 1, the Masterpiece Theatre Collection, a series that is now in its 20th year of production and released for the first time on home video, includes:

- Charles Dickens' "A Tale Of Two Cities," a two-volume set at \$39.95.

- "The Real Charlotte," a two-volume set for \$39.95.

- "The Heat Of The Day" and "And A Nightingale Sang," priced individually at \$19.95 or together for \$39.95.

- P.G. Wodehouse's "Jeeves And Wooster" with "Jeeves' Arrival" available for \$9.95, with "Golf Tournament" and "Gambling Event" combined on a single tape for \$19.95, as are "Hunger Strike" and "Matchmaker."

According to PBS Video, for every single title or combination of titles purchased at \$39.95, dealers and retailers will receive one free 60-minute tape of Jeeves And Wooster, "Jeeves' Arrival."

According to George Steele, Pacific Arts president, introduction of the Masterpiece Theatre Collection "represents an extension of the PBS Home Video line."

He adds that, increasingly, more traditional video stores "are receptive to the line, for both sell-through and rental. Part of the celebration of 20 years of Masterpiece Theatre is the ability not only to own it but to revisit it as a rental."

The company, he says, has been experiencing success with its PBS Home Video "dealer locator program" for the line, whereby customers can call a special "800" number to find out where a nearby Pacific Arts/PBS Home Video dealer is located. Dealers can get on the data bank easily by contacting Pacific Arts, adds Steele.

"We send customers to those stores that are carrying the program," he says.

Another phenomenon of the PBS line, adds Steele, is the increasing willingness of dealers to create PBS "sections" within their stores, a trend he expects to grow.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
2	2	4	AWAKENINGS	RCA/Columbia Pictures Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
3	3	4	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
4	NEW ▶		HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
5	4	7	MISERY	New Line Home Video RCA/Columbia Pictures Home Video	Kathy Bates James Caan	1990	R
6	5	11	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
7	8	3	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
8	6	6	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
9	7	9	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
10	9	12	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
11	11	6	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
12	10	6	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
13	22	2	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
14	12	5	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	R
15	14	10	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
16	19	2	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
17	13	4	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
18	21	11	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
19	17	12	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
20	20	7	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
21	18	8	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
22	40	2	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
23	16	7	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
24	15	6	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
25	NEW ▶		TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
26	24	46	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
27	23	5	ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
28	25	12	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
29	28	14	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
30	27	14	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
31	35	2	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
32	33	8	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
33	26	14	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
34	30	15	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
35	31	10	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
36	NEW ▶		DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
37	29	6	RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
38	32	3	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR
39	36	16	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
40	37	5	DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or 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.

HOME VIDEO

Hard-&Soft Facts Of The Image/Quasar Cross-Promo

OPTICAL SYNERGY: Image Entertainment and Quasar have linked for a laserdisc hardware-software cross-promotion running from Aug. 1 through Dec. 31. Consumers who purchase either the Quasar LD-9090 or LD-500 combiplayers (which list for \$899 and \$650, respectively, and play both laserdiscs and compact discs) can purchase up to 10 Image laser titles for \$10 each.

Participating Quasar retailers will advertise the offer in local media and either stock a selection of Image

discs or redeem consumer orders by mail. Image marketing VP **David DelGrosso** feels that such tie-ins are "a big factor in creating consumer enthusiasm. We're helping each other to increase our sales."

Image and **Panasonic** teamed up for a similar hardware-software push that ended recently. And DelGrosso says that a promotional tie-in with **RCA** is also due soon.

GLITCH: A number of retailers and consumers discovered recently that certain laserdisc titles, from distributors such as Image, would not play on the new **Pioneer Electronics** "90" series combiplayers. The problem centers around the absence on the discs in question of a particular recognition code that the new Pioneer models are programmed to look for, according to an Image spokesman.

"All of the pressing facilities are aware of this and have made sure this code will be there for future titles, and all the hardware companies are being alerted to this potential problem. It's very short-term, a small problem," says the spokesman.

All such incompatible discs will be replaced by the software companies involved. Retailers and consumers can call 800-421-1612, ext 1200, for assistance.

OF MICE AND MEN: Image is launching several low-priced laser titles this month and next, starting with **Disney's** "The Res-

cuers Down Under" (CLV, \$29.99; CAV, \$39.99). In addition, several venerable titles will be released or rereleased by Image on disc at \$29.95 apiece, including "Citizen Kane"; "The Magnificent Ambersons," also directed by Orson Welles; Fritz Lang's "Clash By Night" with Barbara Stanwyck and Marilyn Monroe; John Ford's "The Lost Patrol" (side 2 CAV); the 1935 version of "The Three Musketeers"; and "Zombies On Broadway" (side 2 CAV), a 1945 comedy with Bela Lugosi.

Image is also bowing Marcel Pagnol's "Cesar" (\$59.95); Miklos Jancso's "The Red And The White"

(widescreen, \$49.95); and several music video titles priced at \$24.95 apiece: "James Taylor," "Tania Maria," "David Sanborn," "Jose Feliciano," "Johnny Copeland," and "The Crusaders."

PHILOSOPHICAL Post-Mortem: On Oct. 23, **Warner** will launch Albert Brooks' "Defending Your Life" (widescreen, \$29.98), which delves into "love, life, and the afterlife." Also at that time, the label will debut another Brooks comedy, "Lost In America" (widescreen, \$34.98), on disc.

TELDEC has just launched two new laser-only titles: "Mozart Quintets" (\$34.97), which features the Berlin Soloists and Kim Kashkashian and the Emerson String Quartet, and "Barenboim/Mozart Vol. 3" (\$29.97), which has pianist Daniel Barenboim and the Berlin Philharmonic performing two Mozart piano concertos.

This month, Teldec is bowing the Rossini operas "La Cambiale Di Matrimonio" (\$39.97) and "Il Signor Bruschino" (\$39.97), both with the Stuttgart Radio Symphony and Gianluigi Gelmetti.

RCA VICTOR has several laserdisc releases set for the fall. "Tchaikovsky Gala In Leningrad" with Yo-Yo Ma, Jessye
(Continued on next page)

HBO VIDEO TO DISTRIBUTE GOLDWYN TITLES

(Continued from page 56)

time next year," says McGee. The deal does not call for any fixed number of titles to be produced annually.

"We'd like to do one or two a year, but there is no hard-and-fast rule," McGee says.

The first catalog title to be distributed by HBO under the deal will be a rerelease of "Tom Jones" to the

rental market in the fall.

The rest of the 100-plus-title Goldwyn catalog will be positioned for the sell-through market, according to McGee. The titles will be released in batches carrying \$19.99 list prices.

The first batch is set for a Christmas release and will include six to eight titles. The exact titles have not been selected yet.

LASER SCANS

(Continued from preceding page)

Norman, and Itzhak Perlman is due this month. In October, the label will launch "Concert In Berlin" with Mstislav Rostropovich; "Classic Visions 1, 2, & 3," visual essays accompanied by music from several classical composers; and "Carnegie Hall At 100—A Place Of Dreams," a documentary that features performances by numerous classical superstars.

In November, RCA Victor will bow "Company," a documentary by D.A. Pennebaker of the Tony-winning musical.

THE LASERDISC ASSN. formed a technical advisory committee Aug. 20. An initial project will be to establish a technology informa-

tion exchange among all laserdisc hardware and software manufacturers in the U.S. Another goal is to produce a revision of the Laser Disc Software Production Guide, which is a condensed procedure directory for laserdisc reproduction and packaging. **Geoffrey Tully**, senior VP of the **Multimedia Systems Division of Pioneer Communications**, is the chairman of the 13-member committee, which also has representatives from **Communication Research**, **Image**, **Pioneer Video Manufacturing**, **Digital Audio Disc Corp.**, **Panasonic**, **WEA Manufacturing**, **MCA**, **THX/Lucasfilm**, **Pioneer Electronics**, **Warner Bros.**, **Philips**, and **Optical Disc Corp.**

NELSON VID REVENUES ROCKET

(Continued from page 61)

income for the second quarter fell 19.1% to \$3.67 million from \$4.54 million a year ago. Revenues were down 12.1% to \$44.3 million from \$50.4 million.

Although Nelson's home video sales were up in the quarter, its theatrical revenues were down 24% to \$8.44 million from \$11.1 million last year. That is because the company drastically cut back on its own theatrical productions. There is one film to be released later this year as a Nelson Entertainment production, "The Taking Of Beverly Hills." It will be distributed by Columbia Pictures.

Nelson's parent company, Toronto-based NHI Nelson Holdings International Ltd., also owns 68% of a video vending subsidiary, Nelson

Vending Technology Limited, which showed improvement in the quarter. Revenues rose 23.8% to \$1.34 million from \$1.08 million last year. Also, the average monthly revenue from a vending machine was up 61% to \$1,723. The subsidiary is still reporting losses, however, although the deficit narrowed to \$1.18 million from \$1.71 million the year before.

If not for the vending loss, Nelson would have reported an operating profit in the quarter, thanks to the home video results. Filmed entertainment operating income was

\$356,000, compared with a loss of \$401,000 the year before.

Nelson's net loss, after interest charges, taxes, and preferred dividends, expanded to \$7.5 million from \$4.45 million. Nelson paid \$5.36 million in interest on debt in the quarter, a sharp rise from the \$1.91 million a year earlier.

For the six months that ended June 30, NHI Nelson's net loss grew to \$20.5 million from \$8.44 million in the year-earlier period. Home video revenues more than doubled to \$20.5 million from \$10 million.

Billboard®

FOR WEEK ENDING SEPTEMBER 14, 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	12	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
2	NEW ▶		HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
3	2	5	EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
4	4	7	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
5	3	9	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
6	5	3	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	34.98
7	9	3	AWAKENINGS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
8	13	3	THE RUSSIA HOUSE	MGM/UA Home Video Pioneer/Image Ent. ML102229	Sean Connery Michelle Pfeiffer	1990	R	29.98
9	7	5	GREEN CARD	Touchstone Pictures Image Entertainment 1141AS	Gerard Depardieu Andie MacDowell	1991	PG-13	39.99
10	8	23	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
11	6	11	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
12	14	5	FLIGHT OF THE INTRUDER	Paramount Pictures Pioneer LDCA, Inc. LV32109	Danny Glover Willem DaFoe	1991	PG-13	34.95
13	10	5	L.A. STORY	Live Home Video Image Entertainment ID8246IV	Steve Martin Victoria Tennant	1991	PG-13	39.95
14	11	7	MARKED FOR DEATH	FoxVideo Image Entertainment C1865-85	Steven Seagal	1990	R	39.98
15	15	21	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
16	NEW ▶		LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R	34.98
17	NEW ▶		REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R	29.98
18	RE-ENTRY		DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
19	17	7	PACIFIC HEIGHTS	Morgan Creek Image Entertainment 1900	Michael Keaton Melanie Griffith	1990	R	39.98
20	NEW ▶		THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R	29.98
21	12	7	QUIGLEY DOWN UNDER	MGM/UA Home Video Pioneer/Image Ent. ML102174	Tom Selleck Laura San Giacomo	1990	PG-13	29.98
22	16	3	MILLER'S CROSSING	FoxVideo Image Entertainment C1852-801	John Turturro Albert Finney	1990	R	39.98
23	20	5	WILD AT HEART	Media Home Entertainment Image Entertainment ID8084ME	Nicolas Cage Laura Dern	1990	R	49.95
24	22	7	HENRY THE V	FoxVideo Image Entertainment 6163	Kenneth Branagh	1989	PG	39.98
25	21	21	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99

♦ 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.

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SOUNDING OUT NASHVILLE'S STUDIO SITUATION

On The Business Front, It's A Mixed Bag After Slow Start In '91, Many Managers Expect Upturn

■ BY DEBBIE HOLLEY

NASHVILLE—Business for the recording studio market here has been mixed in the last year, but most studio managers expect it to settle back to normal for the remainder of 1991.

Fewer bookings, changes in record label scheduling, smaller recording budgets, and an overbuilt studio market are some of the problems facing facilities here. However, few studio managers link the world economy to that of the studio community, noting that several years back the studio market here hit rock bottom while the rest of the world was quite comfortable.

Rates in the area remain in the \$100-\$250-per-hour range, depending on the room, but studio managers are complaining of fierce competition from both professional and home studios. This is forcing facilities to offer deep discounts or make more amenities available for the same price.

"The studio business is a prostitution business in this town," says Georgetown Masters studio manager Denny Purcell. "Everybody thinks they have to get a deal, and once you give them that deal, that's all they'll ever pay."

When asked about business, studio manager Ron Treat at Sound Stage jokingly responds, "What business?" Tour season, concern about the economy on the part of record labels, and a decrease in budgets are all factors that Treat feels are influencing his business.

"Things usually get slow around this season, but label scheduling is

'Traditionally July and August get slow, but this year it seemed to happen months early'

off," says Treat. "A lot of stuff was cut earlier in the year. Maybe the majors planned ahead too well."

Bill Heath, studio manager at Digital Recorders, also attributes the slump in business to such factors as shrinking record-label recording budgets, the number of artists being signed, and the effects of the recession on the major record companies.

A growing "video consciousness" is also having some effect on business in Nashville, according to Paul Goldberg, studio manager at

the Music Mill. "When you work on a song you know is going to have an accompanying video, engineers and producers have to think a little more about mixing for both configurations," he says.

Like others, Goldberg reports a slow start for 1991, but says business is beginning to take off.

Conversely, the first months of '91 were fairly good and consistent with last year for Eleven Eleven Sound and Sound Emporium.

Eleven Eleven's Rodney Good says that when June rolled around his phones were quiet. "Traditionally July and August get slow," he says, "but this year it seemed to happen two or three months early. It was probably our worst June ever. I've had to do a little more wheeling and dealing. Producers are shopping for time a lot more carefully."

Luckily, Eleven Eleven was putting a new roof on the building in June and had plans to shut down for that time. Good says he turned away "dangerously few" bookings that month. August was booked full and time is on hold into September.

Masterfonics, which houses recording rooms and mastering rooms, reports a mixed picture. (Continued on page 70)

Digital Vs. Analog Debate Rages Studios See Uptick In 'Hybrid' Work

NASHVILLE—The analog vs. digital battle continues full force among studios here, as facilities make the crucial purchasing decisions that will affect their business in the future.

Many studios report they are seeing a hybrid of digital and analog work, and expect that to continue for some time. For their next step into the digital domain, some facilities are eyeing disc-based digital audio recording/editing systems.

The cost of digital remains high, and recently introduced tape formulations, like 3M's 996 and a new formulation due from Ampex later this year, have combined with existing improvements like Dolby SR to keep analog strong.

Denny Purcell, studio manager of Georgetown Masters, says he has seen more analog masters during the past six months than ever before. Though he owns seven Sony PCM 3402 digital recorders, which Georgetown makes available for rentals, analog is still very much alive.

"We've worked for years on digital audio just to try to get it to sound as good as analog," says Purcell. "Some people think they need to use analog somewhere in the

chain to give their product body or warmth."

Purcell has been experimenting with many of the hard-disc editing systems now on the market. "We are in a fortunate position. We do so much commercial product, almost any manufacturer will send us their products to try," he says. "When we're ready to evaluate a piece of equipment, we call them up and have them send us their very best. Then we pick what we want."

Although he sees a current trend toward analog, Digital Recorders' studio manager Bill Heath says, "I think the disc-based multitrack is going to play a bigger role in the coming years." However, he notes that the facility's digital machine has not been used since late May or early June.

Carl Tatz, studio manager at Recording Arts, handles more analog than digital recording at his studio, although both are offered. The majority of Tatz's work is overdub sessions, and he notes, "I don't think many album projects have the budget to go digital. There is a misconception that digital is a better format. It isn't. Digital is a better format to mix to. I think the best route

(Continued on page 70)

Tony Berg Squeezes The Most Out Of Production For New Album

■ BY JESSE NASH

NEW YORK—"Squeeze Play," the latest album by Squeeze—Chris Difford, Glen Tilbrook, Keith Wilkinson, and Gilson Lavis—is the group's 11th album and its first for Warner/Reprise.

According to producer Tony Berg, the making of this record was an extraordinary experience.

"Preproduction was probably the most significant part of the record because it's the thing as a producer that I dwell on most," explains Berg. "We spent a full eight days—myself, Chris, and Glen—scrutinizing the songs at Squeeze's rehearsal space in London. Then I worked with the band for two weeks of rehearsal to concentrate on the arrangements. It was so constructive that we went from Squeeze's rehearsal spot to Real World Studios and tracked effortlessly for nine days."

Real World Studios is Peter Gabriel's facility in Box, England, that was constructed on the site of a mill. "It's the most amazing facility that I've ever seen," says Berg, adding that, technically, Real World Studios, with its U-shaped Solid State Logic, is the most unique state-of-the-art studio that he has ever worked in. "The control room is the size of a cathedral," says Berg, "and that enables you to have the entire band—the drummer inclusive if you wish—play in the control room."

HITCHLESS TRACKING

The making of "Squeeze Play" was a fairly smooth process. Tracking, in particular, says Berg, went without a hitch. "I had Chris Lord-Alge, who is a brilliant engineer, come in from L.A., meet us at Gabriel's place, and do the tracking for us," he says.

The four band members—two guitars, bass, and drums—were tracked along with a handful of keyboards. But the principal player, according to Berg, was Steve Nieve from Elvis Costello's former band, the Attractions, on pi-

ano, harpsichord, and organ.

"We did everything on Sony 3324 [digital multitrack recorders], which is the only format I really work on because I've become extremely adept at machine editing," says Berg. "And it en-

'We intentionally distorted a vocal here and there'

ables me to take various takes, especially from the drummer, and make a composite take that entails all the best licks, all the best phrasings, and so on."

Traditional tracking and mixing techniques were used, says Berg. For mikes, "We used whatever was available." That included old Neumann microphones and a Shure Brothers 57.

"We chose to put the drummer in an isolated room," notes Berg. "Gabriel has built this incredible room, which is all stone with a glass floor so that the drummer,

while he's playing, can look down on the stream that runs under the mill."

Berg had the group do all its vocal work at his Zeitgeist (German for Spirit of the Age) Recording Studio in Los Angeles. Approximately 11 weeks were spent doing overdubs. "I've got two Sony 3324s there," he explains. "I came back to Los Angeles with the tapes and spent about four days just doing edits, making the best composite drum tracks before we started overdubbing. Most of the bass tracks were keepers. Most of Glen's guitar tracks were not keepers because he was singing at the same time as he was playing. I had him do that so we could get the best performances out of bass and drums knowing we could come back to my studio and do guitar overdubs later."

UNIQUE INSTRUMENTS

A session guitarist for years before he started producing, Berg has gathered a fairly unique collection of guitars and amps. "Glen played mostly my instruments and that included Roy Buchanan's 1952 Fender Telecaster to a 1930

Martin M1 to a 1917 Gibson L4 to fairly traditional Stratocasters. We used a lot of old Fender Tweed amps from the '50s and Vox AC 30s from the '60s. My problem with modern recording is the anonymity of tone. With these guitars and amps you don't have that. I wound up playing guitar on this album, too."

Berg likes to experiment in the studio and that created some interesting results on "Squeeze Play." "My method is fairly unorthodox to begin with," he says. "We put effects on a lot of instruments that might be perceived as wrong by a lot of people. We put a lot of distortion on the bass guitar. We intentionally distorted a vocal here and there. We had Glen learn a background vocal part as if he were singing it backward to effect a certain response from the listener. If it sounded good, we kept it."

Berg and the band returned to Real World for 12 days of mix-down, with Bob Clearmountain at the helm. According to Berg, the making of "Squeeze Play" was one of the most satisfying experiences of his career.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 7, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES SALES	RAP
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R."Mutt" Lange (A&M)	ADDICTIVE LOVE BeBe & CeCe Winans/ K.Thomas (Capitol)	BRAND NEW MAN Brooks & Dunn/ D.Cook, S.Hendricks (Arista)	THIS BEAT IS HOT B.G. The Prince Of Rap/ J.L.Mar (Epic)	GROWIN' UP IN THE HOOD Compton's Most Wanted/ A.Manuel (Qwest)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	HUMMINGBIRD/ OMNISOUND/ BENNETT HOUSE (Nashville) Bill Whittington	TREE (Nashville) Mike Bradley	EICHSTADT (Frankfurt) Norbert G. Yanicke	TRAX (Los Angeles) Michael Edwards
RECORDING CONSOLE(S)	SSL 4000 E Series	Trident A Range/ Trident 80B	MCI JH 500	Neumann Custom	DDA AMR 4
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Sony PCM 3348	Otari MTR-90	Otari DTR-900	Otari MX-80
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10M Tannoy System DMT	UREI 813 Yamaha NS10	Westlake BBSM 12	UREI 815
MASTER TAPE	Ampex 467	Ampex 467	Ampex 456	Sony PCM DAT	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	MASTERMIX (Nashville) Bill Whittington	CASTLE (Nashville) Scott Hendricks	EICHSATDT (Frankfurt) Michael Bessmann	TRAX (Los Angeles) Michael Edwards
CONSOLE(S)	SSL 6072 G Series	Calrec UA 8000	SSL 4000 G Series	Neumann Custom	DDA AMR 4
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Sony PCM 3348	Mitsubishi X-880	Otari DTR-900	Otari MX 80
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Tannoy System DMT Tannoy NS10	B&W,UREI 813	Westlake BBSM 12	UREI 815
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Sony PCM DAT	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	FUTURE DISC Steve Hall	MASTERMIX Hank Williams	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	DADC	Capitol Manufacturing	Disc Manufacturing Inc.	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Capitol Manufacturing	Sonopress Manufacturing	Sony Manufacturing	WEA Manufacturing

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



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Getting Lucky. At Russian Hill Recording, a number of musical veterans got together to work on John Lee Hooker's Charisma album, "Mr. Lucky," out this month. In Studio A, from left, are slide guitarist Roy Rogers, bass player Larry Taylor, Hooker, Keith Richards, and drummer Scott Matthews.

ON THE BUSINESS SIDE, NASHVILLE'S A MIXED BAG

(Continued from page 68)

"The recording side was slow, but the mastering side was stunning because of a lot of repackages, CDs, interviews, out-of-town business, and final touch-up work," says Milan Bogdan, chief engineer/co-owner.

He says his studio benefited from the Persian Gulf war, via "Desert Storm" videos and songs.

Studio managers at Quad, Soundshop, and Recording Arts report a more upbeat 1991. Kelly Pribble, studio manager at Quad, says his four-room, 100% analog facility has managed to stay booked all year and attributes it to

"good management and hospitality." He adds that budget cuts by record labels could only help bring business to his midrange rooms.

"You're starting to see guys used to working in \$1,800-a-day rooms book the \$500-a-day facilities," says Pribble. Quad provides minimal gear in its rooms, allowing clients to "send out" for their preferences. "We go back to the basics—client relations," he says.

Soundshop studio manager Mike Bradley says his 48-track digital room has been booked solid since it opened in January. The other room, a Studer A-800 analog room,

"stays reasonably booked."

Soundshop's digital room costs \$1,500 a day, but Bradley cautions that "unless some other things come through, based on our books now, it's gonna get a little slow. We don't get a lot of bookings way in advance."

Carl Tatz (aka Lou Johnson) at Recording Arts notes that things are looking up for pop-music recording in Nashville, but says, "Until a real rock'n'roll or pop act breaks from Nashville and identifies itself with Nashville," the town will remain known as a country music center.

Sound Emporium's Gary Laney is hoping for a piece of the pop-music pie should it swing into Nashville. R.E.M. recorded "Document" at the studio, which has also hosted Green On Red, Webb Wilder, and Jason & the Scorchers.

Eleven Eleven's Good says he does a fair amount of rock recording, including Hollywood Records act the Ministers, Wilder, and Ted Mellencamp (John's brother).

DIGITAL VS. ANALOG

(Continued from page 68)

to go is a hybrid. Do basics on analog and bang it over to digital. You get the best of both worlds."

Eleven Eleven's Good also says he has had more analog sessions during the last seven to eight months than in several years. He reports a growing number of hybrid projects, lock-ups using analog and digital.

Not all studios have seen analog favoritism recently. At Music Mill, studio manager Paul Goldberg says about 75% of the studio's projects are digital.

'People are getting curious about analog again'

Sound Stage offers both analog and digital, but books significantly more digital sessions. Sound Stage's partners are also involved with Quad and Omni Sound.

At Soundshop, where digital time is priced the same as analog, studio manager Mike Bradley says most of his clients record digital. He cites mechanical problems with the new 3M tape formulation in terms of transport on tape machines. "Soundwise it is good," he says. "It just doesn't handle as well [as other formulations] and I certainly wouldn't use that as an option for digital."

At Sound Emporium, which charges \$1,000 a day for analog and \$1,400 a day for digital recording, studio manager Gary Laney says he has had a high number of analog bookings this year. He's running half digital and half analog. "People are getting curious about analog again," says Laney. "Digital isn't quite the answer to all questions like they thought it was. Plus if a digital machine breaks down, it's \$85 an hour to have someone [come in and] work on it. Many analog machines are simple enough for someone here to work on."

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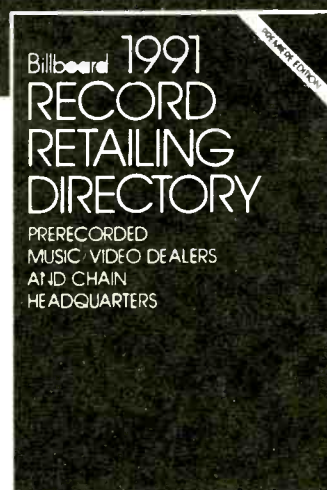
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 9, **Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin'**, concert honoring songwriter Harlan Howard, sponsored by BMI, BMI Nashville parking lot, Nashville. Eilen Wood, 615-259-3625.

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference**, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, **National Assn. of Broadcasters (NAB) Conference**, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-347-0768.

Sept. 12-15, **Vital Care Music & Tennis Festival** (proceeds to be donated to MusiCares, Grammy In The Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 13, **1991 Jukebox Awards**, presented by the Amusement & Music Operators Assn., Las Vegas Hilton, Las Vegas. Melanie Lentz, 407-645-1990.

Sept. 14-16, **Sixth Annual Focus on Video**, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 14-15, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Chicago. 207-865-1128.

Sept. 19, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Sept. 19, **"Promotion Campaigns: From the Conception of the Idea to the Evaluation of the Campaign,"** panel presented by IRTS, NBC Conference Room A, New York. 212-867-6650.

Sept. 21-22, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Detroit. 207-865-1128.

Sept. 21, **Georgia Music 13th Annual Hall of Fame Show**, World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 22-24, **NARM Retailers Conference**, Westfield Conference Center, Westfield, Va. 609-596-2221.

Sept. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28, **ASCAP Country Music Awards**, Opryland Hotel, Nashville. 615-320-1211.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 29, **Second Annual Tribute to Heroes and Legends**, Hollywood Roosevelt Hotel, Los Angeles. Janie Bradford, 213-466-1521.

Sept. 29-30, **Music Row Golf and Bowl**, proceeds to benefit the T.J. Martell Foundation, Hermitage Golf Course and Hermitage Lanes, Nashville. 615-256-1401.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

Sept. 30, **T.J. Martell Foundation Met Music Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

OCTOBER

Oct. 1, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 2, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.

Oct. 3, **SESAC Dinner and Awards Show**, Vanderbilt Plaza Hotel, Nashville. Gary Voorhies, 615-

320-0055.

Oct. 3, **Third Annual Calypso and Steelband Music "Sunshine" Award Program**, Equitable Center Auditorium, New York. 201-836-0799.

Oct. 3-5, **Fourth Annual Foundations Forum**, Los Angeles Airport Marriott, Los Angeles. 212-645-1360.

Oct. 4-8, **Audio Engineering Society Convention**, New York Hilton & Towers, New York. 212-661-8528.

Oct. 4-9, **NARM Wholesalers Conference**, Hyatt Newport, Newport Beach, Calif. 609-596-2221.

Oct. 5, **SPARS Annual General Membership Meeting**, Gallagher's, New York. 407-641-6648.

Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York. 207-865-1128.

Oct. 7-9, **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. 12, **Latin Music Expo**, Hyatt Wilshire Hotel, Los Angeles. 213-856-8919.

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, **"Freelancing in the Communications Industry,"** given by IRTS, NBC Conference Room A, New York. 212-867-6650.

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 Rob-

ert 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. 26-29, **SMPTE Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27-29, **Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Oct. 30-Nov. 1, **Interfest '91**, international convention for organizers of jazz, blues, folk, and other festivals, Clarion Hotel, New Orleans. 504-522-0031.

Oct. 31-Nov. 3, **CMJ Music Marathon Convention and 1991 New Music Awards**, Vista Hotel at

the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 1, **Sixth Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Nov. 6-8, **13th Annual Billboard Music Video Conference**, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.

LIFELINES

BIRTHS

Girl, Chelsea, to **Marty and Doreen Ringer Ross**, Aug. 6 in Los Angeles. He is a songwriter/producer. She is senior director of film/television relations for BMI Los Angeles.

Girl, Mary Lorraine, to **Greg and Stella Sowders**, Aug. 7 in Glendale, Calif. He is manager of film and TV for Warner/Chappell Publishing. She is a receptionist for BMI Los Angeles.

Boy, Evan, to **Joel and Sherry Lind**, Aug. 9 in Cincinnati. He is VP of Critical Mass Media.

Boy, Alan Ray Jr., to **Alan Ray White and Miriam Cwietniewicz**, Aug. 17 in Atlanta. He is manager/

producer of Len Barry. She is administrative manager of Hot Hits Productions.

