

Reversal Of Fortune:
A&M Enjoys A Fresh
String Of Chart Hits

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Sounds Of Simon To
Echo Thru Central Park

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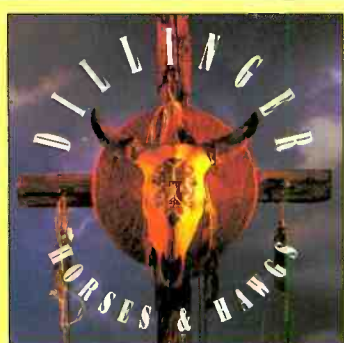
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 10, 1991

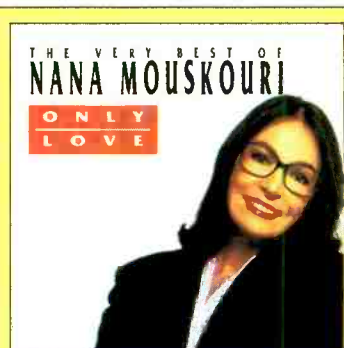
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Rock Surge Reflects Ongoing Appeal Yet Some Cite Release Cycle, SoundScan

BY CRAIG ROSEN

LOS ANGELES—Despite signs that rock has been steadily losing its chart dominance to pop, R&B, and dance music over the years (Billboard, Nov. 10), the genre now appears to be making a comeback, thanks to current releases by veteran acts and a hot crop of newcomers.

Last year at this time there were no rock acts in the top 10 of the albums chart. This year, rock makes up more than a third of the top 10, with titles by Van Halen, Bonnie Raitt, and R.E.M. The mostly instrumental "Robin Hood: Prince Of Thieves" soundtrack, sparked by Bryan Adams' hit rock ballad "(Everything I Do) I Do It For You," is also in the top 10, while Skid Row is at No. 11.

Rock stands to gain an additional boost with long-awaited releases for hard-rock favorites Guns N' Roses and Metallica, as well as new titles from established mainstream rockers such as Adams, Bob Seger, and John Cougar Mellencamp in August and September. Releases from veteran acts such as U2 and Bruce Springsteen are also in the works for late in the year or early 1992.

In 1990, a year dominated by mainstream rap and dance music, not a single rock act made it to No. 1 on the album chart. So far in 1991, there have been three No. 1 albums by rock acts—R.E.M., Skid Row, and Van Halen.

Two of these titles—Van Halen's "For Unlawful Carnal Knowledge" and Skid Row's "Slave To The

Grind"—entered the chart at No. 1 after the conversion of the Billboard Top Pop Albums chart to the SoundScan piece-count system. Since piece counts instantly reflect first-week purchases by an established act's fan base, the comparison between this year and last may be somewhat incongruous.

(Continued on page 75)

Chemical Bank Takes Over Ownership Of Record World

BY ED CHRISTMAN

NEW YORK—Chemical Bank, the primary lender in the leveraged buyout of Record World, has taken control of the financially troubled company by yanking ownership away from General Atlantic, Roy Imber, and other management principals.

The bank plans to sell Record World eventually, and it hopes to reclaim the \$32 million it supplied through various debt vehicles to

General Atlantic, which bought an undisclosed equity stake in the 78-unit, Port Washington, N.Y.-based chain in May 1989.

As part of assuming control of Record World, the giant New York bank has recapitalized the chain, providing a new credit line that will allow the web to return to normal trading terms with vendors. But the six majors, which collectively are owed about \$12 million, will not be paid off until the chain is sold.

(Continued on page 74)

Minnesota To Musicland: No N.W.A Album To Minors

BY CHRIS MORRIS

LOS ANGELES—The Minnesota attorney general has sent a letter to Musicland Group chairman Jack Eugster, warning that the 1,000-store, Minneapolis-based chain may be violating state statutes regarding the sale of sexually explicit material to minors and could face criminal prosecution if it sells the rap

group N.W.A's album "Efil4zaggin" to persons under the age of 18.

State attorney general Hubert H. Humphrey III has forwarded the initial complaint about the album, lodged by Florida attorney and anti-pornography crusader Jack Thompson, to the Minneapolis city attorney. Deputy city attorney Mitch Rothman says that, while his office

(Continued on page 77)

Politicians Rally To Lessen Threat Of Proposed Visa Rules

BY BILL HOLLAND

WASHINGTON, D.C.—Members of Congress, reacting quickly to alarms from within the music community about foreign-artist visa restrictions in the new Immigration Act of 1990, have introduced legislation to repeal the restrictions or postpone their implementation.

The new law, if not amended, is (Continued on page 70)

Labels Ecstatic Over Idea Of MTV Times 3

BY MELINDA NEWMAN

NEW YORK—Excited by the prospect of greatly increased video exposure for their acts, label executives are hailing MTV's July 30 announcement that it plans to split into three channels in mid-1993.

One channel will resemble the current MTV with a mixed music playlist; the other two will specialize in as-yet-unannounced genres.

"It's a great idea and it's a great day for video," says Michelle Peacock, Capitol Records VP of video promotion. "It's a real positive move, but it's hard to know how it's going to affect us until we know more."

"I welcome anybody who plays music videos, especially 24 hours a day," says Mark Ghunim, associate director of video promotion, (Continued on page 76)

No. 1 IN BILLBOARD

- | | |
|-------------------------------------|----------------------|
| HOT 100 SINGLES | |
| ★ (EVERYTHING I DO) I DO IT FOR YOU | (A&M) |
| TOP POP ALBUMS | |
| ★ UNFORGETTABLE | (ELEKTRA) |
| HOT R&B SINGLES | |
| ★ I CAN'T WAIT ANOTHER MINUTE | (JIVE/RCA) |
| TOP R&B ALBUMS | |
| ★ MUSIC FROM "JUNGLE FEVER" | (MOTOWN) |
| HOT COUNTRY SINGLES | |
| ★ SHE'S IN LOVE WITH THE BOY | (MCA) |
| TOP COUNTRY ALBUMS | |
| ★ NO FENCES | (CAPITOL) |
| TOP VIDEO SALES | |
| ★ THE TERMINATOR | (HEMDALE HOME VIDEO) |
| TOP VIDEO RENTALS | |
| ★ MISERY | (NELSON HOME ENT.) |

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Again

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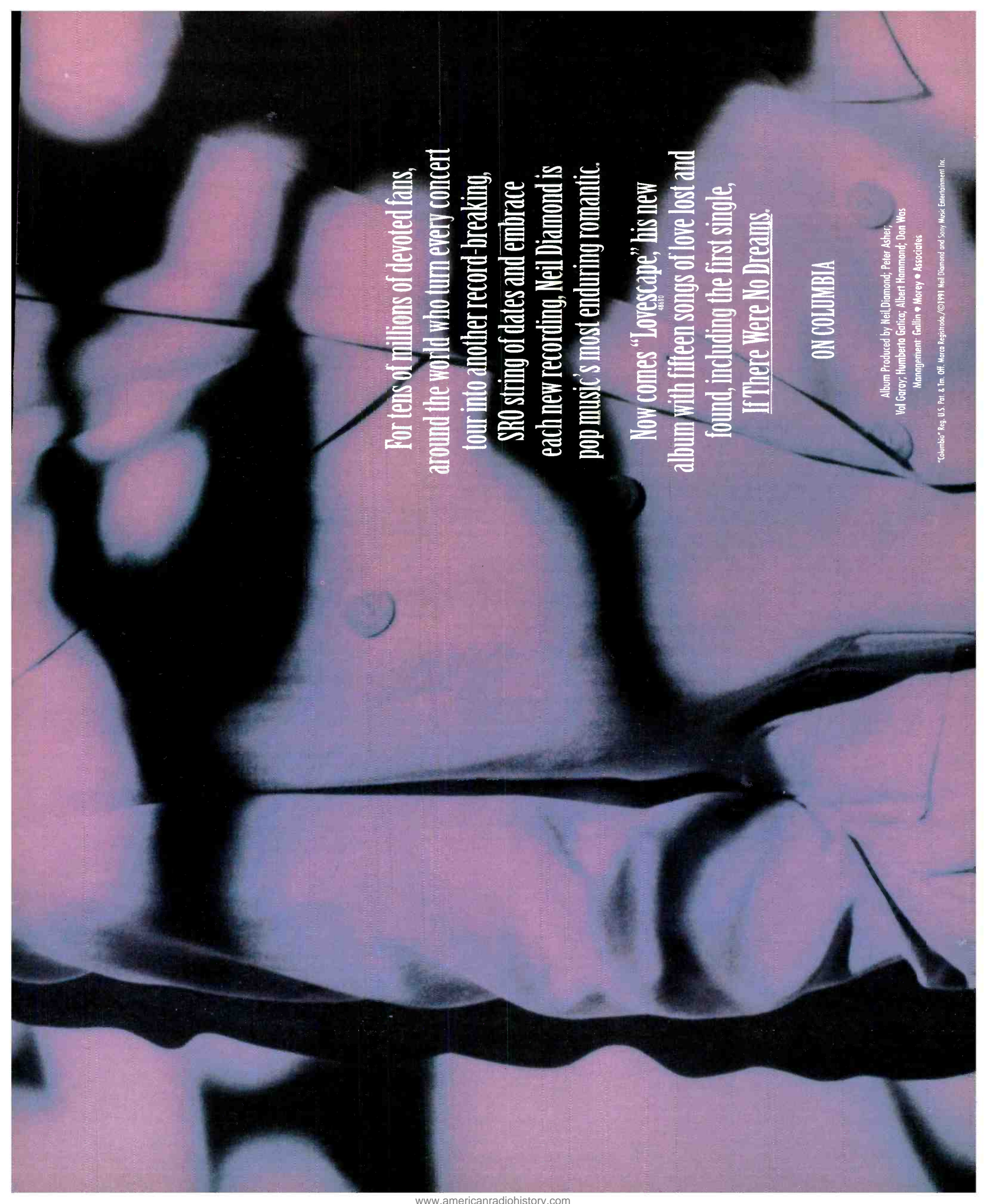
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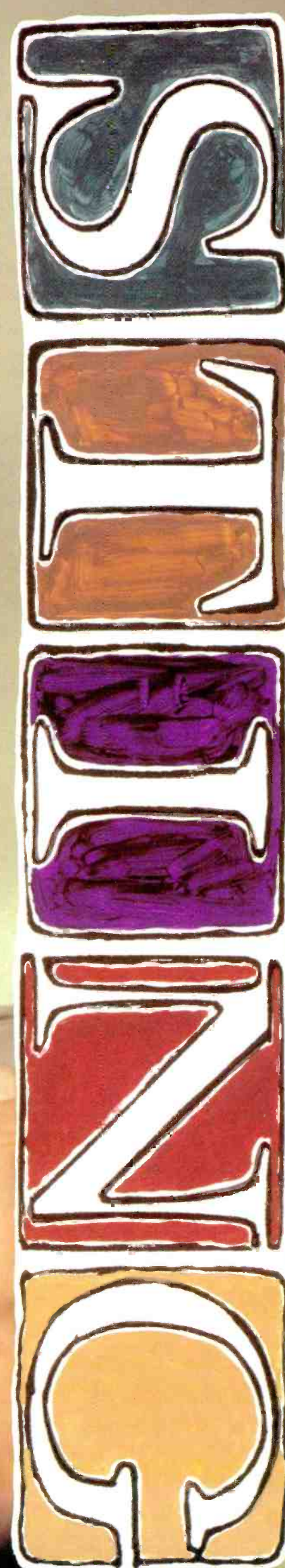
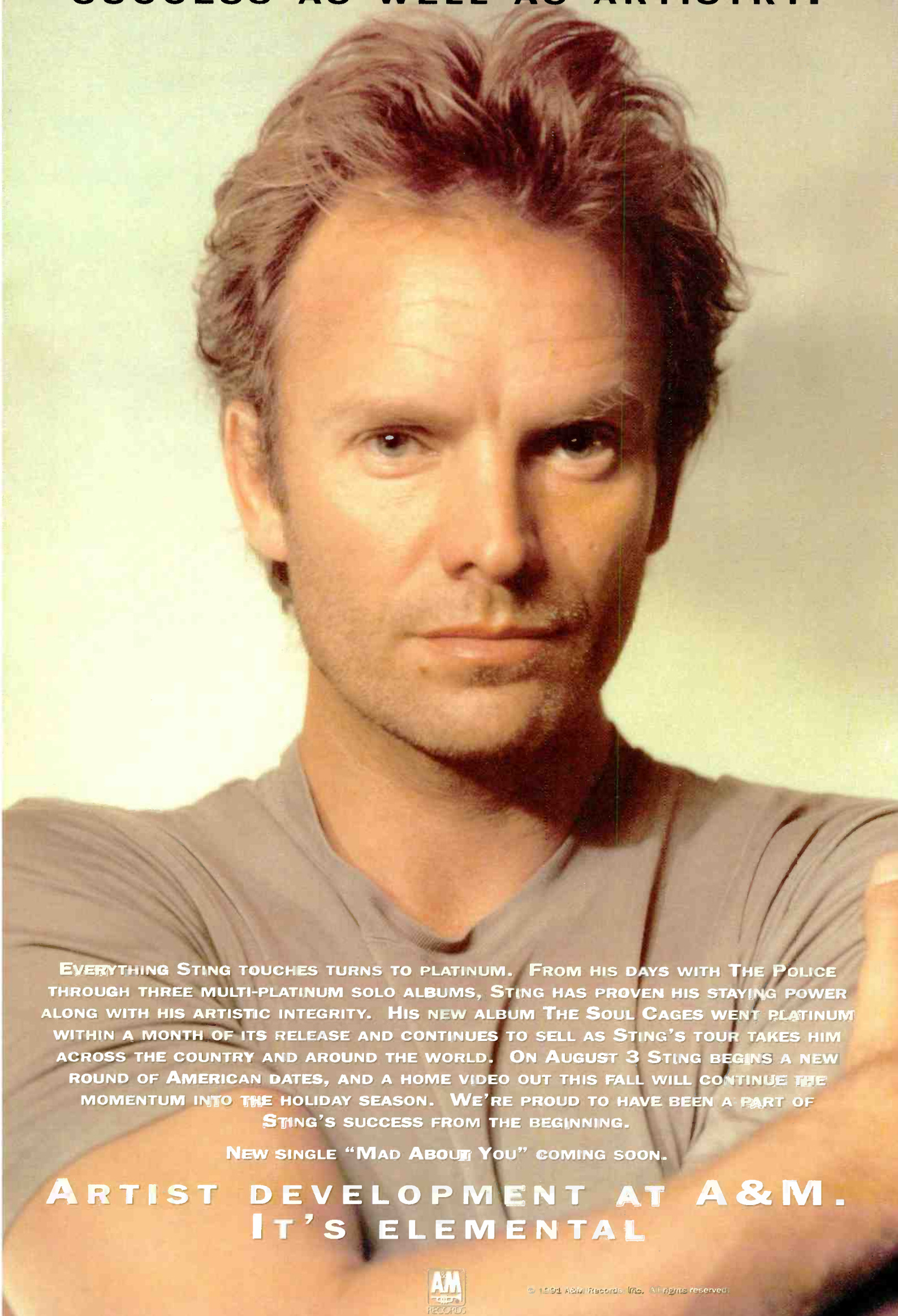
Now comes "Lovescap⁴⁸⁶¹⁰e," his new
album with fifteen songs of love lost and
found, including the first single,
If There Were No Dreams.

ON COLUMBIA

Album Produced by Neil Diamond; Peter Asher,
Vol Garay; Humberto Gatica; Albert Hammond; Don Was
Management: Gailin • Morey • Associates

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NEW SINGLE "MAD ABOUT YOU" COMING SOON.

**ARTIST DEVELOPMENT AT A&M.
IT'S ELEMENTAL**



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AUGUST 10, 1991

PICTURES WORTH 3,000 WORDS...

Billboard's photographers were out in force recently, capturing a myriad of scenes from industry events. Take a peek at New Music Seminar panelists in action (page 30), stop by the ceremony honoring Tower Records/Tower Video's Russ Solomon as Video Man of the Year (50), and survey the stars that lit up the VSDA convention (page 52).

A TAKE ON THE COUNTRY TOURING SCENE

As Billboard reported last week, summer has been anything but hot for pop/rock acts on the touring circuit. This week, Edward Morris surveys the country-music scene, and uncovers a similar situation. **Page 31**

MUSIC VENDING MACHINES GO TO MARKET

The Firststars company is hoping to entice consumers to add albums to their grocery lists by placing the Music Box, a cassette and CD vending machine, into supermarkets. Craig Rosen reports. **Page 39**

CANADA REACTS TO U.S. VISA PROPOSAL

If the U.S. tightens visa rules for foreign performers, the Canadian government warns that it may impose reciprocal measures. Larry LeBlanc has the latest in this heated debate. **Page 64**

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CLASSIFIED/REAL ESTATE

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City 1-Stop Travels Down Abbey Road Purchase By Distrib Reflects Consolidation

■ BY EARL PAIGE

LOS ANGELES—In a move anticipated for more than a year, City 1-Stop here has been acquired by Abbey Road Distributors from Music Plus parent Show Industries for an undisclosed amount.

Bruce Ogilvie, who opened the Santa Ana, Calif.-based Abbey Road in 1980, says City 1-Stop will operate as a second branch under the Abbey Road name. It will be moved a few blocks from its present location on Alameda Boulevard to East 11th Street.