Boy, Noah Hydren Paul, to **Brad and Beth Simon**, Aug. 18 in Boston. He is promotion director for Rounder Records.

Girl, Teresa Margaret, to **Phil and Tami Strang**, Aug. 22 in Urbana, Ill. He is president of Record Service Inc.

Boy, Mario Garcia, to **Luis Garcia and Alicia Caballero**, Aug. 24 in Madrid. He is label manager for RCA/BMG in Madrid.

MARRIAGES

Mark Graham and **Sherry Bilsing**, Aug. 17 in Mill Valley, Calif. He is an associate at W.F. Leopold Management.

Michael Tyner to **Linda DeMuro**, Sept. 2 in Rye, N.Y. She is international product manager for BMG International in New York.

DEATHS

Cullen T. Cordell (also known as C.C. Thomas and C.C.B. Jammin'), 31, in an automobile accident, Aug. 27 in Jacksonville, Fla. Cordell was afternoon announcer and production director at WHJX (Hot 101.5) Jacksonville. He was a 10-year radio veteran and had worked at several stations in this market. He came to work for Eagle Broadcasting in November 1989.

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

Pirate Reprisal Suspected In Polish Attack

BY ROMAN WASCHKO and JEFF CLARK-MEADS

WARSAW—The headquarters of Poland's anti-video-piracy agency have been firebombed, and the agency believes the attack may have been mounted by counterfeiters seeking to destroy files.

The RAPID organization, which operates on behalf of more than a dozen of the country's largest video distributors, recently seized a quantity of pirated music videos, a move it feels prompted the arson attack.

Says a RAPID spokesman, "This terrorist act shows clearly that copyright pirates are increasingly alarmed at the effects of our company's activities. The operations of RAPID, in cooperation with the police and the prosecuting bodies, could have led to this act of reprisal."

He says the organization has been receiving threatening phone calls for some time. However, the fire in its headquarters, which police have confirmed was started deliberately, did not destroy important files.

Meanwhile, international record labels organization the IFPI is concerned that the Polish government is set to pass new copyright legislation that would be wholly unacceptable to the Western music industry.

Proposals already approved by the council of ministers and scheduled to go before parliament as Billboard

went to press include provision for protection of the reproduction right for 50 years, although no records released before the date of the law's enactment would be covered. Ministers are still considering whether to legitimize music copying stores by requiring them to pay a fee to the government.

IFPI legal adviser Ian Haffey says, "We have told the Polish government that this bill is more or less completely unsatisfactory as far as record producers are concerned.

"You now have a bill before parliament that has no right to authorize or prohibit rental, no performance rights, and no specific penalties for piracy.

"If you ask whether this law will be adequate to reverse the tide of piracy in Poland—where it is the worst in Europe—the answer is no.

"The official reason we are being given as to why they're not listening to us is that they are concerned about their market being taken over by

high-priced foreign sound recordings, which will have a detrimental impact on their balance of payments. They're also particularly concerned about what they see as discrimination against Polish products in general in the Western markets."

Haffey adds that there is "philosophical objection" to the arguments of the Western music industry in Poland's ministry of culture. "They have a conceptual problem with granting full rights to producers; so, to them, it's a major thing to give a reproduction right for 50 years. To us, it's a beginning and no more—particularly when we don't know how this will apply to foreign sound recordings."

He says the international industry's hope now lies in the European Community requiring Poland to include acceptable copyright protection as part of its terms of affiliate membership in the EC. It is also imperative that the U.S. apply pressure to Poland, he says.

Asked about the level of music piracy in Poland, Haffey points to one factory that is producing 500,000 unlicensed tapes each month and has plans to double its capacity.

He also cites the illegal market in Czechoslovakia, which has grown to 40% of total sales. He says the "vast majority" of that illicit product is manufactured in Poland.

FOR THE RECORD

Contrary to what was reported in a recent story about Gladys Knight's new album (Billboard, Sept. 7), Knight's single "Men" reached No. 2 on the Billboard Hot R&B Singles chart.

BMG Distributing First Warning

NEW YORK—Independent label First Warning has signed a multi-faceted, four-year distribution deal with BMG Distribution that commences with a Tuesday (10) release by rock band Divine Weeks.

The 2-year-old label, headed by Mike Lembo, has always had close ties to BMG by virtue of the fact that it was started by Lembo and Heinz Henn, senior VP of international A&R and marketing for BMG International.

"First Warning has been funded by BMG International all along," says Lembo. "The original idea of the label was that we would find young alternative talent, develop them through independent resources, farm them out to major labels, and we would split the override."

However, Lembo found independent distribution to be a weak route and opted to go with BMG Distribution. In doing so, he expects the number of First Warning releases to double to between 10 and 14 in 1992. "With independent distribution being what it was, it was a horror show sometimes," Lembo says. "Some years we only got a few records out."

Besides going through BMG's pipeline, First Warning releases will now be marketed by BMG's alternative-music staff. Also, some alternative BMG International releases that were previously going through RCA domestically will now go through First Warning. The first band to switch to First Warning is RCA U.K. act the Wedding Present. Some product from other labels will also be licensed and funneled through First Warning, most notably the 3-Ds, signed to New Zealand label Flying Nun.

Lembo will also have access to alternative artists on labels throughout the BMG family for special projects. The first effort to cross label lines is a First Warning Christmas album called "Lump Of Coal," which features a number of First Warning and BMG artists doing Christmas standards. In addition to First Warning act Drunken Boat, the record will feature Arista act Crash Test Dummies, RCA's the Primitives, Imago's Henry Rollins, and others.

Other artists currently signed to First Warning are Jamaican Mento group the Jolly Boys, blues artist Terry Garland, and alternative rock act Clockhammer.

MELINDA NEWMAN

Classical KEEPING SCORE



by Is Horowitz

LOOKING AHEAD: Future catalog expectations go a long way toward explaining recording projects that travel heavily trafficked repertoire roads, be they with established or emerging artists.

Peter Alward, VP of A&R for EMI Classics, based in London, for example, says he always has one ear cocked at the future. One records today what the current market is likely to welcome, but one also must have in mind catalog business 20 years hence, he says. In any particular case, one end of the A&R equation may outweigh the other. Yet some portion of either is ever present in the other.

While that may be an oversimplification of his recording philosophy, it nevertheless arises out of Alward's keen appreciation of the EMI/Angel vaults. Like those of a handful of majors, they continue to provide a stream of arresting performances at reasonable prices for an avid public.

"We can't be complacent," says Alward, even as he fondly eyes the riches in the EMI vaults. "We must continue to think long-term catalog."

How the flood of catalog reissues, however profitable, may inhibit the marketing of newly recorded material, now or later, is another story. Suffice it to say that successful A&R men, and their marketing associates, walk a narrow line, with dangers as well as rewards lurking on either side.

Basic EMI/Angel repertoire projects with leading conductors find Wolfgang Sawallisch still at work on symphony cycles of Beethoven and Brahms. The Fifth and Sixth Symphonies of the former with the Royal Concertgebouw Orchestra are already in the can. That cycle won't be completed until the end of 1992, says

Alward. Completion of the Sawallisch Brahms cycle with the London Philharmonic awaits only the recording of the Third Symphony.

Sawallisch, of course, will be featured in a long-term program with the Philadelphia Orchestra, where he takes over as music director this season. Upcoming projects, notes Alward, include a long look at Strauss tone poems, and a Hindemith disc featuring "Mathis der Maler." The latter recording is scheduled for next spring.

Outgoing PO MD Riccardo Muti continues to devote a portion of his recording time to the orchestra. This month, for instance, he will be taping a Debussy set, including "La mer," "Images," and "La valse."

Among other orchestral projects in the U.S., Alward cites a return by Klaus Tennstedt to Chicago next season, where he will record a live concert of works by

EMI Classics' Alward keeps an ear cocked at the future

Mozart and Beethoven.

PASSING NOTES: Wilma Cozart Fine, producer of the Mercury "Living Presence" recordings now being reissued by Philips, will receive a governor's award from the New York chapter of NARAS at its A&R/producers luncheon, Oct. 7 at the Loews New York Hotel. Meanwhile, on Tuesday (10), along with engineer Robert Eberenz, she will tell how it all was done, at a 7 p.m. meeting of the New York section of the AES at the 44th Street BMG recording studios.

The Unisys Corp.'s African-American Composers Forum is soliciting entries for its orchestral-score competition. Finalists will attend readings of their works by the Detroit Symphony in mid-February. The winning opus will be performed at a DSO concert.

Guitarist Eliot Fisk, whose latest recording, a collection of Italian works from Frescobaldi to Castelnuovo-Tedesco, has just been released by MusicMasters, is taping his own transcriptions of the 24 Paganini Caprices.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	51	IN CONCERT ▲ LONDON 430 433-2*	49 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	7	3	BERNSTEIN: CANDIDE DG 429 734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
3	2	31	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
4	5	71	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818*	VLADIMIR HOROWITZ
5	4	15	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
6	3	15	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
7	6	17	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
8	8	7	FAVORITE ARIAS BY WORLD'S... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
9	18	3	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
10	9	35	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
11	10	21	BRAHMS: CONCERTO IN D ANGEL CDC-54187*	KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)
12	11	61	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
13	15	9	HANDEL: SONATAS RCA 60441-4-RC*	KEITH JARRETT, MICHALA PETRI
14	12	15	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2*	MARGIONO, GILFRY (GARDINER)
15	13	9	BARBER: 1ST SYMPH./BEACH: GAELIC SYMPH. CHANDOS CHAN 8958*	DETROIT SYMPHONY (JARVI)
16	17	13	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
17	16	17	PROKOFIEV: PETER AND THE WOLF DG 429 396-2*	STING, CLAUDIO ABBADO
18	20	5	BLOCH: SCHELOMO RCA 60757-2-RC*	HARNOY, LONDON PHILHARMONIC (MACKERRAS)
19	14	13	DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103*	STARKER, SEATTLE SYMPHONY (SCHWARZ)
20	19	15	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
21	23	3	SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281	ANDRES SEGOVIA
22	RE-ENTRY		RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
23	22	13	GLENN GOULD CONDUCTS WAGNER SONY CLASSICAL SK 46279*	GLENN GOULD
24	24	9	SIBELIUS: SYMPHONIES 4 & 5 LONDON 425 858-2*	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
25	NEW▶		IVES/SCHUMAN/MENNIN MERCURY 432 755-2*	EASTMAN-ROCHESTER ORCHESTRA (HANSON)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	25	SPIRITUALS IN CONCERT DG 429 790-2*	23 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	9	HOLLYWOOD DREAMS PHILIPS 432 409-2*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
3	3	11	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
4	6	3	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
5	5	19	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
6	4	13	I LOVE A PARADE SONY CLASSICAL SK 46747*	BOSTON POPS (WILLIAMS)
7	7	9	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2*	JOSE CARRERAS
8	8	39	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
9	10	17	CINEMA ITALIANO RCA 60706-2-RC*	MANCINI POPS (MANCINI)
10	9	11	MOVIE LOVE THEMES TELARC CD-80243*	CINCINNATI POPS (KUNZEL)
11	11	31	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
12	13	15	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2*	BOSTON POPS (WILLIAMS)
13	NEW▶		THE SYMPHONIC LLOYD WEBBER TELDEC 73742-4*	ROYAL PHILHARMONIC (STRATTA)
14	12	25	THE AMERICAN ALBUM RCA 60778-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
15	15	21	SCREAMERS MERCURY 432 019-2*/PHILIPS	EASTMAN WIND ENSEMBLE (FENNELL)

● 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. 5

MOVE OVER THREE TENORS!

Winner of two 1991 Emmy Awards for television excellence, the TCHAIKOVSKY GALA IN LENINGRAD is now available on home video! Celebrating the 150th birthday of the world's best known composer are renowned artists Yo-Yo Ma, Jessye Norman, Itzhak Perlman, and Yuri Temirkanov conducting the Leningrad Philharmonic.

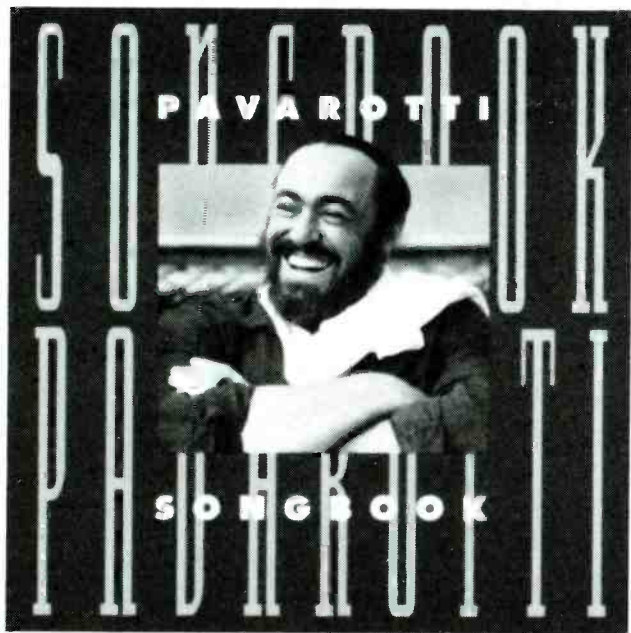
A treat for the eye as well as the ear, this historic performance concludes with the most spectacular performance ever of the *1812 Overture*, complete with live cannon, church bells ringing and fireworks illuminating Leningrad's Square of the Artists. Available on compact disc and cassette, as well as laser disc and VHS, this is *the* concert event of the year!

60739-2-RC

NEWS FLASH!

Congratulations to Rick Gomez and staff of Hastings store #9620 of Albuquerque, New Mexico—1st Prize Winners of our Michala Petri/Keith Jarrett Display Contest.

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433 513-2/4

The success of Carreras·Domingo·Pavarotti in Concert has shown that Luciano Pavarotti's popularity knows no boundaries and he is now established as an international pop star.

Now London Records presents Pavarotti Songbook – his most popular moments from his most popular recordings, handpicked by the great tenor himself.

TO YOU. FOR YOU.

PAVAROTTI SONGBOOK.

NEW FROM LONDON RECORDS.



AVAILABLE SEPTEMBER 17 ON LONDON CDS AND CASSETTES

And, Congratulations Carreras-Domingo-Pavarotti in Concert! Released one year ago and the tenors still don't need an encore – this show's not over yet! One year on the Billboard Classical chart, one year at #1.



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Top Jazz Albums™

THIS WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	NATALIE COLE ▲ ELEKTRA 61049	★★ No. 1 ★★ 7 weeks at No. 1 UNFORGETTABLE
2	2	9	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
3	3	19	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
4	12	3	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
5	5	9	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD
6	6	9	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
7	8	7	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
8	10	7	CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
9	9	9	JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
10	7	13	STAN GETZ EMARCY 838 770*/POLYGRAM	SERENITY
11	20	3	WYNTON MARSALIS COLUMBIA 47976	UPTOWN RULER
12	4	21	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
13	21	3	WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MOAN
14	16	7	RICHIE BEIRACH & GEORGE COLEMAN TRILOKA 185*	CONVERGENCE
15	18	5	CLEO LAINE RCA 60548*	JAZZ
16	22	7	MCCOY TYNER ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN
17	15	31	SHIRLEY HORN VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
18	24	3	ANTONIO HART NOVUS 3120*/RCA	FOR THE FIRST TIME
19	17	11	JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
20	11	21	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
21	13	11	CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
22	23	59	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
23	NEW ▶		THE BENNY GREEN TRIO BLUE NOTE 96485*/CAPITOL	GREENS
24	NEW ▶		KENNY BARRON QUINTET ENJA 79669*/MESA-BLUEMOON	QUICK STEP
25	14	17	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	JON LUCIEN MERCURY 848 532	★★ No. 1 ★★ 5 weeks at No. 1 LISTEN LOVE
2	5	9	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
3	2	19	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
4	4	9	CANDY DULFER ARISTA 8674*	SAXUALITY
5	3	13	SPYRO GYRA GRP 9642*	COLLECTION
6	NEW ▶		THE RIPPINGTONS GRP 9651*	CURVES AHEAD
7	7	13	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
8	8	11	TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
9	NEW ▶		CHICK COREA GRP 9649*	BENEATH THE MASK
10	10	7	MICHEL PETRUCCIANI BLUE NOTE 95480*/CAPITOL	PLAYGROUND
11	6	17	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
12	13	7	KIM WATERS WARLOCK 2726*	SAX APPEAL
13	NEW ▶		ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
14	16	7	PETER APPELBAUM/THE HIEROGLYPHICS ENSEMBLE ANTILLES 848 634*/ISLAND	SIGNS OF LIFE
15	18	3	WARREN HILL NOVUS 3117*/RCA	KISS UNDER THE MOON
16	NEW ▶		THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
17	14	23	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
18	20	5	TONY GUERRERO NOVA 9137*	ANOTHER DAY, ANOTHER DREAM
19	21	3	EDUARDO DEL BARRIO A&M 5355*	FREEPLAY
20	9	13	GARY BURTON GRP 9643*	COOL NIGHTS
21	11	13	LEE RITENOUR GRP 9645*	COLLECTION
22	23	3	SADAO WATANABE ELEKTRA 61120*	SWEET DEAL
23	12	13	SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
24	NEW ▶		AL DI MEOLA TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
25	19	5	TOWER OF POWER EPIC 47387*	MONSTER ON A LEASH

○ 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.

LOS RIELEROS DEL NORTE

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JOEY
 INTERNATIONAL

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 6703 W. COMMERCE
 SAN ANTONIO, TX 78227
 (512) 432-7893



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HARLINGEN TX.
 "LOS RIELEROS ES MUY BUEN GRUPO, ES UN GRUPO NORTEÑO QUE ESTA DENTRO DE LOS PRIMEROS LUGARES DE POPULARIDAD AQUI EN EL SUR DE TEXAS Y EN EL MAGICO VALLE DEL RIO GRANDE"
 ROGELIO BOTELLO

KXEX

"HAN LLEGADO A SER MAESTROS EN SU MUSICA Y MUCHOS HOY IMITAN SU ESTILO"
 ALEXIS ANAYA

KOIF

RIVERSIDE/ SAN BERNARDINO CA.
 "LOS RIELEROS DEL NORTE, EN SU GENERO SON UNICOS, DESDE QUE LOS ESCUCHE CON SU EXITO: "AMOR PROHIBIDO" NO ME EQUIVOQUE EN DECIR QUE TENIAN TODO PARA TRIUNFAR, Y POR ESO ME ATREVI EN RECOMENDARLOS A VARIOS AMIGOS PROGRAMADORES. SIN DUDA ALGUNA SON GARANTIA, PARA CUALQUIER ESTACION DE RADIO, QUE TOCA MUSICA VARIADA."
 EDGAR RECINOS

XPRS

"LOS RIELEROS SON UN GRUPO PARA EL PUBLICO, TANTO PARA LOS CAMPESINOS COMO PARA CIUDADES GRANDES Y PARA TODOS LOS GUSTOS"
 PABLO CARRILLO

KTRQ

OXNARD CA.
 "LOS PROXIMOS REYES DE LA MUSICA NORTEÑA DE ESTE AÑO 1991"
 ALBERT VERA "BROWN BEAR"

KALI

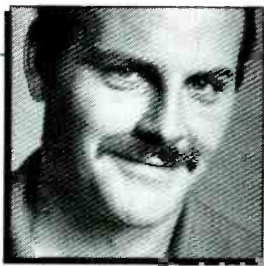
"ES UN GRUPO NORTEÑO DE MAYOR PROMESA QUE TIENE TODOS LOS INGREDIENTES PARA SER #1"
 PEPE REYES

WTAQ "LA MEXICANA"

LA GRANGE IL.
 "LOS RIELEROS DEL NORTE" EN LA ACTUALIDAD ES UNO DE LOS GRUPOS DE MUSICA AUTENTICA NORTEÑA QUE MEJOR HA FUNCIONADO POR ACA EN EL AREA DE CHICAGO"
 JOSE ALANIZ, DIRECTOR DE PROGRAMACION

Member of
NAIRD

Latin Notas



by John Lannert

IN AN EXCEEDINGLY rare marketing maneuver, Capitol/EMI Latin is scheduled to put out a double live disc next week by the Tejano outfit **Mazz**. Titled "Una Noche Juntos—Live," the 17-song, twin album will be released simultaneously in the U.S. and Mexico.

Both the CD and cassette will be stickered with the same price as a superstar single album release.

"We were going to release the album as two single records, but we decided to put out a double record as a treat for the consumer," says label VP/GM **Jose Behar**. "We will be supporting the album with a national TV campaign." The leadoff single is "Que Me Lleven Canciones."

MIAMI PROFILIN': Sony Discos' **Vikki Carr** was nothing short of ecstatic upon learning Aug. 20 that "Cosas Del Amor," her anthemic duet with **Ana Gabriel**, has reached the top of the Hot Latin Tracks chart. Carr, who notched a No. 1 Hot 100 hit in 1967 with "It Must Be Him," also continues to explore a bilingual career that seems unattainable in the American arena. "Why can't you have hits in both markets?" she asks. Perhaps Carr should query **Gloria Estefan**, who appears to be the only Hispanic artist capable of successfully straddling the linguistic line. In any event, Carr's latest album, also called "Cosas Del Amor," is her most contemporary outing to date and is steadily climbing the Latin albums survey. Carr's Dominican label mate **Sergio** was in town Aug. 14 touting an outstanding long-form video—rare for Hispanic acts—of his latest album, "Este Es Mi Pais." The video, which was shot in the Dominican Republic, is being employed as a promotional tool by that country's Secretary of Tourism. The al-

bum's current single is "Muneco De Trapo" . . . Emerging pop crooner **Jose Javier Bolis**, in Miami Aug. 27 for a taping of **Telemundo's** "Miss Hispanidad" pageant, says his newest **Melody** album, "Sentimental," displays an updated Mexican-rooted pop sound distinctly different than the musical stylings of **Los Bukis**, the perennial best-selling **Fonovisa** group led by his highly esteemed older brother **Marco Antonio**. He adds that leaving Los Bukis and subsequently escaping the shadow of the band "has been difficult, but it has been a good experience." The follow-up single to Bolis' huge hit "Sentimental" is "Que Te Crees."

Multi-Mazz: Double live set due from Cap/EMI Latin

DESI AWARDS: The third annual Desi Entertainment Awards will take place Sept. 20 at the Palladium in New York. Named after entertainer **Desi Arnaz**, the awards ceremony will pay tribute to Hispanic performers who have impacted the entertainment industry. This year's Award of Merit will be handed out to two-time Oscar winner **Anthony Quinn** and Latin jazz titan **Mario Bauza**. A special recognition kudo also will be given to **Gloria** and **Emilio Estefan**.

MISCELLANEA: The white-hot **Los Temerarios** are looking to release their next, as yet unnamed, album in late October, early November . . . **Ricardo Montaner's** latest **TH-Rodven** effort, "Ultimo Lugar," recently went platinum (250,000 units sold) in Mexico . . . How is this for a vote of confidence: **Joey Records** president **Joe Lopez Jr.** is so high on "A Toda Maquina," the latest album by his flagship act **Los Rieleros Del Norte**, that he is predicting the disc will go platinum—that is 1 million in unit sales, not 100,000 . . . Sony Discos announced that **Ellen Maroskie** has been named publishing manager for the label.

Jazz BLUE NOTES



by Jeff Levenson

THE BLUES AS AN ANTIDOTE FOR THE BLUES: There used to be a time when the end-of-summer blues were a cause for great concern. Childhood imprinting had us viewing Labor Day as the termination of sun-and-fun good times. Nothing left but school daze. (Actually, it gets worse than that: A kid locks himself in the bathroom, threatens to swallow a fistful of Twinkies unless Jerry Lewis and his Telethon are banished from the tube.)

It needn't be that way anymore. The **Benson & Hedges Blues Festival**, which kicked off an inaugural showcase run in 1988, now seems to be a regular part of the fall soundscape in New York. This year's event—highlighted by 50 artists performing in 25 separate programs—takes place Oct. 11-20.

Actually, the fest tours the country, starting in June. A portion of the proceeds (specifically, \$1 from each ticket sold on the headliner shows) goes to a local organization that aids the homeless. Already the fest has made its way to Dallas, Houston, Atlanta, and Los Angeles. Chicago is next, after New York.

The highlights in New York include "The Heart and Soul of Rhythm & Blues" starring **Regina Belle** and **Will Downing** (Oct. 12 at the Apollo Theatre); "Blues Summit" featuring **B.B. King**, **Johnny Taylor**, **John Mayall & the Bluesbreakers**, and **Roomful Of Blues** (Oct. 18 at the Beacon Theatre); "Great Voices of Rhythm, Blues, and Gospel" with **Al Green**, **Bobby "Blue" Bland**, and the **Staple Singers** (Oct. 19 at the Beacon); and "Guitar Boogie Explosion" with **John Lee Hooker**, **Buddy Guy**, and **John Campbell** (Oct. 20, also at the Beacon).

CONTEMPORARY? AFTER ALL THESE YEARS? You Bet: **GRP Records**, which started its considerable reissue program with a number of classic **Impulse** titles earlier this year (**John Coltrane's** "Live In Japan" and **Oliver Nelson's** "Sound Pieces," to name two), is about to turn its attention to **Decca**, the other label of important archival material held in its hands. Both **Impulse** and **Decca** were previously managed by **MCA**.

The first set of releases, produced for issue by **Orrin Keepnews** and slated to hit the racks Oct. 1, will include some legendary masters whose work virtually defined the early days of jazz. They include **Billie**

The Benson & Hedges Blues Fest is almost a fall tradition

Holiday ("The Complete Decca Recordings"), **Louis Armstrong** ("Rhythm Saved The World"), **Roy Eldridge** ("After You've Gone"), and **Art Tatum** ("Classic Early Solos: 1934-37").

A MOVE OUTSIDE, TO THE MIDDLE: In what has to be regarded as a shift in stylistic attitude (subtle to some, eyebrow-raising to others), GRP has signed pianist **Kenny Kirkland**, one of jazz's more mainstream (though hardly conventional) thinkers. Using its reissue program as a springboard, the label may be attempting to fine-tune its image, broadening its base to include target consumers outside contemporary jazz.

Although **Kirkland** has done tours with **Sting** and **David Sanborn**, he is an acoustic-minded traditionalist who has served eloquently the brothers **Marsalis** (**Wynton** and **Branford**, that is). His new album is an eponymously titled affair and it's set for issue next month. Fellow musicians on the date? Bassists **Charnett Moffett**, **Robert Hurst**, **Christian McBride**, and **Andy Gonzales**; percussionists **Jeff "Tain" Watts**, **Steve Berrios**, **Don Alias**, and **Jerry Gonzales**; and saxophonists **Roderick Ward**, and (of course) **Branford Marsalis**.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	8	VIKKI CARR Y ANA GABRIEL SONY	★★ NO. 1 ★★ ◆ COSAS DEL AMOR 3 weeks at No. One
2	2	3	8	ANA GABRIEL SONY	◆ AHORA
3	3	2	17	DANIELA ROMO CAPITOL-EMI LATIN	◆ TODO TODO TODO
4	4	4	16	RICARDO MONTANER TH-RODVEN	◆ DE JAME LLORAR
5	5	5	10	VICTOR VICTOR SONOTONE	◆ MESITA DE NOCHE
6	8	11	6	PANDORA CAPITOL-EMI LATIN	POPURRI
7	9	9	6	LUCERO MELODY	◆ ELECTRICIDAD
8	7	7	10	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ DIME QUIEN ES
9	6	6	14	BANDA BLANCA SONOTONE	◆ FIESTA
10	10	10	7	GIPSY KINGS ELEKTRA	BAILA ME
11	11	8	13	SERGIO DALMA TH-RODVEN	◆ BAILAR PEGADOS
12	13	14	5	AZUCAR MORENO SONY	TU QUIERES MAS
13	12	12	6	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO
14	14	13	11	YURI SONY	◆ TODO MI CORAZON
15	24	23	4	MARISELA ARIOLA	YA TE OLVIDE
16	33	—	2	MIJARES CAPITOL-EMI LATIN	★★★ POWER PICK ★★★ QUE NADA NOS SEPARA
17	16	17	8	ALEJANDRA GUZMAN MELODY	HACER EL AMOR CON OTRO
18	18	25	8	LOS BUKIS FONOVISA	CHIQUILLA BONITA
19	25	—	2	TITO NIEVES RMM	DE MI ENAMORATE
20	20	21	7	LOS TIGRES DEL NORTE FONOVISA	HOY NO ES MI DIA
21	15	15	11	LA SOMBRA FONOVISA	◆ EL SANCHO
22	NEW ▶	1	1	RUDY LA SCALA SONOTONE	★★★ HOT SHOT DEBUT ★★★ PORQUE SERA
23	28	—	2	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA
24	21	28	5	LOS BUKIS FONOVISA	DOS
25	35	—	2	BEATRIZ ADRIANA FONOVISA	NO VOLVERE JAMAS CONTIGO
26	23	19	7	JOSE JOSE ARIOLA	UN HOTEL EN VEZ DE CORAZON
27	19	24	10	SIMONE SONY	◆ PROCURO OLVIDARTE
28	34	—	2	LISSETTE CAPITOL-EMI LATIN	MAL SUENO
29	22	18	5	PALOMA SAN BASILIO CAPITOL-EMI LATIN	PACTO DE AMOR
30	27	20	14	XUXA GLOBO	CHINDOLELE
31	26	27	11	OSCAR D'LEON TH-RODVEN	DETALLES
32	NEW ▶	1	1	LOS CAMINANTES LUNA	DOS CARTAS Y UNA FLOR
33	39	30	7	OLE-OLE CAPITOL-EMI LATIN	SOLDADOS DEL AMOR
34	37	36	3	EL GRAN COMBO COMBO	AGUAS PASADAS
35	NEW ▶	1	1	JERRY RIVERA DISCOS INTERNATIONAL/SONY	MAS QUE TU
36	29	22	13	EDNITA NAZARIO CAPITOL-EMI LATIN	DESPUES DE TANTO
37	NEW ▶	1	1	RICARDO MONTANER TH-RODVEN	SERA
38	NEW ▶	1	1	JOSE JAVIER SOLIS FONOVISA	SOLOS
39	30	—	2	SERGIO VARGAS SONY	◆ MUNECO DE TRAPO
40	17	16	13	FRANCO DE VITA SONY	◆ YA LO HE VIVIDO

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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Jesus Jones, Real Real Real
Siouxsie/Banshees, Kiss Them...
White Trash, Apple Pie

HEAVY
Paula Abdul, Promise Of A New Day
Bryan Adams, (Everything I Do)...
Boys II Men, Motownphilly
C&C Music Factory, Things That...
Extreme, Hole Hearted
Guns N' Roses, You Could Be Mine
Heavy D., Now That We Found Love
Marky Mark, Good Vibrations
Metallica, Enter Sandman
Van Halen, Runaround

STRESS
Color Me Badd, I Adore Mi Amor
Dire Straits, Calling Elvis
Firehouse, Love Of A Lifetime
The KLF, 3 A.M. Eternal
L.L. Cool J, 6 Minutes Of Pleasure
Aldo Nova, Medicine Man
Prince, Gett Off
Richie Sambora, Ballad Of Youth
Seal, Crazy
Skid Row, Slave To The Grid

ACTIVE
Alice In Chains, Sea Of Sorrow
Anthrax, Bring The Noise
B.A.D. II, Rush
Toni Childs, I've Got To Go Now
Chesney Hawkes, The One And Only
Joan Jett & The Blackhearts, Backlash
Kiss, God Gave Rock And Roll To You
Latin Alliance, Low Rider
Martika, Love... Thy Will Be Done
Naughty By Nature, O.P.P.
N.W.A., Always Into Somethin'
Oaktown 3.5.7, Turn It Up
Bonnie Raitt, Something To Talk About
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Young M.C., That's The Way Love Goes
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Tevin Campbell, Just Ask Me To
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Whitney Houston, My Name Is...
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Luther Vandross, Don't Want...
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Luther Vandross, Don't Want...
Phyllis Hyman, Don't Want To...
Brand New Heavies, Never Stop
Natalie Cole, Unforgettable
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Will Downing, I Go Crazy
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Earl Thomas Conley, Shadow...
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Emmylou Harris, Rollin' & Ramblin
George Fox, I Know Where You Go
George Jones, You Couldn't Get...
Hal Ketchum, Smalltown...
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Sawyer Brown, The Walk
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Travis Tritt, Anymore
Trisha Yearwood, Like We Never...
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Billy Falcon, Power Windows

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Merchants Of Venus, Say Aah
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Jesus Jones, Real Real Real
Meat Puppets, Sam

Music Video

New Shows Serve Burgeoning Hispanic Youth Market

■ BY JOHN LANNERT

MIAMI—With the number of U.S. Hispanics continuing to expand by leaps and bounds, there has been a recent renaissance of Latin-oriented video programs designed to appeal to what is believed to be the largest segment of the American Hispanic population—adults under 25.

The two biggest national Latin video shows to emerge in the past six months are "Second Generation," an English-language program now airing on UHF television stations in 32 markets, and "TeleMusica," an MTV-style video/entertainment show, which bows Monday (9) on the Spanish-language network Univision. Producers of Mar-Bar Productions, owners of another Latin video entry, "Explosion Musical," are attempting a market-by-market syndication for the show.

To be sure, Latin video shows are scarcely a new programming development. Since 1988, Univision and rival network Telemundo have been airing three video shows: "Tu Musica" and "Bailando," both of which are broadcast Saturdays on Univision, and "MTV Internacional," which airs on weekends on Telemundo. Additionally, there are a number of local and regional shows. But producers of the new programs emphasize that their Latin video entries differ widely from their predecessors.

"Second Generation," says executive producer Barbara Corcoran, will "tap into a huge part of the Hispanic market in this country that has not ever been tapped before—the English-speaking Latino."

Jesus Garza Rapport, executive VP of the "TeleMusica" parent firm International TeleMusica Inc., points out that the program will closely reflect the musical taste and lifestyle of young Hispanics.

"MTV has done their job reaching the young Anglo kids," says Garza, "but the young Hispanics don't have anything like that."

Dennis Barberio, executive producer of "Explosion Musical," says the goal of his show is to break Latin artists. "There isn't a show where [Latin] artists can get a video played and get a little build up on it," says Barberio.

"Second Generation," which bowed nationally June 29, is already showing signs of success in New York. According to Corcoran, the half-hour video/talk show snagged a 4.5 Nielsen rating for its 11-11:30 a.m. Saturday slot. The program is being co-produced by MTV and New York television station WPIX and is being distributed by Tribune Entertainment.

Producers say their entries differ widely from their predecessors

ment.

Hosted by Latin hip-hop mavens Andy Panda and Tony Moran, "Second Generation" is a fast-moving program usually featuring a loose, light-hearted storyline that revolves around weekly guests. Also included are four videos (three Latin-based), plus an occasional advice column called "Bochinche Hotline." Geraldo Rivera, Kid Frost from Latin Alliance, and Lisa Lisa recently appeared on the show. Corcoran notes that the personality of "Second Generation" is continuing to evolve.

"We're fine-tuning a lot," says Corcoran, who also serves as executive producer of "MTV Internacional." "We've come closer to creating the right balance of Andy and Tony as comic characters and as music insiders. And the show has ended up responding to the nature of the guests; if we have guests who have a relatively short music history, then we use them more within a comedic situation. If we do have a guest where there is a lot to talk about, then we make the program pretty straightforward. We had Kid Frost, who had a lot to say, and the show was ripe for lots of conversation."

Corcoran plans to take "Second Generation" on the road, promoting the program market-by-market. The show is currently taping in Los Angeles; a Miami-based segment is scheduled to be taped this fall. Corcoran says she is also trying to attract more sponsorship revenue (MGM is a current sponsor), but adds that national ad agencies are not sure whether it should be part of their Hispanic budget or their general-market budget.

"TeleMusica" will air not only in the United States, but in Latin America, as well. The show will be broadcast via satellite from various on-location sites surrounding Hollywood. Garza says that program lengths vary from country to country, but in the U.S. "TeleMusica" will bow as a two-hour weekly program.

The program's format calls for a blend of national and international videos with entertainment news, tour updates, giveaways, and interviews with recording stars. Alex Seller, Pilar, Laura, Paula, and Salin form the quintet of VJs who represent virtually every region in Latin America.

Garza notes that the program, which costs \$20,000-\$25,000 to produce, will sponsor national U.S. tours, cross-promoting concerts with radio stations. There will also be a fan club known as Club TeleMusica.

Sponsorship from major American companies has been secured, he adds, although he would not name the companies involved.

Garza says plans for the program's expansion are already in the works. Among them are a one-hour daily version of the show. And by the beginning of 1992, it should be on cable in the U.S., he adds. Distribution for the cable program—an eight-hour version of "TeleMusica"—is currently being negotiated with individual cable operators in the largest Hispanic markets, Garza says.

"Explosion Musical" is an hour-long, Spanish-language video program hosted by Monica Stagg, who worked with MTV Internacional; Tania Soler, former host of "Latin Connection"; and model Paulina Jimenez. Barberio contends that the show's trio of hosts will help distin-

guish it from its video counterparts. "With three female hosts," says Barberio, "you have a greater ability to develop character and to give the audience something to hook onto."

Barberio says that Hispanic marketing firm Cardenas/Fernandez & Assoc. is attempting to secure syndication for the program, whose costs run from "\$10,000 to \$12,000" per show. He also says the sponsorship interest from top American companies "has been strong." Although only one station has committed to airing the program, Barberio says he is already pondering an English-language edition of the show.

The increasing number of Latin video programs would possibly suggest an oversaturation of shows, but Barberio declares confidently, "There's room enough for everybody."

THE EYE



by Melinda Newman

TEAMWORK: The Music Video Producers Assn. and the music video task force of the Hollywood/Beverly Hills NAACP will co-host a job fair Sept. 26 (Billboard, May 11). The purpose of the fair, sponsored by Propaganda Films, is to promote the hiring of minority crew personnel working in the music video industry. This has been a goal of the NAACP ever since it delved into the industry last year and felt the number of African Americans working in the field compared with the number of clips produced for African Americans was extremely low. Among those attending from the West Coast chapter of MVPA will be producers, directors, directors of photography, production designers, and art directors. Interested applicants should bring several copies of résumés, reels, and portfolios to distribute. The event, which will begin at 6:30 p.m. at 1026 North Sycamore St. in Los Angeles, is open to the public. There will be a requested donation of \$10 at the door.

CALLING ALL DRIBBLERS: Following the success of MTV's Rock 'N Jock Softball Challenge, the channel is planning the first MTV Rock 'N Jock B-Ball Jam 1991 charity basketball game. On Sept. 15, an all-star team of athletes, musicians, and actors will play to benefit the Pediatric AIDS Foundation. Among the celebs already enlisted are Donnie Wahlberg, Will Smith, Michael Bivins, and Flea. Athletes include Magic Johnson, Spud Webb, and Chris Mullin. Time is short, but if you're a celeb who's not and want to play, call MTV.

ON THE RAMPAGE: Rhino Records and MTV have teamed to release "The Best Of MTV's '120 Minutes' Volumes I And II," due Oct. 1. The audio set will be followed Oct. 3 by a video collection called, funny enough, "The Best Of MTV's '120 Minutes.'" The longform features the 10 most cutting-edge clips created for tracks on the audio projects that aired on the modern rock show. The two companies are uniting to cross-promote the project, including teaming for a national contest in which the first-prize winner will fly to New York to either produce, direct, or host a segment of "120 Minutes."

STAPLES NOT INCLUDED: Eric Mittleman has been named the new producer of "Hot Rocks," the

monthly music video program on *Playboy At Night*. Previously, Mittleman was a free-lance producer involved in the production of music videos for such artists as Ice Cube, Harry Connick Jr., and Johnny Gill. Also, the network's director of on-air promotions, Scott Zakarin, has been named the new director of the show.

FOLLOW THROUGH: One of the first artists to go through Columbia Records' new and improved video-show promotional tour pipeline is Deacon Blue. The Scottish rock act is traveling from local show to local show touting its new release, "Fellow Hoodlums." The tour, which started Sept. 3 in Los Angeles covering "Request Video" and "Rock On Video," also includes stops in San Francisco at "California Music Channel"; Denver for "MusicLink" and "Teletunes"; Minneapolis for "The Edge Video Magazine," "Video Vault," and "Accessively Live"; Chicago for "JBTV"; and New York for "Rock Rap."

WE GET LETTERS: Movie producer Jeffrey Abelson dropped Eye a line about the tie-in between movies and videos vis-à-vis the column item regarding "You Could Be Mine," which he executive-produced and edited. Among the points he brought up: "I was amazed that the evolution of the importance of this hybrid format was left out of all the lengthy MTV-10th [anniversary] tributes I read in the last couple weeks. Also, John Landis seems to have been credited [in some of those articles] with being the first major film director to do music videos. The fact is, well before 'Thriller,' I produced Billy Idol's 'Dancin' With Myself,' with Tobe Hooper directing; and Phil Collins' 'Against All Odds' (with Taylor Hackford directing)." Abelson's well-taken point is that music videos with movie tie-ins have become almost a category unto themselves and have certainly changed the way movies and soundtracks are marketed.

SIGN OF THE TIMES: UCLA is offering a course called "Dance for Music Video: From Hip-Hop to Post-modern." The 10-week course, offered through UCLA's extension program, is taught by choreographer Janet Roston, who works with A&M, Warner Bros., and Capitol Records. Its stated goal is to "train participants in diverse movement styles with the objective of preparing for work in music videos and TV commercials."

THIS & THAT: Sony Tape has tied in as a sponsor of MTV's celebrity call-in show, "Rockline." Through October, callers who get on the air will receive a 10-pack of Sony audiotape... Starting in the fall, all of BET's programming will be available in stereo. Similar to other cable networks, the audio portion of the signal is coded for stereo before it leaves the network's broadcast facility in Washington, D.C.



Heartfelt. MCA artist Trisha Yearwood completes shooting of her second video, "Like We Never Had A Broken Heart," with director Marc Ball, Scene Three Productions. The video was produced by Kitty Moon.

International

'Sadness' Creator Settles Sample Suit Will Compensate For Unauthorized Usage

■ BY ELLIE WEINERT

COLOGNE, Germany—Michael Cretu, creator of Enigma's international hit "Sadness Part I," has agreed to pay compensation for samples used on the record, it has been revealed.

Polydor Germany lawyer Stefan Belfert disclosed during a seminar held as part of the POPKOMM conference here Aug. 24 that Cretu and

his record company, Virgin Germany, had settled out of court with Polydor and BMG/Ariola over unauthorized use of choral recordings on the Enigma album "MCMXC A.D."

The dispute arose when Munich-based choir Kapelle Antiqua recognized its recordings of Gregorian choral works on Enigma tracks. The group sued for damages, claiming Cretu had infringed upon its "right of personality" by distorting the records sampled on the "Sadness Part I" and "Mea Culpa" album tracks and singles.

The choir's suit stated that the group felt "personally offended" by the "misuse" of its work and demanded a written apology in addition to financial compensation.

Though no figures are being revealed, it is understood that the bulk of the money paid to Kapelle Antiqua is in recognition of the infringement of its "right of personality." Lesser sums have been paid to Polydor and BMG/Ariola for the unauthorized

use of master recordings.

Kapelle Antiqua, which recorded for Polydor's MPS label in the '70s, was able to demonstrate that parts of its work were sampled on "Mea Culpa."

BMG/Ariola, which owns the worldwide rights to samples used on "Sadness Part I," says it was not difficult to prove its property had also been used without permission. Company lawyer Christian Klein says, "Each human voice has its own characteristics which cannot be exactly reproduced. By means of frequency analysis you can obtain a graphic chart which is rather like a fingerprint."

Meanwhile, Virgin has now acquired authorization for the retrospective use of the Polydor and BMG/Ariola masters and has officially apologized to the original artists. No copyright infringement was involved in the case, since the Kapelle Antiqua recordings are in the public domain.

French Music Exec Examines Exports

■ BY EMMANUEL LEGRAND

PARIS—French Minister of Culture Jack Lang has given music industry executive Jean-Francois Michel a yearlong mission to establish a detailed policy on how to maximize exports of French-produced audio recordings.

Michel has been asked to look at strategies and budgets. In partnership with record companies, authors' societies, and the ministry of culture, he will examine all options regarding the financing of export drives and ways of harmonizing subsidies.

Until recently, exports have not been a priority for French record companies and producers, but Michel's appointment comes at a time when French productions are enjoying considerable success abroad. Notable among them are the Gipsy Kings, Kaoma, Patricia Kaas, and, at a lower level, Mano Negra, Amina, and Les Negresses Vertes. In addition, acts such as Jean-Jacques Goldman, Kaas, and Vanessa Paradis are set to have U.S. releases of their latest albums.

However, Lang is aware that the list of acts doing well abroad is small, and it is Michel's task to lengthen that roster as much as possible.

Michel has plenty of music-business experience. He is director of the Foundation for Musical Creation, an organization financed by the various performing rights societies to support new music. He also recently founded the Paris-based World Culture Assn. in collaboration with Island Records chief Chris Blackwell, and is co-president of the French Music Office, sharing that office with Elektra Entertainment chairman Bob Krasnow.

The French Music Office was created by the French music industry last year to promote French recordings in the U.S. As co-head of the office, Michel has been involved in the lobbying of the U.S. authorities over the proposals for tighter visa regulations.

Greek Govt. Turns Deaf Ear To Music, Vid Biz Doesn't Endorse Most Talent Currently Being Promoted

As the cradle of modern civilization, Greece could justify taking a leading role in fostering its music and video cultures. However, in this, the third of Billboard's investigations into the differing attitudes of the 12 EC governments, the domestic industries say their political leaders could hardly care less.

■ BY JOHN CARR

ATHENS—The present Greek government, elected on a free-market platform 15 months ago, has only the most meager of communications with the music and video industries.

While nobody has yet said "we don't talk anymore," government officials and company executives have little contact. The result is that Greece's music and video industries, becalmed for years by a sluggish economy, will have to keep struggling on their own.

The cause of their divorce, in a nutshell, is this: most record labels produce music that government officials believe is not good for public edification; therefore, they are not seen as deserving of subsidies.

In the eyes of harassed label chiefs, that is not true. The government "has no intention of doing anything," fumes Makis Matsas, who, as head of local repertoire giant Minos Matsas and Son, also controls EMI interests here. "Why don't they promote new talent? There's plenty of it."

The trouble is, the government takes a largely dim view of this new talent. Most of it is based on an offshoot of the traditional rembetika music style, heavily amplified, that accounts for the bulk of domestic

repertoire sales. For years, Greek governments (as in neighboring Turkey) have turned up their noses at the genre and have tried—so far unsuccessfully—to introduce Greeks to "better" music.

NEVER BOOSTED BIZ

Not that Greek governments ever actually encouraged the industry as a whole, regardless of repertoire. In 1987, when the value-added tax was introduced to Greece, records and

'Greek artists are this country's unpaid ambassadors abroad'

cassettes were slapped with a massive 36% rate. After strong protests by label executives, it was slashed to 18%, where it now remains.

The view of the Greek government official who monitors the music and video industries from the ministry of culture is, "Why should we subsidize the music industry when all it wants are profits?"

The ministry has started releasing albums of its own on a nonprofit basis. The material is by modern Greek classical composers who are not exactly chartbusters in a southern Mediterranean market like Greece.

Officials acknowledge that not all local repertoire is bad, and that there is much potential in recent pop and rock releases. But, given the uneven structure of the Greek record industry, most of it controlled by foreign interests such as EMI, PolyGram, Warner Music, and Sony Music, subsidies would not make

Euro Commission Reports 'Great Urgency' On Copyrights

■ BY EDWIN RIDDELL

LONDON—The U.S. is losing an amount equivalent to the country's current budget deficit because of poor intellectual copyright protection, according to the European Commission.

This estimate was confirmed at a conference here Aug. 27 by senior EC official Jean-Francois Verstryngge, head of the division responsible for the harmonization of copyright law in the European Community.

At the conference, which was organized by the British Copyright Council, Verstryngge also predicted copyright would become a major issue in the current GATT talks once the impasse over agricultural policy is cleared.

Verstryngge said there is "a great sense of urgency" in the EC over the copyright issue, both be-

cause of the internal market due in 1993 and because of commercial policy. He cited confusions such as the case of John Huston's "Asphalt Jungle," in which a French court had ruled that the film could not be colorized without the director's permission, whereas the process could legitimately go ahead in the U.K.

"We have to do something," Verstryngge said. "This is a clear case where the lack of common policy is working against commercial interests."

Verstryngge warned the audience, drawn from a range of music, broadcasting, and publishing sectors, that the various copyright interests must be united in their approach. "When [the software] industry quarrels, as was the case with Japan and the U.S., government has a tendency to do what it

(Continued on page 82)

Malaysia Bans Music Ads On TV

■ BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—Record-company advertising has been banned from Malaysian television because, the government explains, "music is a sound medium for which radio is a better vehicle."

The decision, for which a full official statement is expected in a few weeks, has both baffled and angered record companies, particularly the majors, which have come to allocate a large share of promotional budgets for small-screen advertising.

The move follows a ban imposed in 1990 on advertising for pop and rock concerts after a local promoter failed to bring in LaToya Jackson and Atlantic Starr for scheduled concerts sponsored by a tobacco company and promoted through an extensive TV campaign.

The Malaysian information ministry said then that the purpose of the ban was to "check" misleading and false advertising. Though theatrical movies can be advertised on television, they must not include promotional messages from multinationals and must have local-language subtitles.

The new ban on record-company advertising means, says Eddie Goh, marketing manager of Warner Music, "the loss of a crucial avenue for our advertising campaigns." His company used television extensively to promote the Hitbank hit singles

(Continued on page 82)

HITS of the WORLD

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Europe's Music Radio Newsweekly EUROCHART HOT 100 9/7/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN
3	4 MORE THAN WORDS EXTREME A&M
4	3 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
5	5 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
6	6 WIND OF CHANGE SCORPIONS MERCURY
7	7 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
8	9 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFLEN
9	11 I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN
10	10 ALL 4 LOVE COLOR ME BADD GIANT
11	NEW GETT OFF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
12	14 SET ADRIFT ON MEMORY BLISS PM DAWN GEE STREET
13	13 LA ZOUBIDA LAGAF FLARENSASCH
14	8 ENTER SANDMAN METALLICA VERTIGO
15	16 BACARDI FEELING KATE YANAI WEA
16	12 AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS
17	15 I WANNA SEX YOU UP COLOR ME BADD GIANT
18	NEW CALLING ELVIS DIRE STRAITS VERTIGO
19	27 DANCA TAGO MAGO KAOMA COLUMBIA
20	20 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
21	18 LOSING MY RELIGION R.E.M. WARNER BROS.
22	17 BABY BABY AMY GRANT A&M
23	21 LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
24	24 SAGA AFRICA YANNICK NOAH CARRERE
25	19 RUSH RUSH PAULA ABDUL VIRGIN
26	NEW BAILA ME GIPSY KINGS PEM/COLUMBIA
27	NEW SUNSHINE ON A RAINY DAY ZOE W.A.U./MR MODO/M&G
28	NEW ICH BIN DER MARTIN, NE DIETER KREBS & GUNDULA RCA
29	NEW DIS MOI BEBE BENNY B. PLR
30	22 WINTER IN JULY BOMB THE BASS RHYTHM KING
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS.
2	2 METALLICA METALLICA VERTIGO
3	3 SCORPIONS CRAZY WORLD MERCURY
4	4 GIPSY KINGS ESTE MUNDO COLUMBIA
5	5 CHER LOVE HURTS GEFLEN
6	6 ROXETTE JOYRIDE EMI
7	7 SEAL SEAL ZTT
8	10 ROD STEWART VAGABOND HEART WARNER BROS.
9	8 EURYTHMICS GREATEST HITS RCA
10	11 O.M.D. SUGAR TAX VIRGIN
11	9 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
12	15 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI II DECCA
13	13 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
14	12 ALICE COOPER HEY STOOPID EPIC
15	16 EXTREME EXTREME II PORNORGRAFFITTI A&M
16	21 ZUCCHERO FORNACIARI ZUCCHERO LONDON
17	14 SIMPLE MINDS REAL LIFE VIRGIN
18	18 MYLENE FARMER L'AUTRE BARCLAY
19	30 COLOR ME BADD C.M.B. GIANT
20	17 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
21	20 BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC
22	24 THE KLF THE WHITE ROOM INDISC
23	NEW ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT REALLY USEFUL
24	19 LENNY KRAVITZ MAMA SAID VIRGIN
25	26 MECANO AIDALAI ARIOLA
26	NEW FREDERICKS, GOLDMAN & JONES FREDERICKS, GOLDMAN & JONES COLUMBIA
27	22 PAULA ABDUL SPELLBOUND VIRGIN AMERICA
28	25 YELLO BABY MERCURY
29	NEW NATALIE COLE UNFORGETTABLE ELEKTRA
30	NEW CHRIS REA AUBERGE EASTWEST

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/8/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	2 MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
3	3 UNFORGETTABLE NATALIE COLE WARNER BROS.
4	4 LOVE... THY WILL BE DONE MARTIKA COLUMBIA
5	9 HERE I AM (COME AND TAKE ME) UB40 VIRGIN/EMI
6	5 YOU COULD BE MINE GUNS N' ROSES GEFLEN
7	7 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
8	13 CALLING ELVIS DIRE STRAITS PHONOGRAM/POLYDOR
9	6 THINGS THAT MAKE YOU GO HMMMM... C&C MUSIC FACTORY COLUMBIA
10	8 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
11	10 ENTER SANDMAN METALLICA PHONOGRAM/POLYDOR
12	12 TREATY (FILTHY LUCRE REMIX) YOTHU YINDI MUSHROOM/FESTIVAL
13	17 PUMP II HARD (NICE AN' HARD) ICY BLU WARNER BROS.
14	16 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA/BMG
15	15 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/EMI
16	11 WALKING IN MEMPHIS MARC COHN WARNER
17	NEW I'VE GOT TO GO NOW TONI CHILDS POLYDOR/POLYGRAM
18	18 WIND OF CHANGE SCORPIONS PHONOGRAM/POLYDOR
19	14 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
20	20 EVERY HEARTBEAT AMY GRANT POLYDOR/POLYGRAM
ALBUMS	
1	1 NATALIE COLE UNFORGETTABLE WARNER
2	3 ROD STEWART VAGABOND HEART WARNER
3	2 METALLICA METALLICA PHONOGRAM/POLYDOR
4	8 TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
5	4 DARYL BRAITHWAITE RISE COLUMBIA
6	6 EDITH PIAF 20 'FRENCH' HIT SINGLES EMI
7	7 SOUNDTRACK GREASE POLYDOR/POLYGRAM
8	5 ROXUS NIGHTSTREET MELODIAN/FESTIVAL
9	19 ELVIS PRESLEY ALL TIME GREATEST HITS BMG
10	9 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
11	15 NAT KING COLE UNFORGETTABLE EMI
12	10 CROWDED HOUSE WOODFACE EMI
13	NEW CARRERAS, DOMINGO, PAVAROTTI CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
14	12 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
15	18 CHER LOVE HURTS GEFLEN/BMG
16	14 MARIAH CAREY MARIAH CAREY COLUMBIA
17	13 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
18	11 NOISEWORKS LOVE VERSUS MONEY COLUMBIA
19	16 AMY GRANT HEART IN MOTION POLYDOR/POLYGRAM
20	17 ROXETTE JOYRIDE EMI

GERMANY (Courtesy Der Musikmarkt) As of 8/27/91

SINGLES	
1	1 BACARDI FEELING KATE YANAI WEA
2	2 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
3	3 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
4	4 ICH BIN DER MARTIN, NE KREBS, DIETHER & GUNDULA ARIOLA
5	6 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
6	5 YOU COULD BE MINE GUNS N' ROSES GEFLEN
7	7 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
8	8 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
9	9 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
10	14 ALOHA HEJA HE ACHIM REICHEL WEA
11	10 MORE THAN WORDS EXTREME A&M
12	13 DO THE LIMBO DANCE DAVID HASSELHOFF BMG
13	12 ENTER SANDMAN METALLICA POLYGRAM
14	11 BOW DOWN MISTER JESUS LOVES YOU VIRGIN
15	15 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
16	17 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
17	18 RUSH RUSH PAULA ABDUL VIRGIN
18	16 BABY BABY AMY GRANT A&M
19	20 BAILA ME GIPSY KINGS SONY
20	NEW PANDORA'S BOX O.M.D. EASTWEST
ALBUMS	
1	1 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	5 METALLICA METALLICA POLYGRAM
3	2 R.E.M. OUT OF TIME WARNER BROS.
4	3 ESTE MUNDO GIPSY KINGS COLUMBIA
5	4 ROXETTE JOYRIDE ELECTROLA
6	6 CHER LOVE HURTS GEFLEN
7	7 ROD STEWART VAGABOND HEART WARNER BROS.
8	9 OMD SUGAR TAX VIRGIN
9	8 EURYTHMICS GREATEST HITS RCA
10	10 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
11	11 ALICE COOPER HEY STOOPID EPIC
12	14 ACHIM REICHEL MELANCHOLIE UND STURMFLUT WEA
13	19 SOUNDTRACK 21 JUMP STREET IDEAL
14	12 SEAL SEAL ZTT/WEA
15	NEW EXTREME EXTREME II PORNORGRAFFITTI POLYGRAM
16	17 HERBERT GROENEMEYER BOCHUM ELECTROLA
17	18 CHRIS REA AUBERGE WEA
18	NEW KRAFTWERK THE MIX ELECTROLA
19	20 MARC COHN MARC COHN EASTWEST
20	NEW AC/DC THE RAZORS EDGE EASTWEST

SPAIN (Courtesy TVE/AFYVE) As of 8/24/91

SINGLES	
1	1 YOU COULD BE MINE GUNS N' ROSES GEFLEN/RCA
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYGRAM
3	6 LAST TRAIN TO TRANSCENTRAL THE KLF BLANCO Y NEGRO
4	3 ALL MY LOVING LOS MANOLOS RCA
5	4 WE NEED FREEDOM ANTICO MAX
6	5 ASI ME GUSTA CHINO BAYO AREA
7	NEW CALLING ELVIS DIRE STRAITS POLYGRAM/IBERIC
8	9 SOPA DE CARACOL SOCA FACTORY HISPAVOX
9	8 NO COKE DR. ALBAN BMG
10	10 EL 7 DE SEPTIEMBRE MECANO BMG/ARIOLA
ALBUMS	
1	1 MECANO AIDALAI BMG/ARIOLA
2	2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
3	3 LOS MANOLOS PASION CONDAL RCA
4	5 R.E.M. OUT OF TIME WARNER
5	4 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN
6	7 SOUNDTRACK GREASE POLYGRAM
7	6 SERGIO DALMA SINTIENDONOS LA PIEL HORUS
8	8 STATUS QUO ROCKING ALL OVER THE YEARS POLYGRAM
9	NEW ROXETTE JOYRIDE EMI
10	NEW EMILIO ARAGON TE HUELEN LOS PIES CBS/SONY