Sam Ginsburg, veteran head of the one-stop, will remain as GM, says Ogilvie. Regarding other City employees, he adds, "We expect many of them to transfer. We do not see having to staff it from down here."

While not disclosing a price, Ogilvie says City's annual volume is in the \$15 million range and that the "new combined operation will generate more than \$60 million."

Ogilvie says the purchase consists of the customer list, "the good will, the existing sales volume, and the receivables." The sales agreement specifies that Show Industries will not enter the one-stop business during the next four years.

Ogilvie also confirms reports that leaked out months ago that another party was so close to consummating a purchase "that we were able to utilize major portions of that contract," but Ogilvie says he cannot comment further.

However, Tim Monnig, president of Justin Entertainment in Atlanta, confirms that "negotiations started last August" and finally broke off for reasons he will not reveal. "We're still going to expand into California," he says, noting the company has service arrangements with Wherehouse Entertainment.

Abbey's purchase of City 1-Stop reflects consolidation in the account base that is now spreading into the subdistributor ranks. Justin has also grown via consolidation, purchasing Bibb Distributing in Charlotte, N.C., six months ago, and is now operating a mobile service with 10 trucks from Miami up through the Carolinas.

Aware that Justin was moving into California, Ogilvie says, "We got in

touch [with Show] trying to find out what we were missing out on. It turned out to be most fortunate. We were there when the other negotiations broke off."

The combined Abbey Road and City operation now enjoys a heritage that goes back many years, to when City founder Sam Billious first bankrolled the formation of Music Plus and its original four stores in 1974. Billious sold the one-stop in 1980 to Music Plus president Lou Fogelman

and his company's four co-founders.

The one-stop became part of a newly named firm, Show Industries, and was part of the company when it was purchased in 1988 by Shamrock Holdings. City now employs about 40 people.

Ogilvie, 33, opened Abbey in 1,000 square feet and has led it through two moves, the second into a 10,000-square-foot building, and more recently an expansion to 55,000 square feet. The firm employs 80.

Video Buying Companies Form Tripartite Alliance

■ BY PAUL SWEETING

NEW YORK—Three leading video buying groups have formed a loosely structured alliance with the aim of exploiting the strength of their combined numbers in developing shared marketing programs and speaking out on issues important to independent retailers.

The alliance, composed of Taunton, Mass.-based Flagship Entertainment Centers; Chandler, Ariz.-based American Video Assn.; and Minneapolis-based Video Buyers Group, has dubbed itself the Video Group Council. The council was organized during a meeting of the groups at the recent Video Software Dealers Assn. convention in Las Vegas.

Two other groups, Indio, Calif.-based Independent Video Retailers Assn. and Scottsdale, Ariz.-based Video Alliance Group, were invited to the meeting but declined to attend.

The council, which says it has "no formal structure at this time," has issued a four-point statement of objectives and principles:

- "Each member... will attempt to find new buying and marketing programs that can be shared with other Council members, and their member retailers. This will have the effect of multiplying the negotiat-

ing and prospecting efforts of each buying group to the benefit of all member retailers.

- "The... Council supports [the VSDA] and will not attempt to supplant or duplicate what the VSDA is already accomplishing and undertaking in legislative and legal areas.

- "The... Council will seek to speak out on issues critical to video retailers, particularly buying and marketing issues. The council represents about 4,000 buying group members (approximately 6,000 video retail stores)."

- Other buying groups are invited to join and participate in the Video Group Council.

According to Flagship president Frank Lucca, the council is not looking to consolidate its members' buying operations. "As far as having our own technologies, our own programs, etc., none of that would change," Lucca says. "But if we develop a program, and it would behoove Flagship to sell it to 6,000 stores, instead of restricting it to our own members, then we would sell that program to the other groups at a price where they could offer it to their own members at whatever price they think is suitable."

Speaking for VBG, Ted Engen, president, also stresses that the

(Continued on page 76)

Concert Show Coming To Thursday Night Company 1st To Air Weekly PPV Music Programming

■ BY PHYLLIS STARK

NEW YORK—Thursday Night Concerts, a pay-per-view television production company, has been launched by DIR Broadcasting co-founder and president Bob Meyrowitz. TNC will be the first company to air pay-per-view music programming on a weekly basis.

The first concert, "Metal Madness 2," will star Warrant, Trixter, and Firehouse and will make its debut Oct. 24 at 8 p.m. EST. The concert will be aired live from the Lakefront Arena in New Orleans. The lineup for subsequent concerts has not been announced.

Each program will air for three consecutive Thursday nights with a new program scheduled to debut every fourth Thursday. Although future programs are scheduled to run

two hours, "Metal Madness 2" will be 3½ hours long. "We wanted to start with a bang," says Meyrowitz. Each program will cost viewers \$19.95.

Distribution through Request Television and Viewer's Choice will make the series available to "virtually the entire universe of cable operators," and an estimated 16.8 million homes, according to Meyrowitz. He anticipates a cumulative buy rate of 0.4%-0.5%. Although this is significantly less than the average PPV concert buy rate, Meyrowitz says, "We think it's reasonable, doable, and profitable."

Meyrowitz, who has been involved with several past PPV events, including last year's "New Kids On The Block—Live! In Your House," says PPV offers the bands involved a unique opportunity for exposure. "The three-week run is like an elec-

tronic tour, so we can build up some heat about the band," he says. "There is a tremendous amount of promotion—television, radio, and print—that will go into each show."

In addition to the exposure, the acts will be paid for their performance, although Meyrowitz declines to discuss the specifics of the payment. TNC VP of marketing Michael Abramson says that contrary to the common practice for superstar PPV events, the artists involved with TNC will be given no guarantees.

TNC will focus on established bands, but not necessarily superstars. "What we're looking for is talent with special appeal for the 16-24-year-old demographic," Meyrowitz says. "We will look toward developing artists, [but] artists that are acceptable to that audience, acts that

(Continued on page 76)

A Reversal Of Fortune For A&M

Label Scores With Adams, Grant, Extreme

■ BY SUSAN NUNZIATA

NEW YORK—A&M Records, viewed last year by many industry observers as a dying label, is making a comeback with its first double-platinum single in recent years from Bryan Adams, and albums from Extreme and Amy Grant selling approximately 1.5 million units each.

Additionally, a deal with Jimmy Jam and Terry Lewis' Perspective Records has yielded a hit album by

Sounds Of Blackness, which is climbing up the Billboard R&B charts. And a just-completed deal with Tabu Records will mean another strong influx of talent.

In September, album releases from veterans Adams and Barry White are expected to bring further success to



CAFARO

the restructured A&M this year. In addition, the company is optimistic that new material due next month from Soundgarden and Robyn Hitchcock will broaden the appeal of those artists. The company is also doing well worldwide with Adams, Aaron Neville, and Sting.

The label's progress is a significant reversal of fortune. When Al Cafaro assumed the presidency of A&M Records in December 1990, the outlook was fairly dismal. From the time of the 1989 PolyGram buyout of the label until spring 1991, a long line of the company's senior executives left the label, including former president Gil Friesen, senior VP of promotion Charlie Minor, VP of sales and distribution David Steffen, and senior VP of East Coast operations Michael Leon. Staff cuts immediately prior to Cafaro's appointment eliminated another 25 jobs (Billboard, Nov. 10). Worst of all, there was speculation—soon to be fact—that Janet Jackson, the label's hottest act, would leave (Billboard, March 23).

"Al was faced with a bleak situation," says Jeff Gold, A&M's former VP of creative service and marketing, now senior VP of creative services with Warner Bros. Gold adds, "He's doing a fantastic job of pulling the company together and redefining A&M."

Trimming the artist roster by 20%, to 45-50 acts, and reducing the number of annual releases from about 60 to 45, brought more focus to the label's efforts, says Cafaro. Most of (Continued on page 75)



Drafting An Agreement. Executives from RCA and Milan Records display a "Backdraft" T-shirt as they celebrate their new long-term arrangement, which was launched with RCA Records' release of the "Backdraft" soundtrack. Shown in back row, from left, are RCA senior VP of marketing Randy Goodman; BMG legal counsel Tom McPartland; Milan director of product management Dana Renert; Milan VP Charles Jarzabek; and BMG Distribution senior director/label liaison Lou Tatulli. In front row, from left, are Milan general counsel Toby Pieniek; RCA Records Label president Joe Galante; Milan president/CEO Emmanuel Chamboredon; and BMG Distribution president Pete Jones.

Ship Schedule Altered For Metallica, Young M.C. Sets

■ BY GEOFF MAYFIELD

LOS ANGELES—Upcoming albums by Metallica and Young M.C. will debut on a Monday, rather than the traditional Tuesday street date, but, in contrast to the handling of the recent Van Halen album, shipping schedules by distributors of both projects will be moved up so that accounts receive product a day earlier than normal.

Stores are supposed to receive the two highly anticipated titles, which are slated to street Aug. 12, no later than Friday (9). The adjustments made by Elektra's distributor, WEA, and Capitol's distributor, CEMA, leave open the risk that

some stores might sell the Metallica and Young M.C. albums prior to the official release date.

But, the modified schedule should also address complaints raised by the account base when Warner Bros. released Van Halen's "For Unlawful Carnal Knowledge" on Monday, June 17 (Billboard, July 13). At that time, WEA was unable to rearrange its shipping dates, and the title arrived in the same cycle that a Tuesday street release would arrive. The situation raised havoc for centrally distributed chains, as well as for rackjobbers and one-stops, and also created a competitive disadvantage for single-store (Continued on page 77)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Dave Palacio is appointed executive VP of Capitol/EMI Latin in Los Angeles. He was VP of finance and administration for CEMA Distribution.

Sue Satriano is named VP of press and public affairs for Sony Music Entertainment in New York. She was VP of public relations/corporate communications for Capitol-EMI Music.

Capitol Records in Los Angeles promotes George Nunes to senior director of national sales, Michael White to national director of urban marketing, and John Grady to national director of field marketing. They were, respectively, national director of sales, regional promotion manager of urban music, and regional marketing director, Midwest.

Columbia Records appoints Pam Edwards director of album promotion, West Coast, in Los Angeles; Cynthia Johnson local promotion manager, Midwest region, in Chicago; and Ken James local promotion manager, Mid-South region, in Memphis. They were, respectively, program director at

Pavarotti Draws 100,000 To Hyde Park Gig

London Retailers Say Fans Didn't Leave Empty-Handed

■ BY JEFF CLARK-MEADS

LONDON—Luciano Pavarotti's concert in front of 100,000 July 29 in London's Hyde Park achieved a panoply of feats: It brought a major-league show into the heart of the capital for the first time in 15 years; it tested new skills in safe crowd management; and it inserted the word "gig" into classical music's vocabulary.

Even though torrential rain in all arias halved the expected crowd, the event delighted the organizers, had an immediate impact on Pavarotti's sales, and looks set to have a substantial effect on the breadth of appeal of opera and the presentation of classical music in general.

The show, the first of such magnitude in Hyde Park since Queen's concert there in 1976, was held as part of the celebrations to mark Pavarotti's 30th year as one of the world's top tenors. Admission for all but 4,000 of the audience was free, leaving production costs to be met from sales of television rights. Those sales will also pay for a \$162,000 donation to the Royal Parks Tree Appeal.

Andrew Zweck, who coordinated the concert's production for Harvey Goldsmith Entertainments, says, "This was much more difficult than if we'd done it at Wembley Stadium. We took an area of grass and turned it into a city for what could have been 250,000 people.

"It's more than a year since we first mentioned the idea for this show to the Department of the Environ-

ment, but all the talking and planning we've put in since then paid off, because it went as smooth as clockwork. Everybody is very pleased."

The organizers of the concert employed video monitoring of the audience, a crowd-control technique that has been used at the annual Monsters of Rock show in England's Midlands following two deaths there in 1988. Had there been difficulties at the Pavarotti concert, Zweck says,

the show could have been stopped at any point. As it was, the crowd was well-behaved and, because of the heavy rain, drifted away over a considerable period, thereby lessening the strain on public transport and reducing congestion generally.

Asked what the show, with its rock-style staging, has contributed to classical music, Zweck says, "It's put Pavarotti on a par with the Rolling (Continued on page 71)

Sounds Of Simon To Echo Thru Central Park, HBO, Radio

■ BY JIM BESSMAN

NEW YORK—Ten years after an enormous Simon & Garfunkel reunion concert in Central Park, Paul Simon will return to the scene with a nationally televised free concert, this time showcasing his "Born At The Right Time" concert tour.

The Aug. 15 event will be programmed live from 7-10 p.m. (EST) on HBO as "Paul Simon Live In Central Park: Born At The Right Time Tour: One Night Only." Lorne Michaels will produce the concert for the pay-cable network, which also presented the 1981 Simon & Garfunkel reunion on tape.

Additionally, New York radio sta-

tions WNEW-FM and WXRK will broadcast the performance locally, while Westwood One has secured national broadcast rights for a \$100,000 fee.

The concert, to be staged on the Great Lawn of Central Park, is expected to draw approximately 500,000. At a City Hall news conference, Mayor David Dinkins said that all costs would be assumed by Simon and Time Warner New York City Cable Group.

"They will be making a significant contribution to the City Parks Foundation, which will cover all costs associated with the concert," said Dinkins. "For a gift like this, (Continued on page 76)



PALACIO



SATRIANO



NUNES



EDWARDS

KNAC Los Angeles, Midwest regional promotion manager at Motown, and operations manager at Grambling State Univ. in Louisiana.

Victor Lentini is named director of AOR promotion for the Southeast region for Elektra Entertainment in Atlanta. He was director of Midwest promotion at Chrysalis.

Ginger Greager is promoted to manager of publicity for Mercury Records in New York. She was a publicist.

Alison Auerbach is promoted to manager of media relations for RCA Records in Nashville. She was administrator of media relations.

Liz Morris is named international promotion manager for MCA/Geffen in London. She was international manager for East West Records U.K.

Gary Chappell is appointed VP of sales and marketing for Real Music in Sausalito, Calif. He was VP of Music West Records.

BMG Music Canada in Toronto names Susan Desmarais manager of artist marketing and Dale Curd manager of national media relations. They were, respectively, manager of national media relations for the company, and publicity manager for Harbourfront.

Kevin Gibbs is named national marketing coordinator, black music, for Epic Records in New York. He was an assistant in the label's publicity department.

DISTRIBUTION. Navarre Corp. in Van Nuys, Calif., appoints Adam Reiss territorial sales manager for Northern California and Arizona and Brian Valentine field retail specialist for Northern California. They were, respectively, field sales representative for Northern California at the company, and field marketing representative for BMG Distribution.

Uni Distribution in Los Angeles promotes Terry Zellmer to director of product development, specialty lines, and Ann Gaines to national singles sales manager. They were, respectively, product development manager, specialty lines, and a singles sales manager for the company's Dallas branch. Additionally, Sue Kelley is named product development manager, specialty lines. She was music acquisition manager at Personics.

RELATED FIELDS. Studer Editech in Menlo Park, Calif., appoints Matt Ward to training and product manager. He was founder of SoundDesign Independent Consulting.

Jill Kirschen is named music selection/sound design specialist for National Sound in New York. She was a free-lance music editor.

S O M E W H E R E I N T H E W O R L D . . .



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Dunn's No Means 'Yes' To Press But Radio Starts To Ease Off Single

■ BY EDWARD MORRIS

NASHVILLE—Although her song "Maybe I Mean Yes" is losing radio and TV exposure, the controversy over the song's intent has turned into a publicity windfall for Holly Dunn.

The Warner Bros. artist pulled the plug on her current single and music video July 25, in response to growing criticism by feminists of its implied message.

Critics of the song, which Dunn jointly wrote and co-produced, ar-

gued that it gave credence to the myth that when women say "no" to men's advances toward them, they really mean "yes."

In an "open letter to the media," Dunn said she had asked radio and television to cease airing the single and video because "I don't wish my music to be misused and misunderstood in this way." Her letter was accompanied by a statement from Warner Bros., her record label, supporting her action.

Dunn's announcement led to quick

and widespread media response. USA Today broke the news of Dunn's decision. "Entertainment Tonight," which had already done one piece on the song, led with another story the day of the announcement and is planning a third. The singer was featured on "Today" July 30 as a result of the controversy and will be profiled in Entertainment Weekly.

Stories about the song have also run on CNN and the Fox Broadcasting Co. "Good Morning America" asked to have Dunn on, too, according to a spokeswoman for Evelyn Shriver Public Relations, which handles the singer's publicity.

Country Music Television, which had been running the "Maybe I Mean Yes" video, has also pulled it. (Continued on page 71)



New Girl In Town. Columbia recording artist Patricia Kaas, a star in France, relaxes after her U.S. singing debut in New York. Kaas' new album is "Scene De Vie." Shown, from left, are Sony Music executive VP Mel Ilberman; Sony Music president Tommy Mottola; Kaas; and Columbia Records president Don Ienner.

Brooks' 'Fences' Breaks 4-Mil Mark In 1 Year's Time

■ BY PAUL GREIN

LOS ANGELES—Garth Brooks' "No Fences" last month topped the 4-million mark in U.S. sales. Only five other albums in country music history have reached this sales plateau: Alabama's "Feels So Right" and "Mountain Music"; Anne Murray's "Greatest Hits"; Willie Nelson's "Stardust"; and Randy Travis' "Always & Forever."

Brooks' album is the first of these albums to reach the 4-million mark after less than a year in release; as such, it is likely to climb higher on the multiplatinum ladder.