CANADA (Courtesy The Record) As of 9/9/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN/GEFFEN
3	3 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
4	8 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA/SONY
5	6 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
6	4 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
7	NEW ENTER SANDMAN METALLICA ELEKTRA/WEA
8	7 MORE THAN WORDS EXTREME A&M/A&M
9	14 TEMPTATION CORINA CUTTING/ATCO
10	11 SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
11	5 WIND OF CHANGE SCORPIONS MERCURY/PLG
12	16 (I WANNA GIVE YOU) DEVOTION NOMAD CAPITOL/CAPITOL
13	NEW THE PROMISE OF A NEW DAY PAULA ABDUL VIRGIN/A&M
14	NEW UNFORGETTABLE NATALIE COLE ELEKTRA/WEA
15	10 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
16	12 HEY STOOPID ALICE COOPER EPIC/SONY
17	NEW I CAN'T WAIT ANOTHER MINUTE HI FIVE JIVE/BMG
18	19 EVERY HEARTBEAT AMY GRANT A&M/A&M
19	17 TIME, LOVE AND TENDERNESS MICHAEL BOLTON COLUMBIA/SONY
20	NEW LOVE YOU TILL IT HURTS CHRIS STEELE CAPITOL/CAPITOL
ALBUMS	
1	1 METALLICA METALLICA ELEKTRA/WEA
2	4 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
3	2 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
4	3 EXTREME EXTREME II PORNORGRAFFITTI A&M/A&M
5	5 R.E.M. OUT OF TIME WARNER BROS./WEA
6	8 SOUNDTRACK ROBIN HOOD MORGAN CREEK/MORGAN CREEK
7	6 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
8	7 BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
9	13 ROXETTE JOYRIDE CAPITOL/CAPITOL
10	9 VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
11	15 THE KLF THE WHITE ROOM ARISTA/BMG
12	12 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
13	10 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
14	14 EURYTHMICS GREATEST HITS RCA/BMG
15	11 PAULA ABDUL SPELLBOUND VIRGIN/A&M
16	16 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
17	18 ROD STEWART VAGABOND HEART WARNER BROS./WEA
18	17 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
19	19 EMF SCHUBERT DIP CAPITOL/CAPITOL
20	20 THE TRAGICALLY HIP ROAD APPLES MCA/MCA

FRANCE (Courtesy of Nielsen/Europe 1) As of 8/22/91

SINGLES	
1	1 LA ZOUBIDA LAGAF CAREERE
2	2 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR
3	3 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
4	4 SAGA AFRICA VANNICK NOAM CAREERE
5	6 LOSING MY RELIGION R.E.M. WEA
6	9 TELL ME BONITA DANA DAWSON COLUMBIA
7	7 DANCA TAGO MAGO KAOMA COLUMBIA
8	20 REGRETS MYLENE FARMER ET JEAN LOUIS MURAT POLYGRAM/POLYDOR
9	10 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
10	5 DIS MOI BEBE BENNY B. SONY
11	13 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYGRAM/POLYDOR
12	17 J'AI DES DOUTES SARA MANDIANO POLYGRAM/POLYDOR
13	18 LE DORMEUR PLEASURE GAME POLYGRAM/TOUCH OF GOLD
14	8 LES BROUILLARDS DE LONDRES THIERRY HAZARD COLUMBIA
15	12 NE EN 17 A LEIDENSTADT FREDERICKS GOLDMAN JONES COLUMBIA
16	15 DECALE PATRICK BRUEL BMG
17	16 MISERY INDRA CAREERE
18	NEW ALA LI LA (SEGA) DENNIS AZOR SONY
19	NEW HERE I AM UB40 VIRGIN
20	14 DESENCHANTEE MYLENE FARMER POLYGRAM/POLYDOR
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR
2	3 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
3	2 R.E.M. OUT OF TIME WEA
4	4 PATRICK BRUEL ALORS REGARDE BMG
5	5 ELMER FOOD BEAT JE VAIS ENCORE DORMIR SEUL CE SOIR POLYDOR/OTT
6	6 FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS CASSEES BMG/TALAR
7	7 FRANCOIS FELDMAN MAGIC BOULVARD POLYGRAM/PHONOGRAM
8	10 UB40 LABOUR OF LOVE II VIRGIN
9	16 DANA DAWSON PARIS, NEW YORK AND ME COLUMBIA
10	9 THIERRY HAZARD POP MUSIC SONY/COLUMBIA
11	NEW ZUCCHERO ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR
12	11 ENIGMA MCMXC A.D. VIRGIN
13	14 SCORPIONS CRAZY WORLD POLYGRAM/POLYDOR
14	13 GIPSY KINGS ESTE MUNDO COLUMBIA
15	8 SOUNDTRACK GREASE POLYGRAM/POLYDOR
16	NEW STEPHANE EICHER ENGELBERG POLYGRAM/BAR
17	NEW MECANO DESCANSO DOMINICAL BMG
18	12 MICHEL SARDOU BERCY 91 EMI/TREMA
19	NEW BENNY B. L'ALBUM SONY/OTB
20	NEW KAOMA TRIBAL PURSUIT COLUMBIA

JAPAN (Courtesy Music Labo) As of 9/9/91

SINGLES	
1	1 SAY YES CHAGE & ASKA PONY CANYON
2	2 DONNA TOKI MO NORUYUKI MAKIARA WEA MUSIC
3	NEW WINNING RUN HIKARU GENJI PONY CANYON
4	NEW EDEN NO MACHI ARISA MIZUKI COLUMBIA
5	3 SAYANARA YESTERDAY TUBE SONY
6	4 KAKKOWARUI FURAREKATA SENRI OE EPIC/SONY
7	9 WON'T BE LONG THE BUBBLE GUM BROTHERS EPIC/SONY
8	6 NEO BRAVO SOUTHERN ALL STARS VICTOR
9	10 I WILL CHIKA UEDA WARNER MUSIC JAPAN
10	5 ANATA NI AETE YOKKATA KYOKO KOIZUMI VICTOR
ALBUMS	
1	NEW SHOGO HAMADA EDGE OF THE KNIFE SONY
2	NEW MOTOHARU SANO SLOW SONGS EPIC/SONY
3	NEW METALLICA METALLICA SONY
4	2 AYUMI NAKAMURA CALENDAR GIRL HUMMING BIRD
5	3 ASKA SCENE II PONY CANYON
6	1 EBI MUSEE SONY
7	4 YUKIE NISHIMURA DEMANDE EN MARIAGE POUR LA 101 EME FOIS PONY CANYON
8	7 TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
9	NEW TATSURO YAMASHITA ARTISAN MMG
10	NEW B'Z MARS BMG/VICTOR

ITALY (Courtesy Musica e Dischi) As of 9/2/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
2	2 RAPPUT CLAUDIO BISIO EPIC
3	3 ROCKIN' ROMANCE JOY SALINAS FLYING
4	5 THIS IS YOUR LIFE BANDERARS LONDON
5	9 SIAMO SOLI NELL'IMMENSUO VUOTO CHE C'E' RAF CGD
6	4 QU A QU QUANDO FRANCESCO BACCINI CGD
7	NEW YOU COULD BE MINE GUNS N' ROSES GEFLEN
8	NEW GENERAZIONE DI FENOMENI STADIO EMI
9	NEW CALLING ELVIS DIRE STRAITS VERTIGO
10	8 GONNA CATCH YOU LONNIE GORDON GROOVE GROOVE MELODY
ALBUMS	
1	1 R.E.M. OUT OF TIME WEA
2	2 GINO PAOLI MATTO COME UN GATTO WEA
3	5 VARIOUS (FIVE) HITS ON FIVE 2 CGD
4	6 ADRIANO CELENTANO IL RE DEGLI IGNORANTI CLAN
5	7 FIORELLO VERAMENTE FALSO F.R.I.
6	3 MARCO MASINI MALINCONIA RICORDI
7	4 UMBERTO TOZZI GLI ALTRI SIAMO NOI CGD
8	8 VASCO ROSSI VASCO LIVE 1.0.7.90 SAN SIRO EMI
9	10 GIPSY KINGS ESTE MUNDO COLUMBIA
10	NEW PAOLO VALLESI PAOLO VALLESI SUGAR/POLYGRAM

W.H. Smith Takes Winning Ways Across Atlantic U.K. Company Plans Regional Expansion In U.S.

LONDON—British retail giant W.H. Smith is planning to use the techniques that have produced huge success for its Our Price chain in the U.K. as part of its expansion plans in the U.S.

The company owns 84 stores in the eastern U.S. It plans to purchase more shops (Billboard, Sept. 7), and expansion on a region-by-region basis is a priority, says W.H. Smith chairman Sir Simon Hornby.

That expansion will be overseen by imported British management, people who have learned their skills in Smith's U.K. record departments and in the near-ubiquitous Our Price stores.

The Our Price chain—already the largest the U.K. has known—has 307 domestic outlets, with 100 more planned, says Hornby. Thirty-two sites are already earmarked and under negotiation.

Smith's financial results, announced last week, reveal that Our Price increased its share of British record sales by 2% in the year ended June 1, while the market as a whole declined by 3%. Asked whether its successful management procedures will be translated across the Atlantic, Hornby replies, "We will definitely be taking some of the techniques we have learned in W.H. Smith and Our Price to the U.S. That's why we have taken a lot of British management there."

He acknowledges there are substantial differences between the two markets, pointing particularly to live-product stocking in the U.S., but says his management has learned marketing and merchandising skills that make it successful even in a depressed market.

Hornby adds that, in Smith's last fiscal year, margin and profit also

increased for Smith's U.S. stores. Those improved figures were assisted by the introduction of electronic point-of-sale systems in all outlets, the establishment of a new stock and warehousing management system, and better internal distribution.

In the U.K., the specialist Our Price Video chain has opened a further 19 stores for a total of 27. Plans to add more outlets are being hampered by a lack of "the right sites at the right price," Hornby says.

Smith's activities—which range from newspaper distribution and home-improvement stores to recorded music and video retailing—produced a pretax profit of \$151.3 million in the year ended in June on overall revenues of \$3.3 billion. Profits were up 3.5% and revenues increased 9.4%.

JEFF CLARK-MEADS

EURO COMMISSION REPORTS COPYRIGHT URGENCY

(Continued from page 80)

thinks best."

In Europe, the value of copyright material is now running at between 3% and 5% of gross national product. The European Commission's policy in framing copyright directives will be to go for the highest levels of copyright protection. General copyright duration should be 70 years, as in music copyright in France and Germany, while the EC will aim for 50 years for neighboring rights.

There was vociferous protest about piracy in Eastern Europe, which all agreed had reached "horrifying" levels in Poland and was now becoming prevalent in Czechoslovakia and what had been East Germany.

It was stated that the Polish government had recently seized a large amount of pirated music material. But Verstrynge forecast "a few years of chaos" in persuading East-

ern European countries to accept the copyright standards. "We need to persuade them it's in their best interests; for example, in the music industry, which is important in Hungary and Poland, and in movies in Czechoslovakia," he said.

Verstrynge said the EC now recognized that its green paper on copyright harmonization had been severely criticized in France, Germany, and Italy for being "too economically and piracy oriented."

The EC's modified policy had two objectives, he noted. "We want to create the internal market, and parallel to this domestic objective is the commercial policy objective," he said.

The exploitation of works of art is becoming increasingly international, he said, and new technology such as CD-interactive means that the exclusive rights systems of the past might no longer be effective.

MALAYSIA BANS MUSIC ADS ON TV

(Continued from page 80)

compilation series, with an average budget of \$75,000—very high for this territory.

Goh says extra money will now be allocated to radio and print budgets, "but blocking us out of TV is unwarranted."

CHINESE LABELS HURT

Chinese record companies are hard hit by the ban, especially one that regularly spends \$10,000 a month on TV. Rather than employ the full campaigns used by the majors, the Chinese firms have focused on advertising new releases tagged to prime-time Chinese soap operas and movies.

Though the ban's impact on sales is not yet clear, all companies say it is "detrimental" to their business. Freddie Fernandez, president of the Musicians' Union of Malaysia, says, "We've written appealing against the ban. Television reaches a mass audience of music consumers."

In the past, companies relied

heavily on radio airplay, with virtually no advertising budgets, given the sound-carrier piracy situation. Since the Copyright Act in Malaysia was amended in 1989, sales have increased tenfold, making budget funds available.

Eric Yeo, PolyGram GM, says, "Television was another option for us, a strategic outlet for promotion. It's primarily for artists with broad appeal. It worked well for Sting's 'Soul Cages,' and we planned to follow through on releases by Dire Straits, Bryan Adams, and U2. Now we have to rethink our plans."

Poland's anti-piracy unit says counterfeiters may be responsible for a recent firebombing of its headquarters ... see page 73

Bryan Adams Hits Bull's-Eye On U.K. Chart

LONDON—Bryan Adams joined a British singles chart elite last week.

His "(Everything I Do) I Do It For You" held onto the No. 1 slot for the ninth consecutive week. According to Gallup figures, it outsold the No. 2 single, Right Said Fred's "I'm Too Sexy," by two to one. It has sold 980,000 copies in the U.K. to date.

Only eight other singles have been No. 1 for nine weeks, and Adams is the first to achieve the feat since Frankie Goes To Hollywood with "Two Tribes" in 1984. As Billboard went to press, he was still on course to challenge the 36-year reign of Slim Whitman's "Rose Marie" as the U.K.'s longest-chart-topping single with 11 weeks at No. 1.

Nicola Johnstone, buying manager for the U.K.'s biggest music retailer, Our Price, says "Everything" has massive crossover appeal, bolstered by its inclusion in the soundtrack to "Robin Hood: Prince Of Thieves." She says, "I think it's appealing to a very wide spectrum of people between 18 and 40, whereas normally his fans are at the older end of the range."

Asked the reasons for the single's success, A&M U.K. managing director Howard Berman says it has benefited from a combination of circumstances.

"It is a very, very strong song, both musically and lyrically," he says. "It proves the adage in these dance-dominated times that you can't beat a great song—and I think this is a great song."

"On top of that, Bryan has a very appealing voice, plus it's included in a hit film. I think the combination of those factors explains it." JEFF CLARK-MEADS

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	(EVERYTHING I DO) I DO IT FOR YOU	A&M	BRYAN ADAMS
2	2	I'M TOO SEXY	TUG	RIGHT SAID FRED
3	4	CHARLY XL	WARNER MUSIC	PRODIGY
4	5	GETT OFF	PAISLEY PARK	PRINCE & THE NEW POWER GENERATION
5	9	I'LL BE BACK	EPIC	ARNEE & THE TERMINATORS
6	8	SUNSHINE ON A RAINY DAY	M&G MAGS	ZOE
7	3	SET ADRIFT ON MEMORY BLISS	GEE STREET/POLYGRAM	PM DAWN
8	11	INSANITY	DEAD DEAD GOOD	OCEANIC
9	12	LOVE ... THY WILL BE DONE	COLUMBIA	MARTIKA
10	4	ALL 4 LOVE	GIANT	COLOR ME BADD
11	7	MORE THAN WORDS	A&M	EXTREME
12	10	HAPPY TOGETHER	PWL	JASON DONOVAN
13	24	LET'S TALK ABOUT SEX	frrr/POLYGRAM	SALT-N-PEPA
14	18	WHAT CAN YOU DO FOR ME	frrr/POLYGRAM	UTAH SAINTS
15	20	20TH CENTURY BOY	MARC ON WAX	MARC BOLAN T-REX
16	29	GOOD VIBRATIONS	INTERSCOPE	MARKY MARK/FUNKY BUNCH/LOLEATTA HOLLOWAY
17	14	SUMMERTIME JIVE		D.J. JAZZY JEFF & THE FRESH PRINCE
18	NEW	WORD IS OUT	PWL	KYLIE MINOGUE
19	17	COLD, COLD HEART	ARISTA	MIDGE URE
20	16	MOVE ANY MOUNTAIN	ONE LITTLE INDIAN	THE SHAMEN
21	13	STAND BY LOVE	VIRGIN	SIMPLE MINDS
22	15	WINTER IN JULY	RHYTHM KING	BOMB THE BASS
23	19	NOW THAT WE'VE FOUND LOVE	MCA	HEAVY D & THE BOYZ
24	34	BE YOUNG, BE FOOLISH, BE HAPPY	BMG	SONIA
25	NEW	HEARTHAMMER	CHRYSALIS	RUNRIG
26	NEW	THE BIG L	EMI	ROXETTE
27	21	CALLING ELVIS	VERTIGO	DIRE STRAITS
28	22	TWIST & SHOUT	COLUMBIA	DEACON BLUE
29	NEW	MAKIN' HAPPY	A&M	CRYSTAL WATERS
30	28	LIES	PARLOPHONE	EMF
31	NEW	PEACE EAST WEST		SABRINA JOHNSTON
32	NEW	PRIMAL SCREAM	ELEKTRA	MOTLEY CRUE
33	36	HOUSECALL	EPIC	SHABBA RANKS
34	23	YOU COULD BE MINE	GEFFEN	GUNS N' ROSES
35	31	MIND PRODUCE MILK/PINNACLE		THE FARM
36	27	THINGS THAT MAKE YOU GO ...	COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
37	NEW	CAN'T GIVE YOU MORE	VERTIGO	STATUS QUO
38	25	MONSTERS AND ANGELS	LONDON	VOICE OF THE BEEHIVE
39	NEW	JET CITY WOMAN	EMI	QUEENSRYCHE
40	NEW	EVERYBODY'S FREE (TO FEEL GOOD)	PUSLE-8/BMG	ROZALLA

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	JASON DONOVAN	REALLY USEFUL	JOSEPH AND THE AMAZING TECHNICOLOR ...
2	2	CHER	GEFFEN	LOVE HURTS
3	8	COLOR ME BADD	GIANT	C.M.B.
4	6	SEAL	ZTT	SEAL
5	4	R.E.M.	WARNER BROS.	OUT OF TIME
6	3	LUCIANO PAVAROTTI	DECCA	ESSENTIAL PAVAROTTI II
7	NEW	BLUR	FOOD	LEISURE
8	10	MADONNA	SIRE	THE IMMACULATE COLLECTION
9	11	OMD	VIRGIN	SUGAR TAX
10	9	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
11	13	EURYTHMICS	RCA	GREATEST HITS
12	12	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
13	7	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
14	16	MEAT LOAF	CLEVELAND INT.	BAT OUT OF HELL
15	14	EXTREME	A&M	EXTREME II PORNOGRAFFITI!
16	5	METALLICA	VERTIGO	METALLICA
17	NEW	ALL ABOUT EVE	VERTIGO	TOUCHED BY JESUS
18	NEW	MARTIKA	COLUMBIA	MARTIKA'S KITCHEN
19	17	STRANGLERS	EPIC	GREATEST HITS 1977-1990
20	18	C&C MUSIC FACTORY	COLUMBIA	GONNA MAKE YOU SWEAT
21	NEW	SPECIALS 2	ONE/EMI	THE SPECIALS SINGLES
22	15	CATHY DENNIS	POLYDOR	MOVE TO THIS
23	NEW	FLOWERED UP	LONDON	A LIFE WITH BRIAN
24	20	THE JAM	POLYDOR	GREATEST HITS
25	40	AMY GRANT	A&M	HEART IN MOTION
26	22	VOICE OF THE BEEHIVE	LONDON	HONEY LINGERS
27	19	BOMB THE BASS	RHYTHM KING/EPIC	UNKNOWN TERRITORY
28	24	ROD STEWART	WARNER BROS.	VAGABOND HEART
29	23	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
30	32	SIMPLE MINDS	VIRGIN	REAL LIFE
31	25	TOM PETTY & THE HEARTBREAKERS	MCA	INTO THE GREAT WIDE OPEN
32	26	SOUNDTRACK	VARESE SARABANDE	TERMINATOR 2
33	29	BRYAN ADAMS	A&M	RECKLESS
34	28	BOB MARLEY & WAILERS	TUFF GONG	LEGEND 3
35	27	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
36	21	YOUNG DISCIPLES	TALKIN' LOUD	ROAD TO FREEDOM
37	38	ROXETTE	EMI	JOYRIDE
38	35	DANNII MINOGUE	MCA	LOVE AND KISSES
39	31	PAULA ABDUL	VIRGIN AMERICA	SPELLBOUND
40	30	NATALIE COLE	ELEKTRA	UNFORGETTABLE

How Bruce Allen Does It For Adams Manager Reveals Upcoming Tour Plans

BY LARRY LeBLANC

VANCOUVER, British Columbia—Veteran Canadian manager Bruce Allen, who grew up in Vancouver in the '50s and acted as MC at school dances decked out in a gold lamé suit, figures a rock'n'roll show is one of the few legitimate thrills left today. That's why he is so excited about his client Bryan Adams' upcoming tour to promote the new "Waking Up The Neighbours" album.

Adams will tour Europe for six weeks, starting Oct. 21. "We'll follow that with Southeast Asia and Japan in February and be in North America throughout March and April with Canada likely getting the first crack," says Allen. "I'd like to do Canada quickly and then come back. We might be doing a lot of shows in Canada in very weird places in the summertime."

From Vancouver, isolated from the record industry mainstream, Allen has successfully launched Bachman-Turner Overdrive, Loverboy (co-managed with Lou Blair), and Adams onto the international scene. In addition to managing Adams and Bachman-Turner Overdrive, he also co-manages Paul Laine and Seattle group Hall Of Flame, and represents producers Bruce Fairbairn, Bob Rock, Mike Fraser, Paul Lanni, and Ken Lomas, and drummer Mickey Curry.

Allen acknowledges that "Waking Up The Neighbours" has been a difficult album to finish. Originally scheduled for 1987, its release was pushed back numerous times. Two fully recorded albums, one co-produced with Steve Lillywhite and another with Bob Clearmountain, were scrapped before Robert "Mutt" Lange took over production.

"I never pushed or hurried Bryan," says Allen. "A lot of managers do that because their living comes from when that piece of product is out there. Thank goodness I have a lot of businesses that sustain me."

A frequent host on CBC-TV's "Good Rockin' Tonight" and host of his own radio show on CFOX-FM Vancouver, Allen is an immense figure in Canada's musical life.

He started booking bands part-time after high school. Leaving the Univ. of British Columbia in his second year, he was soon booking 17 clubs and managing six bands.

Later, he teamed up with Sam Feldman to form Bruce Allen Talent Promotion Ltd. Today, the two operate a variety of businesses, including the booking agency S.L. Feldman & Associates, A&F Music, Allen-Feldman Holdings Ltd., and SLF&A Music Services for Film and TV.

Allen's management career kicked into high gear when guitarist Randy Bachman asked him to manage his

country-rock group Brave Belt. Between 1973 and 1978, the newly named Bachman-Turner Overdrive sold 7 million albums.

With the international success of Adams' single "(Everything I Do) I Do It For You" from the "Robin Hood: Prince Of Thieves" soundtrack, Allen has been flooded with management requests. "I'm not taking on a ton of new acts because the Adams project warrants 100% of my attention," he says.



The Gold That Haunts Me. Members of Arista recording group Crash Test Dummies receive gold and platinum plaques for their debut album, "The Ghosts That Haunt Me," which has sold more than 130,000 copies in Canada to date. The presentation took place at BMG's recent convention in Toronto. The band is currently on tour in support of the album and its first single, "Superman Song." Shown, from left, are BMG Canada president/GM Bob Jamieson; band members Ben Darvill, Brad Roberts, Dan Roberts, and Ellen Reid; Cherie Sinclair of Swell Management; BMG Canada VP of A&R David Bendeth; and band member Mitch Dorge.

MAPLE BRIEFS

CANADA Post Corp. and the striking Canadian Union of Postal Workers remain far apart on issues of wages and the union's demand for the conversion of part-time and casual jobs into full-time jobs. However, the federal government is threatening back-to-work legislation. Meanwhile, regular mail delivery has resumed in most parts of the country while CUPW is considering offers from Canada Post.

CANADIAN Musician magazine is

sponsoring a seminar/workshop for songwriters Oct. 27 at the Royal York Hotel in Toronto. Registration fee is \$85 (Canadian). Contact the magazine for more details.

KEITH Spicer returned as chairman of the Canadian Radio-television and Telecommunications Commission Sept. 3. He had left his post as Canada's top communications regulator last November to head the controversial Citizens' Forum on Canada's Future.

GIOVANNI GOES TO FLORENCE...

... and Johannes goes to Cologne and Sean goes to Dublin
and Jan goes to Copenhagen and Ian goes to Glasgow and next year
Johnny just might be going to Manchester...

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'Babalu' Releases To Debut With A Boom

Columbia, CBS Vid Prep Multiformat Arnaz Program

BY PAUL SWEETING

NEW YORK—He's not exactly a new artist, but he has been unsigned for a while. He fronts a band with an authentic world-beat groove and he's done some television work.

And if Columbia Records and CBS Video are right, the simultaneous videocassette/laserdisc/CD/audiocassette release of "Babalu Music! 'I Love Lucy's Greatest Hits'" will catapult Desi Arnaz, aka Ricky Ricardo, and his Tropicana band, to the top of the Billboard sales charts.

"Babalu Music!," produced by "Weird Al" Yankovic, is a 51-minute longform music video program created by CBS Video, which owns the rights to the "I Love Lucy" TV series. Columbia will release the CD and audiocassette counterpart to the video.

Street date for the CD and audiocassette is Oct. 22; the videocassette and laserdisc will street Oct. 24. Pre-book is Oct. 1.

The CD will carry a list of \$13.98. The audiocassette will list for \$9.98. List prices for the videocassette and laserdisc are \$14.98 and \$29.98, respectively.

While "Babalu Music!" is not the first project to play off the audio/video synergy, CBS Video VP/GM Ken

Ross notes that it marks a break from the usual pattern of creating a longform video as a companion to an already-successful music title. Often, the longform video is released well after the corresponding album.

"We took a project that started as a video and ended up creating an audio counterpart for simultaneous release," Ross said at a screening here of the music videoclip for the first single, "Babalu."

The project is the biggest to date for CBS Video, the label created by the restructuring of the former CBS/Fox Video. CBS Video is distributed by FoxVideo.

In addition to the title cut and first single, the "Babalu" longform contains live performances by Ricky and his orchestra from the Tropicana, as well as other musical moments from the long-running TV series.

The video also contains five songs not found on the CD and interstitial material, such as classic scenes from the TV series, that will not be contained on the CD.

The CD contains eight cuts not included on the video, including six taken from Arnaz's 1951 CBS Radio show "Your Tropical Trip" and two studio recordings taken from a 1953 Columbia Records single, "I Love Lucy" and "There's A Brand New

Baby At Our House."

The longform video includes a commercial for the Columbia CD and audiocassette at the head end.

Columbia will release the title track as a radio-only single, though Nick Cucci, Columbia's marketing director for the project, said the label has not ruled out a commercial release if demand is strong enough.

Yankovic has also produced an extended dance mix of "Babalu" for a club tour Columbia is planning for the music videoclip, which contains scenes from the "Lucy" show.

In addition to the club tour, Columbia will service the "Babalu" clip to pools and to national and local music video outlets.

Ross noted that last year, CBS/Fox Video serviced the "Jingle Bells" clip from the "I Love Lucy" Christmas special to music video outlets. "It was No. 7 on video playlists during Christmas, so based on that I think 'Babalu' is going to be very big," he said.

The release of "Babalu Music!" coincides with the 40th anniversary of the TV series, which ran on CBS from 1951 to 1960.

CBS Video is also marketing the series on videocassette. According to Ross, "several" of the episodes have sold in excess of 100,000 units through retail, and the first episode released, in June 1989, is approaching 200,000 units. The series is also popular as a direct-mail continuity series and mail-order club item.

In view of the popularity of the series in the direct-mail arena, CBS Video is "exploring creating a 'Babalu' kit for direct-mail," Ross said.

Proposed Texas Ratings Board Sets VSDA Reeling

BY PAULA PARISI

LOS ANGELES—The Video Software Dealers Assn. is rallying its forces to fight a pro-censorship group in its attempts to establish a local film ratings board in Fort Worth, Texas.

The proposed ordinance, which gained momentum at a Fort Worth City Council meeting late last month, is deemed extreme by the VSDA, which said a "young persons prohibited" rating would not allow children under 17 to watch particular films even with their parents' permission.

Even PG or PG-13 movies could be rated "YPP," with video stores required to set up special sections to display such wares.

Retailers who rent such tapes to minors could be criminally prosecuted under the proposed scenario, which the VSDA is characterizing as "clearly unconstitutional."

A committee assigned by the Fort Worth City Council to look into the matter will convene Wednesday (11). The VSDA is urging members to turn out en masse for the meeting to represent the opposition, says VSDA executive VP Don Rosenberg, noting that his group is fighting the measure in conjunction with the Motion Picture Assn. of America.

"If this passes, I think it could lead to a lot of problems cropping up all over the United States," says Rosenberg, adding, "It's an-

other example of trying to make the states responsible for parental duties."

Section 1-10 (d) of the proposed ordinance was cited by the VSDA as "particularly alarming." It would require video stores to post a sign that reads: "Public Service Message: Extensive research finds violent or sexually degrading entertainment may have harmful unconscious effects on children and adult viewers."

Jewel Woods, a Fort Worth councilwoman who chairs the committee that will consider the proposal, says, "I sort of doubt we will recommend passage. It's very hard to enforce something like this."

Retailers are being urged to get their customers involved by having them sign petitions opposing the proposed ordinance. Notices posted in stores ask, "Do you want to be told by the government which movies you and your children can watch?"

"Every time the states try to get involved in something like that it's disastrous," Rosenberg said. "Legally, kids aren't allowed to smoke or drink, and the success rate in those areas is far from perfect."

Paula Parisi is a staff writer for *The Hollywood Reporter*. Additional reporting was provided by Paul Sweeting.

ALAN BENJAMIN EXITS J2

(Continued from page 5)

Jim Jimirro, several of the performers featured on the audio titles, which include John Belushi, Billy Crystal, and Gilda Radner, were never on the National Lampoon payroll when the radio comedy skits were created 18 years ago. Therefore, J2's rights to use the material without permission was unclear, requiring additional negotiations.

"Who knows how long that will take to clear up," Benjamin says of the holdup. "It could take days, it could take weeks, it could take a year . . . I'm leaving to pursue other things. There's no animosity. My salary was a big drain on Jim's bank account."

However, Jimirro downplays the significance of the audio-rights problem. "I think 'problem' is too strong a word for what's going on," he says. "I think 'glitch' would be a better word. We should have it worked out in a matter of days, if not hours. Some of the performers were not paid through National Lampoon. They were paid through [the actors union] AFTRA, so the rights weren't automatically transferred when we bought the company. We're negotiating with AFTRA now."

Jimirro says the company will "absolutely" have the audio line out in time for Christmas.

J2 is counting on its expansion into audio in part to offset flagging sales of its special-interest video product. While the company has had notable hits in the past, with such titles as the "Dorf On Golf" series, "Teen Steam," featuring Alyssa Milano, and "Champions Forever," other titles, such as the Rich Little comedy series and "Stand Up Reagan," have been less successful.

"Like a lot of companies in the video industry, we've experienced some softness in sales," Jimirro says. "The recession has taken its toll on everyone, but smaller companies are hit

disproportionately."

Jimirro says he is looking for a replacement for Benjamin, but that no other changes are planned in the sales department. Former sales VP Duncan Murray will likely oversee the sales operation on an interim basis. Murray became VP of marketing when Benjamin joined the company.

J2 has also been beset by a severe cash drain from the publication of National Lampoon, forcing the company to delay some planned marketing efforts.

"Lampoon had lost money every year since 1982 when we bought it," Jimirro says. "I never said we would turn it around in a year. The business plan called for two or three more years of losing money before we broke even on it."

"The recession hit right after we bought it and it's been a slower recovery than people anticipated," he continues. "It's going to take longer than we expected to turn [the magazine] around."

Jimirro dismisses the possibility of closing the magazine to stop the cash drain.

"The main plan behind the acquisition was always to get into these ancillary areas of audio, video, movies and so forth," Jimirro says. "The plan was never to get into the magazine publishing business on a broad basis. But the magazine has to continue to be published. It's the historical centerpiece for everything else we're doing."

Jimirro says he is considering cutting the frequency of the monthly magazine to quarterly. He adds that the company's business plan calls for breaking even on the magazine "so it doesn't continue to drain the company."

He estimates the break-even circulation level at 370,000-380,000. Circulation at the time of the acquisition was at an all-time low of 230,000.

'DANCES' WITH DEFECTIVES: ORION REPORTS 5% RATE

(Continued from page 5)

aged on a single cassette, requiring the use of special, thin-base tape and special tape hubs.

However, a studio spokesman says the company does not believe at this point that the thin-base tape is the culprit. "We have had high-quality, thin-base films before that have had defective rates lower than this," the spokesman says.

Livonia, Mich.-based Premiere Video, Orion's principal duplicator, is running tests on the returned tapes to determine the problems' causes.

According to the Orion spokesman, most of the problems appear to have arisen from the use of automatic tape rewinders. Many retailers use such auto-winders for tapes returned un-

rewound by consumers.

However, many auto-winders lack the optical shut-off switch found in most consumer VCRs, the Orion spokesman notes. When the cassette reaches the clear leader at the end of the tape, an optical sensor detects a light beam and triggers the shut-down of the rewind cycle.

Without such switches, the rewind hubs keep turning at a high speed until the very end of the tape, which, when combined with the unusual weight differential between hubs on an extra-long movie like "Wolves," causes the tape to snap.

Orion has sent mailgrams to distributors and retailers urging "extreme caution" in using auto-

rewinders.

OTHER PROBLEMS

Other problems have arisen in tapes rewound on consumer VCRs. "Unlike at the factory, it's possible that with some of the slow rewinding on consumer VCRs, the tape is not wrapped as tightly and it may be spilling off the spindle when loosely rewound," the spokesman says.

The company says it began building extra replacement cassettes as early as Aug. 30, when reports of an unusual number of defectives began to trickle in. That, along with the additional cushion Orion had built into distributors' inventories of replacements, should avoid any delay in obtaining new cassettes.

Early evidence of a problem was provided to Orion by New Jersey-based Palmer Video. According to Palmer president Peter Balner, a sampling of 16 of the chain's high-traffic stores four days after street date produced 127 defectives out of a total of 2,692 copies of the movie, or roughly a 4.7% defective rate.

The pattern was not consistent across the stores, however. According to Balner, one store, in Elizabeth, N.J., had no defectives among its 208 copies, while another store had 19 among its 198 copies.

According to Orion, the Wherehouse chain reported a roughly 5% defective rate across the entire chain.

Orion says it has shipped 655,000 copies of "Dances With Wolves" to date, not counting replacement cassettes.

PAUL SWEETING

AVA SELLS BUYING GROUP TO RIVAL

(Continued from page 5)

to Power. Power Marketing will continue to wholesale the secondary video releases, video accessories, blank tape, and video equipment that had previously been available through the AVA warehouse.

Further details of the arrangement are expected Sept. 10.

Ironically, AVA and Michael Weiss, executive VP of IVRA, are engaged in a legal battle stemming from a 1990 controversy. Weiss assumed leadership of AVA in spring of 1990 after Power resigned. Evidence of questionable arrangements during Power's earlier AVA tenure surfaced that summer (Billboard, July 28, 1990).

Weiss was then fired from his AVA position, and Power re-assumed ownership of the association, later suing Weiss for libel and slander (Billboard, Oct. 27, 1990). Weiss filed a counterclaim for breach of employment contract against Power and third-party defendant AVA Plus.

How the buyout of AVA by IVR will affect these lawsuits has yet to be determined. Neither Weiss nor Power would comment on the suits.

Weiss joined IVRA in April 1991.

Assistance in preparing this story was provided by Paul Sweeting in New York and Earl Paige in Los Angeles.

ALBUM REVIEWS

POP

▶ RUSH

Roll The Bones
PRODUCERS: Rupert Hine & Rush
Atlantic 82293

The voice is still undeniably Geddy Lee's, but there's a texture and a freshness to the music that hasn't been present in a Rush album in years. The power trio seems to be stretching here for some new sense of growth, and largely succeeds. Though there's enough of the familiar here to please the diehard fans, folks who thought they'd heard all the Rush they needed to should definitely give this a listen.

▶ TIN MACHINE

Tin Machine II
PRODUCERS: Tin Machine & Tim Palmer
Victory Music 511216

David Bowie's band project with guitarist Reeves Gabrels and rhythm section of Hunt and Tony Sales hops to a new label for album two. Set has already gotten a good reception at both album rock and modern rock, courtesy of lashing axe-fueled Hugh Padgham-produced track "One Shot." "Baby Universal" and "If There Is Something" are rockers potent enough to pull the follow-up trick for Bowie and crew.

▶ JOHN LEE HOOKER

Mr. Lucky
PRODUCER: Roy Rogers

VITAL REISSUES

ALBERT COLLINS

The Complete Imperial Recordings
PRODUCER: Pete Welding
EMI 96740

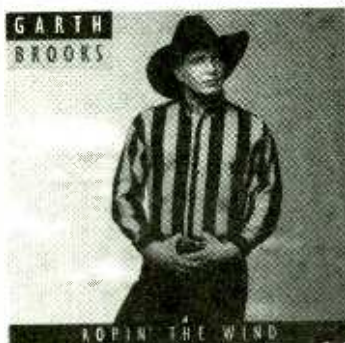
"The Master of the Telecaster" wails on two-CD, 36-track reissue of his burning late-'60s work for Imperial. Texas bluesman's superlative guitar work is funky and soulful, and sessions manned by producer Bill Hall (who also oversaw such Collins classics as "Frosty") capture the keen cutting edge of the axeman's "cool" sound. Solid-sounding sides also show Collins coming into his own as a richly amusing vocalist. A crusher for blues breakers.

GUITAR SLIM

Sufferin' Mind
PRODUCER: Billy Vera
Specialty 7007

Blues guitarist Eddie "Guitar Slim" Jones finally gets his due in exceptional retrospective set compiling classic New Orleans, Chicago, and Hollywood sessions from the '50s. Cream of the crop here is derived from incomparable 1953 recordings, made with a young Ray Charles at the piano, that include "The Things That I Used To Do," "Well I Done Got Over It," and "The Story Of My Life," but generous selection gives a complete picture of Slim's skills. Pick of a fine batch of new Specialty reissues, which includes excellent collections by Don & Dewey, Lloyd Price, Floyd Dixon, and Little Richard.

SPOTLIGHT



GARTH BROOKS

Ropin' The Wind
PRODUCER: Allen Reynolds
Capitol 96330

While not a concept album, "Ropin' The Wind" is remarkably focused and cohesive—certainly more so than Brooks' last project, the quadruple-platinum "No Fences." The unifying element here is an encompassing sensibility that seems to savor all things human without being mawkishly sentimental about any of them. Weaknesses are forgiven; strengths are gently celebrated. Brooks co-wrote seven songs on the album, the lyrics of which are well-wrought and vivid with imagery. While he is basically male-sensitivity incarnate, Brooks also rocks like a rebel on "Against The Grain" and "We Bury The Hatchet." But the effect that lingers is that of the keen-eyed contemplative storyteller. "What She's Doing Now" and "In Lonesome Dove" are especially moving.

Pointblank/Charisma 91724

Sequel to blues giant's Grammy-winning, gold-selling "The Healer" reunites the Hook with producer Rogers and again mates the star with some well-known accompanists. On board this time are the Robert Cray Band, Albert Collins, Johnnie Johnson, Johnny Winter, Ry Cooder, John Hammond, Keith Richards, and returnee Carlos Santana; best number here may be "I Cover The Waterfront," a vocal reunion with Van Morrison. As before, not just for blues lovers only.

JERRY GARCIA/DAVID GRISMAN

Acoustic Disc 2
PRODUCERS: Jerry Garcia & David Grisman

Deadheads and Dawg Music fans alike will be warmed by this charming collaboration by two string masters. Befitting Grisman's involvement, repertoire here is very eclectic, encompassing a rearranged "Friend Of The Devil," B.B. King's "The Thrill Is Gone," standards by Irving Berlin and Hoagy Carmichael, rearranged traditional pieces, and Grisman originals. Playing, which reflects a big debt to Django Reinhardt, is deft and listener-friendly.

★ THE GRAPES OF WRATH

These Days
PRODUCER: John Leckie
Capitol 96431

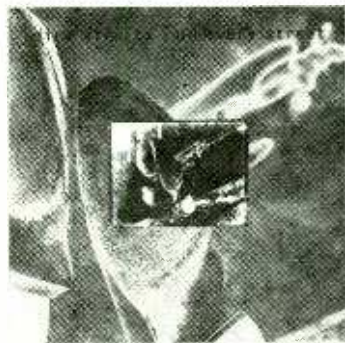
Canadian quartet continues on the path of clean harmonies, infectious melodies, and thoughtful lyrics. The Grapes conjure up images of the Beatles, but they are much more than just another copycat band taking elements of the Fab Four and expanding on them to create a unique sound. On their fourth release, group members have ripened into mature players who, while never greatly varying their sound, continue to grow and improve with each release.

CRIMSON GLORY

Strange And Beautiful
PRODUCERS: Mitch Goldfarb & Jon Drenning
Atlantic 82239

Crunchy collection recalls Led Zep,

SPOTLIGHT



DIRE STRAITS

On Every Street
PRODUCERS: Mark Knopfler & Dire Straits
Warner Bros. 26680

U.K. quartet returns in excellent shape with latest studio foray. Knopfler's guitar work is as stinging as ever, and at times he writes with the ironic edge of Randy Newman at his best. Wry initial track "Calling Elvis" has already caught fire at album rock; other top-shelf entries include "The Bug," tough, crazed "Heavy Fuel," biting "Ticket To Heaven," "My Parties," and "How Long." Deep in air-worthy material, this should hang high on the charts for some time.

Guns N' Roses, and Motley Crue. "Promise Land" is a tasty hard rocker that adventurous radio programmers could bite into. Band shows a lot of promise, especially lead singer Midnight, but needs to develop its own identity. One to watch.

★ THE DOVES

Affinity
PRODUCER: Tommy LiPuma
Elektra 61044

Former members of Thrashing Doves team with vocalist Angie Brown to form this stylish new alternative outfit that combines uncluttered arrangements with funky bass lines. Chugging "Bangkok Attorney," beautifully sparse "Beaten Up In Love Again," and sardonic, dance-worthy "The President's Share Of The Promised Land" highlight an altogether worthy set.

R&B

▶ QUEEN LATIFAH

Nature Of A Sista'
PRODUCERS: Various
Tommy Boy 1035

Follow-up to rapstress' gold "All Hail The Queen" is a crisply produced, thoroughly pleasing album that colors a basic hip-hop musical canvas with shades of jazz, reggae, funk, and house. Lyrically, Latifah is in fine form, offering insight into the rigors of stardom, racism, etc., with positivity and intelligence. Set takes clear aim at a wider audience, but purists will be sated by Latifah's shoot-from-the-hip attitude. Urban radio should be aware of "Give Me Your Love," which reveals potent singing by the Queen, as well as the slammin' title cut and sexy "How Do I Love Thee."

▶ BIZ MARKIE

I Need A Haircut
PRODUCER: Biz Markie
Cold Chillin'/Warner Bros. 26648

The current success of single "What Goes Around Comes Around" aside, it's hard to fathom Markie's continuing popularity; maybe he enlists listeners who think they can create raps that are just as good as his tame, low-impact material. Delivery here is rhythmically slack and mush-mouthed, and production values are skimpy, so ongoing sales remain a mystery of the genre.

SPOTLIGHT



TESLA

Psychotic Supper
PRODUCER: Steve Thompson, Michael Barbiero & Tesla
Geffen 24424

Back from nonelectrified break "Five Man Acoustical Jam," hard-rockers crank up the juice on generally raving fourth album. "Edison's Medicine" was an instant album rock add; other excellent possibilities include blasting "Change In The Weather," "Don't De-Rock Me," and expansive ballad-style "What You Give." Straight-from-the-hip guitar salvos ensure longevity for down-to-earth rockers.

TWO KINGS IN A CIPHER

From Pyramids To Projects
PRODUCER: The Noble Amen-Ra
RCA 3161

Rap outfit turns in a set filled with tough lyrics rapped over melodies that are in many cases instantly catchy. Some of the tunes get a little redundant and, at 16 tracks, the release often stresses quantity over quality. But many of the numbers, most notably the touching and musically interesting "For The Brothers Who Aren't Here" and the snappy "Neighbors," make up for any lapses.

DANCE

▶ THE ORB **Adventures Beyond The Underworld**
PRODUCER: The Orb
Big Life/Mercury 511034

Mysterious U.K. act strains at the boundaries of dance music with an innovative debut that eschews traditional songs in favor of free-associated grooves and melodies. Cuts like "Fluffy White Clouds" and first single, "Perpetual Dawn," manage to simultaneously soothe the brain and stir the body—a rarity in dance music. Although set has already been warmly embraced in clubs both here and abroad, mainstream approval seems unlikely. A pity since this is a most refreshing and exhilarating "adventure."

JAZZ

★ JOE LOVANO

Landmarks
PRODUCERS: John Scofield & Joe Lovano
Blue Note 96108

One of the top tenors around, Lovano's tone is commanding, his playing flat-out, and his quintet (featuring guitarist John Abercrombie) consistently on-target as they sail through Lovano's wild, angular, bebop-referential themes. Outstanding of a consistently challenging set include the free-swing of "Landmarks Along The Way," the driving, rhythm-intensive "Here And Now," and a dreamy, rhapsodic cover of "I Love Music."

★ AL DI MEOLA

World Sinfonia
PRODUCER: None listed
Tomato 79750

Guitarist Di Meola makes a splendid stylistic left turn on latest project,

SPOTLIGHT



KARYN WHITE

Ritual Of Love
PRODUCERS: Jimmy Jam & Terry Lewis, Karyn White, Christopher Troy, Laney Stewart, Michael J. Powell, Zack Harmon
Warner Bros. 26320

Sophomore step by R&B diva should rack up immediate cross-format interest. Perky "Romantic" has already logged top 30 slots on both R&B and Hot 100 charts; sequels should come with title track, "The Way I Feel About You," and "Love That's Mine," to name only three other possibilities on a set that's neck-deep in air-worthy material. White's got an unstoppable voice, and it's showed off to perfection.

playing acoustically in a quintet setting that features Argentinean bandoneonist Dino Saluzzi. Group essays both original compositions and pieces by Chick Corea, Steve Swallow, and bandoneon master Astor Piazzolla; result is bracing world-jazz sortie that is eye- and ear-opening. In-store play is highly recommended. Quite simply, a beautiful and obviously deeply felt album.

CLASSICAL

WEBER: DER FREISCHUTZ

Mattila, Araiza, Lind, Moll, Dresden State Orchestra, Sir Colin Davis
Philips 426319

An icon of German romanticism, the opera retains its hold on a public that happily enters its magical world astride a constantly appealing score. In addition to all-around fine performances, the production benefits from realistic dramatic direction, spoken interludes, and sound effects. Likely to become a preferred version among the several available.

CHOPIN: PIANO CONCERTOS NOS. 1 & 2

Evgeny Kissin, Moscow Philharmonic, Kitaenko
Melodiya 10 00100 (Koch)

This is the recording that first alerted the musical world to the exceptional talents of the young pianist. Now available here for the first time on CD, in an excellent Soviet pressing, it still impresses as a high-order musical and technical achievement. Unbelievably, Kissin had not yet quite reached teenage "maturity" when these live performances were recorded.

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.

ALL ABOARD!

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GARTH BROOKS ROPES IN MASSIVE ATTENTION FOR NEW ALBUM

(Continued from page 1)

longboxes.

"The marketing attack here is going to be for four pieces of product," Mansfield says, citing the three albums, plus the "Garth Brooks" video package released in late July. "Everything will be marketed together."

"All of our advertising encompasses all of [the product]," Mansfield reports. "For every major account, we've bought everything available from September through December." The label's advertising is account-rather than consumer-oriented, he adds.

Brooks will be on the Bob Hope NBC-TV special "Making New Friends" Thursday (12), and on the VH-1 "One To One" show Saturday (14). On Sept. 20-21, he will be shooting a longform video at two sold-out concerts at Reunion Arena in Dallas. This video, being filmed by High Five Productions, will be out next April.

The young Oklahoman will appear on the Country Music Assn. awards show on CBS-TV Oct. 2; he is up for five honors. Brooks also will have the

covers on upcoming issues of People and Entertainment Weekly.

"Ropin' The Wind," like its two predecessors, was produced by Allen Reynolds, who also produces Kathy Mattea and co-produces Emmylou Harris. It was cut over a period of six months. Excluding artist and producer advances, Reynolds says, the album was made for "around \$100,000"—virtually the same that each of the earlier albums cost.

Although Brooks tries not to include more than five of his own songs per album, he allowed himself seven on this one. Reynolds says the transgression was fine with him, "as long as I approved of the songs and felt as strongly about them as he did."

NOT MODESTY

It is not modesty, Brooks explains, that causes him to limit his own songs: "For one thing, I don't want writers to give up on me and say he's writing his own stuff. And another thing is that if you listen more, you learn more. The problem was that these just seemed to fit the mood that I was in during the whole album's creation."

This time, Reynolds continues, "we looked and listened widely to thousands of tapes and never found anything that would knock two of his off the list... He's not one of these big, raging egos. He wants to do good work. I've said this to a lot of people: that the guy's talent obviously impresses me—it would anyone—but his character impresses me equally, if not more... I've never worked with anyone who was this fully

formed when I met them, in terms of their artistic maturity and sense of self."

Reynolds admits he was initially skeptical about two of the songs that made it onto the album: a raucous and mischievous Brooks/Wade Kimes song called "We Bury The Hatchet" and a cover of Billy Joel's "Shameless."

Of the latter, Reynolds says, "I was probably a little more confused about it than he was, and it's probably not a song I would have ever thought to present to him. But by the time he spoke of recording it, he had already been doing it in shows and getting enormous feedback. When I listened to it, I had to admit it was an interesting song."

"I heard it on [Joel's] 'Storm Front' album," Brooks explains, "and fell in love with it." He says he monitored it to see if Joel was going to release it as a single, and when he found he wasn't, he "started moving on it."

Brooks had proposed including "Hatchet" on "No Fences," Reynolds says, "but I was not happy with it, and I voiced that very clearly and a number of times. Part of it was that I didn't feel the humor was really coming through." After it underwent some fine-tuning, though, he says, he became convinced of the song's worth.

FAR-RANGING INTERESTS

Brooks' far-ranging musical interests and his willingness to incorporate them, Reynolds says, continue to surprise him: "That's one of the things I love about him so much: he's

not a one-trick pony."

As Brooks sees it, "Ropin' The Wind" is "a postcards-from-the-edge album—every song is pretty much out there on the limb. I've only got a few songs that to me are standards on there. One of them is 'What She's Doing Now'—that, and 'In Lonesome Dove' and 'Cold Shoulder.'"

All these songs are slow, wistful contemplative pieces that embroider the themes of absence and loss. 'In Lonesome Dove' is basically a five-minute, two-generation Western epic.

OTHER TRACKS

Brooks' other songs include the gently philosophical "The River"; "Burning Bridges," a midtempo wanderer's lament; and "Papa Loved Mama," an up-tempo romp about—oddly enough—betrayal and homicide. Pat Alger, Stephanie C. Brown, Kim Williams, Kent Blazy, Wade Kimes, Cynthia Limebaugh, and Victoria Shaw were Brooks' co-writers.

"Rodeo," Brooks' current single from the album, is a Larry Bastian composition that limns the lure and mystique of that Western institution. Rounding out the album is "Against The Grain," a breakneck-fast manifesto of rugged individualism, written by Bruce Bouton, Larry Cordle, and Carl Jackson.

Brooks is managed by Bob Doyle and Pam Lewis, who got him his label deal and writes for Doyle's Major Bob Music. Doyle was formerly the Nashville director of member relations for ASCAP. Lewis has had her own public relations company for several years and was briefly head of

publicity for RCA/Nashville. Doyle/Lewis Management also handles Trisha Yearwood.

CONCERT BIZ

Capping his album success, Brooks has also been going great guns on the concert trail.

Joe Harris, who books Brooks for Buddy Lee Attractions, says the artist earned "well in excess of a million dollars" in August shows alone and has had to turn down more than \$6 million in bookings. Two of the offers rejected were for \$500,000 and \$350,000, he says.

According to Harris, Brooks set the record for the biggest concert ever at the Montana State Fair, beating out such previous record-holders as Frank Sinatra and New Kids On The Block. He also sold out the North Dakota State Fair. And, says Harris, he sold out Reunion Arena's 18,000 seats in Dallas in 37 minutes, beating Bruce Springsteen's record. He sold out a second show there in less than an hour. In all these venues, Brooks headlined.

Crom Tidwell, who handles merchandise sales for Brooks, says demand is so great that he has converted a regular-size tour bus into a mobile warehouse for the goods. Even so, other buses must sometimes be enlisted to help carry the merchandise load, he says.

In venues where Brooks performs for a flat fee (vs. fee plus percentage), Tidwell says merchandise sales may equal or exceed the performance fee.

DOTTIE WEST DEAD

(Continued from page 8)

Opry. She lost control of the car and hit a wall, but suffered only minor injuries in that accident.

West first recorded on the Starday record label, and later RCA, United Artists, Permian, and Liberty labels. West's string of top 10 hits includes five No. 1 Billboard country singles: "A Lesson In Leavin'," "Are You Happy Baby?," and, with Kenny Rogers, "Every Time Two Fools Collide." "All I Ever Need Is You," and "What Are We Doin' In Love."

Other hits include "Country Sunshine" and "Country Girl," which were used as Coca-Cola jingles during the '70s.

In 1965, West received the first Grammy award given for country and western vocal performance, female, for "Here Comes My Baby." She won Country Music Assn. awards in 1978 and 1979 for performances with Rogers.

West is often recognized for her efforts toward helping aspiring artists, including such current stars as Steve Wariner, who performed in her band, and Larry Gatlin.

West is survived by four children: daughter Shelly, also a successful country singer; sons Mo, Dale, and Kerry, an audio engineer and her former road manager; and two grandchildren. **DEBBIE HOLLEY**

DIGITAL ROYALTY

(Continued from page 5)

prospect of two new digital recording formats—Sony's mini disc and Philips' DCC (which will be marketed by Matsushita under a licensing agreement with the Dutch firm)—coming onto the market next year is seen as a major factor in convincing Japan's hardware makers to reach an agreement with software companies.

Meanwhile, the Council for the Home Taping Problem, set up in June 1990 to coordinate the activities of various copyright holders' organizations, is on record as supporting a compensation system for all home recordings: audio and video, digital and analog. But the CHP is expected to back the EIAJ's new policy as the most realistic solution to the problem at present.

EAST GERMAN STATE LABEL UNDER NEW MANAGEMENT

(Continued from page 6)

with one of the European music industry's most experienced executives, Jorgen Larsen, to advance his plans. Larsen resigned earlier this year as president of Sony Music Europe, reportedly the victim of a management reshuffle initiated by Sony Music chairman Michael Schulhof (Billboard, June 1).

Urban's goals for Deutsche Schallplatten typify the transition affecting many businesses in the former East Germany, as they struggle to adapt from a command economy to private enterprise. He wants to establish the record company—which is being renamed DSB, for Deutsche Schallplatten Berlin—as a vigorous player in the unified German music market, worth an estimated \$2 billion at retail.

In particular, says Larsen, DSB intends to maximize the company's huge classical catalog of more than 9,000 recordings and also feed a growing appetite for German-language repertoire. At the same time, it is looking to become a licensee for foreign labels operating in niche areas of music, and to make production deals with a variety of European repertoire sources.

Larsen indicates the firm's first-year revenues under new management should be approximately \$20 million, with the potential to triple that in three years. Under his deal with Urban, Larsen becomes managing partner of DSB, assuming day-to-day responsibility until a more permanent GM is appointed within six to 12 months.

Larsen and Urban also have a venture called XMH (Cross Media Holdings), which will acquire equity inter-

ests in music-related media and entertainment companies across Europe. "Basically, Ulli and I will own the same proportion of everything we get involved with," Larsen says. "Some may be within XMH and some may be outside. XMH will be capitalized with \$10 million, and we'll have access to as much money as we need for sensible business plans."

Larsen says XMH is already at the negotiation stage in three music-related deals, but declines to be more specific. He does state that music publishing, music magazine publishing, and FM broadcasting are the areas of primary interest.

SMALLER STAFF

For DSB, Larsen is focusing on the label's infrastructure and personnel needs, the marketing of existing artists and repertoire, and the acquisition of new repertoire sources. The appointment of a financial controller is imminent, followed by key posts in sales, special marketing, and promotion. The firm's current staff count is about 150; under previous state ownership, 700 were employed there.

DSB has its own cassette manufacturing plant in Berlin and will seek an outside CD manufacturing agreement. It is relocating its vinyl production facility to Moscow under the auspices of Interton, a Russian affiliate.

"My priority is obviously to restructure the company in such a way that we can break a record whenever we want to," says Larsen, who will be based in Berlin for the duration. "This means a substantial boosting of the promotion department, a realistically sized national sales force, and an effective distribution sys-

tem." He says a sales and distribution deal with a major is "possible."

DSB already has a head of classical: Medi Gasteiner, who left Sony Classical several months ago. She is overseeing the cataloging of the classical material built up over the past 40 years. Some of this has been previously licensed, notes Larsen. Among the more attractive assets: recordings with the Dresden Philharmonic Orchestra featuring various visiting conductors, including the late Herbert von Karajan.

Classical aside, DSB has substantial amounts of German-language folk and children's repertoire. It also has ongoing contracts with a number of pop and even rock artists. "Obviously they'll be honored and we'll make the best out of them," says Larsen. Beyond that, he wants DSB to develop contemporary German-language pop music, citing PolyGram's Matthias Reim as an example of how popular this kind of artist can be.

He argues the 20% share of market currently enjoyed by local-language product should be at least 40%—"and that's as large as a medium-sized European country in terms of potential, waiting to be developed."

WESTERN INPUT NEEDED

Larsen appears to have few illusions about the ease with which DSB can be transformed. "It's a major task, and that's why I'm involved," he says. "Concepts like sales and marketing are entirely alien to the people here, so it will take some time, and they'll need input from Western contacts. But the motivation is there."