Also in July, three albums were

certified gold and platinum simultaneously by the Recording Industry Assn. of America: Skid Row's "Slave To The Grind," Natalie Cole's "Unforgettable," and Roxette's "Joyride." It's Cole's first platinum album since 1978.

D.J. Jazzy Jeff & the Fresh Prince's single, "Summertime," was also certified gold and platinum simultaneously. It's the duo's first platinum single.

Huey Lewis & the News' "Hard At Play" and Stevie Wonder's "Jungle Fever" soundtrack both went gold, but not platinum, reflecting their disappointing performance on the Top 100. (Continued on page 71)

Handleman Completes Its Lieberman Buy For \$100 Mil

NEW YORK—The Handleman Co., the nation's largest rackjobber, has completed the acquisition of its chief competitor, Lieberman Enterprises, for about \$100 million (Billboard, July 6).

According to a statement from Handleman, the acquisition of "certain assets" breaks down as follows: \$55 million for inventory and supplies, \$23 million for display fixtures in stores and warehouse equipment, and \$21 million "for noncompete and other ancillary agreements."

The release states that "the acquisition was financed by a four-

year, \$175 million revolving credit line which the company recently entered into with a consortium of banks."

A statement from LIVE Entertainment Inc., Lieberman's parent, says the sale does not include Lieberman's accounts receivable or its Navarre one-stop business.

LIVE chairman Wayne H. Patterson said in the statement, "We are pleased that the Handleman transaction will assure that the products of LIVE Home Video will continue to be carried for the next five years by Handleman's customers."

PAUL VERNA

Marley Case Moved To Oct. 'Make Final Offers,' Bidders Told

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—The final disposition of reggae star Bob Marley's estate was adjourned to Oct. 28 when the matter came up for hearing July 29 in the Supreme Court of Jamaica.

The court found that the offers by the three top bidders—the Marley family backed by Island Records chief Chris Blackwell; MCA Music; and Metro Management—were too disparate for comparison and requested that the prospective purchasers submit "final" offers to the administrator so that a draft of a sales contract can be negotiated and circulated to the beneficiaries at least 14

days prior to the October hearing date.

Marley's widow, Rita, dismisses the need for this request and accuses the lawyers for the estate's administrator, Mutual Security Merchant Bank, of delay tactics. "We were ready," she says, "but the administrator's lawyers were not prepared. It has been adjourned to suit their own leisure. They are being paid millions and in the meantime, Bob's children are not getting what is their due."

But Reid Bingham, Miami-based attorney for the administrator, says Rita Marley's accusation is not true. (Continued on page 70)

More Good News For Color Me Badd; Cole's Single Surges; A&M's Hot Hand

COLOR ME BADD is shaping up as a textbook case of what can happen when a new act is featured on a hit soundtrack. Just six weeks after the group's "I Wanna Sex You Up" from "New Jack City" peaked at No. 2 on the Hot 100, the group's debut album, "C.M.B.," blasts onto the Top Pop Albums chart at No. 19. It's the highest entry by a debut album in years, and is another indication of the swifter reporting of sales in the SoundScan era. Another debut album, **EMF's** "Schubert Dip," bowed at No. 20 in June, one week after Billboard adopted the SoundScan methodology.

Color Me Badd's follow-up single, "I Adore Mi Amor," leaps from No. 41 to No. 28 in its third week on the Hot 100. It's this week's Power Pick in both sales and airplay, which suggests that it stands a good chance of hitting No. 1. That would top even "Sex You Up," which spent four weeks at No. 2. "Sex" is, nonetheless, the only single of 1991 to be certified double-platinum.

NATALIE COLE's "Unforgettable" single moves up in all three formats that are programming it. It jumps to No. 6 on the AC chart, No. 16 on the R&B chart, and No. 18 on the Hot 100. As a result of this broad-based airplay, the album of the same name holds at No. 1 on the pop albums chart for the third straight week.

"Unforgettable" is the most successful label debut album since **Bonnie Raitt's** "Nick Of Time," which logged three weeks on top last year. That was Raitt's first album for Capitol after many years on Warner Bros. Cole's album is her first for Elektra—a Warner sister label—after many years with Capitol and, later, EMI. An even exchange, I guess, but both artists probably would have stayed put if they'd been treated properly.

The challenge now for Cole will be to capitalize on this momentum to bolster her contemporary pop/R&B career.

FAST FACTS: A&M Records has two of the top three hits on the Hot 100 for the second time in 18 months. **Bryan Adams'** "(Everything I Do) I Do It For You" holds at No. 1 for the third straight week and **Amy Grant's** "Every Heartbeat" climbs to No. 3. The label last achieved this showing in February 1990, when it scored with hits by **Seduction** and **Janet Jackson**. Adams and Grant also hold down the top two spots on the AC chart.

The soundtrack to "Bill & Ted's Bogus Journey" leaps from No. 43 to No. 29 in its third week on the pop albums chart. It has far surpassed the sound-

track to the first movie in this series, "Bill & Ted's Excellent Adventure," which peaked at No. 170 in 1989. The new album is on Interscope; the other was on A&M.

Guns N' Roses' "You Could Be Mine" single loses its bullet as it inches up to No. 29. That's generally not a good sign when a band is on the brink of releasing a new album, but GN'R's appeal isn't tied to hit singles. The band's "Appetite For Destruction" album was top five and platinum before it spawned a top 40 single.

Vanessa Williams' "Running Back To You," the first single from her upcoming second album, enters the Hot 100 at No. 72. Williams' 1988 debut album, "The Right Stuff," went gold and brought her three Grammy nominations. "Dreamin'," the biggest hit from the album, went No. 1 R&B and top 10 pop and AC.

Martika bows at No. 77 with "Love... Thy Will Be Done," which she wrote with **Prince**. **Latin Alliance's** remake of **War's** 1975 hit "Low Rider" opens at No. 84. War has featured billing on the remake.

Hi-Five lands its second No. 1 R&B hit of 1991 with "I Can't Wait Another Minute," which also climbs to No. 12 on the Hot 100. The group's "I Like The Way (The Kissing Game)" topped both the pop and R&B charts this spring. **Freddie Jackson** is the only other artist to land two No. 1 R&B hits so far this year.

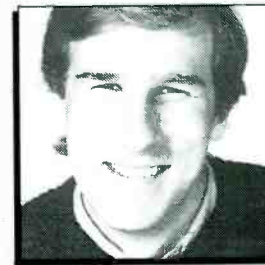
Gloria Estefan's media profile has never been higher, but her pop singles success rate continues to wane. "Can't Forget You" slips to No. 53 after peaking at No. 43 last week. Estefan has now missed the top 40 with four of her last five singles—a poor showing for a major artist still generally considered to be in her prime. Estefan needs to take a pass on the media opportunities for awhile and buckle down and find (or write) a hit.

Seven months after **Frank Sinatra's** "The Reprise Collection" cracked the top half of the pop albums chart, Reprise gives us a one-disc distillation, "Sinatra Reprise—The Very Good Years," which bows at No. 200. It would almost be worth it for Capitol to put out a one-disc distillation of its recent Sinatra package. Suggested title: "Sinatra Capitol—The Great Years."

WE GET LETTERS: William Simpson of Los Angeles reminds us that "Unforgettable" is the first father/daughter duet to reach the top 20 on the Hot 100 since Neil and **Dara Sedaka's** "Should've Never Let You Go" in 1980.



by Paul Grein



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Cassette Buyers Would Like To Switch HIGH CD PRICES STILL LIMIT MARKET

BY DAVID CAMPBELL

For the past year and a half, I have been urging the major record manufacturers to come down off their pedestals and serve the whole market. My personal motivation is that I own a record store in a shopping mall. The simple fact that suggested list on CDs is way above my customers' perception of an impulse purchase has cost me a lot of business—and I believe it has had the same effect on other retailers. It has been especially harmful to mall outlets, which need a better margin than do street stores.

But the big six record companies are making enough right now with no unnecessary risk. So, except for a few lame marketing surveys that failed to ask the right questions (did they want them to?), nothing has happened. Manufacturers still publicly state that price is not a factor, that everyone who wants CDs has them.

A few months ago, I read an article in Billboard about WEA's introduction of the digalog cassette tape. It is well known that the industrywide year-to-date decrease in unit cassette sales has been more than double the increase in unit CD sales. Not wishing to attribute this gap to consumers balking at CD prices, WEA has apparently decided to slow the decline of the cassette by upgrading its quality. This is like coming out with a bigger, stronger horse after the introduction of the Model T.

I wrote an open letter to Billboard questioning the wisdom of this tack and sent a copy to Henry Droz, president of WEA. It contained the following postscript:

"P.S. You are turning in record profits for your parent corporation. I realize you have little incentive to rock the boat right now. But have you considered what would happen if you started pricing CDs to reach the rest of the market? With the current intense demand for CDs, combined with your very low manufacturing

cost, can you honestly tell your stockholders that you are bringing in all of the profit that is out there when the market is *still less than half saturated*? If I were on the WCI board, I would sure ask you to explain it to me.

"You are playing it safe in a time when the industry needs leadership. You are in a position to open this market up and be a hero not only to your

significantly. People want CDs, and they will adapt. (Besides, smaller, more portable CDs are on the horizon.)

• Droz cited the healthy cassette singles market as a sign of customer approval. I stated that, when singles sales are disproportionately high in any configuration, it means we are not selling enough full-length albums for some reason—in this case, price.

other than hard manufacturing costs (royalties, etc.). I replied that WEA operates very profitably on paper, and, if customers suddenly refused to pay more than \$10.98 for CDs, neither WEA nor any other major would get out of the CD business. They would find a way to retrench operations, reschedule prices, and go for it.

• Droz said it would probably be seven years before CDs were firmly in place. I wrote that this is simply waiting for inflation and consumer perception to catch up to current pricing. If CDs were \$10.98 today, I think saturation would occur in two to three years.

The WEA chief said his company is simply following the customers' lead. But is upgrading the cassette—a dying format—following the customers' lead? I believe 95% of cassette buyers today would buy CDs if the price was right.

In closing, I made reference once again to my longstanding contention that CD sales would double and probably triple within two years at \$10.98. What I don't know, I said, is how much of a volume increase would be needed to create the same bottom line that WEA enjoys today. It is rumored that Droz would want sales to quadruple. But I have spoken to a prominent industry figure who feels that, given the current hard manufacturing costs, going from \$9 to \$7 wholesale on \$13.98 list product would require no more than a doubling of sales to achieve the same bottom line.

Consumers love CDs. They are disenchanted with cassettes. But they perceive an impulse price for music—on CD or any other format—as \$10.98, not \$11.98 or \$12.98. Only price stands in the way of a burgeoning market.

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



'If CDs were priced at \$10.98, the cassette share would shrink fast'

David Campbell is the owner of The Music Man, a record store in Norfolk, Va.

company, but to the consumer you are supposed to be serving."

I asked that the letter not be printed because I received a phone call from Droz, who presented a point-by-point defense of the cassette's viability in today's marketplace. Afterward, I sent him another letter responding to his points as follows:

• Droz felt that cassettes have a place in today's market, since they represent 50% of it. I responded that this is 50% of an underserved market. If CDs were priced at \$10.98, the cassette share would quickly shrink, and buyers would be confined mostly to people with cassette decks in their cars. By then, car makers would be installing more CD decks, and cassettes would all but disappear in two or three years. (If recordable CDs work, cassettes will disappear altogether.)

• Droz felt that the portability of cassettes has strong appeal. I responded that, once CD decks are in cars, portability won't weigh in very

• To my contention that covered malls are not getting their share of CD customers, Droz replied that he sees the statements of the major chains, and they are profitable. I wrote that, if in fact they are profitable, it is thanks to loading their stores with inventory past the point of diminishing returns. There are Musicland and NRM stores in my area that carry \$250,000-plus of inventory and don't do more than \$600,000 a year in sales. In covered malls at today's margins, this is a losing formula. (It is a fact that inventory turns among the mall chains have dropped substantially in the past few years.) Meanwhile, those chains have had to borrow to buy this inventory, as well as fund additional growth, and the long-term debt looms on their balance sheets like Damocles' sword. When refinancing options run out, the for-sale sign goes up. The recent flurry of mergers and acquisitions is a sign of a sick industry.

• Droz cited operating expenses



SAY NO TO VISA CAPS

It was with a great sense of purpose that NARAS, the recording academy, added the world music field to the Grammy process this year.

World music is a marvelous ambassador, bringing the world's people and music together in brand-new ways. By providing an important window of cultural and sociological accessibility, it is drawing popular attention to the indigenous human spirit of the people and art from regions of the world that most Americans have trouble even pronouncing, much less locating on the globe.

And now, just when all international signals shine so brightly, the federal government has decided to limit access to foreign artists who would visit and perform in the U.S.

Once more, our fearless leaders' timing is impeccable. This is reminis-

cent of the flood of federal and state legislation proposed to clamp down on freedom of expression for domestic music last year, at about the same time the nations of Eastern Europe and the U.S.S.R. proclaimed their freedom.

These new laws, regulated by the Immigration and Naturalization Service, would place a numerical quota and noxious restrictions on foreign artists who wish to perform in the U.S. A yearly limit of 25,000 musicians, individuals from orchestras, and opera company members would be allowed visas into our country each year. These would be awarded on a first-come, first-served basis, and preference would be given to artists who could provide proof of having won major awards, or demonstrate evidence of having generated large box-office receipts or strong television ratings. Let me get this straight—we are going to penalize a group because it doesn't sell out stadiums or have TVQ? How ridiculous!

The provisions would, in most

cases, make new members of groups ineligible for visas. This is because the musician, dancer, or singer must have performed with the aggregation for more than a year before entry. Lastly and probably most ghastly for popular-music artists, these artists will be prohibited from applying for their visas until 90 days before their travel dates, rendering traditional tour scheduling all but impossible.

There are so many dire ramifications to this insanity that one scarcely knows where to begin. This past year the entertainment industry has been fighting hard to keep other countries from imposing quotas on nonindigenous music, films, and television programming. For the most part, we have been successful in those efforts. However, with this new law, the reciprocity that will surely follow could devastate our business if our artists are deprived of access to the world market. For some forms of music such as jazz, the international marketplace has become their *primary* market.

The new law's artificial limitations trample on that right and move us closer to a much more isolated future and limited frame of artistic reference. In 1988, more than 78,000 artists visited the U.S. Capping visas at 25,000 means we will exhaust this quota by the middle of the second quarter of next year.

In recent weeks, I have made contact with the Commissioner of the INS and several Congresspeople who are concerned about these issues. There seems to be support for our position from the likes of Sen. Paul Simon, Sen. Edward Kennedy, and Sen. Alan Simpson, and I hope the American music community will make its voice heard loud and clear on these issues. Those interested can write to the INS, Mr. Gene McNary, Commissioner, Immigration and Naturalization Service, 425 I Street, N.W., Washington, D.C. 20536.

Mike Greene
President

NARAS (The Recording Academy)
Burbank, Calif.

Radio

Cross-Country Success In Spring Arbs

■ BY SEAN ROSS

NEW YORK—It might be easier to profile the country stations that didn't go up in the spring Arbitron. From WYNY New York (2.5-3.3) to WNOE New Orleans (7.2-8.2), stations continued to post their best-ever 12-plus numbers. Some stations that were already market leaders started to show the sort of 12-plus numbers that their top 40 brethren were posting even 18 months ago.

Country was so hot this spring that there were AM success stories. So hot that in some markets, even the suburban stations were up. So hot that some PDs think they can continue to add audience during the summer—a time when the format usually has trouble. Among the winners:

FLASH: FM BEATS AM

It wouldn't be big news anywhere else, but KFKF Kansas City, Mo., has finally passed heritage AM WDAF, which held not only the country franchise in its market, but also the news image for years. This spring, KFKF went 9.7-11.2, while WDAF, which went 12.1-14.1 during the Gulf war, was down to a 10.3 this time. KFKF did have a \$1,000 song-of-the-day promotion during the spring, as well as a daily camcorder giveaway during May. But PD Dean James says the main change was going onto WDAF's turf and fighting it for the street presence and service element franchises.

There are a few "man-bites-dog" stories involving FMs and AMs. When Kerby Confer launched WFGY (Froggy 98) Altoona, Pa., you might have expected a success story on the level of his similarly structured KFRG San Bernardino, Calif. The only country station in town was an AM, WVAM, and even newly arrived PD Ray Horner expected to lose audience.

Well, WFGY did debut with a 13.1, which made it second in the market. But WVAM was third, up 9.4-12.6. Horner girded up for WFGY by tightening his gold library from about 1,500 songs to 850. He also played up his personalities and added lines like "Altoona's Original Home Of Country Music."

WQSI (82Q) Frederick, Md., was up 3.6-8.6, putting it ahead of its own top 40 FM, the legendary WZYQ (Z104). When 82Q signed on four years ago, its current-driven, relatively up-tempo approach made it a complete aberration. Other country stations have moved closer to 82Q, but PD Jay Lakin still notes proudly that other PD's heavies are his recurrent.

NO THUNDER IS AN ISLAND

The last 18 months haven't been kind to the fledgling country/rock hybrid format. WTDR Charlotte, N.C.—the original "Thunder Country"—was up 5.8-6.2, but only after removing most traces of its original format, including the name. Besides the "Name Game" direct-mail piece with \$100 prizes, "Country 96.9" ran 400 GRP of TV for five weeks in

which PD Ron Ellis drove home the message that WTDR was, indeed, country. The only remnant of Thunder was that WTDR did try to own the "new artists" image. It also promoted heavily around its more-music morning show. WTDR is now fifth in the market. Incumbent WSOC-FM is second with an 11.4.