He deflects the suggestion that

Urban acquired Deutsche Schallplatten purely to resell it at a profit. "He could have done that the minute he closed the deal," he says. "There were specific offers for the real estate and the catalog. But he wouldn't have gone into this company-building mode if that were the case." Nevertheless, Larsen agrees that a sale in time "cannot be ruled out."

Urban, one of Germany's leading auto dealers, has a track record of involvement with music festivals, museums, and opera.

And the reason a tunnel runs from DSB's Berlin offices to a nearby building? Both are government-owned facilities—and were connected during the Third Reich and after. DSB will relocate when the German government moves from Bonn to Berlin and needs its real estate back.

MICKY GRANBERG

(Continued from page 6)

working on a "very flexible schedule."

Concerning the trade group's possible move, Horovitz says, "We have been looking at other spaces, in addition to talking to our landlord about downsizing our current space. As part of the transition and our newly reduced needs in terms of size, we're looking to stay in the South Jersey area, but we may choose a new building."

Horovitz anticipates that a move would likely take place before the end of the year, but after the NARM Wholesalers Conference in early October.

"HOT" POP

ARTIST-BY-ARTIST

Joel Whitburn's TOP POP SINGLES 1955-1990

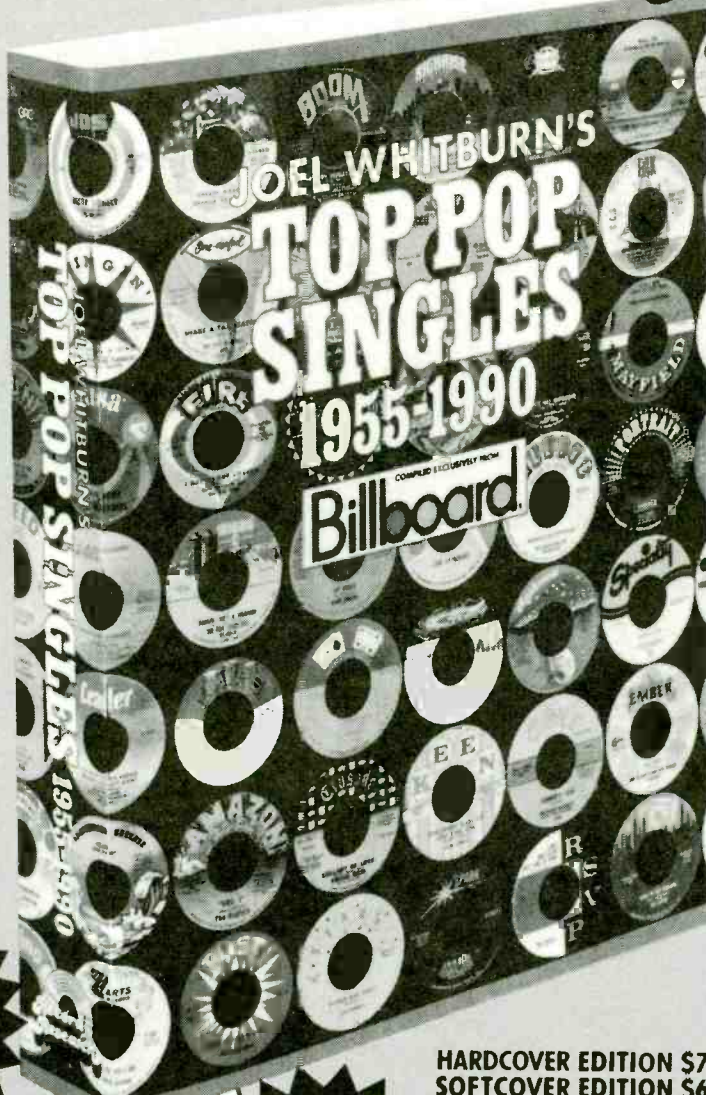
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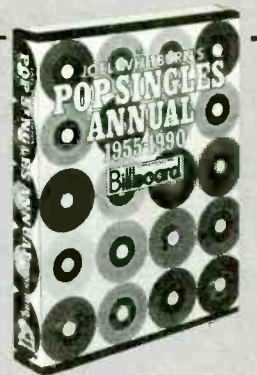
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DEBUT DATE	PEAK POS	WKS CHRT	ARTIST — Record Title	Other Charts	Label & Number
11/12/55	16	15	COLLINS, Dorothy Born Marjorie Chandler on 11/18/26 in Windsor, Ontario; star of TV's Your Hit Parade; married orchestra leader Raymond Scott.	S 10	Coral 61510
1/28/56	17	10	1 My Boy Flat Top Juke Box #16 / Top 100 #22	S 8	Coral 61562
12/21/59	43	10	2 Seven Days... Juke Box #17 / Top 100 #25	S 8	Top Rank 2024
6/13/60	79	3	3 Baclare Baclare (Kissing Kissing) with Milton DeLugg's Childrens Chorus	S 8	Top Rank 2052
1/21/67	97	2	COLLINS, Judy Contemporary folk singer born on 5/1/39 in Seattle; raised in Denver.	BUB/AC/LP	Elektra 45610
11/9/68	55	6	1 Hard Lovin' Loser	S 5	Elektra 45639
2/1/69	78	4	2 Both Sides Now	S 5	Elektra 45649
8/9/69	89	7	3 Someday Morning	S 5	Elektra 45657
11/29/69	89	7	4 Chelsea Morning	S 5	Elektra 45680
12/12/70-	15	15	5 Turn! Turn! Turn! / To Everything There Is A Season written by Joan Mitchell	S 4	Elektra 45709
12/18/71-	90	7	6 Amazing Grace lyrics adapted by Pete Seeger	S 4	Elektra 45755
2/10/73	32	11	7 Open The Door (Song For Judith) recorded at St. Paul's Chapel, Columbia University; song attributed to hymn writer Rev. John Newton, 1779	S 4	Elektra 45831
6/21/75	36	11	8 Cook With Honey	S 4	Elektra 45253
9/24/77	19	6	9 Send In The Clowns from the Broadway musical, A Little Night Music	S 4	Elektra 46020
3/17/79	86	6	10 Send In The Clowns	S 4	
			11 Hard Times For Lovers	S 4	
			COLLINS, Lyn Born on 6/12/48 in Lexington, Texas; with Charles Pikes & The Scholars in Brown Revue in 1969; billed as The Female Preacher.		
			1 Think (About It) tune sampled on Rob Base & D.J. E-Z Rock's 1988 hit "It Takes Two"		
			2 Me And My Baby Needs Now Is A Little More Lovin'		
			3 What My Baby Needs Now Is A Little More Lovin' all of above written and produced by James Brown		
			COLLINS, Phil Born on 1/30/51 in London; Stage actor as a young child; played the production of Oliver. With group Flaming Youth in 1969. Joined Great became lead singer in 1975. Also with jazz rock group Brand X. First 1988 film Buster.		
			1) Another Day In Paradise 2) Against All Odds (Take A Look At Me Again)		
			1 I Missed Again		
			2 In The Air Tonight		
			3 You Can't Hurry Love		
			4 I Don't Care Anymore		
			5 I Cannot Believe It's True		
			6 Against All Odds (Take A Look At Me Now) title song from the film Against All Odds		
			7 Easy Lover with Phil Collins		
			8 One More Night PHILIP BAILEY with Phil Collins		
			9 Susudio		
			10 Don't Lose My Number		
			11 Don't Lose My Number with MARILYN MARTIN from film White Nights		

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Top 40 Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	39	8	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
1	1	11	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M) <i>7 weeks at No. 1</i>	39	38	12	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
2	3	8	I ADORE MI AMOR	COLOR ME BADD (GIANT)	40	34	7	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
3	2	13	EVERY HEARTBEAT	AMY GRANT (A&M)	41	41	6	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
4	7	12	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	42	47	8	LOUDER THAN LOVE	TKA (TOMMY BOY)
5	5	14	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	43	45	8	JUST LIKE YOU	ROBBIE NEVIL (EMI)
6	6	14	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	44	54	9	WITH YOU	TONY TERRY (EPIC)
7	4	16	TEMPTATION	CORINA (CUTTING/ATCO)	45	56	3	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
8	13	3	EMOTIONS	MARIAH CAREY (COLUMBIA)	46	48	3	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
9	8	15	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	47	—	1	HEY DONNA	RHYTHM SYNDICATE (IMPACT/MCA)
10	11	5	ROMANTIC	KARYN WHITE (WARNER BROS.)	48	53	4	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
11	12	13	FADING LIKE A FLOWER	ROXETTE (EMI)	49	59	2	REAL REAL REAL	JESUS JONES (SBK)
12	9	17	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	50	57	5	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
13	17	9	WIND OF CHANGE	SCORPIONS (MERCURY)	51	42	12	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
14	10	11	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	52	60	3	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
15	15	9	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	53	63	2	KISS THEM FOR ME	SIOUXSIE & THE BANSHIES (Geffen)
16	14	8	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	54	52	4	GONNA CATCH YOU	LONNIE GORDON (SBK)
17	16	13	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	55	50	13	LOVE AND UNDERSTANDING	CHER (Geffen)
18	22	6	DO ANYTHING	NATURAL SELECTION (EASTWEST)	56	62	5	KEEP WARM	JINNY (NEXT PLATEAU)
19	21	11	CRAZY	SEAL (SIRE/WARNER BROS.)	57	51	9	ONLY TIME WILL TELL	NELSON (DGC)
20	23	11	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	58	58	8	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
21	25	10	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	59	61	3	THE SOUND OF YOUR VOICE	3B SPECIAL (CHARISMA)
22	18	14	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	60	—	1	EVERYOTHERDAY	OR-N-MORE (EMI)
23	24	19	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	61	69	3	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)
24	20	16	P.A.S.S.I.O.N.	RHYTHM SYNDICATE (IMPACT/MCA)	62	67	2	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND (REPRISE)
25	27	10	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	63	55	9	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
26	31	7	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	64	73	2	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
27	28	7	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)	65	71	2	THE REAL LOVE	BOB SEGER (CAPITOL)
28	30	14	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	66	—	1	CAN'T STOP THIS THING...	BRYAN ADAMS (A&M)
29	32	12	3 A.M. ETERNAL	THE KLF (ARISTA)	67	72	2	THE WHISTLE SONG	FRANKIE KNUCKLES (VIRGIN)
30	29	16	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/Geffen)	68	—	1	THE ONE AND ONLY	CHESENEY HAWKES (CHRYSLIS)
31	36	5	HOLE HEARTED	EXTREME (A&M)	69	74	20	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
32	40	6	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	70	—	1	WALK THROUGH FIRE	BAD COMPANY (ATCO)
33	35	11	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)	71	64	5	LEARNING TO FLY	TOM PETTY & THE HEARTBREAKERS (MCA)
34	33	18	PIECE OF MY HEART	TARA KEMP (GIANT)	72	—	2	LATIN ACTIVE	A LIGHTER SHADE OF BROWN (PUMP)
35	43	5	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)	73	—	1	STRAIGHT TO YOUR HEART	BAD ENGLISH (EPIC)
36	44	6	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	74	—	2	SUCH A GOOD FEELING	BROTHERS IN RHYTHM (4TH & B'WAY)
37	37	7	IT HIT ME LIKE A HAMMER	HUEY LEWIS & THE NEWS (EMI)	75	70	2	SAVE ME	LISA FISCHER (ELEKTRA)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	14	12	23	LOVE WILL NEVER DO	JANET JACKSON (A&M)
2	1	3	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	15	—	1	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
3	—	1	UNBELIEVABLE	EMF (EMI)	16	—	1	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
4	2	2	MORE THAN WORDS	EXTREME (A&M)	17	13	11	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)
5	3	4	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	18	17	5	STRIKE IT UP	BLACK BOX (RCA)
6	4	3	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	19	15	18	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
7	5	7	BABY BABY	AMY GRANT (A&M)	20	14	4	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
8	6	6	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	21	16	41	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
9	7	8	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	22	18	6	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
10	8	15	SOMEDAY	MARIAH CAREY (COLUMBIA)	23	22	41	VOGUE	MADONNA (SIRE/WARNER BROS.)
11	9	12	HOLD YOU TIGHT	TARA KEMP (GIANT)	24	19	31	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)
12	11	2	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	25	20	14	ROUND AND ROUND	TEVIN CAMPBELL (PARISLEY PARK/WB)
13	10	12	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)					

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

SONY MINI DISC GAINS ENDORSEMENTS

(Continued from page 5)

Other record company executives stress that they do not want a format war. "The cassette is a mainstay of the business, and DCC seems to offer something to the cassette user because it's backwardly compatible," says Fifield. "We support a two-format business."

Jordan Rost, VP of marketing for the Warner Music Group, notes consumers will decide what they want, in any case; but he points out that both they and retailers need to see strong industry support for any new technology, "so they will have confidence there will be a long-term life to that format."

He adds that when a number of hardware and software manufacturers get behind something, "the new format has a better chance, whatever it is."

Warner elaborated on this point in its official statement: "It is our belief that the successful launch of any new configuration requires the cooperation and support of major software providers."

BMG president/CEO Michael Dornemann said in a statement, "BMG is exploring mini disc technology, together with Sony, in the belief that the introduction of new technologies, which are properly supported by the music industry, will be beneficial to both the hardware and software industries and the consumer."

In addition, Fifield cites the changed attitude of the electronics manufacturers, whose earlier disregard of the music industry's copy-

right concerns made it impossible to sell DAT as a mass-consumer product.

Pointing to the hardware makers' adoption of anti-copying chips and their recent endorsement of home-taping royalties, after many years of opposition, Fifield notes, "They've answered the questions the industry has about new formats. They've been cooperative and addressed our needs, and so our company has taken the position that, if a company is trying to develop their technology, we should support that and let the consumer decide."

Asked whether DCC, which is due next spring, will have an edge over the mini disc, Fifield replies, "DCC has more obvious advantages for consumers, mainly because of backward compatibility."

On the DCC front, four more hardware manufacturers have applied for licenses to produce DCC players. Wim Wielans, managing director of Philips Audio, announced Aug. 31 at the 38th Berlin Consumer Electronics Show that Yamaha, Sharp, Tandy, and Sanyo have entered into agreements with Philips for DCC licenses. Grundig, B&O, and Blaupunkt are already signed up.

The DCC system, which will be licensed by Philips and Matsushita, also has support from tape duplication companies Sonopress and CINRAM.

Antje Ostkamp, director of corporate communications for Sony Europe, who attended the Philips press

conference, said that Sony was ready to support the system if a viable market for it developed. Jack Schmuckli, president of Sony Europe GmbH, added, "We expect the mini disc to co-exist with CD, DAT, and DCC, each of which meets specific consumer requirements."

When DCC hits the marketplace, Philips is promising availability of 500 software titles from day one. Philips will not commit as to the likely retail price of a DCC player and tape, but educated guesses elicited from company representatives average out at \$360 for a player, with cassettes starting at about \$7 and dropping to \$5.75.

A Sony spokesman says the mini-disc player will probably hit the market at about the same price as a high-end Sony Walkman—in the \$400-\$500 range. Software, he indicates, will be priced at the same level as are today's CDs—\$14-\$18 for a full-line title.

Sony claims that CD manufacturing plants can be easily converted to produce prerecorded mini discs, which are basically 2.5-inch CDs. (The blank mini discs use a magneto-optical technology.) The Sony source says his company's U.S. plants will "eventually" turn out mini discs.

Label execs would like to see a Sony factory supply initial demand for mini discs, at least until the format catches on. But right now, it is not clear where the first batches of mini discs will come from.

WARNER TAKING BIG STEPS WITH ITS 'LITTLE PEOPLE' LINE

(Continued from page 6)

and educational products.

Although terms of the Warner Bros. agreement were not disclosed, MFLP maintains a controlling 51% interest and will continue to operate autonomously. The two companies plan to work together on several projects, including video release of some MFLP titles, audiocassettes culled from Warner's popular "Kidsongs" videocassette series, and development of programs with Warner New Media, Warner's CD-ROM division. Specific plans, however, have not been finalized.

MFLP is now in negotiations with several artists for video releases and is also planning a children's television series. "Our whole intent is to bring culture and life-affirming projects to families, things that families can watch together," says Leib Ostrow, founder and chairman of MFLP. "We consider ourselves a counterpart to Saturday morning television."

DISTRIBUTION OPTIONS

Calling the distribution aspects of the agreement "fluid," David Altschul, Warner Bros. senior VP of business and legal affairs, says that, under the terms of the venture, the independently distributed Music For Little People has the option to request WEA distribution. At MFLP discretion, Warner Bros. children's releases may be included in the company's direct-marketing catalog. The catalog now carries the "Kidsongs" line and Warner's "Peter, Paul & Mommy" release.

MFLP product is also distributed through a number of children's toy and clothing stores, which may be used in the future to supplement distribution of WEA's children's titles as well, according to Altschul.



At Music For Little People headquarters, Warner Bros. Records board chairman Mo Ostin, far left, holds his granddaughter Anika Ostin (daughter of Warner Bros. senior VP/A&R Michael Ostin). With them, from left, are Warner Bros. senior VP/business and legal affairs David Altschul; Altschul's daughter, Emily, and son, Jared; MFLP founder Leib Ostrow's children, Fuana, Iona, and Kai; Ostin's granddaughter Leyla Ostin; Michael Ostin; Altschul's son Eric; Warner Bros. VP/creative enterprises Georgia Bergman; and Ostrow.

Also under the terms of the MFLP agreement, the two companies will form the Music For Little People Foundation, which will be funded by an initial contribution from the joint venture and a percentage of ongoing profits. Still in the formative stages, the foundation's premise is to support the education of families and children in social and environmental responsibility. It is expected to be in place within three months.

Warner Bros.' plans for its children's division are still in development, according to Georgia Bergman, VP of creative enterprises. Bergman's department will act as liaison between MFLP and Warner Bros. Ostrow and MFLP co-founder Linda Dillon-Ostrow will lend their

expertise to Warner Bros. as paid consultants for its children's projects.

According to Altschul, discussions are under way at WEA, Warner's distributor, to plan effective distribution of children's product to music and video retailers.

None of the parties concerned could offer figures on the scope or anticipated growth of the children's entertainment market. "There is a sense that the children's is a market that has been underexploited," says Altschul, "and that there is an opportunity for companies other than Disney, which has tended to dominate the marketplace, to develop effective A&R, marketing, and distribution and make an impact in that marketplace."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

PAULA ABDUL'S "The Promise Of A New Day" (Captive) finally dislodges "(Everything I Do) I Do It For You" by **Bryan Adams** (A&M) from the top of the Hot 100 chart after seven weeks, the longest run at the top in eight years. It should be a brief stay for "Promise" as "I Adore Mi Amor" by **Color Me Badd** (Giant) is a strong No. 2 and likely to overtake "Promise" next week. In fact, "Adore" is so strong that it jumps over "Motownphilly" by **Boyz II Men** (Motown) and "Things That Make You Go Hmmm..." by **C&C Music Factory** (Columbia), pushing each down one notch although both are gaining points. After "Everything" drops out of the top five next week, either "Motownphilly" or "Things" could bounce back up, but only if they can hold off the surging "Good Vibrations" by **Marky Mark & the Funky Bunch** (Interscope), which is looking stronger every week and is a contender for No. 1.

SOME READERS MAY NOTICE that "Promise Of A New Day" is not No. 1 on either the Top 40 Radio Monitor chart or on the Top POS Singles Sales chart, and wonder how it can then be No. 1 on the Hot 100. The answer is that the Hot 100 chart, as stated frequently in this column, does not yet use the information contained in those two charts. It is compiled from radio playlists supplied by 223 top 40 radio stations and top 30 singles sales reports supplied by retailers and wholesalers. We intend to integrate the new information into the Hot 100 as soon as all 85 BDS markets are working smoothly and all testing is completed; no definite date is set, but barring any major setbacks it will happen before the end of the year.

THE EIGHT DEBUTS ARE led by Bryan Adams' follow-up to "Everything," titled "Can't Stop This Thing We Started" (A&M). It nabs more than half of the radio panel out of the box, enabling it to debut at No. 50. Three artists make their Hot 100 bows. **M.C. Breed & D.F.C.**, from Flint, Mich., enters at No. 70 with "Ain't No Future In Yo' Fronting" (S.D.E.G.). It's already No. 27 on the POS Singles Sales chart, and 78% of its Hot 100 points are from sales. It is a hit on a handful of top 40 stations, however, including WHTY Detroit, where it's No. 6. **Russ Irwin**, a singer/songwriter from Long Island, N.Y., debuts at No. 91 with "My Heart Belongs To You" (SBK). And coming on at No. 97 is the Italian-produced dance hit by **Jinny**, "Keep Warm" (Next Plateau). "Warm" is already top 20 at B96 Chicago (17-15), K96.7 Austin, Texas (18-16), and KKSS Albuquerque, N.M. (18-16).

QUICK CUTS: Two records that lose bullets this week are still gaining points and look strong in many places. "The Sound Of Your Voice" by **38 Special** (Charisma) moves up three places to No. 33 but is unable to sustain national momentum despite five top five radio reports, including No. 1 at KYIS (formerly Z99) Oklahoma City. Similarly, "Just Want To Hold You" by **Jasmine Guy** (Warner Bros.), unbulleted but moving up at No. 54, is top five at nine radio stations in the South and West, including two No. 1 reports from California at FM102 Sacramento and Power 102 Fresno.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 38 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 223 REPORTERS	TOTAL ON
CAN'T STOP THIS THING WE...					
BRYAN ADAMS A&M	9	18	92	119	120
HEAVEN IN THE BACK SEAT					
EDDIE MONEY COLUMBIA	2	3	40	45	45
MY HEART BELONGS TO YOU					
RUSS IRWIN SBK	1	6	34	41	43
HEY DONNA					
RYTHM SYNDICATE IMPACT	2	3	32	37	108
I WONDER WHY					
CURTIS STIGERS ARISTA	1	6	18	25	65
EVERYOTHERDAY					
OR-N-MORE EMI	1	2	14	17	82
REAL REAL REAL					
JESUS JONES SBK	3	1	11	15	130
STRAIGHT TO YOUR HEART					
BAD ENGLISH EPIC	0	0	15	15	105
SOMETIMES (IT'S A BITCH)					
STEVIE NICKS MODERN	1	1	13	15	67
DON'T WANT TO BE A FOOL					
LUTHER VANDROSS EPIC	0	1	13	14	127

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

HOT 100 A-Z

	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
10	3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP) WBM
95	6 MINUTES OF PLEASURE (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)
49	AFTER THE SUMMER'S GONE (George Tobin, BMI)
70	AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
50	CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Miracle Creek, ASCAP/Zachary Creek, BMI)
80	CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
86	CHORUS (Musical Moments/Sonet/Andy Bell)
8	CRAZY (Beethoven/Perfect) MSC
65	THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI) WBM
22	DO ANYTHING (Cerb, ASCAP/Kush, ASCAP)
40	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
99	DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
17	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL
29	ENTER SANDMAN (Creeping Death, ASCAP) CLM
26	EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
18	EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
67	EVERYOTHERDAY (Slick Boyz, ASCAP/Beller, ASCAP) 3
3	(EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM
52	FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
24	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
87	FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Whitney Katherine, ASCAP)
47	GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
82	GNNA CATCH YOU (Gli Gnomi, ASCAP)
6	GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP) WBM
48	GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM
69	HARD TO HANDLE (Irving, BMI) CPP
92	HEAVEN IN THE BACK SEAT (Zomba, ASCAP)
55	HEY DONNA (Bayjun Beat, BMI)
25	HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
2	I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
13	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)
84	IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI) HL
96	IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)
31	I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
98	I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
66	I'M NOT YOUR PUPPET (Onay, ASCAP)
28	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM
21	IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM
81	I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
42	JUST LIKE YOU (WB, ASCAP/Dresden China, ASCAP)
54	JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
97	KEEP WARM (Ed. Jacomo, ASCAP/Next Plateau, ASCAP)
43	KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL
72	LATIN ACTIVE (RMI, BMI/Full Keel, ASCAP) WBM
68	LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL
60	LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
73	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
78	LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex, BMI/Sir Mac Of Quayte, BMI/Blue Ink, BMI/Music Corp. Of America, BMI) HL
83	LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM
12	LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
32	LOVE...THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
59	LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
4	MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
11	THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
71	MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)
91	MY HEART BELONGS TO YOU (EMI Blackwood, BMI)
30	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
88	NEVER STOP (London, BMI)
14	NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
37	THE ONE AND ONLY (FROM DOC HOLLYWOOD) (Chrysalis, BMI) CLM
77	ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doollittle, BMI) CPP/HL/WBM
61	O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
58	P.A.S.S.I.O.N. (Bayjun Beat, BMI/Warner-Tamerlane, BMI/Could Be Music, ASCAP) WBM
79	PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
36	POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP
53	POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
1	THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
39	THE REAL LOVE (Gear, ASCAP) WBM
38	REAL REAL REAL (EMI, BMI)
62	RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL
23	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid,

Billboard.

FOR WEEK ENDING SEPTEMBER 14, 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)
1	1	11	★★ NO. 1 ★★ (EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M) 10 weeks at No. 1
2	2	15	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
3	11	5	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)
4	9	6	I ADORE MI AMOR	COLOR ME BADD (GIANT)
5	5	12	3 A.M. ETERNAL	THE KLF (ARISTA)
6	7	11	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	4	10	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
8	3	14	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
9	8	12	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
10	6	14	WIND OF CHANGE	SCORPIONS (MERCURY)
11	10	11	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
12	14	5	ENTER SANDMAN	METALLICA (ELEKTRA)
13	16	4	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
14	12	12	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
15	13	10	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
16	19	8	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
17	17	6	CRAZY	SEAL (SIRE/WARNER BROS.)
18	21	6	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)
19	15	13	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
20	18	11	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
21	37	2	EMOTIONS	MARIAH CAREY (COLUMBIA)
22	20	10	EVERY HEARTBEAT	AMY GRANT (A&M)
23	25	10	FADING LIKE A FLOWER	ROXETTE (EMI)
24	22	12	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
25	26	6	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
26	35	5	HOLE HEARTED	EXTREME (A&M)
27	31	7	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICHBAN)
28	24	11	TEMPTATION	CORINA (CUTTING/ATCO)
29	23	15	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
30	33	5	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)
31	32	15	WITH YOU	TONY TERRY (EPIC)
32	27	15	I'LL NEVER LET YOU GO	STEELHEART (MCA)
33	40	2	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)
34	51	3	DO ANYTHING	NATURAL SELECTION (EASTWEST)
35	29	12	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
36	28	15	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
37	30	15	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
38	65	4	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
39	43	4	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
40	41	5	I'M NOT YOUR PUPPET	HI-C (HOLLYWOOD/ELEKTRA)
41	42	7	CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
42	36	4	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPITOL)
43	59	2	LOVE...THY WILL BE DONE	MARTIKA (COLUMBIA)
44	38	5	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
45	34	13	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
46	47	15	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)
47	49	5	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
48	48	11	TONITE	DJ QUIK (PROFILE)
49	53	5	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
50	45	15	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
51	44	13	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
52	54	4	CHORUS	ERASURE (SIRE/REPRISE)
53	46	15	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EASTWEST)
54	58	3	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT/ATLANTIC)
55	66	3	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
56	64	3	ROMANTIC	KARYN WHITE (WARNER BROS.)
57	57	7	LOVE AND UNDERSTANDING	CHER (Geffen)
58	—	1	PRIMAL SCREAM	MOTLEY CRUE (ELEKTRA)
59	55	6	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
60	63	3	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
61	39	15	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
62	62	4	6 MINUTES OF PLEASURE	L.L. COOL J (DEF JAM/COLUMBIA)
63	73	2	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
64	52	15	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
65	50	15	UNBELIEVABLE	EMF (EMI)
66	56	15	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
67	60	12	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
68	—	1	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
69	68	9	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
70	—	3	KISS THEM FOR ME	SIOUXSIE AND THE BANSHIES (Geffen)
71	72	15	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
72	67	9	ONLY TIME WILL TELL	NELSON (DGC)
73	—	1	MIND PLAYING TRICKS ON ME	THE GETO BOYS (RAP-A-LOT/PRIORITY)
74	61	15	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
75	71	9	IF YOU WANNA SEX ME UP	T.C.F. (COLD CHILLIN'/WB)

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

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
SEPTEMBER 14, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★★ No. 1 ★★		
1	1	1	3	METALLICA ELEKTRA 61113 (10.98)	METALLICA	1
2	2	2	12	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
3	5	4	10	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
4	3	3	6	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	3
5	6	5	16	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
6	4	7	11	VAN HALEN ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
7	NEW		1	BOB SEGER & THE SILVER BULLET BAND CAPITOL 91134 (9.98)	FIRE INSIDE	7
8	8	8	19	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
9	7	6	36	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
10	9	9	16	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
11	12	15	40	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI	10
12	11	12	52	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
13	10	13	25	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
14	13	11	9	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
15	14	10	26	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
16	16	17	78	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278*/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
17	15	14	8	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	12
18	17	16	8	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
19	18	20	14	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
20	NEW		1	BELL BIV DEVOE MCA 10345 (10.98)	WBBD - BOOTCITY (REMIX ALBUM)	20
21	19	19	9	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
22	20	18	12	SKID ROW ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
23	23	28	52	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
24	21	23	43	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
25	22	21	64	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
26	27	27	18	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
27	24	31	9	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
28	26	32	8	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	26
29	32	25	13	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	22
30	29	30	28	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
31	33	36	23	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
32	25	22	9	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
33	34	40	14	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	33
34	28	24	16	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
35	31	29	28	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
36	36	35	30	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
37	30	26	11	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
38	39	50	6	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	38
39	45	53	12	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
40	43	42	15	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
41	37	37	8	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
42	38	41	10	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
43	35	34	9	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	31
44	40	33	22	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
45	42	38	75	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
46	52	54	50	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
47	48	48	42	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
48	44	44	16	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
49	51	46	29	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
50	49	45	71	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
51	50	56	34	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
52	46	43	26	SOUNDTRACK ▲ GIANT 24409*/REPRISE (10.98)	NEW JACK CITY	2
53	NEW		1	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	53
54	41	39	22	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
55	47	52	16	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	53	49	43	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
57	56	69	12	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
58	54	47	88	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
59	59	58	21	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
60	62	62	80	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
61	55	51	52	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
62	58	60	21	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
63	57	66	9	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
64	61	63	113	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
65	67	91	12	SHARON SHANNON & THE DREAMERS GEFEN 24387* (9.98)	SUPERSTITION	65
66	68	80	120	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
67	NEW		1	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	67
68	65	73	52	STEELHEART MCA 6368 (9.98)	STEELHEART	40
69	78	95	50	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
70	63	68	17	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
71	73	86	68	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
72	69	71	29	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
73	60	59	45	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
74	76	81	9	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
75	91	98	61	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
76	64	55	11	CHER GEFEN 24369* (10.98)	LOVE HURTS	48
77	70	61	24	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
78	66	75	3	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	66
79	NEW		1	BAD ENGLISH EPIC 46935* (9.98 EQ)	BACKLASH	79
80	80	64	9	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
81	84	89	47	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
82	81	82	55	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
83	75	74	80	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
84	71	70	3	SOUNDTRACK VARESE SARABANDE 5335* (9.98)	TERMINATOR 2: JUDGEMENT DAY	70
85	72	72	50	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
86	NEW		1	SOUNDTRACK MCA 10286* (10.98)	THE COMMITMENTS	86
87	88	97	113	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
88	92	102	10	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
89	105	—	2	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	89
90	96	93	17	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	90
91	74	57	14	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
92	104	149	3	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	92
93	79	67	8	KIX EASTWEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
94	90	88	31	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
95	83	77	9	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
96	86	104	8	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
97	NEW		1	JERRY GARCIA BAND ARISTA 18690* (13.98)	JERRY GARCIA BAND	97
98	77	65	9	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
99	87	84	51	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
100	95	90	14	EURHYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
101	98	94	14	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	94
102	82	83	9	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
103	102	101	177	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
104	97	79	10	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
105	99	100	43	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
106	138	130	39	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
107	89	76	13	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
108	103	111	119	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31

○ 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.

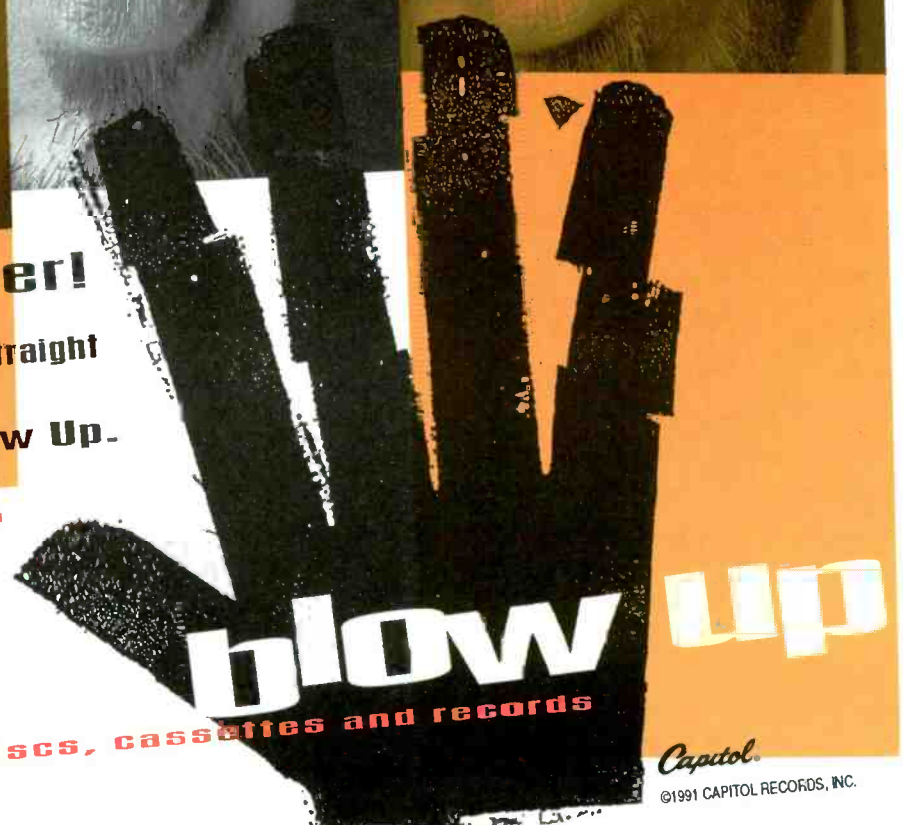
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featuring the first single and video "Top Of The Pops."
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Billboard 200TM Top Albums *continued*

FOR WEEK ENDING SEPTEMBER 14, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
109	94	87	14	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
(110)	NEW		1	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	110
111	100	105	43	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
(112)	125	177	6	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	112
(113)	NEW		1	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	113
114	101	96	52	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
115	113	142	36	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67
116	118	120	91	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
117	111	114	37	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
118	116	112	76	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
119	85	85	24	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
120	93	78	61	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
121	120	109	9	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
122	107	110	54	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
123	127	108	15	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
124	130	125	32	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
(125)	146	148	20	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
126	117	137	6	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	117
127	108	99	152	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
(128)	145	150	21	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
129	106	117	57	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
130	121	157	4	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	121
131	109	106	77	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
132	129	155	59	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
(133)	154	—	2	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	133
134	110	92	104	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
(135)	151	—	17	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	135
136	131	147	58	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
137	142	133	4	LATIN ALLIANCE VIRGIN 91625* (9.98)	LATIN ALLIANCE	133
138	115	134	10	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	115
139	119	124	18	YES ● ARISTA 8643* (9.98)	UNION	15
140	122	116	12	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
141	126	115	60	POISON ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
142	128	113	42	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
143	114	121	36	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
144	153	190	3	M.C. BREED & D.F.C. S.D.E.G. 4103*/VIRGIN (9.98)	M.C. BREED & D.F.C.	144
145	124	176	14	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63
146	140	140	42	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
147	123	107	30	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
(148)	NEW		1	MARTIKA COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	148
149	136	127	22	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
150	134	103	16	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
151	132	119	17	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
(152)	173	173	92	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
153	141	151	9	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
154	133	131	26	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	69
155	157	188	3	THE RIPPINGTONS GRP 9651* (9.98)	CURVES AHEAD	155

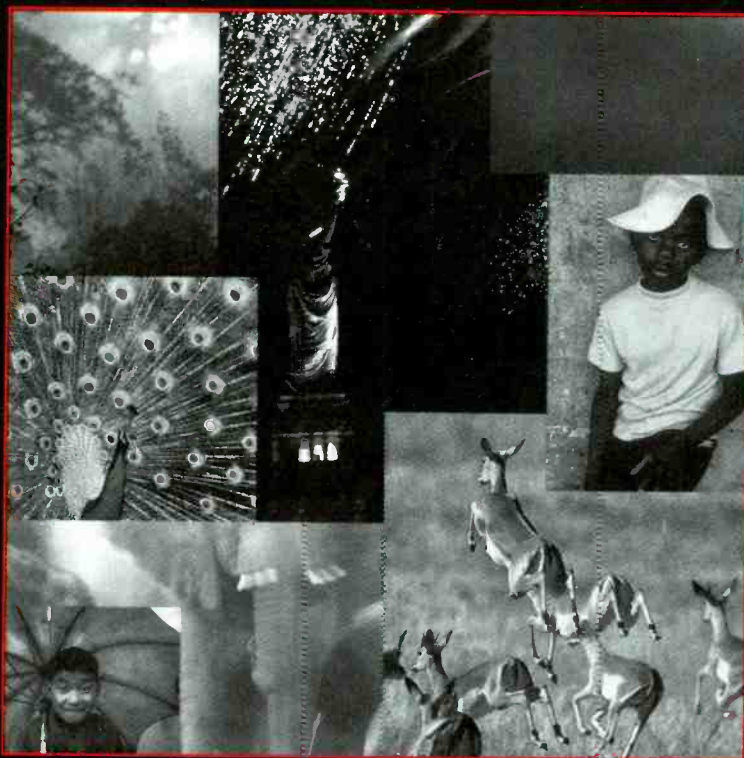
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
156	139	123	34	DRIVIN' N' CRYIN' ISLAND 848000 (9.98)	FLY ME COURAGEOUS	90
157	143	178	14	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	109
158	160	172	64	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
159	148	141	7	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	92
(160)	179	143	16	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20	136
(161)	186	—	2	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	161
162	112	118	76	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98)	POISON	5
163	135	126	139	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98)	BEACHES	2
164	156	166	92	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
165	163	165	102	JANET JACKSON ▲ 5 A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
166	155	145	42	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
167	159	152	51	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
168	144	132	38	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57
169	147	144	28	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
170	162	159	10	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	116
171	152	146	49	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
172	149	139	71	DEPECHE MODE ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7
173	150	136	83	SLAUGHTER ▲ 2 CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
174	137	128	5	LEADERS OF THE NEW SCHOOL ELEKTRA 60976 (9.98)	FUTURE WITHOUT A PAST	128
175	161	163	100	AEROSMITH ▲ 4 GEFFEN 24254 (9.98)	PUMP	5
176	182	185	17	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	72
177	183	189	6	ARETHA FRANKLIN ARISTA 8628*	WHAT YOU SEE IS WHAT YOU SWEAT	153
178	165	160	17	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	153
179	176	122	10	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
180	168	138	17	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
181	158	154	39	THE SIMPSONS ▲ 2 GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
182	172	156	77	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
(183)	NEW		1	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH	183
184	190	198	3	SAWYER BROWN CURB 94260*/CAPITOL (9.98)	BUICK	184
185	177	161	15	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	71
186	169	179	55	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
187	184	—	33	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	80
188	167	135	18	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
189	187	—	15	FRANK SINATRA REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS	138
190	164	158	19	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
191	166	129	7	GIPSY KINGS ELEKTRA MUSICIAN 61179/ELEKTRA	ESTE MUNDO	120
192	180	170	24	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	132
193	192	180	43	KEITH WHITLEY ● RCA 2277* (9.98)	GREATEST HITS	67
194	178	168	23	SOUNDTRACK GEFFEN 24310* (10.98)	MERMAIDS	65
195	174	171	6	38 SPECIAL CHARISMA 91640* (9.98)	BONE AGAINST STEEL	170
196	191	175	60	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
197	185	162	34	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122
198	171	181	7	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98)	VIOLENT FEMMES	171
(199)	NEW		1	JODECI MCA 10198* (9.98)	FOREVER MY LADY	199
200	199	174	28	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	130

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AL DI MEOLA

World Sinfonia



Tomato 79750

"World Sinfonia," **Al Di Meola's** first *Tomato* album, is the latest accomplishment of this modern guitar master and one of the most important musical events of the year.

Al Di Meola has never hidden his fascination for Astor Piazzolla, one of the greatest Argentine composers and no doubt the master of modern tango. Leading an extremely sophisticated acoustic group including Gumbi Ortiz and Arto Tunçboyacıyan on percussion, Chris Carrington on classical guitar and the great Argentine musician Dino Saluzzi playing bandoneon, Al gives Astor tribute through this remarkable record.

Far beyond Tango, omnipresent in the ten cuts of this major work, Al Di Meola and his World Sinfonia unfold a musical synthesis, a surprising fusion of Latin and African rhythms, allowing improvisation and instrumental virtuosity. Through the richness of his compositions, the complexity of his music and the emotion it reflects, Al Di Meola creates the best tribute a musician can give to one of his peers.

Beyond this superb tribute to Astor Piazzolla, this record is a new and important step in Al Di Meola's career. His skills reveal an instrumentalist in perfect control of his instrument, with a profound musical reflection and a willing sense of experimentation, all under the control of an inspired musician.

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'DANCES WITH WOLVES,' 'HOME ALONE' SALES SPUR LABOR DAY PARTY

(Continued from page 1)

Also singing the praises of "Dances" is Peter Balner, president of 83-store, Union, N.J.-based Palmer Video, where "Dances" is being pre-sold as previously viewed at \$19.95 under an arrangement the chain has with pay-per-transaction firm Rentrak Corp.

Rentrak sells product to retailers for approximately \$8-\$12 and then takes a percentage of the rental revenue on the title, which it then shares with the supplier. "Rentrak allows us to sell it off after 84 days," says Balner, noting that 18 Palmer stores are participating in the program.

Balner describes the week ended Aug. 24 as "the best week we've had in eight months." Business was driven up that week by explosive sales of "Home Alone," he says.

MUSIC TO THEIR EARS

Music retailers are hardly as enthusiastic about business during the weekend in question, or over the whole summer, for that matter. While many music merchants say their same-store business was up in

single-digit percentages for the weekend, others say their numbers were down. The one thing they agree on is that a strong slate of releases in the fourth quarter bodes well for the business.

Jim Caparro, executive VP of PolyGram Group Distribution, says, "I think the expectations for the fourth quarter are a hell of a lot greater than what we realized for the holiday weekend. While the summer was less than exciting—as was the first half of the year—what's about to happen is a quick way of forgetting the first half of the year. I can't recall a stronger fourth-quarter release schedule."

Retailers surveyed by Billboard say they are particularly excited about upcoming titles from Guns N' Roses, Garth Brooks, Prince, U2, Dire Straits, and Bryan Adams, among others.

Minneapolis-based Musicland Stores Corp., which operates more than 800 music outlets and more than 200 video sell-through stores, experienced incremental same-store business in the "single digits" over the

Labor Day weekend, according to executive VP of operations and marketing Arnie Bernstein.

MEDIUM-SIZED CHAINS

Three medium-sized chains—34-unit, Detroit-based Harmony House Records; 57-store, Miami-based Spec's Music & Video; and 71-outlet, West Sacramento, Calif.-based Tower Records—also report increased business.

Harmony House posted a 10% rise in overall sales, according to president Bill Thom. The company has added only one store in the past year, so its overall sales comparison is a reliable indicator of its same-store figures, he says.

At Spec's, director of marketing Ron Phillips says same-store business was up "in the lower single digits" over last year's Labor Day holiday.

Likewise, Tower posted an increase in same-store figures for the weekend. "The summer started out slow and then it got great," says senior VP of retail operations Stan Go-

man.

These retailers attribute their increases to strong releases, particularly current albums by Metallica, Natalie Cole, Bob Seger, Bonnie Raitt, Color Me Badd, and Boyz II Men. They also point to improved economic conditions as a reason for increased store traffic.

A NOTE OF CAUTION

Yet Musicland's Bernstein offers a cautionary note about sales increases. "We're going against very low numbers for the third and fourth quarter from last year," he says, noting that a small increase over those sluggish figures is not much of an accomplishment.

Such retailers as four-store Sound Future Compact Disc Center in Dallas, 22-unit Streetside Records in St. Louis, 81-store Record World in Port Washington, N.Y., and HMV's two stores in New York report decreases from last year's Labor Day weekend to this year's holiday.

Sound Future store manager Kevin Landrum says Labor Day weekend

was "slow as hell. I have no idea why, I wish I could tell you. I guess it's a bunch of reasons. This time of year is always kind of slow, with people traveling and school starting."

Neil Landau, buyer for Streetside, says business for the weekend was down from last year's holiday figures. The summer in general was "fairly light, because of the economy," he adds.

HMV systems manager Mohammed Ishmael blames sluggish business on regional factors. "It's a weekend everyone leaves town instead of coming into the city to shop," he says.

Adding to the summer woes of the financially-troubled Record World chain was Hurricane Bob, which swept through the chain's main market area of Long Island, N.Y., in mid-August.

Yet Record World president and CEO David Bloom is bullish about the fourth quarter. "Most of the labels seem to feel pretty strongly," he says. "They're sounding optimistic, so that's rubbing off on us."

ARE MEGADEALS CHANGING MUSIC BIZ'S TUNE?

(Continued from page 1)

Joe Smith says the megadeals will continue to be a rarity. "There are some very unique talents with staying power, and they are few and far between," he observes.

Yet Smith says that the move to megadeals should not be a surprise. "The superstar will be paid whatever the marketplace allows," he says. "It happened with baseball, with basketball, and with motion pictures. There is no reason for us not to follow the same path. And we have a big advantage over sports teams—our stars don't usually get hurt."

Don Engel, a well-known entertainment business attorney, feels the megadeal trend "may be at its peak. This could be the feeding frenzy and then it can tail off."

Yet Engel adds, "When something is new, everybody wants to get on the bandwagon."

Geffen Records president Ed Rosenblatt says each deal is unique. "I don't think you can compare them at all. They all happened for different reasons. You have to look at them all individually and wait until the records come out to see if whoever is in charge did the right thing."

Geffen is the home of Guns N' Roses, a likely candidate to push for a renegotiation in the not too distant future. The move into the megabucks level for top talent "is concerning," says Rosenblatt. "We'll just have to see how it evolves."

According to a Los Angeles-based industry insider, "Deals like [those awarded to] Aerosmith and Janet Jackson set new standards for the rest of the deals in the business. When a superstar wants to renegotiate or is a rare free agent, they will point to Aerosmith and Janet Jackson and say, 'I want one of those.' They have, in effect, raised the bidding."

I.R.S. chairman Miles Copeland, who also manages superstar artist Sting, sees these megadeals as a dangerous step for the whole industry.

"Record companies are headed on the path to oblivion. There will be huge repercussions," Copeland says. "I don't see these huge deals continuing to happen... We're in a never-never land, in the Twilight Zone, and I can't see it going on forever. We're

in the same zone world that Donald Trump was in during his heyday."

Yet after the news of 1991's megadeals, Copeland says that plans to renegotiate Sting's contract "crossed my mind."

"Any manager in my position who represents a major star is certainly looking at the marketplace and asking, 'What's my artist worth?'" Copeland says.

COMPETITIVE CLIMATE

Why have superstar talent costs escalated? There are a number of theories. One is that the amount of profit per unit has increased since CDs became a major configuration. Thus, while record companies may not necessarily be selling more records, the profit per unit has gone up and is being passed on to the artist.

As one source puts it, "If the per-

ception of dollars is greater in terms of advances, you have to factor in increases of profit per record based on an increased wholesale price." As the source puts it, sales of 1 million units might have meant \$250,000 in an artist's earnings five years ago; today, the same number of sales could mean \$2 million in earnings.

Attorney John Branca, who has negotiated deals for Aerosmith, Michael Jackson, the Rolling Stones, and George Harrison, points out a number of factors influencing the growth of big-money deals: "With the increased number of record companies and the competition between them, coupled with the diminished access to radio and the proliferation of new technology for exploiting an artist, the value of a superstar to a record company is greater than it has ever been."

Capitol-EMI's Smith also points to the competitive climate within the industry. "There are six deep-pocket multinational players all fighting for the same market share," he says.

CORPORATE DEALS

Another theory stems from the fact that several record labels, including MCA, Columbia, Geffen, A&M, and Island, have been sold for record amounts in the past couple of years. "Once you start looking at the huge figures record labels are selling for, you have to take a look at what record companies have, and that is acts," says Copeland. "These sales create a greater value for each component that makes up that company."

Copeland theorizes that at least one megabucks deal was tied into the impending sale of a label. "It's safe to say that the Janet deal was negotiat-

ed in the climate where Virgin was putting itself up for sale and Janet was looked upon as an asset to the company.

"To look at the Janet Jackson deal in isolation, it's a bad deal," Copeland adds. "But looking at it with the company for sale, it's a whole different perspective."

Notes Smith: "Obviously people are not interested in just the artist. They are going for the whole kit and caboodle."

Geffen's Rosenblatt acknowledges, "If Virgin is on the block, having an artist like Janet makes them that much more attractive."

While Virgin officials declined to be interviewed for this article, Phil Quartararo, president of Virgin's sister label, Charisma, discounts such talk. "That's like saying you have a

(Continued on next page)

BRYAN ADAMS SINGLE REACHES DOUBLE PLATINUM PLATEAU

(Continued from page 8)

America. And Warrant's "Cherry Pie" reached the 2-million sales level, matching the performance of the group's 1989 debut album, "Dirty Rotten Filthy Stinking Rich."

Two albums went gold and platinum simultaneously in August: Van Halen's "For Unlawful Carnal Knowledge" and Bonnie Raitt's "Luck Of The Draw."

Bette Midler's "Beaches" soundtrack—which spawned the 1989 Grammy-winning record of the year, "Wind Beneath My Wings"—advanced to the 3-million sales level.

Karla Bonoff finally landed her first gold album after 15 years of critical acclaim and grass-roots support. The singer scored with her 1977 Columbia debut album.

The RIAA certified the first two gold "short-form" albums: "Queensryche" and Joe Satriani's "Dreaming #11." This new award signifies sales of 250,000 EPs.

Natalie Cole landed her third gold single with "Unforgettable." The singer scored in the '70s with the million-sellers "I've Got Love On My Mind" and "Our Love."

Here's a complete list of August

certifications.

MULTIPLATINUM ALBUMS

Foreigner, "4," Atlantic, 6 million.
Led Zeppelin, "Houses Of The Holy," Swan Song/Atlantic, 6 million.
Chicago, "Chicago IX/Their Greatest Hits," Columbia, 5 million.
Black Crowes, "Shake Your Money Maker," Def American/Geffen, 3 million.
Foreigner, "Records," Atlantic, 3 million.
Bette Midler, "Beaches" soundtrack, Atlantic, 3 million.
Toto, "Toto IV," Columbia, 3 million.
Warrant, "Cherry Pie," Columbia, 2 million.

PLATINUM ALBUMS

Chicago, "If You Leave Me Now," Columbia, its 17th.
Chicago, "Chicago Transit Authority," Columbia, its 16th.
Paul McCartney, "Tripping The Live Fantastic/Highlights," Capitol, its eighth.
Linda Ronstadt, "Canciones De Mi Padre," Elektra, her 11th.
Bruce Springsteen, "Greetings From Asbury Park, N.J.," Columbia, its ninth.
Van Halen, "For Unlawful Carnal Knowledge," Warner Bros., its ninth.
Foreigner, "Records," Atlantic, its seventh.
George Strait, "If You Ain't Lovin' (You Ain't Livin')," MCA, its sixth.
George Strait, "Beyond The Blue Neon," MCA, its fifth.
Boyz II Men, "Hits," Columbia, its fourth.
N.W.A., "Efil4zaggin," Ruthless, its second.
Bonnie Raitt, "Luck Of The Draw," Capitol, her second.
Queensryche, "Operation: Mindcrime," EMI, its second.
Boyz II Men, "Cooleyhighharmony," Mo-

town, their first.

Ziggy Marley & the Melody Makers, "Conscious Party," Virgin, their first.

GOLD ALBUMS

Chicago, "If You Leave Me Now," Columbia, its 19th.
O'Jays, "Emotionally Yours," EMI, their 10th.
Reba McEntire, "My Kind Of Country," MCA, her ninth.
Van Halen, "For Unlawful Carnal Knowledge," Warner Bros., its ninth.
Cher, "Love Hurts," Geffen, her sixth.
Mac Davis, "Greatest Hits," Columbia, his fifth.
Boyz II Men, "Hits," Columbia, its fifth.
Bonnie Raitt, "Luck Of The Draw," Capitol, her fourth.
David Sanborn, "Hideaway," Warner Bros., his fourth.
Queensryche, "The Warning," EMI, its fourth.
N.W.A., "Efil4zaggin," Ruthless, its third.
Queensryche, "Rage For Order," EMI, its third.
Michael W. Smith, "I 2 Eye," Reunion, his third.
Carman, "Revival In The Land," Benson, his second.
Vince Gill, "Pocket Full Of Gold," MCA, his second.
Mahavishnu Orchestra, "Love Devotion Surrender," Columbia, its second.
Alexander O'Neal, "All True Man," Tabu/Epic, his second.
Michael W. Smith, "Go West Young Man," Reunion, his second.
Travis Tritt, "It's All About To Change,"

Warner Bros., his second.

"Karla Bonoff," Columbia, her first.
D.J. Magic Mike, "Bass Is The Name Of The Game," Cheetah, his first.

Londonbeat, "In The Blood," Radioactive/MCA, its first.

Mahavishnu Orchestra, "Birds Of Fire," Columbia, its first.

Various Artists, "For Our Children," Disney.

GOLD SHORT-FORM ALBUMS

Joe Satriani, "Dreaming #11," Relativity, his first.

"Queensryche," EMI, its first.

MULTIPLATINUM SINGLES

Bryan Adams, "(Everything I Do) I Do It For You," A&M, 2 million.

PLATINUM SINGLES

Bryan Adams, "(Everything I Do) I Do It For You," A&M, his first.

Fifth Dimension, "Stoned Soul Picnic," "Aquarius/Let The Sunshine In," "Wedding Bell Blues," "One Less Bell To Answer," "Last Night I Didn't Get To Sleep At All," Soul City/Bell, their first five.

GOLD SINGLES

Lisa Lisa & Cult Jam, "Let The Beat Hit 'Em," Columbia, their fourth.

C&C Music Factory, "Things That Make You Go Hmmm..." Columbia, its third.

Natalie Cole, "Unforgettable," Elektra, her third.

Bryan Adams, "(Everything I Do) I Do It For You," A&M, his first.

The KLF, "3 A.M. Eternal," Arista, its first.

Naughty By Nature, "O.P.P.," Tommy Boy, its first.

3rd Bass, "Pop Goes The Weasel," Def Jam/Columbia, its first.

ARE MEGADEALS CHANGING MUSIC BIZ'S TUNE?

(Continued from preceding page)

house worth \$500,000 and you are going to build on a \$500,000 expansion so you can sell it for \$1 million."

According to Smith, Capitol was involved in the bidding for Janet Jackson. "She's very appealing," he says. "She's the right age and she will still be a young woman when the terms of her contract are complete."

Yet Smith adds that other acts that have commanded superstar deals are not as appealing. "There is a danger when you sign an artist at a certain point in their career. They may be out of the loop. The label that signs the Rolling Stones next will have that to contend with, but Janet is still very much in," he says.

Another insider, however, says pop-oriented artists such as Janet and Michael Jackson do not have the staying power and catalog sales of rock acts. "When you look at the Billboard catalog chart, you will see that it is dominated by rock product," says this source. "Dance and pop records just don't have legs like rock, so if you are going to renegotiate with someone like Def Leppard or Guns N' Roses, it's a whole different consideration than negotiating with

someone who has a gigantic dance or pop record in '91. The labels that don't consider this are going to end up really getting burned."

Still, paying an outrageous amount for a proven talent might be a better gamble than betting on several baby bands. "Chances are much greater that you would recoup on an act like Aerosmith than if you spent \$100,000 or \$200,000 on a baby band," says Quartararo. "In that situation you don't know what the return is going to be. In the real world, only three or four out of 100 new bands get through, but there is still only one Aerosmith, one Janet, and one Motley Crue."

WHO'S NEXT?

Among those likely to renegotiate their current deals is Madonna, who, sources say, is pushing for a contract that will also involve a movie deal, similar to Michael Jackson's new Sony contract.

Free agents include the Rolling Stones and David Bowie as a solo artist. ZZ Top, an act that staged one of the summer's few successful tours, is also nearing free-agent status.

However, at a recent press conference to promote his band Tin Machine's new album, Bowie told reporters that he "has no intentions" of pursuing a solo deal.

The deals that are being made are not just about money. "If they are big enough, they want their own label," says attorney Engel. "It's like motion picture performers starting their own production companies."

Engel says some superstars, like Michael Jackson and Madonna, are "using their leverage to get a motion picture career" with labels that are part of larger entertainment conglomerates tied into the film business.

Attorney David Rudich, who represents Motley Crue, says Elektra Entertainment's decision to offer the band a deal worth an estimated \$35 million was not a gamble. "With Motley Crue's pattern of record sales, it is virtually impossible for the record company not to get into profits, and quickly," he says.

DON'T HAVE TO BE FREE

As proven by the Crue and Aerosmith deals, an act need not be a free agent to land a megadeal. Aerosmith still has two studio albums and a greatest-hits set to deliver to Geffen before it moves over to Columbia, while Motley Crue renegotiated with Elektra with at least three albums remaining on a deal it signed in 1986.

While some might assume an act can get a better deal by leaving its current label, Rudich disagrees: "I don't know if shopping around is the appropriate approach," he says.

Engel points out that an act that signs with another label before fulfilling its current contract is also taking a gamble: "Some performers are afraid to tell their old record company that they are leaving so they will still promote that last album or two."

Aerosmith will find itself in that situation as it finishes up its obligation to Geffen. "Will Geffen really promote the last album when he knows he's not getting the next one?" Engel asks.

At the signing of the Sony-Aerosmith deal, however, Rosenblatt said that Geffen would continue to work with Aerosmith in good faith for the remainder of the band's contract.

BETWEEN THE BULLETS



by Geoff Mayfield

A weekly look behind Billboard's album charts.