Among stations still working the country/rock turf, there was little to brag about. KMYX Bakersfield, Calif., has gone 1.6-9.3 in its two "Thunder Country" books. New outlet WAXF Youngstown, Ohio, debuted with a 0.4, not even denting incumbent mainstream country outlet WQXX (K105), which racked up its first No. 1 book in the market, going 10.6-11.2 under PD Chuck Stevens and McVay Media consultant Charlie Cook. Like many of the winners this spring, K105 did a direct-mail prize catalog. Unlike some others, it's experimenting with direct mail again this summer.

That leaves WGH-FM (Eagle 97) Norfolk, Va., which has risen 1.4-2.2-4.2 since its debut last fall, still well behind format incumbent WCMS (9.0-8.1). WGH is the most successful of the new clump of tempo-driven, rock-flavored country outlets, but even Eagle PD Mike Carta has backed off on rock crossovers since last fall. WGH marketing included direct mail—without a prize attached—as well as a song-scrabble contest with a \$97 grand prize.

THE SMALL GET BIGGER

Despite country's phenomenal rise, few new stations have been eager to take on an established country FM. Most of those that have are flankers like satellite outlet WBMH Birmingham, Ala., or rock-leaning stations like the new WHKX Columbia, S.C. But some country contenders had good news this spring. KMLE Phoenix was up 5.6-6.6, good for No. 4 in town; (rival KNIX remains No. 1, 10.5-10.4). "Camel" gave away \$108 five times a day in the "Humper Sticker" promotion.

KRPM (K106) Seattle rebounded 3.3-4.4 this spring while KMPS was down 7.9-5.6. K106's chief promotion was a "hot ticket" type contest in which listeners waited to hear their numbers called and won from \$106 to \$10,000. Musically, it added a "no repeat workday" to reinforce its "better variety and not the same old 12-in-a-row" slogan, a shot at KMPS' long-time 12-in-a-row position.

In its second incarnation as a country station, KWNR Las Vegas was up 3.9-6.4 against KFMS (8.7-8.9). It was fifth in the market 25-54. Like many of the other PDs interviewed here, PD Gary Moss credits that more to the many public appearances KWNR made this book than to the smattering of TV and billboards it did. Like WTDR, KWNR also images heavily around new artists and calls itself "New Country 95."

KCLR (Clear 99) Columbia, Mo., which signed on last Labor Day, did overtake incumbent station KWWR in one year, debuting with a 21.1 share. Ironically, while most large-

market stations have long purged the crossover gold, KCLR plays Creedence Clearwater Revival, Jim Croce, and the Eagles and is cautious with traditional music. Promotionally, KCLR gave away \$99 prizes in its version of the Dollar Bill Game and trips to Walt Disney World.

AND THE BIG GET AWESOME

Some market veterans with great spring books also bear a mention:

• KKAT Salt Lake City (11.1-13.9): PD John Marks says KKAT "gave away more money than we'd ever given away and ran more TV than ever before with FilmHouse's birthday game." Then, at the end of the spring book, KKAT staged the market's first free country show with Aaron Tippin, Shenandoah, Desert Rose Band, and Carlene Carter among the stars. Marks—who

topped a 17 in 18-34—thinks the attention he drew to country had something to do with the rises at rival KSOP (5.2-7.6) and satellite KBCK (1.6-2.6). And KSOP PD Don Hilton doesn't think that's so far-fetched. ("We were going to send John a thank-you note," he says.) For its part, KSOP did some bus-signs, some TV, and a \$104 song-of-the-day.

• KXXY Oklahoma City (15.7-18.0): KXXY had its best-ever book this spring by cross-promoting with a local TV station. Listeners watched for the weather word of the day, then called KXXY to win \$196 or trips to Phoenix, Nashville, etc. Rival KEBC is sixth in the market, up 6.9-7.4 and up from a 5.3 nine months ago.

• KYGO-FM Denver (7.1-11.3): The only change PD John St. John admits to making this time is cutting his list

(Continued on page 14)



Mostly Forrest. Classical WNCN New York morning man Elliott Forrest, left, hosted a live broadcast from Lincoln Center Plaza to celebrate the opening day and 25th anniversary of the Mostly Mozart festival. Forrest, who dressed like Mozart for the event, is pictured with opening-night star James Galway.

More Women Getting Their Say On Radio

Use Of Female Voice Gives Stations Fresh Sound

■ BY PHYLLIS STARK

NEW YORK—A number of factors contributed to WWHT (Hot 105) Columbus, Ohio's dramatic 2.2-4.6 rise in the spring Arbitron—one that is likely among them is that WWHT is one of the few radio stations in the country using a female voice for all of its production work. While some stations use women for an occasional drop or produced promo, the male baritone remains the typical voice of radio production. But some radio observers think the tide is turning.

Most PDs and voice-over people—male and female—think radio's long-standing tradition as a male-dominated industry explains why male voices still predominate.

As Charlie Kendall, president/CEO of Philadelphia-based voice-over company Kendall Energies, notes, "The father of the voice-over is Orson Welles. Radio began with the deep-voiced announcer and sort of stayed that way."

Philadelphia-based voice talent Susan Williams says, "There is a lot to be said for a deep, strong male voice. It's something we've grown up with; it's been a male-dominated industry for so long that we're used to hearing a man's voice."

"It's a tradition in this business that men have done the voice-over work," agrees WPOW (Power 96) Miami PD Bill Tanner. "But if you think of it, it was a tradition that women don't belong on the radio, and black people shouldn't be on CHR. As we know now, that's the biggest crock."

'CURVACEOUS SPARK'

WWHT VP/GM Tom Gilligan says he decided to use a female voice talent when he came to town and noticed that "so many stations had big-voiced men. I wanted something that was different and could cut through." The talent he selected is Jo Maeder, from WXRK (K-Rock) New

York, president of her own voice-over/creative-service business, The Alphasonic Corp.

"The guys love her, and the women want to be like her," Gilligan says. "People come up to me at events and ask about her."

About a month ago, crosstown rival WNCI began using a woman on some production work as well, although APD Dan Bowen claims

'We're used to hearing a man's voice'

WNCI had been toying with the idea for about two years.

Maeder, who describes her style as "curvaceous spark," thinks it works more because it's different from the typical radio sound and, therefore, stands out, than because she's a woman. "In the commercial voice-over world of Madison Avenue," she says, "there has been a definite shift toward more real, natural, nonannouncers and female voices. I'm sure the Big Boss Voice will always be with us, but it's not in demand as it once was. Will this also spill over into radio station promos?"

"In a blind taste test, could the average person really distinguish between the official voices of [New York stations WQHT] Hot 97, [WHTZ] Z100, and [WPLJ] Mojo if they each said the same thing?"

Tanner likes Maeder's voice because it "can be sexy without being offensive to women." But Tanner, who uses consultant Jerry Clifton's sly-sounding voice-overs, agrees that Maeder's style works less because she is a woman than because, like Clifton, her approach is different.

"One of the great problems with CHR radio is it sounds too much like parents preaching at children," Tanner says. "It's at variance with the spirit of CHR, which is youth-oriented. A warm voice, regardless of pitch,

is always welcome.

"Quite often women are called upon to be loud and abrasive like many top 40 jocks," Tanner continues, "and in that case, they often sound shrill and obnoxious. That's part of the prejudice against women in the business because they've been misdirected by men who don't know what the hell they're saying."

A WOMAN'S THING

Besides the difficulty of breaking through in a male-dominated field, female voice talent must tackle the long-held belief among PDs that women don't want to hear other women. "Years ago I was told that research shows that no one wants to hear a woman on the air," says KPLZ Seattle's Wendy Christopher, "but I have been active in the industry for 12 years."

"That's an old thing that women don't want to hear women, that women are competitive with other women," adds Tanner, "but what's interesting is that the people I hear saying that are men."

But most say things are looking up for female voice talent. Kendall is getting more requests for women now from among his clients, particularly top 40s and urbans. He estimates that approximately 3%-5% of the liners he cuts now use a woman's voice, up from about 1% a year ago.

Mark Stevens, founder and president of the Portland, Ore.-based Voice Bank, says about 10% of the calls his 4-month-old company receives are from PDs interested in using women. But The Voice Bank's current demo reel, a collection of voice talent from across the country, has what he describes as a "dismal" 17:1 ratio of men to women.

The real problem, Stevens says, is that there are so few women involved in the business of radio production. But Stevens is seeking out female talent and hopes to include four or five in the reel by the fall.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
1	1	3	7	★ ★ NO. 1 ★ ★ (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 2 weeks at No. 1
2	5	9	9	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
3	2	2	12	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
4	4	6	10	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
5	3	1	14	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
6	7	8	9	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
7	10	10	8	LOVE AND UNDERSTANDING Geffen 19023	◆ CHER
8	6	5	20	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
9	12	16	6	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
10	11	14	10	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
11	8	4	16	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
12	15	18	7	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
13	9	7	15	MORE THAN WORDS A&M 1552	◆ EXTREME
14	18	23	5	TIME, LOVE AND TENDERNESS COLUMBIA 73889	MICHAEL BOLTON
15	16	21	10	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
16	13	12	16	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
17	20	24	6	SOMETHING TO TALK ABOUT CAPITOL 4-724	◆ BONNIE RAITT
18	21	27	7	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
19	14	11	17	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
20	17	13	14	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
21	26	29	5	YOU COME TO MY SENSES REPRISE ALBUM CUT	CHICAGO
★ ★ ★ POWER PICK ★ ★ ★					
22	27	37	3	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
23	19	15	19	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
24	29	34	5	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
25	22	17	15	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
26	23	22	23	BABY BABY A&M 1549	◆ AMY GRANT
27	30	30	10	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
28	33	40	3	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
29	32	36	5	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
30	25	20	15	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
31	24	19	16	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
32	28	25	22	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
33	31	26	18	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
34	39	45	4	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
35	46	—	2	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	PAULA ABDUL
36	36	39	4	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
37	43	—	2	ALL I HAVE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
38	48	—	2	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
39	35	35	27	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
40	41	47	3	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
41	37	28	18	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
42	49	—	2	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
43	34	32	12	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
44	38	31	9	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
45	40	44	5	IF YOU'RE NOT THE ONE FOR ME GRP ALBUM CUT	◆ TOM SCOTT
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
46	NEW ►	1		MY NAME IS NOT SUSAN ARISTA 2259	WHITNEY HOUSTON
47	NEW ►	1		LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
48	42	33	10	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
49	45	46	27	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
50	44	42	20	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION

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

Billboard's

PD

of the week

George Johns
WVBF Boston

AND NOW, a surprising confession from consultant George Johns.

After leaving the VP/programming job for Fairbanks and its legendary AC, KVIL Dallas, in the early '80s, Johns became one of AC's most ubiquitous consultants for awhile, overseeing—by his count—40 stations, most of which were hot AC and used some variant of the word "classy" as a nickname.

By last year, Johns had pared his consultancy down to a handful of clients. Then came a surprise announcement that former Fairbanks executive VP Jim Hilliard had returned to the company to oversee its faltering AC, WVBF Boston. So Johns—whose friendship with Hilliard goes back to CKY Winnipeg, Manitoba, in 1963—became WVBF's in-house consultant and de facto PD. And this is why:

"The thing I missed most after 1981 was not having my own shop. I kind of need a laboratory because the world is changing every day. Most people were just buying KVIL from me and that's pretty old now. All people were interested in was yesterday. I supplied them with yesterday, but I was missing today."

But with the return of the spring Arbitron, Johns has a "today" to talk about again. WVBF, now known as Boston 105, is up 3.0-3.9 12-plus, and well ahead of its 2.2 from a year ago. In a crowded AC market, that makes WVBF the No. 2 AC behind WSSH (4.4-5.1) and puts it ahead of WMJX (4.6-3.8) and the recently refurbished WBMX (2.5-3.4). In 25-54, the four stations are nearly deadlocked. WSSH and WBMX have 5.4s. WVBF has a 5.1. WMJX is at 5.0.

Boston's top 40 FM through the '70s, WVBF went AC in 1981 and, after several respectable years, started to stumble in the mid-'80s. By last year, it had been through most of the possible permutations of AC, including one where it referred to itself as "The Wave."

For a while, Johns considered dumping the WVBF name, which he considered "the worst call letters in the world." But eventually, WVBF chose to protect the equity it had in its calls and morning show, and its existing billing. Instead, it became Boston 105, a response, Johns says, to the fact that WVBF was still—after 20 years—associated with Framingham, its city of license 25 miles away.

Presentationally, Johns changed WVBF from an "always-four-in-a-row" background station into "what Jim and I have always done, a foreground station. I've always treated radio as a sort of show business and show business has stars. In making money, it's easier to sell people than numbers. If you can get personalities on the radio and then some numbers show up, you're golden. You can sell someone a spot on the Johnny Carson show for 10 times what you'd make if you just told them it was late-nights on NBC."

To that end, morning team Lauren Owens & Wally Brine stayed, but all the other shifts changed. Jeff McKee, who had worked with Johns in several other markets, joined for middays. P.M. driver Tom Doyle came from N/T WHDH. Night host Delilah René joined from another former Johns client, KLSY Seattle.

Boston 105 employs few positioning liners; the only one it uses much at all, "Playing the best music in Boston," is always produced, never live. "People don't walk down the street and say, 'the best of the '60s, '70s, '80s, and today.' You know that's a commercial," Johns says.

As he always has, Johns encourages staffers to use as much local content as possible. "As I go across America, every morning man is gleaning his material from USA Today," he says. "It's all national stuff. You could do it on satellite, and if satellite works, you're out of work. We're going to do what the syndication companies can't do and talk about Boston like crazy."

All this goes back to Johns' long-held belief that on-air people are actors, not jocks. (He once went as far as experimenting with a real actor, Martin Milner, as morning-drive host at the old KOGO San Diego.) "I tell my staff I hate DJs and they all gasp. Then I tell them I like actors. DJs make \$25,000 a year. Actors make a lot more. When you say that, everyone in the room becomes an actor. I've got guys like Tom Doyle who are so anxious to entertain that when the record's playing, they come out into the hall and make four jokes, or they come into my office to make sure I'm listening."

Musically, WVBF became a lot broader than you might expect in a market that has three other ACs, going from 300 titles to about 800, downplaying currents and adding oldies weekends on which the music becomes even broader stylistically. "I decided to take a chance and open a department store in a world of boutiques. We're in a world where we feel a little strange because we're trying to be the best while everybody else is just trying to service their debt. Our agenda isn't just to take money, it's to take all the money. To be No. 1 and be adult at the same time is going to take a lot of demons."

This is WVBF in p.m. drive: Michael Bolton, "When I'm Back On My Feet Again"; Jonathan Edwards, "Sunshine"; Luther Vandross, "Any Love"; David Foster, "St. Elmo's Fire"; Flack & Hathaway, "Where Is The Love"; Joe Jackson, "Breaking Us In Two"; Drifters, "Under The Boardwalk"; Pointer Sisters, "Fire"; Howard Jones, "No One Is To Blame"; Natalie & Nat King Cole, "Unforgettable"; Phil Collins, "Two Hearts"; and Fleetwood Mac, "Gypsy."

That mix may seem "too old, too new, too fast, too slow, too loud, too soft" to some PDs, Johns says. "If you look at our music for negatives, it's terrible. It's not

(Continued on page 13)

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Dahmer Provides Grist For Hack PDs; Logan Out At WNEW; CMA Nominees

TWO DUBIOUS promotion ideas. Choose your favorite: Jacor's **KRFX** Denver and **WFLZ** Tampa, Fla., are giving away **Jeffrey Dahmer** prize packages. To tie in with the confessed slasher/mass-murderer, the stations are offering tickets to see "Body Parts," as well as Head & Shoulders shampoo, pigs feet, head cheese, elbow macaroni, black-eyed peas, and kidney beans.

Then there's **WKQX** (Q101) Chicago's contribution to the Pee-wee Herman self-flagellation allegations. Q101 gave away copies of the film "Pee-wee's Big Adventure" and qualified listeners to win a trip for two to Sarasota, Fla., including airfare, hotel, and a visit to the porno house where Herman was arrested. Then there's **WSTR** Atlanta's Pee-wee Weekend for which it will give away Herman dolls and raincoats.

And in one more tenor-of-the-times note, in a '90s variation on the Unknown DJ stunt: Urban **KKDA-FM** (K104) Dallas has put outspoken male club jock **Clinton Blade** on the air doing a two-hour nightly mix show under the name "MC008: The Mystery Bitch."

PROGRAMMING: LOGAN'S RUN ENDS

In a surprise move, PD **Dave Logan** is out at album **WNEW-FM** New York. GM **Ted Utz** says he's in no hurry to name a replacement.

Greensboro, N.C., becomes the home of two marriage-of-convenience arrangements this week. AC **WMAG** will oversee the programming of soft AC rival **WWMY** (Lite 94.5) beginning Sept. 1. **WWMY** stays AC, for now. Also, when the sale of top 40 **WKZL** from Nationwide to Hapa goes through at the end of the month, it will share sales departments with album **WKRR**.

WDFX Detroit PD **John McFadden** is the new PD of top 40 **WKEE** Huntington, W.Va. ...

Less than three months after moving to top 40/dance, **KHYI** (Power 95) Dallas has gone back toward the mainstream, adding records by the Black Crowes, Nelson, and Cher in the last two weeks. Meanwhile, PD **Frank Miniaci** now says it is 80% likely that former PD **Buzz Bennett** will consult the station.