ONE-TWO PUNCH: Elektra, with **Metallica** and **Natalie Cole**, holds the top two spots on The Billboard 200 Top Albums, and it appears the label will continue that monopoly next week. The gap between Metallica and Cole has narrowed, which could give the latter a chance to recapture No. 1 next week. Meanwhile, the gap between these two titles and the rest of the pack has widened; Cole outsells the No. 3 album by better than a 2-to-1 margin.

PICNIC BASKET: Labor Day weekend is traditionally a slow period for music stores, because, for many consumers, the holiday represents summer's last gasp. This week's chart, and its low bullet count, verifies the trend. SoundScan research estimates that a majority of the titles on the chart sold fewer units this week than last. Back-to-school shopping and a bevy of strong releases should stir up increased sales and action-packed charts over the next three weeks. Strong contenders for chart slots next week include **Stevie Nicks**, **Tin Machine**, **Rush**, **Patty Loveless**, and **Luciano Pavarotti**. **Garth Brooks**, **Mariah Carey**, **Dire Straits**, the **Smithereens** and **Ozzy Osbourne** are among the promising releases slated for the following week, and, on Sept. 17, **Guns N' Roses'** two eagerly anticipated albums will finally arrive.

PEOPLE ARE STILL hungry for "that old time rock'n'roll!" **Bob Seger & the Silver Bullet Band's** first set since 1986 shoots in at No. 7 on The Billboard 200. The commotion also prompts one of the band's live sets, "Nine Tonight," to debut on the Top Pop Catalog list... Mercury has made media darling **Vanessa Williams** a priority—and it's working. Advertising placed at several retail chains helps Williams jump 16 places on The Billboard 200 (No. 89), while earning a debut at No. 50 on Top R&B Albums... **Bell Biv DeVoe** shows that remix albums can still be hot, debuting at No. 20 on The Billboard 200, but the new title seems to deflate its earlier title.

MOVIE TIME: The soundtrack to "The Commitments" checks in at No. 86 on The Billboard 200, which begs the question: Is the music selling the movie or is the movie selling the music?... Hoopla from the video release of the Oscar-winning "Dances With Wolves" juices its award-winning score (138-106). The rebound is further stimulated by a Sony Music Distribution soundtrack campaign... The Sony campaign also helps perk up **Harry Connick Jr.'s** "Music From 'When Harry Met Sally...'" The perennial seller jumps 21 places to No. 152, but Connick is hot anyway. Exposure from his tour, which recently stopped in Vegas, and a six-page spread in *Vogue* set fire to his other two albums on The Billboard 200 (91-75 and 179-160).

THE LATEST PROOF of country's building popularity can be found in **Randy Travis'** debut at No. 53 on The Billboard 200. Meanwhile, **Mary-Chapin Carpenter**, who was recently profiled in *The Wall Street Journal*, surges 151-135, while **Brooks & Dunn** leap 186-161.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SLG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	2	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98)	GREATEST HITS 3 weeks at No. 1	17
2	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS	17
3	3	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	17
4	4	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	17
5	7	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	17
6	6	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	6
7	5	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	17
8	12	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	17
9	8	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	17
10	11	ERIC CLAPTON ▲ ² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	17
11	10	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	17
12	14	PATSY CLINE ▲ ² MCA 12 (4.98)	GREATEST HITS	17
13	9	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	17
14	13	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	17
15	15	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	11
16	16	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	6
17	20	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	16
18	18	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	17
19	21	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	17
20	17	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98)	GRACELAND	7
21	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	17
22	24	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	17
23	22	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	8
24	26	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	15
25	25	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98)	RECORDS	17
26	33	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	10
27	27	THE DOORS ▲ ² ELEKTRA 5157 (7.98)	GREATEST HITS	6
28	—	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98)	NINE TONIGHT	1
29	32	DEF LEPPARD ▲ ¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	17
30	39	PINK FLOYD ▲ ¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	17
31	23	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	17
32	28	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	4
33	37	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	17
34	29	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	17
35	30	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	16
36	31	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	4
37	38	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	6
38	34	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	14
39	36	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	17
40	45	JIMI HENDRIX ▲ ² REPRISE 2276 (7.98)	SMASH HITS	7
41	44	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	17
42	35	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ)	GREATEST HITS	3
43	40	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	11
44	43	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98)	G N' R LIES	9
45	—	BON JOVI ▲ ⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	15
46	50	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	14
47	48	BILLY JOEL ▲ ⁷ COLUMBIA 34987* (5.98 EQ)	THE STRANGER	8
48	47	INXS ▲ ⁴ ATLANTIC 81796* (7.98)	KICK	17
49	—	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	9
50	—	RUSH ▲ MERCURY 822 549* (6.98 EQ)	MOVING PICTURES	5

Catalog albums are older titles which have previously appeared on the Top Pop Albums Chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

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The Acts Of Creation: SBK Lands First Rights To Artists In U.K. Label's Stable

BY THOM DUFFY

NEW YORK—SBK Records has struck a deal with U.K.-based Creation Records giving it first crack at acts from the successful alternative-rock label for North American release.

Creation, under managing director Alan McGee, has helped launch a string of notable alternative-rock bands that have since been picked up by U.S. major labels, including Jesus & Mary Chain on Warner Bros. and House Of Love on Mercury Records.

The SBK deal does not change the label status of any Creation bands currently signed in the U.S. but gives SBK an option of first refusal in North America, on an album-by-album basis, for other Creation artists. The first Creation act to be released

by SBK under the new deal will be Slow Dive, whose U.S. debut is set for November.

The SBK move strengthens its access to an alternative-rock talent pool in the wake of its alternative-to-pop breakthrough with Jesus Jones.

"We're just excited about the challenges and diversity of Alan McGee's taste," says Michael Mena, SBK's national director of new music marketing/promotion, who began discussing a deal with McGee early this year. SBK's success with Jesus Jones (which Mena brought to the label) was "definitely what attracted Alan McGee to us," he says.

A previous relationship with the SBK family existed. Creation Records has a publishing deal with EMI Music Publishing, whose chairman and CEO, Charles Koppelman, is also

chairman/CEO of SBK.

"So I've seen all this great stuff [on EMI's publishing roster] that would end up going to other places," says Mena. Sire Records, for example, has signed three of Creation's critically acclaimed acts—Ride, My Bloody Valentine, and Primal Scream—while DGC Records has picked up Teenage Fan Club for fall release.

Mena says that although Creation releases about 10 albums each year, SBK is likely to exercise its option to pick up fewer than that, starting with "a minimum of three," using input from EMI Music executives as well as modern-rock programmers in deciding which acts to release here.

Assistance in preparing this story was provided by Jeff Clark-Meads.

Turner In Talks To Acquire Hanna-Barbera

LOS ANGELES—A major new player in children's home video stands to emerge if the Turner Broadcasting System is successful in acquiring Hanna-Barbera Productions.

Ted Turner's TBS and Great American Communications Co., parent of Hanna-Barbera, have formally entered into negotiations, according to a Turner source. The value of the deal is said to be in the \$350 million range.

Other companies that have expressed interest in acquiring Los Angeles-based Hanna-Barbera Productions, according to a source close to the situation, are MCA, Disney, Viacom International, and the Walt Disney Co.

Hanna-Barbera is an integrated worldwide entertainment company involved in television and feature film production, home video, licensing, and other related businesses.

New York-based Turner Home Entertainment, Turner's home video unit, is a minor player in the kid-vid arena, with about 15% of its offerings stemming from the kid-vid genre. Among titles are multiseries volumes of "Captain Planet," "Tom & Jerry Kids," and an animated "The Wizard Of Oz."

Hanna-Barbera Home Video, in contrast, has a slew of successful kid-vid series, including "The Flintstones," "The Jetsons," "Scooby Doo," and "Yogi Bear."

Hanna-Barbera's most recently announced title is "Young Robin Hood: The King Of The Outlaws," a compilation of episodes from an animated Saturday-morning TV series. Scheduled for a Nov. 21 street date, the 90-minute cassette is priced at \$29.95.

A Turner spokesperson says a deal, if consummated, "would obviously be very positive for us in the home video area."

Hanna-Barbera's home video unit is based in Los Angeles and is helmed by Wendy Moss, senior VP/GM.

Rounder Holes Up In House Warehouse But Says Move Unrelated To Potential Acquisition Of Co.

BY DEBORAH RUSSELL

LOS ANGELES—Cambridge, Mass.-based independent record label/distributor Rounder Records has opened a Midwestern branch in the warehouse once used by the financially insolvent House Distributors Inc.

At the same time, Rounder is negotiating to acquire the assets of the Olathe, Kan.-based House.

"This has nothing to do, per se, with House Distributors," says Rounder co-owner Bill Nowlin,

"while oddly enough we are renting the same building."

House owner Hal Brody, who notified creditors of his financial demise during the May convention of the National Assn. of Independent Record Distributors and Manufacturers (Billboard, June 1), at one time had negotiated a proposed acquisition by Tower Records parent MTS Inc.

House's creditors, including Fantasy of Berkeley, Calif.; Sugar Hill of Durham, N.C.; and Antone's of Austin, Texas, vetoed that proposal, after

which Rounder initiated negotiations to acquire the indie's assets.

Brody recently sent a proposal to creditors outlining terms of an acquisition by Rounder, but the creditors have yet to lodge a formal response, Nowlin says.

In the interim, Rounder was eager to enter the Midwestern market and reignite activity after House's downfall, Nowlin says. The distributor chose to open its own branch operation, while still negotiating with Brody and his creditors, he says.

"We hadn't planned to expand, but this situation kind of fell into our laps," he says.

Rounder signed the warehouse rental lease Sept. 3, Nowlin says, and received its first order later that day. The distributor is seeking orders from prospective client labels to stock the warehouse, as the existing stock still belongs to House, he says.

About eight staffers are currently working for Rounder at the Kansas facility, Nowlin says, and most of the accounting and buying activity will be centralized in the Cambridge offices. Calls to House's former Olathe number are being answered: "Rounder Distribution."

Trans World Spinning More Slowly Company's Earnings Dip In 2nd Qtr.

NEW YORK—The revenue and profit growth that resulted from the aggressive expansion of Trans World Music Corp.'s music retail chain in the last fiscal year seems to have slowed.

In the company's fiscal second quarter, which ended Aug. 3, net income was \$142,000 and sales were up 14% to \$83.2 million, compared with income of \$1.6 million on sales of \$72.9 million on the same period last year. Earnings per share for the second quarter were 2 cents, compared with 18 cents last year.

In the six-month period, the company took a \$440,000 loss, although sales rose 13% to \$162.2 million. In the first half of 1990, Trans World posted net income of \$4.05 million on sales of \$143.76 million.

In the second quarter, the Albany, N.Y.-based chain opened 10 new stores and closed three for a total of 562 stores in operation compared with 481 in the same period last year. The company plans to open approximately 42 more stores by the end of the fiscal year.

PHYLLIS STARK

Bondholders Wary Of Price's Stock Plan Radio Operator Seeks To Stem Bankruptcy

NEW YORK—Price Communications Corp., a financially beleaguered radio-station operator on the edge of bankruptcy, has devised a plan to appease its bondholders, but their initial reaction has been negative.

At press time, the bondholders were said to be close to forcing New York-based Price to file for creditor protection under Chapter 11 of the bankruptcy code.

Price's new plan is to sell to bondholders stock and new debt to replace the \$282 million in current outstanding debt.

Last year president Robert Price

announced that unless the bondholders agreed to a restructuring plan he would voluntarily put the company into bankruptcy. No papers had been filed at press time, and Price says he is "still trying to get the bondholders to the table to work on a deal."

Price denies reports that the company has agreed to sell its interest in a law publications unit. There are also no disclosed plans to sell its radio properties. Price owns six stations: WOWO-AM-FM Fort Wayne, Ind.; WPGW/WIRK Palm Beach, Fla.; and WWKB/WKSE, Buffalo, N.Y.

DON JEFFREY

Delaware Court To Review Parretti's MGM-Pathé Claim

NEW YORK—The fate of MGM-Pathé Communications Co., the financially strapped movie and home video company, is likely to be determined in a Delaware court as former chairman Giancarlo Parretti goes head-to-head with the bank that financed his acquisition of the MGM/UA studio last year and then ousted him from the board of directors.

Parretti, the Italian investor who has been a center of controversy since he made his bid for MGM/UA, is trying to regain control over the company he acquired for \$1.3 billion. On the other side, Credit Lyonnais S.A., the French banking firm that is MGM-Pathé's principal financier, is trying to keep him out of the board room. The bank had exercised its voting control on the film company's

board to remove Parretti.

Alan Ladd Jr. has been running the studio, a wholly owned subsidiary of Pathé Communications Corp.

Parretti and Ladd are expected to testify at the trial in Delaware Chancery Court shortly.

MGM/UA Home Video continues to exist as a label but all of its product is distributed by Warner Home Video.

Credit Lyonnais, in addition to providing most of the financing for the MGM/UA buyout, also gave MGM/Pathé a \$145 million loan to enable the studio to release and market a series of motion pictures. But insiders say that if Parretti wins control of the studio again, Credit Lyonnais is unlikely to keep the funds flowing.

DON JEFFREY

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(Continued from page 102)

If Preston is convicted of all the felony counts, which stem from his arrest Aug. 18 in Malibu, Calif., he could be sentenced to three years in jail. Preston also faces misdemeanor charges of being under the influence of cocaine and possessing an instrument to smoke a controlled substance.

RAP SHEET: Rapper Joseph Simmons of Run-D.M.C. pleaded innocent Aug. 30 in a Cleveland court to charges he raped and kidnapped a 22-year-old woman after a concert. Simmons is free on \$10,000 bond. The woman has accused Simmons of attacking her in his hotel room after an Aug. 9 concert. . . . Another rap star, Rakim of the duo Eric B. & Rakim, was arrested Aug. 25 near his home in Wyandanch, N.Y., on a charge of weapons possession. The performer, whose real name is Eric Griffin, was arrested after police stopped his vehicle and saw him slipping a loaded gun into his coat. He was released on bail Aug. 28. The arrest has reportedly spurred the interest of the Internal Revenue Service, which had been seeking the singer for alleged nonpayment of federal income taxes for the years 1989-90.

SETTLEMENT REACHED: Bruce Springsteen has settled a drawn-out and much-publicized lawsuit lodged against him by former road crew members Michael Batlin and Doug Sutphin. The action came after a dismissal motion was heard Sept. 5 before Superior Court Judge Florence Peskoe in Freehold, N.J., and after the judge had earlier dismissed some of the plaintiffs' overtime claims. Batlin and Sutphin sued the superstar in August 1987, charging he owed them thousands of dollars in overtime for work on the "Born In The U.S.A." tour and charging he had reneged on a verbal contract to offer them additional compensation. Springsteen's attorney says that the artist had won on the matter of principle; Batlin's and Sutphin's lawyer could not be reached for comment.

THE PICKWICK GROUP is to establish what may be the first genuinely pan-European distribution operation. A new, 1.8-million-cubic-foot warehouse near Coventry in the Midlands of England will directly supply all the company's own and distributed music and video products to stores in the U.K. and continental Europe. In figures just announced, London-based Pickwick made a profit of \$139,000 in the six months ended June 30, down 95% from the first half of 1990. The company blames one-off costs and difficult trading in France.

THE U.K. IS still awash with rumors of the sale of Virgin's music operations. Sources suggest that Richard Branson is holding out for \$1 billion and, having rejected EMI's bid of \$750 million, is now talking to PolyGram. One executive with a contrary view is EMI Music Worldwide president Jim Fifield, who says his company has made no offer and that he has heard nothing of PolyGram doing so. PolyGram president Alain Levy says he is not talking to Virgin. And Virgin says it isn't talking to anybody. Virgin rumors in London are like the city's buses: nothing for ages, then three at once.

SETTLED: Gloria Estefan has reached a settlement in her lawsuit against the Maersk Shipping Co., following her March 1990 accident in Pennsylvania in which one of the company's trucks collided with her tour bus. Estefan's attorney, Peter Parcher, would not comment on the settlement amount, reported to be \$8.5 million.

CONDOLENCES TO Billboard deputy editor Irv Lichtman and his family on the death of his mother, Liza, Aug. 31 in Flushing, N.Y., at age 88. Liza Lichtman is survived by four children, eight grandchildren, and four great-grandchildren.

This week's column was edited by Ken Schlager.

BMG Invokes 'Milli'-Proof Policies

BY LARRY FLICK

NEW YORK—As a result of a class-action fraud lawsuit involving former Arista act Milli Vanilli, BMG has restructured the content of its contracts with outside producers in order to safeguard against any future deceptive-packaging lawsuits.

This decision comes a week after Judge Thomas O'Brien of Circuit County Court in Chicago granted preliminary approval of a settlement offer that may cost BMG more than \$25 million in refunds on the duo's debut album, "Girl You Know It's True."

BMG has instituted warranties in contracts with producers who bring acts to its labels. They will be required to disclose the names and

roles of all participants in any project. If they fail to do so, they will be held directly liable in any lawsuits similar to the Milli Vanilli case, according to the contracts.

Such contracts will not be required for acts that are developed in-house by any of the BMG-distributed labels. Labels affected by this change include Arista, RCA, Zoo, Jive, Scotti Bros., Ear Candy, and Imago.

Milli Vanilli's album was licensed by Arista from producer Frank Farian as a finished album, which has become an increasingly common occurrence in major-label signings. Most releases recorded by acts originating overseas are routinely licensed by U.S. labels with little or no A&R input.

Additionally, it is common for producers to have deals with majors that allow them to bring albums by new artists to labels. Examples of such acts are Tiffany, who was brought to MCA by George E. Tobin, and Exposé, which came to Arista via Lewis Martinee. Both acts have since been signed directly to the labels.

Farian has agreed to absorb some of the cost in the Chicago settlement, according to BMG.

BMG has offered a \$1 refund on Milli Vanilli singles, \$2 on the group's cassettes and vinyl albums, and \$3 on the act's compact discs to consumers who can prove that they bought the merchandise before Nov. 27, 1990.

Acceptable as proof will be cash register receipts and credit card slips. Additionally, those who purchased tickets for Milli Vanilli concerts prior to that date can get a refund of 5%. The rebate cannot exceed \$2.50.

The BMG offer is pending final approval from the court. O'Brien previously rejected a proposal from BMG that would have required consumers to purchase additional Arista releases in order to receive a refund on Milli Vanilli merchandise.

O'Brien has offered no opinion on whether Arista or BMG is guilty of fraud. A BMG source says the settlement negotiations are a gesture from the company to rectify the mishap. Both BMG and Arista claim they had no knowledge of the Farian scam prior to its revelation last November.

Meanwhile, another Milli Vanilli fraud lawsuit was thrown out of court in Baton Rouge, La. In that case, the judge ruled the plaintiff, Tracie Johnson, did not effectively prove Arista knowingly defrauded the public by selling the album.

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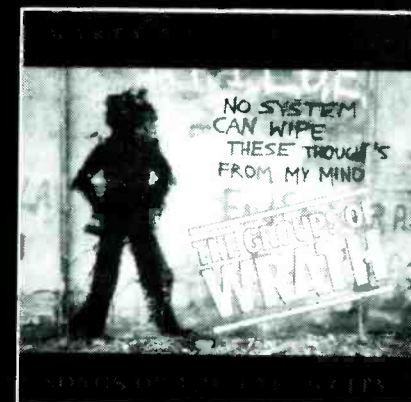
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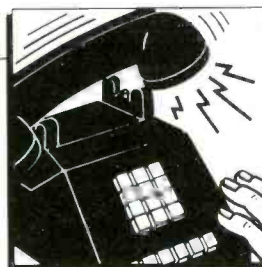
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INSIDE TRACK



ATTENDEES at the recent **Musicland** convention in Minneapolis were told that the new **Michael Jackson** album is slated to hit stores Nov. 19. The album, which contains 77 minutes of music, will be available as a single cassette and CD, as well as a double-LP. **Epic Records** will issue the first single, "Black And White," Nov. 1. The gloved one is shooting a video for the song under the direction of **John Landis**, who also did the "Thriller" video. The new clip, which features **Bart Simpson**, will have its world premiere Nov. 6 and, according to sources, will debut in prime-time on MTV, BET, and the Fox Broadcasting Co.

GERMAN RECORDING industry revenues rose 24% in the first half of the year compared with the same period in 1990, according to figures prepared for the local **IFPI** group. German record companies achieved total revenues of \$857 million for the period (based on a conversion rate of 1.74 DM to the dollar). The biggest rise in sales came through record clubs, which report a 45% increase in business. Although buoyed somewhat by new buyers in the old East Germany, unit sales on vinyl albums dropped by 28.6%. Prerecorded cassettes increased by 35%, but CD was still the market's fastest-growing format. Unit sales on CDs went up 52% in the classical sector and 43.1% in pop and rock.

MARKO BABINEAU resigned his post as GM of **DGC Records** Sept. 4. In a statement issued by the **David Geffen Co.**, Babineau said he plans to "pursue a personal life" after "nearly 20 years on the record promotion battlefield." Babineau was GM at DGC since the label's inception in March 1990. During his eight-year career at Geffen, Babineau held positions as director of promotion and album rock promotion director. Prior to joining Geffen, Babineau was a marketing representative for **Arista**, and worked in album rock promotion at **A&M**.

THE OPERATING committee for **Motown Records** has extended to Sept. 28 the effective termination date of the label's distribution and service agreement with **MCA Inc.** and its **Uni Distribution** affiliate. The committee voted to extend the termination date, which had been Sunday (8), to correspond with the end of Motown's quarterly accounting period. However, MCA says its representatives on the committee voted against the split

and MCA has declared in a statement that it "will vigorously pursue all of our legal remedies" against anyone who interferes with the existing distribution deal. Sources indicate **PolyGram** and **CEMA** are the most likely candidates to attempt to sign Motown.

ALAIN LEVY, president and CEO of **PolyGram N.V.**, has been appointed to the Group Management Committee of parent company **Philips Electronic N.V.** The appointment indicates "more emphasis on Philips' growing entertainment software interests," according to a statement from Philips.

LONG-TERM COMMITMENTS: A sequel to the 20th Century Fox film "The Commitments," directed by **Alan Parker** and based on a **Roddy Doyle** novel about an Irish soul band, is already in the works. "The Snapper," a BBC film production, is also based on a novel by Doyle and will focus on the character **Sharon Rabbittie**, sister of the Commitments' manager, **Jimmy**. Doyle reportedly has finished his third novel, "The Van," which completes his trilogy of the Rabbittie clan.

SINGING FOR HIS SUPPER: When **Elektra** recording artist/producer **Desmond Child** threw a dinner party on the holiday weekend, the chef was none other than Elektra Entertainment chairman **Bob Krasnow**. Krasnow, known in industry circles for his culinary panache, prepared pasta and grilled veal for such guests as **Jon Bon Jovi**, **Sire Records** president **Seymour Stein**, and legendary songwriters **Barry Mann** and **Cynthia Weil**.

PROTECTION: The **Conference of Personal Managers** will stage its second **Artists' & Executives Protection Seminar** in Los Angeles to explain California's "stalker" law, enacted in January to protect public figures from harassment. **COPM** president **Milt Suchin** says his group has raised funds for the LAPD's new threat management division, believed to be the first law-enforcement unit set up to deal with such cases. The seminar will be held at 7:30 p.m. Sept. 23 at Paramount Studio's main theater.

VICTORIOUS ARTISTS: The **Victory Music** roster is growing. The label already had locked up deals with **Tin Machine**, **Emerson, Lake & Palmer**, and the **Apostles**. Now, the company has inked guitarist **Adrian Vandenberg** of **Whitesnake**, former **RCA/Simmons** act **House of Lords**, New York rock group **Tonto Tonto**, and the Long Beach, Calif.-based band **Ten Inch Men**.

SINGER/KEYBOARDIST **Billy Preston** has been formally charged with felony cocaine possession, exhibiting pornographic material to a minor, and annoying a child.
(Continued on page 101)

Un-'Hood'-ed: 'Robin' Will Fly Oct. 30 Warner Plans Major Ad Campaign For Sell-Thru Title

■ BY JIM McCULLAUGH

LOS ANGELES—Warner Home Video has made it official.

The Kevin Costner-starring "Robin Hood: Prince Of Thieves," the second-highest-grossing film of the summer with \$150 million in box-office receipts, will be a direct-to-video sell-through release Oct. 30 at \$24.98 (Billboard, Aug. 31).

The release date places it in stores on Wednesday, two days prior to the Friday, Nov. 1, street date for Walt Disney's "Fantasia," another major fourth-quarter sell-through title.

Sources close to Warner say that the studio wanted to wait until after the Labor Day weekend before making an official announcement to the trade concerning the video release.

The film, still a strong box-office attraction, earned \$3.1 million over the four-day holiday weekend.

Sources also say Warner has a sales target of at least 5 million units.

While Warner officials declined to comment on specifics of the marketing plan, the studio does say its "aggressive consumer ad campaign

scheduled to run throughout the fourth quarter" will be on a par with its big-budget "Batman" sell-through campaign of a few years ago.

Network, spot, and cable TV will be extensively used, while there will be numerous ads in major consumer publications. The studio is looking to create more than 700 million gross ad impressions.

Newspaper ads during the fourth quarter will also offer consumers a \$5 rebate with the purchase of "Robin Hood" and one other Warner Home Video title. In keeping with the film's theme of "giving to the poor," consumers can have the rebate donated to one of several designated traditional holiday charities.

According to Warner Home Video, Kenner Toys will support a line of "Robin Hood" action figures during the fourth quarter with a "multi-million-dollar TV ad campaign." Kenner's TV ads will feature footage from the film.

Warner is also promising to hold back pay-per-view airing of the film until February of next year.

Warner indicates that tracking

studies conducted by Warner Bros. Theatrical Research reveal that 98% of active moviegoers were aware of the film at the time of its theatrical release, while 72% of active moviegoers with VCRs said they would watch it on video, and 74% of those who saw the film in theaters said they would also watch it on videocassette.

In addition to the VHS release, Warner is releasing a Spanish-subtitled version, an 8mm cassette version at \$44.98 suggested list later in the fall, and a CX widescreen laserdisc at \$39.98, also later in the fall.

The video for the hit single from the film's platinum soundtrack album, Bryan Adams' "(Everything I Do) I Do It For You" will run with the end title credits at the close of the videocassette and at the beginning of the laserdisc.

Warner is making a promotional trailer reel available to retailers that includes the music video, the theatrical trailer, and other selected footage from the film.

Other dealer support material includes posters, banners, and a life-sized Kevin Costner standee.

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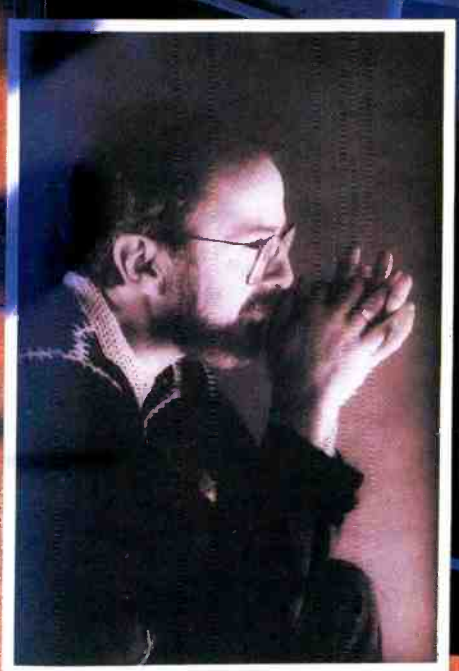
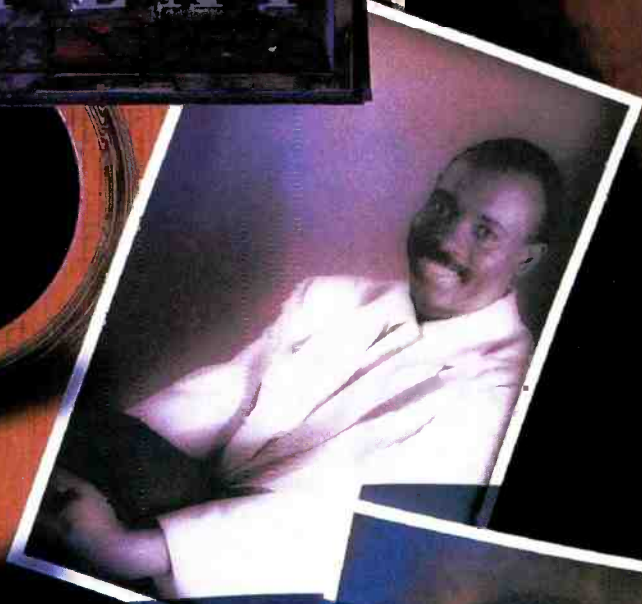
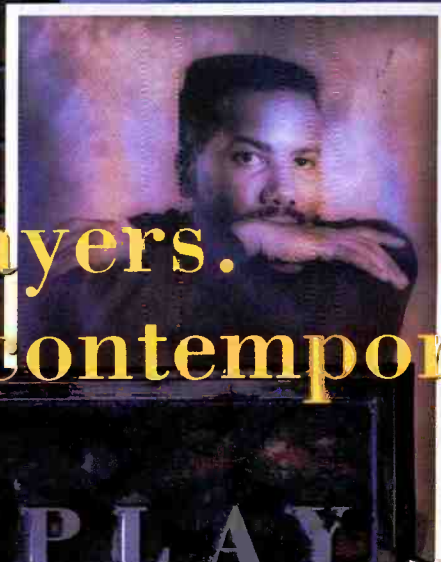
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