After 69 years with the same calls, **KGW** Portland, Ore., has abandoned its 2-year-old N/T format and becomes simulcast rock/AC outlet **KINK-AM**. GM **Kenn Browne**, PD **Steve Wexler**, and the 40-person



by Sean Ross with
Craig Rosen & Phyllis Stark

staff are out. **KINK** GM **Paul Clithero** (503-226-5080) will serve as a job clearing-house for **KGW** staffers.

Former **KPRS** Kansas City, Mo., PD **Paderick McFreen** will be the new OM/PM/mornings of urban **WQKQ** (92Q) Nashville, replacing **Michael St. John**. AC **WMJQ** (Magic 102) Buffalo, N.Y., PD **Sandy Beach** steps down to concentrate on mornings. His co-host, **Rob Lucas**, is the interim PD. CHUM Toronto MD **Brad Jones** is the new PD of **CKIS** (Oldies 990) Montreal, replacing **Susan Davis**.

Former **WPRO-FM** Providence, R.I., PD **Mike Osborne** is the new PD of crosstown modern outlet **WBRU**. At AC **KRZE** Riverside, Calif., PD **Dave Clarke** is out. **Steve Craig**, PD of rival **KMEN**, replaces

him. **Mike Karsting** assumes **Craig's** duties.

PD **Ira Gordon** and midday host **Roman Moore** are out at album **KDHT** Denver. No replacements are named. Album **KGMG-FM** San Diego switches its calls to **KIOZ** (Rock 102). MD **Cyndee Maxwell** is out. Album **KRSP** (Rock 103) Salt Lake City has softened its hard-rock format to a more mainstream approach. And **KFOG** San Francisco has revised its music mix, dropping much of the '80s material and re-adding '60s and '70s classic rock.

AC **WLFX** Lexington, Ky., has returned to top 40—the format it did for many years in the '80s as **WFMI**—and adopted the name **X100**. **Dennis Dillon** remains OM. MD **Jack O'Brian** is upped to PD. Part-timer **Lee Cruse** goes to evenings. At adult alternative **KEYV** Las Vegas, GM **Rick Denton** and PD **Tim Maranville** are out. APD **George Thomas** is named PD/mornings.

APD **Roberto McWorter** is upped to PD at AC **WFID** San Juan, Puerto Rico. When new owners take over **WWGT** (G98) Portland, Maine, **Joe Kelly** from the former **WROR** Boston will be GM and **Tim Myaard**, previously promotions director at **WVIC** Lansing, Mich., will be PD.

AC **WQMX** Akron, Ohio, PD **Brian Chase** is the new PD at oldies **KWFM** Tucson, Ariz., replacing **Mike Ring**. **WQMX** MD **Steve Cherry** is upped to PD. P.M. driver **Chuck Abel** goes to mornings. Midday host **Kris Taylor** is now MD. **John Stewart** is the new PD of album **WVRK** Columbus, Ga. He is replaced as PD of **KXUS** Springfield, Mo., by MD **Rick Moore**. Religious **WLVG** Boston goes dark. **Rich Fout** and **Nancy Mumford** are named GM and PD, respectively, at religious **WVCO** Columbus, Ohio.

KDEF/KMYI Albuquerque, N.M., which had been a simulcast adult-

newsline...

JIM HILLIARD is upped to chief operating officer for Fairbanks Communications, replacing **Richard M. Fairbanks**, who is now CEO. Fairbanks had been executive VP/GM at **WVBF** Boston.

IRA ROSENBLATT is named VP/operations for the radio properties of **TNZ Broadcasting**. He remains GM of its **WWLI** Providence, R.I.

MARK KANOV is upped from GSM to station manager at **WSTR** Atlanta.

ABE GOREN, GM of **WDRE** Long Island, N.Y., adds VP stripes.

ED KERBY is out as GM of **KBLA** Los Angeles.

DAN MAXWELL is out as VP/GM of **WCMS** Norfolk, Va. Owner **Marjorie Crump** assumes his duties.

DAVE PRESHER goes from GSM to station manager at **KHYL** Sacramento, Calif.

GREGG FRISCHLING, corporate VP for **WLTJ** Pittsburgh, adds GM duties, replacing the exiting **Judy Reich**.

ARBITRON has announced that it will reissue the Los Angeles spring ratings because of an editing error that now gives **KKBT** an extra 0.1 share.

REAMS BROADCASTING—owner of **WZRZ** Cincinnati and **WCWA/WIOT** Toledo, Ohio—has filed for Chapter 11 bankruptcy protection.

AMERICOM Radio Brokers has settled out of court on claims filed by former partner **Bill Steading**. **Americom** has also bought out **Steading's** 15% ownership, leaving **Tom** and **Dan Gammon** as the brokerage's only owners.

standards combo, will split off shortly under new GM **Scott Flurry**, previously GSM of crosstown **KKJY**. **KDEF** will go all sports with co-PDs **Scott Fader** (from rival **KQEO**) and local sportscaster **Henry Tafoya**. Co-owner **Boyd Whitney** will program the FM, which will become country **KUCU**, or "Cookoo 107."

Charlie Jay, PD of AC **WSCQ** (Sunny 100) Columbia, S.C., goes to new crosstown country **WHKZ** as middays/production manager. Acting PD, **Randy Cain** gets those duties officially at AC **KURB** (B98.5) Little Rock, Ark.

Former **WJIZ** Albany, Ga., PD **Tony Wright** is the PD/morning

man of new urban outlet **WJJN** Dothan, Ala. ... **KQIX** Grand Junction, Colo., MD **Rick James** is named PD/MD/mornings for country sister **KQIL**, replacing **T.C. McGuire**. Morning man **Brian Tanner** becomes OD; p.m. driver **Steve Mougeotte** is named PD at country **WAXT** (Frog 96) Anderson, Ind., replacing **Mike Roberts**. P/T **Craig Harmon** moves to middays.

Talk/soft AC combo **WGST/WPCH** Atlanta has acquired the rights to **Braves** baseball for 1992-94. In one of the oddest press releases of the week, **Burkhart/Douglas & Associates** has announced that it will pay to consult album **KLOS** Los Angeles. B/D&A says it will give **KLOS** an undisclosed sum for each tenth of a point it goes up.

CMA FINALISTS ANNOUNCED

The Country Music Assn. has announced the finalists for its Broadcast Personality of the Year awards. The winners will be recognized during October's CBS-TV CMA show. The finalists are:

• Large market: **John Hines & Charlie Bush**, **KEEY** (K102) Minneapolis; **Stu Evans**, **KMLE** Phoenix; **Dave Perkins & Lucy Grant**, **WGAR** Cleveland; **Hal Jay & Dick Siegel**, **WBAP** Dallas; and **Bill Whyte**, **WUBE** (B105) Cincinnati.

• Medium market: **Big Jon Anthony & Captain Bobby Byrd**, **WUSY** (US101) Chattanooga, Tenn.; **Ernie Brown**, **KVET** Austin, Texas; **Chuck "Hoss" Burns**, **WSIX** Nashville; **Gary Lee Love**, **KAYD** Beaumont, Texas; and **Dale Mitchell & Aunt Eloise**, **WTQR** Winston Salem, N.C.

• Small market: **Dana Carole & Mike Lawrence**, **KGEE** Odessa, Texas; **Bob Duchesne**, **WQCB** Bangor, Maine; **George House & John Murphy**, **WAXX** Eau Claire, Wis.; **Rick Mize & Gwen Wilson**, **WKNN** Biloxi, Miss.; and **Barry Smith**, **WHKR** Tusculum, Tenn.

PEOPLE: DELL SUES EMPLOYER

THE Chicago Sun-Times reports that **WGCI-FM** Chicago midday host **Shannon Dell** has filed a \$1 million sex discrimination suit against the station, citing the gap between her \$48,000 annual salary and that of drive-time stars **Tom Joyner** and **Doug Banks**. If that sounds familiar, it's because **WGCI** overnights **Irene Mojica** has a similar suit pending against **WGCI**, although **Dell's** suit doesn't contain the race discrimination and sexual harassment charges that **Mojica** also levels.

Nothing was signed at press time, but after six shows at **WKSS** Hartford, Conn., morning co-host **Todd Pettingill** has resigned and should be in some morning-show capacity alongside **Scott Shannon** at **WPLJ** (Mojo Radio) New York about now. Likewise, expect **WXXL** (XL106.7) Orlando, Fla., night host **Bubba The Love Sponge** to return to Chicago right about now at **WYZZ** (Hot 94.7).

At **XL106.7**, meanwhile, MD/midday host **Shadow Stevens** is out. No replacement has been named, but former **WVKS** Toledo, Ohio, a.m. driver **Mark Olson** joins for nights. **Steve Tate** moves to late-nights. Two refugees from **WKXX** Birmingham, Ala., join AC **WMTX** Tampa, Fla. **Jenna Foxx** will do nights, replacing **Party Marti**. **John Kelly** will do production and swing.

Pam Hall, most recently an independent promoter, is the new MD at urban **WHUR** Washington,

D.C., replacing **Mike Archie**. Hall previously worked with PD **B.K. Kirkland** at **WBLS** New York. Also at **WHUR**, p.m. driver **Paul Porter** moves to middays as **Kirkland** does afternoons.

Former **WJZZ** Detroit morning host **Gerald McBride** goes to crosstown urban/AC **WMXD** (Mix 92) for mornings. **Isaiah Murray** moves to afternoons. Also, Detroit AC veteran **Alan Almond** joins with the Mix for weekends. **Skip Dillard** from **WJMH** (102 Jamz) Greensboro, N.C., joins **WYLD-FM** New Orleans for nights. At AC **WTMX** (Mix 102) Chicago, morning co-hosts **Peter Dean** & **Nick Candella** are out. P.M. driver **Rob Conrad** replaces them. **Pat Callahan**, a part-timer at rival **WPNT**, joins for afternoons.

At SMN's urban/AC format **The Touch**, overnights **Charlie Brown** is gone. **Terri Richardson** goes from middays to overnights. **Laura Cain** returns to middays. At top 40 **KXXR** Kansas City, Mo., p.m. driver **Mike Kennedy** adds APD stripes and moves to mornings, joining **Kevin Danner** and **Nanci Saper**. Overnighter **Scott Wheeler** moves to afternoons. Part-timer **Mike Whittle** replaces him. Night jock **Lea Miller** replaces **Mary McCann** at modern **KUKQ** Phoenix. **Lydia Lambert** goes P/T to overnights.

CISL Vancouver, British Columbia, morning man **Don Perry** returns to Winnipeg, Manitoba, for

mornings at **CHZZ** (Z103). **Marc Sherman** joins AC **KODA** Houston for p.m. drive from **WVRY** Pittsburgh. **John Cinnamon** returns to **WENS** Indianapolis for middays. **WEZN** Bridgeport, Conn.'s **Katherine Mills** joins AC **WALK** Long Island, N.Y., for afternoons.

"Captain" **Karl Kirk** is out of nights at classic rock **WMGG** Columbus, Ohio. Classic rock **KLXK** Minneapolis morning co-host **Jeff Gerbino** is out. **Mary Jean Ainsley**, most recently with **RCS Selector**, returns to Norfolk, Va., for middays at rock/AC **WKOC**. P.M. driver **Garth Hemp** is out at album **WSHE** Miami.

At top 40 **WAPI** (195) Birmingham, Ala., midday host **Jimbo Wood** and comedian **Pete Conklin** are the new morning team, replacing **Coyote J. Calhoun**, who will stay for P/T, and **Trey Matthews**, who goes to mornings at co-owned **WABB-FM** Mobile, Ala. **Matthews** replaces **Jim "Catfish" Prewett**. **WABB's** **Ron Anthony** goes from middays to afternoons. **KDWB-FM** Minneapolis promotion director **Paul Williams** goes to that slot at **WAPW** (Power 99) Atlanta. At country **KWNR** Las Vegas, part-timer **Bob Bishop** is upped to p.m. drive/production director, replacing **Lance Alexander**. At top 40 **WKMZ** Hagerstown, Md., **Rob Mario** is named APD/MD. **WINX** Rockville, Md., p.m. driver **Wendy Wilde** joins for afternoons.

PD OF THE WEEK

(Continued from page 11)

what we're used to. But if we're going to get this hummer into the fours, fives, sixes, and sevens, it's going to take a broad base."

And although WVBF hasn't done an auditorium test yet, Johns says that every song on the station tests well... for *somebody*. Working with stations across the country, he contends, there really aren't that many differences in test scores from market to market. The difference is in types of ACs:

"I've gotten AC down to where you can tell what kind of AC a station is by whether it still plays Barry Manilow. These are the greatest-hits of both sides of the spectrum, the people who play Barry Manilow and those who don't. If you look at [San Francisco ACs] KIOI and KOIT, they don't sound close to each other, but they appeal to the same demo. Day-in and day-out, they're close in 25-54 rank. If [K101 PD] Bobby Coles listened to WVBF, or [KOIT PD] Suzy Mayzel listened, it would sound strange to them. But if they were one person, they'd go, 'Oh yeah.'"

It's significant that WVBF didn't choose to do hot AC, the format Johns was most associated with for years. Although a lot of top 40s are looking to hot AC for the answers now, Johns doesn't place much faith in it, now that the population bulge has turned older, and now that mothers and daughters don't agree on records. He did, however, consider going country for a minute. "I would love to do country, and guess what isn't in the market. If [WVBF] hadn't turned around, we would have had to give it a shot. It's just too tempting."

Boston AC has gone through a lot of changes in the last six months. Full-service AM WBZ has followed the lead of rival WHDH and gone N/T. WROR broke up longtime morning team Joe Martell & Andy Moes and became "rhythmic" AC WBMX. But Johns doesn't think that had a lot to do with WVBF's success. He sees his competition as the market's other personality-driven FMs, like album rock WBCN. He also thinks there was a market dynamic where WBMX picked up audience from WMJX and WSSH, and where WSSH in turn got defectors from former easy listening outlet WJIB, now WCDJ.

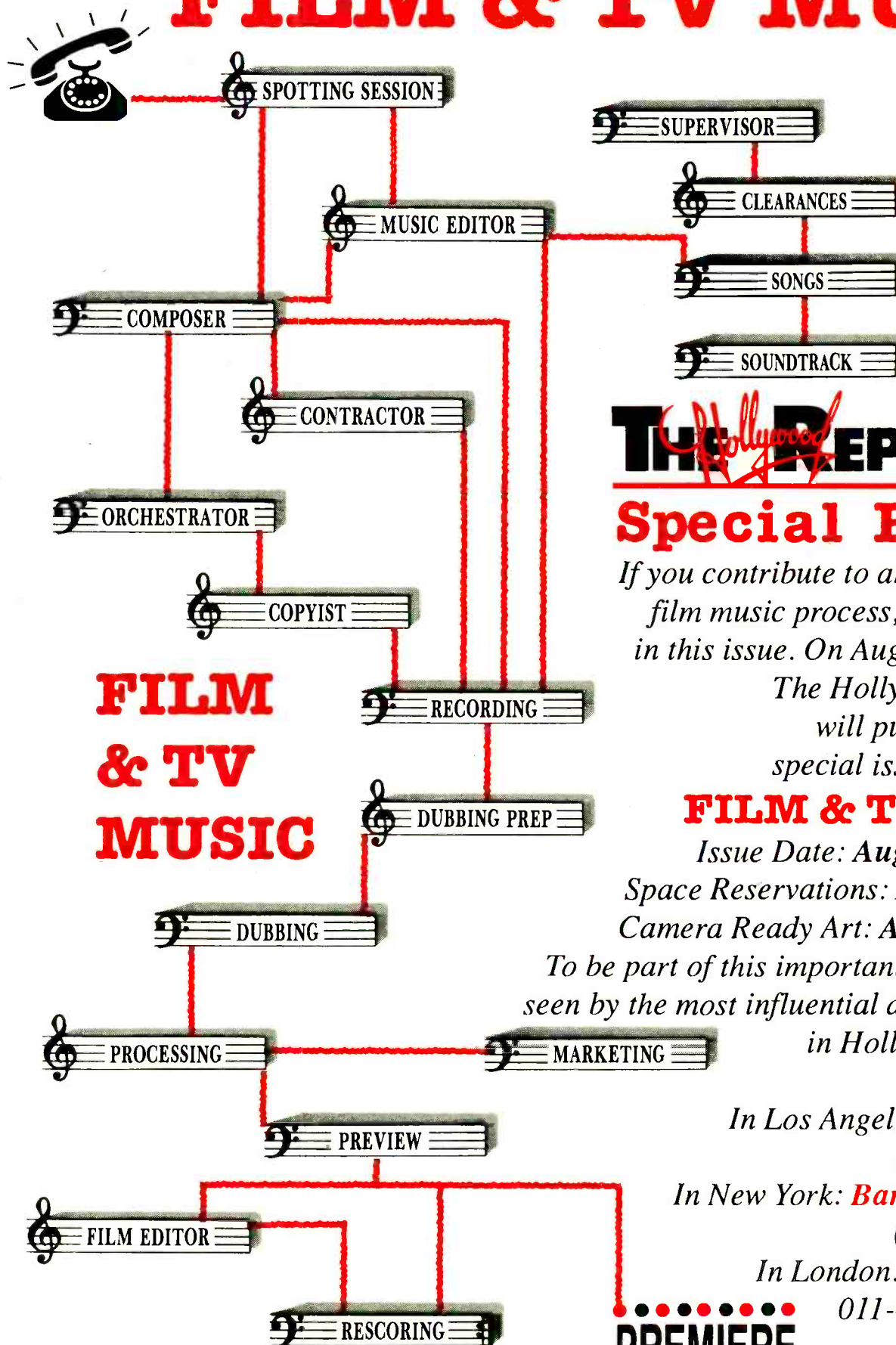
WVBF clearly did get some help from its "Million Dollar Dream Catalog," a promotion that Johns has used for years at various clients—and which Johns' brother Reg still assembles through his company, Fairwest Direct. Currently, it's running a teaser campaign for another much-used Johns direct-mail campaign, "The Check's In The Mail."

Currently, Johns divides his time evenly between WVBF and his handful of clients, WMYX Milwaukee, KZST Santa Rosa, Calif., and the Fairmont ACs, especially KIOI, KKOB Albuquerque, N.M., and WNIC Detroit. APD Owens oversees things in his absence.

Johns' remaining goals for WVBF include reworking its news presentation and moving on to "mindblower" promotions. "We need to start causing some talk in the marketplace. I've been so busy up to now hiring people and trying to teach everybody how this works. Now we know the patient has some life in it."

SEAN ROSS

FILM & TV MUSIC



The Hollywood Reporter Special Report

If you contribute to any aspect of the film music process, you need to be in this issue. On August 27th, 1991,

The Hollywood Reporter will publish its eighth special issue focusing on

FILM & TV MUSIC

Issue Date: August 27th, 1991

Space Reservations: August 9, 1991

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PREMIERE

CROSS-COUNTRY SUCCESS IN SPRING ARBITRON

(Continued from page 10)

to 28 titles from about 32. KYGO's \$1,000-a-day money song promotion returned this book. The only TV was some spillover from the winter. St. John also notes that KYGO's morning team had been together for a year by this spring.

• WBEE-FM Rochester, N.Y. (10.5-12.5): The No. 2 station in the market also posts its best-ever 12-plus number. The spring promotion was a song-of-the-day contest with \$5,000 on Thursdays, \$1,000 the rest of the

time. It also gave away a Dodge Dakota in a window-sticker campaign.

• WMIL Milwaukee (6.8-9.8): Most stations that were going to expand their list did so several years ago. WMIL PD Kerry Wolfe did it this spring, taking WMIL from 33 currents to 38 and going more up-tempo. At night, WMIL added a "Cryin', Lovin', or Leavin'" show. The maximum cash prize was \$106 as part of a listener database mailing.

• WQIK Jacksonville, Fla. (11.4-13.7): No. 1 for two books in a row now, ahead of once-unbeatable top 40 WAPE. WQIK has become a lot more promotionally active for the last six months, hiring its first full-time promotion director and mailing out 330,000 pieces in its "Hitkicker Free Lottery" promotion.

• WUBE (B105) Cincinnati (7.2-7.6): Not its highest 12-plus number ever but certainly its best since the birth and death of rival WBVE. The direct-mail contest here was the Grand Slam Game with cash prizes totaling \$50,000.

• WYRK Buffalo, N.Y. (9.6-11.6): In the winter, WYRK was tied for first. Now it has the top slot all to it-

self and a 10th anniversary coming up. PD Ken Johnson contemporized the gold this spring by weeding out a lot of secondary artists (e.g., T.G. Sheppard, Mickey Gilley, Janie Fricke, etc.). WYRK's money-song promotion returned with its largest number of prizes ever—\$106.50 two or three times a day and \$1,000 on Thursday.

AND THERE'S MORE

In a book like this, some sins of omission are inevitable. But let's also mention WWWW Detroit (5.1-6.3); KFRG (6.8-8.3); WMZQ Washington, D.C. (4.9-5.9); KSCS Dallas (9.1-11.0) and AM sister WBAP (6.2-6.7); KILT-FM Houston (7.2-9.5); WYAY/WYAI Atlanta (5.4-7.5); market-leading KSON San Diego (6.2-8.7); and WPOC Baltimore (5.8-7.0).

Also, WHOK Columbus, Ohio (6.1-6.8); WESC Greenville, S.C. (13.0-15.4); KWEN Tulsa, Okla. (13.4-18.1); Nashville's WSIX (11.2-12.2), WSM-FM (8.3-9.0), and suburban WBVR (1.1-2.2); WKHK Richmond, Va. (9.7-11.2); WXTA Erie, Pa. (4.3-10.0); and WQYK Tampa, Fla. (8.9-9.7).

SPRING '91 ARBITRONS

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

Call	Format	Su	Fa	W	Sp
		'90	'90	'91	'91
GREENVILLE, S.C.—(58)					
WESC-FM	country	11.9	11.7	13.0	15.4
WMYL	country	11.1	10.9	12.4	12.8
WSSL-AM-FM	country	10.5	11.1	11.1	11.5
WROQ	album	5.2	6.3	6.1	6.7
WSPA-FM	AC	5.8	5.5	6.4	6.5
WFOG-FM	oldies	8.6	7.8	5.6	6.0
WLMZ	urban	8.1	5.7	6.6	6.0
WBBO	top 40	1.4	1.7	2.3	4.1
WCKZ	top 40/dance	3.1	3.9	2.1	2.2
WWMH	AC	8.2	8.1	4.4	1.8
WPEG	urban	—	—	2.0	1.7
WSPA	AC	2.1	1.6	1.7	1.7
WNYZ	urban	1.8	1.9	2.3	1.6
WFOG	N/T	2.1	2.7	2.0	1.5
WASC	urban	—	—	—	1.2
WMMU-FM	easy	1.7	2.0	1.2	1.2

LAS VEGAS—(59)					
KFMS-AM-FM	country	11.8	13.4	8.7	8.9
KLUC-AM-FM	top 40	11.0	8.6	9.0	8.1
KXTZ	easy	7.3	8.9	6.7	7.4
KKLZ	cls rock	6.4	5.6	5.4	6.5
KOMP	album	5.5	4.6	4.4	6.4
KMZQ	AC	6.3	5.0	7.0	5.6
KUDA	oldies	5.4	5.1	4.9	5.3
KRLV	AC	2.9	3.4	4.0	4.7
KWNR	country	—	3.6	3.9	4.7
KMMK	AC	2.6	2.6	4.2	4.5
KYRK	top 40	5.8	5.1	4.7	3.9
KDWN	N/T	2.1	2.0	2.8	3.8
KJUL	adult std	2.0	1.0	1.8	3.0
KEYV	adult alt	2.1	3.0	1.7	2.5
KORK	adult std	4.2	2.3	4.1	2.4
KNUU	N/T	2.1	2.1	3.3	2.2
KRRI	oldies	1.2	2.0	1.3	1.7

AUSTIN, TEXAS—(61)					
KASE	country	19.8	15.8	12.2	13.4
KLBJ-FM	album	8.6	9.0	7.0	8.1
KHFI	top 40	7.6	7.9	7.6	7.3
KKMU	AC	6.4	8.3	8.5	7.3
KPEZ	album	5.7	5.5	5.1	7.0
KLBJ	N/T	4.3	3.8	6.5	6.0
KBTS	top 40	8.6	7.0	7.1	5.4
KGSR	album	2.1	3.3	4.8	4.7
KVET-FM	country	—	3.8	3.7	4.4
KLTD	oldies	2.2	1.6	2.0	4.1
KEYI	AC	4.0	4.0	4.5	3.3
KATG	country	1.5	—	1.1	1.7
KMOW	adult std	1.3	—	2.5	1.7
KTXZ	Spanish	1.6	1.6	1.6	1.4
KVET	country	3.6	1.6	1.1	1.1
KXTN	Spanish	—	—	—	1.0
KSAH	Spanish	—	1.2	—	1.1

RALEIGH/DURHAM, N.C.—(63)					
WRDU	album	12.3	9.0	7.4	9.3
WPTT	AC	6.2	6.7	8.5	8.6
WQOK	urban	9.0	10.7	11.1	7.5
WRAL	AC	6.2	7.2	6.7	7.0
WDGG	top 40	5.9	7.0	7.9	6.9
WQDR	country	7.0	7.0	6.3	6.3
WTRG	oldies	3.6	5.4	3.0	5.1
WYLT	AC	5.0	4.9	4.6	5.0
WFXC	urban	6.3	5.5	4.1	4.7
WLLE	religious	1.6	2.4	3.2	2.9
WZZU	cls rock	2.4	2.7	3.2	2.7
WVND	adult alt	1.4	2.0	—	2.4
WCLY	religious	1.7	—	—	2.3
WDNC	adult std	2.1	1.3	2.4	2.1
WKIX	adult std	—	9.4	1.4	2.2
WPCM	country	2.5	1.0	1.7	1.6

MCALLEN, TEXAS—(76)					
KTEX	country	16.3	17.3	18.5	19.5
KGBT	Spanish	14.3	12.1	15.1	13.8
KSPM	top 40	17.4	14.0	13.1	11.1
KIWW	Spanish	6.6	7.5	8.0	7.0
KLT	Spanish	6.6	6.2	5.7	6.8
KVLY	oldies	5.5	6.8	4.9	5.5
KRGY	top 40	2.6	2.8	3.7	5.3
KQCK	Spanish	4.4	4.5	3.3	4.6
KQVR	N/T	2.5	1.9	1.8	2.8
KBOR-FM	Spanish	—	1.2	1.2	2.2
KVJY	adult std	1.0	1.8	2.2	2.2
KBOR	Spanish	2.7	4.0	2.5	1.9
KRGE	religious	1.3	—	—	1.3
KIRT	Spanish	3.1	1.9	1.9	1.2

ALBUQUERQUE, N.M.—(78)					
KRZY/KRST	country	—	16.7	18.3	13.0

(Continued on page 43)

NAB's DAB Concedes New Support Of In-Band Tech

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters' DAB Task Force, under growing pressure from some of its members, has announced a compromise in the controversy over digital audio broadcasting system choice. At a July 31 press conference, NAB announced that the group now says it "encourages the investment in and the support of in-band technology as a positive option."

WASHINGTON ROUNDUP

The terse, carefully worded statement downplayed the turmoil that has gone on behind the scenes between loyalists and those who feel that NAB may have jumped the gun in its early allegiance to and contracts with the European Eureka system, a terrestrial system that would require L-band spectrum.

However, two revealing new facts emerged from the announcement meeting that may indicate why the DAB Task Force has decided to entertain options. First, scientists from one of the four competing proponents now say that AM can be included in an in-band system, a new development that robs the Eureka system of one of its plusses since part of the Task Force decision to sign with Eureka was predicated on AM inclusion. Second, Eureka developers say they may develop, at the request of NAB, an in-band (narrow band) system themselves.

These two revelations open up the playing field again, insiders

say, and although Eureka is still the only fully developed and tested system in the DAB arena, the Task Force now has further reason to fully consider the developments of competitors.

The Task Force announced that all of the proponents may demonstrate their wares at NAB's September radio convention. There, the Task Force promises to finish and present a "minimum radio broadcasting goals [prototype] that DAB technology will be asked to meet."

HOUSE COMMITTEE PASSES USER FEE

The House Energy and Commerce Committee passed FCC user fee legislation July 30 that would require broadcasters and other commission-regulated services to pay annual government fees. The bill, which now goes to the House floor, was amended from a flat-fee formula to one that would be fairer to small companies, so that small radio stations will now have to fork up a \$100 annual fee. Larger entities, such as commercial TV stations, would pay a \$2,000 fee.

WAVA SALE CHALLENGED

The National Black Media Coalition has filed a petition at the FCC to deny the transfer of license of Emmis' WAVA Washington, D.C., to Salem Communications, charging Salem has a "dismal history" in hiring minorities. Salem's FCC lawyer, James Riley, says that there is no merit to the NBMC charges, and that WAVA will have "an effective EEO program that fully complies with FCC rules." The NBMC also has few good words for Emmis' hiring practices, but Emmis VP Randy Bongarten still expects the sale to be completed next month.

Album Rock Tracks™


COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS					TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART			
★★ NO. 1 ★★						
1	2	4	7		RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN 1 week at No. 1
2	4	5	6		END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND
3	1	1	8		LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS
4	7	9	8		HOLE HEARTED A&M 1564	EXTREME
5	3	2	8		THE SOUND OF YOUR VOICE CHARISMA 4-98773	38 SPECIAL
6	6	8	12		JET CITY WOMAN EMI 50357	QUEENSRYCHE
7	10	20	5		OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
8	5	3	7		YOU COULD BE MINE Geffen 19039	GUNS N' ROSES
9	9	10	8		SAVING MY HEART ARISTA ALBUM CUT	YES
10	11	11	7		(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
11	16	28	3		FACE THE MUSIC GIANT ALBUM CUT	RTZ
12	18	24	5		SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
13	14	13	7		HEY STOOPID EPIC 34-73845	ALICE COOPER
14	17	19	6		ROLLIN' ON CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
15	20	21	8		SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
16	15	17	10		BUILD A FIRE ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
17	8	6	10		SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
18	23	26	4		ALL OF A SUDDEN PYRAMID ALBUM CUT/EPIC	JOE WALSH
19	22	35	3		TWIST OF THE KNIFE ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
20	13	12	7		ROCKAWAY REPRISE 4-19300	RIC OCASEK
★★★ POWER TRACK ★★★						
21	27	31	5		SIGN OF THE STORM ELEKTRA ALBUM CUT	THE ERIC GALES BAND
22	24	25	6		KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG	L.A. GUNS
23	21	16	19		WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
24	31	32	10		3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
25	32	37	4		POWER WINDOWS JAMCO ALBUM CUT/MERCURY	BILLY FALCON
26	12	7	8		LOWDOWN AND DIRTY ATLANTIC 4-87666	FOREIGNER
27	29	36	6		SILVER THUNDERBIRD ATLANTIC 4-87678	MARC COHN
28	19	14	9		MONKEY BUSINESS ATLANTIC 4-87673	SKID ROW
29	25	18	14		SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
30	34	41	4		GIRL MONEY EAST WEST ALBUM CUT	KIX
31	28	15	10		POUNDCAKE WARNER BROS. ALBUM CUT	VAN HALEN
32	33	27	6		BUILD ME UP EMI ALBUM CUT	HUEY LEWIS & THE NEWS
33	46	—	2		GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST	KISS
34	37	47	3		LIVING WITH THE LAW COLUMBIA 38-73868	CHRIS WHITLEY
35	49	—	2		NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
36	47	—	2		SEASONS DGC ALBUM CUT	TYKETTO
37	30	29	19		RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
★★★ FLASHMAKER ★★★						
38	NEW	1			KEEPING THE FAITH ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
39	38	42	6		TOP OF THE WORLD WARNER BROS. ALBUM CUT	VAN HALEN
40	35	34	18		MAN IN THE BOX COLUMBIA 38-73851	ALICE IN CHAINS
41	41	46	3		DRINKING AGAIN INTERSCOPE ALBUM CUT/EAST WEST	NEVERLAND
42	50	—	2		IF I SAY SBK 07358	KINGOF THE HILL
43	45	—	2		A WALL I MUST CLIMB GIANT ALBUM CUT	MICHAEL MCDERMOTT
44	26	22	8		SAY IT WITH LOVE POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
45	42	39	6		APPLE PIE ELEKTRA ALBUM CUT	WHITE TRASH
46	43	38	7		RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
47	NEW	1			ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT	PROCOL HARUM
48	36	23	13		TEXARKANA WARNER BROS. ALBUM CUT	R.E.M.
49	40	44	4		SHOUT IT OUT INTERSCOPE ALBUM CUT/EAST WEST	SLAUGHTER
50	39	43	5		BLIND FAITH COLUMBIA 38-73598	WARRANT

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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.

HEAD CANDY

THEIR DEBUT ALBUM
STARCASTER

Produced by Tom Tatman and Head Candy
Mixed by Andy Wallace



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Stations Get Their Day In Sun With Beachgoer Tie-Ins

NEW YORK—For stations close to beaches that do not enjoy warm weather year-round, summer is a time to take advantage of seasonal promotional opportunities. Most stations near beaches do regular beach patrols and van stops, but some use beaches a little more creatively.

WEGX (Eagle 106) Philadelphia promotion staffer Tim "The Tan Man" Dundee patrols the Jersey shore each weekend wearing a 5-gallon backpack full of tanning oil that he sprays on willing sunbathers. The backpack is actually a converted weed-killer device. The oil is supplied by Banana Boat, which sends the station about 25 gallons every week in exchange for logos on the sides of the backpack.

Promotion director Sam Milkman, who takes credit for the idea, claims Dundee ran into trouble only once as the "Tan Man," when he accidentally hosed down the Margate, N.J., police commissioner on the beach and was subsequently removed from the area.

In addition to the "Tan Man" concept, WEGX runs commercial-free during the hours Philadelphians are commuting back and forth to the shore—Friday and Sunday from 4-8 p.m. WEGX also regularly uses its "insane plane," which flies up and down the beaches trailing a banner with "the secret word." The first person to call the morning show on Monday and identify the word wins a prize. (Co-owned WHTZ (Z100) New York does a similar promotion.)

WZBH (The Beach) Ocean City, Md., produces an annual "beach babe" swimsuit calendar that features local girls "with a nice look that represent the taste of the station," according to p.m. driver and self-described "promotions aardvark" Cory "The Kid" Gallant. In addition to the calendar, this year the station produced a compilation CD of 15 bands that play the beach club circuit regularly.

WMMR Philadelphia invites listeners vacationing at the Jersey shore to attend its annual live morning show broadcast from Atlantic City, N.J. This year, morning man John DeBella will broadcast Aug. 12-16 from the Trump Plaza hotel/casino, where he will be joined by a variety of artists, musicians, and comedians.

Like many stations, WMMR has an intern dubbed "Sandy Beach," who visits beaches and shore-area clubs. This year, there is also the Becks Beer-sponsored "Becky Beach," who performs similar duties. Becks is also sponsoring a beach house that listeners win for a week through random postcard drawings.

WXKS (Kiss 108) Boston plays a "cash call" promotion all summer in which listeners call in to guess how much money is up for grabs and try to win the whole amount. To tie in with beaches, the Kiss van makes regular beach stops where sunbathers are given an opportunity to use the van's cellular phone to call the station and guess the amount of the prize.

At the end of the summer, WDRE Long Island, N.Y., organizes beach cleanups and solicits listener volunteers to pick up trash, plant grass, and repair snow fencing to protect

the dunes.

BANKABLE IDEA

Stations looking for a new place to put their call letters might want to consider the receipts from automatic teller machines. The Plymouth Meeting, Pa.-based Promotions Marketing Group is tying together banks and radio stations for an arrangement in which the station calls appear on the

Promotions & Marketing



by Phyllis Stark

back of the receipts along with a coupon or offer from a client. PMG is currently working with KDKA Pittsburgh and WYXR (Star 104.5) Philadelphia.

In each market, PMG ties in with a local bank, a client, and one station for six-week promos. The station trades on-air mentions for a spot on the receipt as well as on posters affixed to the ATMs and handouts distributed by the tellers in the bank branches.

IDEA MILL: BABY BOOM

WCKZ (Kiss 102) Charlotte, N.C., and WAVA Washington, D.C., are among the stations that have stepped into the controversy surrounding the photo of the nude and pregnant Demi Moore that recently appeared on the cover of Vanity Fair. The stations are soliciting similar photos from pregnant listeners. The Kiss 102 winner, to be determined by photo quality and girth, receives a session with a professional baby photographer, diapers, and a supply of pickles and ice cream. The WAVA winner will receive a crib.

Although it is the least used advertising medium for radio, telemarketing is the most effective for attracting new cume, according to a new Paragon Research study of advertising effectiveness. The survey polled 438 radio listeners ages 18-64. Of that group, 3.7% said they had been contacted by a radio telemarketer in the last month, and 25% of those contacted had sampled the radio station as a result. Billboards reached 68% of the respondents, but were effective with

(Continued on page 43)

JO MAEDER



"THE MADAME OF RADIO & VOICEOVERS"

For a FREE demonstration
call TRH: 212/371-7500

Billboard® FOR WEEK ENDING AUGUST 10, 1991

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	6	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II 1 week at No. 1
2	3	4	4	UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS
3	1	1	12	KISS THEM FOR ME Geffen 7-24387	SIOUXSIE AND THE BANSHEES
4	15	—	2	SATISFIED REPRISE 4-19211	SQUEEZE
5	6	8	7	MARBLE FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE
6	9	13	5	CHORUS SIRE 4-19202/REPRISE	ERASURE
7	4	5	6	WALKING DOWN MADISON CHARISMA 2-96342	KIRSTY MACCOLL
8	8	6	5	TIGHTEN UP WARNER BROS. ALBUM CUT	ELECTRONIC
9	7	11	7	PEARL DEDICATED ALBUM CUT/RCA	CHAPTERHOUSE
10	16	19	5	CAUGHT IN MY SHADOW POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
11	10	7	9	CRAZY SIRE 4-19298/WARNER BROS.	SEAL
12	14	21	3	TALKIN' LOUD AND SAYIN' NOTHING EPIC ALBUM CUT	LIVING COLOUR
13	12	12	5	TIMELESS MELODY LONDON ALBUM CUT/PLG	THE LA'S
14	5	3	9	CHOCOLATE CAKE CAPITOL 44725	CROWDED HOUSE
15	11	9	7	SUBMARINE SONG DGC ALBUM CUT	THE CANDY SKINS
16	13	10	7	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
17	18	23	4	HAPPY COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
18	20	—	2	SIT DOWN FONTANA ALBUM CUT/MERCURY	JAMES
19	27	—	2	PANDORA'S BOX (IT'S A LONG, LONG WAY) VIRGIN 4-98771	O.M.D.
20	21	22	4	MAN SCARED ATLANTIC ALBUM CUT	THE FAT LADY SINGS
21	29	—	2	RED HILLS ROAD ATLANTIC 0-86023	CANDY FLIP
22	17	15	7	GROOVY TRAIN SIRE ALBUM CUT/REPRISE	THE FARM
23	23	28	5	SEX ON WHEELZ WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
24	NEW	1	1	SAM LONDON ALBUM CUT/PLG	MEAT PUPPETS
25	19	17	6	I FEEL SO GOOD CAPITOL 15728	RICHARD THOMPSON
26	28	—	2	REAL REAL REAL SBK 19742	JESUS JONES
27	22	24	9	WHICH WAY SHOULD I JUMP? A&M ALBUM CUT	MILLTOWN BROTHERS
28	25	16	16	GET THE MESSAGE WARNER BROS. 4-19465	ELECTRONIC
29	NEW	1	1	HUMAN NATURE PERFECTO 2855/RCA	GARY CLAIL
30	NEW	1	1	JULIE'S BLANKET MORGAN CREEK 4-23003	MARY'S DANISH

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




Hot Hits in Tokio

Week of July 27, 1991

- Gypsy Woman (She's Homeless) Crystal Waters
- Rush Rush Paula Abdul
- Loving You Janet Kay
- Poindexter Van Haden
- I Wanna Sex You Up Color Me Badd
- You Could Be Mine Guns N' Roses
- Unbelievable EMF
- Love And Understanding Cher
- Wanna Dance Yasmin
- It Ain't Over 'Til It's Over Lenny Kravitz
- Gotta Have You Stevie Wonder
- Monkey Business Skid Row
- More Than Words Extreme
- Fun Day Stevie Wonder
- Power Of Love/Love Power Luther Vandross
- Dream Lover Rebel Pabbies
- Strike It Up Black Box
- (Everything I Do) I Do It For You Bryan Adams
- Move That Body Technologic
- Sayonara Naisu No Hi Tatsuro Yamashita
- Welcome To The Edge Billie Hughes
- Fading Like A Flower Roxette
- Every Heartbeat Amy Grant
- Learning To Fly Tom Petty & The Heartbreakers
- Silly Games Lindy Layton
- Future Love Paradise Seal
- Everybody Plays The Fool Aaron Neville
- A Better Love Londonbeat
- Can You Stop The Rain Pooie Bryson
- Get The Message Electronic
- Unforgettable Natalie Cole & Nat King Cole
- Hole In One Tokyo Ska Paradise Orchestra
- Only You Giovanni Jovanotti
- (If We Got) Love Enough For Two Michael Patton
- Without You Air Supply
- Living For You Kiss The Sky
- She Needs To Get Some Ray Parker, Jr.
- Because I Love You Stevie B
- The Dream Is Still Alive Wilson Phillips
- Walking In Memphis Marc Cohn
- Baby Baby Amy Grant
- Love On A Rooftop Desmond Child
- I Like The Way (The Kissing Game) Hi Five
- Deep French Kiss Original Love
- (If They Say) It's A Wonderful World Orup
- Chocolate Cake Crowded House
- Here We Go C&C Music Factory
- Couple Days Off Huey Lewis & The News
- Kissing You Keith Washington
- Mona Lisa Natalie Cole

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



J-WAVE 81.3FM

POWERPLAYLIST™

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

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

PLATINUM

Z100

New York P.D.: Steve Kingston

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 EMF, Unbelievable
- 3 Corina, Temptation
- 4 The Black Crowes, Hard To Handle
- 5 D.J. Jazzy Jeff & The Fresh Prince, S
- 6 Jomanda, Got A Love For You
- 7 Amy Grant, Every Heartbeat
- 8 Salt-N-Pepa, Do You Want Me
- 9 C&C Music Factory/F. Williams, Things
- 10 3rd Bass, Pop Goes The Weasel
- 11 The KLF, 3 A.M. Eternal
- 12 Paula Abdul, The Promise Of A New Day
- 13 Rhythm Syndicate, P.A.S.S.I.O.N.
- 14 Jesus Jones, Right Here, Right Now
- 15 Lenny Kravitz, It Ain't Over 'Til It
- 16 Michael Bolton, Time, Love And Tender
- 17 Scorpions, Wind Of Change
- 18 Cathy Dennis, Too Many Walls
- 19 Natalie Cole, Unforgettable
- 20 Cora, My Fallen Angel
- 21 Paula Abdul, Rush Rush
- 22 Color Me Badd, I Adore Mi Amor
- 23 Boyz II Men, Motownphilly
- 24 Rosette, Fading Like A Flower (Every
- 25 Marky Mark & The Funky Bunch
- 26 UB40, Here I Am (Come And Take Me)
- 27 Heavy D. & The Boyz, Now That We Foun
- 28 The Escape Club, I'll Be There
- 29 R.E.M., Shiny Happy People
- 30 EX Billy Falcon, Power Windows

HOT 97 FM

New York P.D.: Joel Salkowitz

- 1 Cora, My Fallen Angel
- 2 Jomanda, Got A Love For You
- 3 Rare Arts, Boriqua Posse
- 4 Corina, Temptation
- 5 D.J. Jazzy Jeff & The Fresh Prince, S
- 6 The KLF, 3 A.M. Eternal
- 7 C&C Music Factory/F. Williams, Things
- 8 Heavy D. & The Boyz, Now That We Foun
- 9 Lisa Lisa & Cult Jam, Let The Beat Hi
- 10 BG The Prince Of Rap, This Beat Is Ho
- 11 Tara Kemp, Piece Of My Heart
- 12 Boyz II Men, Motownphilly
- 13 Hi-Five, I Can't Wait Another Minute
- 14 Clubhouse, Deep In My Heart
- 15 Marky Mark & The Funky Bunch
- 16 TKA, Louder Than Love
- 17 Color Me Badd, I Adore Mi Amor
- 18 Seal, Crazy
- 19 Paula Abdul, Rush Rush
- 20 Cathy Dennis, Too Many Walls
- 21 3rd Bass, Pop Goes The Weasel
- 22 Whitney Houston, My Name Is Not Susan
- 23 Paula Abdul, The Promise Of A New Day
- 24 Face Forward, I'm Not A New Day
- 25 Brothers In Rhythm, Such A Good Feeli
- 26 Vanessa Williams, Running Back To You
- 27 Frankie Knuckles, The Whistle
- 28 Sandee, Love Desire
- 29 Rhythm Syndicate, P.A.S.S.I.O.N.
- 30 Unity, Unity
- 31 PCP, Keep It Up Dance
- 32 Jinny, Keep Warm
- 33 EX Rios, I Don't Want You Back
- 34 EX Crystal Waters, Makin' Happ
- 35 EX Color Me Badd, I Adore Mi Amor
- 36 EX Donna Summer, When Love Cries
- 37 EX Cut 'N' Move, Get Serious
- 38 EX Cyndi Lauper, Open Your Heart
- 39 EX Tevin Campbell, Just Ask Me To
- 40 EX Fun Foundation, Masterplan
- 41 EX Luther Vandross, Don't Want To Be A F

MOJO RADIO 75.5 FM

New York P.D.: Scott Shannon

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Corina, Temptation
- 3 Jesus Jones, Right Here, Right Now
- 4 Amy Grant, Every Heartbeat
- 5 The Escape Club, I'll Be There
- 6 D.J. Jazzy Jeff & The Fresh Prince, S
- 7 Lenny Kravitz, It Ain't Over 'Til It
- 8 Nelson, Only Time Will Tell
- 9 Rosette, Fading Like A Flower (Every
- 10 Paula Abdul, The Promise Of A New Day
- 11 Jomanda, Got A Love For You
- 12 Michael Bolton, Time, Love And Tender
- 13 Scorpions, Wind Of Change
- 14 C&C Music Factory/F. Williams, Things
- 15 Rod Stewart, The Motown Song
- 16 Rhythm Syndicate, P.A.S.S.I.O.N.
- 17 Marky Mark & The Funky Bunch
- 18 Michael W. Smith, Place In This World
- 19 The KLF, 3 A.M. Eternal
- 20 Natalie Cole, Unforgettable
- 21 Cathy Dennis, Too Many Walls
- 22 Tara Kemp, Piece Of My Heart
- 23 Color Me Badd, I Adore Mi Amor
- 24 R.E.M., Shiny Happy People
- 25 Whitney Houston, My Name Is Not Susan
- 26 Boyz II Men, Motownphilly
- 27 Seal, Crazy
- 28 EX EMF, Unbelievable
- 29 EX Firehouse, Love Of A Lifetime
- 30 EX Huey Lewis & The News, It Hit Me Like

B396

Chicago P.D.: Dave Shakes

- 1 2 Brothers On The 4th Floor, Can't He
- 2 Extreme, More Than Words
- 3 Corina, Temptation
- 4 Bryan Adams, (Everything I Do) I Do I
- 5 EMF, Unbelievable
- 6 Rhythm Syndicate, P.A.S.S.I.O.N.
- 7 UB40, Here I Am (Come And Take Me)
- 8 D.J. Jazzy Jeff & The Fresh Prince, S
- 9 Salt-N-Pepa, Do You Want Me
- 10 Jesus Jones, Right Here, Right Now
- 11 Jomanda, Got A Love For You
- 12 C&C Music Factory/F. Williams, Things
- 13 The KLF, 3 A.M. Eternal
- 14 Hi-Five, I Can't Wait Another Minute
- 15 Paula Abdul, Rush Rush
- 16 Boyz II Men, Motownphilly
- 17 Heavy D. & The Boyz, Now That We Foun
- 18 Marky Mark & The Funky Bunch
- 19 Color Me Badd, I Adore Mi Amor
- 20 Natalie Cole, Unforgettable
- 21 Xpansions, Move Your Body

WZOU 94.5 FM

Boston P.D.: Sunny Joe White

- 1 Corina, Temptation
- 2 Jesus Jones, Right Here, Right Now

KISW 102.7

Los Angeles P.D.: Bill Richards

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Amy Grant, Every Heartbeat
- 3 Jesus Jones, Right Here, Right Now
- 4 Tara Kemp, Piece Of My Heart
- 5 D.J. Jazzy Jeff & The Fresh Prince, S
- 6 Rhythm Syndicate, P.A.S.S.I.O.N.
- 7 Corina, Temptation
- 8 EMF, Unbelievable
- 9 Scorpions, Wind Of Change
- 10 Natalie Cole, Unforgettable
- 11 Marky Mark & The Funky Bunch
- 12 Rosette, Fading Like A Flower (Every
- 13 Michael Bolton, Time, Love And Tender
- 14 Cathy Dennis, Too Many Walls
- 15 Lenny Kravitz, It Ain't Over 'Til It
- 16 Color Me Badd, I Adore Mi Amor
- 17 David A. Stewart Introducing Candy Du
- 18 Michael W. Smith, Place In This World
- 19 C&C Music Factory/F. Williams, Things
- 20 R.E.M., Losing My Religion
- 21 Seal, Crazy
- 22 Paula Abdul, The Promise Of A New Day
- 23 Lisa Fischer, How Can I Ease The Pain
- 24 The Escape Club, I'll Be There
- 25 Boyz II Men, Motownphilly
- 26 Color Me Badd, I Adore Mi Amor
- 27 Hi-Five, I Can't Wait Another Minute
- 28 UB40, Here I Am (Come And Take Me)
- 29 Surface, Never Gonna Let You Down
- 30 EX R.E.M., Shiny Happy People
- 31 EX Heavy D. & The Boyz, Now That We Foun

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Lenny Kravitz, It Ain't Over 'Til It
- 2 D.J. Jazzy Jeff & The Fresh Prince, S
- 3 Corina, Temptation
- 4 UB40, Here I Am (Come And Take Me)
- 5 Tara Kemp, Piece Of My Heart
- 6 Stereo MC's, Elevate My Mind
- 7 Chubb Rock, Treat 'Em Right
- 8 Rhythm Syndicate, P.A.S.S.I.O.N.
- 9 Hi-Five, I Can't Wait Another Minute
- 10 Jomanda, Got A Love For You
- 11 April, You're The One For Me
- 12 Afterglow, Going Through The Motions
- 13 Angel, You're Love Just Ain't Right
- 14 Luther Vandross, Power Of Love/Love P
- 15 D.J. Laz & Danny D, Mami El Negro
- 16 Boyz II Men, Motownphilly
- 17 Lisa Fischer, How Can I Ease The Pain
- 18 Banderas, This Is Your Life
- 19 A Lighter Shade Of Brown Featuring Te
- 20 Color Me Badd, I Adore Mi Amor
- 21 Keith Sweat, Your Love
- 22 Cathy Dennis, Too Many Walls
- 23 C&C Music Factory/F. Williams, Things
- 24 The KLF, 3 A.M. Eternal
- 25 Heavy D. & The Boyz, Now That We Foun
- 26 Gloria Estefan, Can't Forget You
- 27 Yasmine, Wanda Dance
- 28 Paula Abdul, The Promise Of A New Day
- 29 Marky Mark & The Funky Bunch
- 30 Seal, Crazy
- 31 Latin Alliance, Low Rider
- 32 Brand New Heavies, Never Stop
- 33 Robb Palmer, With UB40, I'll Be Your
- 34 EX Do Me Right
- 35 EX Vanessa Williams, Running Back To You
- 36 EX Young M.C., That's The Way Love Goes
- 37 EX Whitney Houston, My Name Is Not Susan
- 38 EX Lisa Lisa & Cult Jam, Let The Beat Hi
- 39 EX Celine Dion, Unison

KISW 108 FM

Boston P.D.: Steve Rivers

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Rhythm Syndicate, P.A.S.S.I.O.N.
- 3 Corina, Temptation
- 4 Lenny Kravitz, It Ain't Over 'Til It
- 5 D.J. Jazzy Jeff & The Fresh Prince, S
- 6 For Fun, You Can't Play Me
- 7 Cher, Love And Understanding
- 8 Marky Mark & The Funky Bunch
- 9 Amy Grant, Every Heartbeat
- 10 Jesus Jones, Right Here, Right Now
- 11 Cathy Dennis, Too Many Walls
- 12 Jomanda, Got A Love For You
- 13 Boyz II Men, Motownphilly
- 14 Lisa Lisa & Cult Jam, Let The Beat Hi
- 15 Heavy D. & The Boyz, Now That We Foun
- 16 Extreme, Hole Hearted
- 17 The KLF, 3 A.M. Eternal
- 18 Rod Stewart, The Motown Song
- 19 Paula Abdul, The Promise Of A New Day
- 20 Natalie Cole, Unforgettable
- 21 Tara Kemp, Piece Of My Heart
- 22 After 7, Nights Like This (From "The
- 23 C&C Music Factory/F. Williams, Things
- 24 Seal, Crazy
- 25 Rosette, Fading Like A Flower (Every
- 26 Color Me Badd, I Adore Mi Amor
- 27 Peabo Bryson, Can You Stop The Rain
- 28 Michael Bolton, Time, Love And Tender
- 29 EX Cora, My Fallen Angel
- 30 EX Bonnie Raitt, Something To Talk About
- 31 EX Hi-Five, I Can't Wait Another Minute
- 32 EX Whitney Houston, My Name Is Not Susan
- 33 EX Scorpions, Wind Of Change
- 34 EX Vanessa Williams, Running Back To You
- 35 EX Donna Summer, When Love Cries
- 36 EX Gerard, When The Lights Go Out
- 37 EX The Escape Club, I'll Be There
- 38 EX Luther Vandross, Don't Want To Be A F
- 39 EX Lonnie Gordon, Gonna Catch You

EAGLE 106

Philadelphia P.D.: Brian Philips

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 EMF, Unbelievable
- 3 Corina, Temptation
- 4 D.J. Jazzy Jeff & The Fresh Prince, S
- 5 The Black Crowes, Hard To Handle
- 6 Salt-N-Pepa, Do You Want Me
- 7 Jesus Jones, Right Here, Right Now
- 8 Rhythm Syndicate, P.A.S.S.I.O.N.
- 9 UB40, Here I Am (Come And Take Me)
- 10 Rosette, Fading Like A Flower (Every
- 11 Lenny Kravitz, It Ain't Over 'Til It
- 12 Extreme, More Than Words
- 13 Seal, Crazy
- 14 Nelson, Only Time Will Tell
- 15 Marky Mark & The Funky Bunch
- 16 Natalie Cole, Unforgettable
- 17 Scorpions, Wind Of Change
- 18 R.E.M., Shiny Happy People
- 19 Cathy Dennis, Too Many Walls
- 20 Color Me Badd, I Adore Mi Amor
- 21 Hi-Five, I Can't Wait Another Minute
- 22 Boyz II Men, Motownphilly
- 23 Martika, Love ... Thy Will Be Done
- 24 The Escape Club, I'll Be There

WZOU 94.5 FM

Boston P.D.: Sunny Joe White

- 1 Corina, Temptation
- 2 Jesus Jones, Right Here, Right Now

B94 FM

Pittsburgh P.D.: John Roberts

- 1 Jesus Jones, Right Here, Right Now
- 2 Michael W. Smith, Place In This World
- 3 Bryan Adams, (Everything I Do) I Do I
- 4 Rosette, Fading Like A Flower (Every
- 5 Wilson Phillips, The Dream Is Still A
- 6 Color Me Badd, I Adore Mi Amor
- 7 The Black Crowes, Hard To Handle
- 8 Paula Abdul, Rush Rush
- 9 Amy Grant, Every Heartbeat
- 10 Luther Vandross, Power Of Love/Love P
- 11 Firehouse, Don't Treat Me Bad
- 12 Rhythm Syndicate, P.A.S.S.I.O.N.
- 13 Paula Abdul, The Promise Of A New Day
- 14 Tara Kemp, Piece Of My Heart
- 15 The Escape Club, I'll Be There
- 16 Nelson, Only Time Will Tell
- 17 Extreme, More Than Words
- 18 Cher, Love And Understanding
- 19 Lenny Kravitz, It Ain't Over 'Til It
- 20 Poison, Love Goes On
- 21 Daryl Braithwaite, Higher Than Hope
- 22 Mariah Carey, Prisoner
- 23 Rod Stewart, The Motown Song
- 24 Michael Bolton, Time, Love And Tender
- 25 Chubb Rock, Treat 'Em Right
- 26 Robbie Nevil, Just Like You
- 27 38 Special, The Sound Of Your Voice
- 28 C&C Music Factory/F. Williams, Things
- 29 Alias, Perfect World
- 30 Whitney Houston, My Name Is Not Susan
- 31 EX Cathy Dennis, Too Many Walls
- 32 EX Scorpions, Wind Of Change
- 33 EX R.E.M., Shiny Happy People
- 34 EX Extreme, Hole Hearted
- 35 EX Seal, Crazy
- 36 EX D.J. Jazzy Jeff & The Fresh Prince, S

Q107

Philadelphia P.D.: Rick Stacy

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Rhythm Syndicate, P.A.S.S.I.O.N.
- 3 Amy Grant, Every Heartbeat
- 4 Corina, Temptation
- 5 The KLF, 3 A.M. Eternal
- 6 Rosette, Fading Like A Flower (Every
- 7 Cathy Dennis, Too Many Walls
- 8 Michael W. Smith, Place In This World
- 9 Firehouse, Don't Treat Me Bad
- 10 Seal, Crazy
- 11 Paula Abdul, The Promise Of A New Day
- 12 Lenny Kravitz, It Ain't Over 'Til It
- 13 The Escape Club, I'll Be There
- 14 Salt-N-Pepa, Do You Want Me
- 15 Titiyo, My Body Says Yes
- 16 Natural Selection, Do Anything
- 17 Cora, My Fallen Angel
- 18 Marky Mark & The Funky Bunch
- 19 D.J. Jazzy Jeff & The Fresh Prince, S
- 20 R.E.M., Shiny Happy People
- 21 C&C Music Factory/F. Williams, Things
- 22 Cher, Love And Understanding
- 23 Michael Bolton, Time, Love And Tender
- 24 Orchestra JB, Come Alive
- 25 Rod Stewart, The Motown Song
- 26 Jomanda, Got A Love For You
- 27 Natalie Cole, Unforgettable
- 28 Wilson Phillips, The Dream Is Still A
- 29 Lisa Lisa & Cult Jam, Let The Beat Hi
- 30 EX Color Me Badd, I Adore Mi Amor
- 31 EX EMF, Unbelievable
- 32 EX Huey Lewis & The News, It Hit Me Like
- 33 EX Hi-Five, I Can't Wait Another Minute
- 34 EX Extreme, Hole Hearted
- 35 EX Boyz II Men, Motownphilly

FOX

Detroit P.D.: John McGadden

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 D.J. Jazzy Jeff & The Fresh Prince, S
- 3 Jesus Jones, Right Here, Right Now
- 4 Tara Kemp, Piece Of My Heart
- 5 Rhythm Syndicate, P.A.S.S.I.O.N.
- 6 Boyz II Men, Motownphilly
- 7 Stereo MC's, Elevate My Mind
- 8 EMF, Unbelievable
- 9 C&C Music Factory/F. Williams, Things
- 10 D'zire, Forever Amo
- 11 Amy Grant, Every Heartbeat
- 12 Corina, Temptation
- 13 Paula Abdul, The Promise Of A New Day
- 14 Michael W. Smith, Place In This World
- 15 Marky Mark & The Funky Bunch
- 16 Extreme, More Than Words
- 17 Salt-N-Pepa, Do You Want Me
- 18 UB40, Here I Am (Come And Take Me)
- 19 Hi-Five, I Can't Wait Another Minute
- 20 Paula Abdul, Rush Rush
- 21 Seal, Crazy
- 22 Heavy D. & The Boyz, Now That We Foun
- 23 Lenny Kravitz, It Ain't Over 'Til It
- 24 Color Me Badd, I Adore Mi Amor
- 25 Michael Bolton, Time, Love And Tender
- 26 EX Erasure, Chorus
- 27 EX Michael Bolton, Time, Love And
- 28 EX Get Serious, Cut And Move
- 29 EX Latin Alliance, Low Rider
- 30 EX Rosette, Fading Like A Flower (Ev
- 31 EX Oaktown's 3.5.7, Turn It Up
- 32 EX Young M.C., That's The Way Love

EAGLE 106

Philadelphia P.D.: Brian Philips

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 EMF, Unbelievable
- 3 Corina, Temptation
- 4 D.J. Jazzy Jeff & The Fresh Prince, S
- 5 The Black Crowes, Hard To Handle
- 6 Salt-N-Pepa, Do You Want Me
- 7 Jesus Jones, Right Here, Right Now
- 8 Rhythm Syndicate, P.A.S.S.I.O.N.
- 9 UB40, Here I Am (Come And Take Me)
- 10 Rosette, Fading Like A Flower (Every
- 11 Lenny Kravitz, It Ain't Over 'Til It
- 12 Extreme, More Than Words
- 13 Seal, Crazy
- 14 Nelson, Only Time Will Tell
- 15 Marky Mark & The Funky Bunch
- 16 Natalie Cole, Unforgettable
- 17 Scorpions, Wind Of Change
- 18 R.E.M., Shiny Happy People
- 19 Cathy Dennis, Too Many Walls
- 20 Color Me Badd, I Adore Mi Amor
- 21 Hi-Five, I Can't Wait Another Minute
- 22 Boyz II Men, Motownphilly
- 23 Martika, Love ... Thy Will Be Done
- 24 The Escape Club, I'll Be There

MIX 107.3

Washington P.D.: Lorrin Palagi

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Amy Grant, Every Heartbeat
- 3 Michael W. Smith, Place In This World
- 4 David A. Stewart Introducing Candy Du
- 5 Paula Abdul, Rush Rush
- 6 R.E.M., Losing My Religion
- 7 Extreme, More Than Words
- 8 Lenny Kravitz, It Ain't Over 'Til It
- 9 Rosette, Fading Like A Flower (Every
- 10 Glenn Frey, Part Of Me, Part Of You
- 11 Wilson Phillips, The Dream Is Still A
- 12 Rod Stewart, The Motown Song
- 13 Bonnie Raitt, Something To Talk About
- 14 UB40, Here I Am (Come And Take Me)
- 15 Michael Bolton, Time, Love And Tender
- 16 Cher, Love And Understanding
- 17 Natalie Cole, Unforgettable
- 18 Gloria Estefan, Can't Forget You
- 19 Luther Vandross, Power Of Love/Love P
- 20 Michael Bolton, Time, Love And Tender
- 21 Aaron Neville, Everybody Plays The Fo
- 22 Rick Astley, Cry For Help
- 23 Rod Stewart, Rhythm Of My Heart
- 24 Cathy Dennis, Too Many Walls
- 25 Huey Lewis & The News, It Hit Me Like

WJLA 105

Washington P.D.: Chuck Beck

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 EMF, Unbelievable
- 3 Michael W. Smith, Place In This World
- 4 D.J. Jazzy Jeff & The Fresh Prince, S
- 5 Jesus Jones, Right Here, Right Now
- 6 R.E.M., Losing My Religion
- 7 Corina, Temptation
- 8 Extreme, More Than Words
- 9 Lenny Kravitz, It Ain't Over 'Til It
- 10 Rosette, Fading Like A Flower (Every
- 11 Paula Abdul, The Promise Of A New Day
- 12 Boyz II Men, Motownphilly
- 13 Amy Grant, Every Heartbeat
- 14 R.E.M., Shiny Happy People
- 15 Natalie Cole, Unforgettable
- 16 Mariah Carey, I Don't Wanna Cry
- 17 C&C Music Factory/F. Williams, Things
- 18 Rod Stewart, The Motown Song
- 19 PC Quest, Can I Call You My Girl
- 20 Marky Mark & The Funky Bunch
- 21 Color Me Badd, I Adore Mi Amor
- 22 Cathy Dennis, Too Many Walls
- 23 Color Me Badd, I Adore Mi Amor
- 24 Color Me Badd, I Adore Mi Amor

POWER 99 FM

Atlanta P.D.: Rick Stacy

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Rhythm Syndicate, P.A.S.S.I.O.N.
- 3 Amy Grant, Every Heartbeat
- 4 Corina, Temptation
- 5 The KLF, 3 A.M. Eternal
- 6 Rosette, Fading Like A Flower (Every
- 7 Cathy Dennis, Too Many Walls
- 8 Michael W. Smith, Place In This World
- 9 Firehouse, Don't Treat Me Bad
- 10 Seal, Crazy
- 11 Paula Abdul, The Promise Of A New Day
- 12 Lenny Kravitz, It Ain't Over 'Til It
- 13 The Escape Club, I'll Be There
- 14 Salt-N-Pepa, Do You Want Me
- 15 Titiyo, My Body Says Yes
- 16 Natural Selection, Do Anything
- 17 Cora, My Fallen Angel
- 18 Marky Mark & The Funky Bunch
- 19 D.J. Jazzy Jeff & The Fresh Prince, S
- 20 R.E.M., Shiny Happy People
- 21 C&C Music Factory/F. Williams, Things
- 22 Cher, Love And Understanding
- 23 Michael Bolton, Time, Love And Tender
- 24 Orchestra JB, Come Alive
- 25 Rod Stewart, The Motown Song
- 26 Jomanda, Got A Love For You
- 27 Natalie Cole, Unforgettable
- 28 Wilson Phillips, The Dream Is Still A
- 29 Lisa Lisa & Cult Jam, Let The Beat Hi
- 30 EX Color Me Badd, I Adore Mi Amor
- 31 EX EMF, Unbelievable
- 32 EX Huey Lewis & The News, It Hit Me Like
- 33 EX Hi-Five, I Can't Wait Another Minute
- 34 EX Extreme, Hole Hearted
- 35 EX Boyz II Men, Motownphilly

FOX

Detroit P.D.: John McGadden

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 D.J. Jazzy Jeff & The Fresh Prince, S
- 3 Jesus Jones, Right Here, Right Now
- 4 Tara Kemp, Piece Of My Heart
- 5 Rhythm Syndicate, P.A.S.S.I.O.N.
- 6 Boyz II Men, Motownphilly
- 7 Stereo MC's, Elevate My Mind
- 8 EMF, Unbelievable
- 9 C&C Music Factory/F. Williams, Things
- 10 D'zire, Forever Amo
- 11 Amy Grant, Every Heartbeat
- 12 Corina, Temptation
- 13 Paula Abdul, The Promise Of A New Day
- 14 Michael W. Smith, Place In This World
- 15 Marky Mark & The Funky Bunch
- 16 Extreme, More Than Words
- 17 Salt-N-Pepa, Do You Want Me
- 18 UB40, Here I Am (Come And Take Me)
- 19 Hi-Five, I Can't Wait Another Minute
- 20 Paula Abdul, Rush Rush
- 21 Seal, Crazy
- 22 Heavy D. & The Boyz, Now That We Foun
- 23 Lenny Kravitz, It Ain't Over 'Til It
- 24 Color Me Badd, I Adore Mi Amor
- 25 Michael Bolton, Time, Love And Tender
- 26 EX Erasure, Chorus
- 27 EX Michael Bolton, Time, Love And
- 28 EX Get Serious, Cut And Move
- 29 EX Latin Alliance, Low Rider
- 30 EX Rosette, Fading Like A Flower (Ev
- 31 EX Oaktown's 3.5.7, Turn It Up
- 32 EX Young M.C., That's The Way Love

96.3 FM RADIO WHYY

Detroit P.D.: Rick Gillette

- 1 D.J. Jazzy Jeff & The Fresh Prince, S
- 2 Bryan Adams, (Everything I Do) I Do I
- 3 Bryan Adams, (Everything I Do) I Do I
- 4 3rd Bass, Pop Goes The Weasel
- 5 Hi-Five, I Can't Wait Another Minute
- 6 Salt-N-Pepa, Do You Want Me
- 7 Corina, Temptation
- 8 Marky Mark & The Funky Bunch
- 9 The KLF, 3 A.M. Eternal
- 10 Jesus Jones, Right Here, Right Now
- 11 Lenny Kravitz, It Ain't Over 'Til It
- 12 Natalie Cole, Unforgettable
- 13 Heavy D. & The Boyz, Now That We Foun
- 14 Paula Abdul, The Promise Of A New Day
- 15 C&C Music Factory/F. Williams, Things
- 16 Color Me Badd, I Adore Mi Amor
- 17 EMF, Unbelievable
- 18 Jomanda, Got A Love For You
- 19 Hi-Five, I Can't Wait Another Minute
- 20 Rhythm Syndicate, P.A.S.S.I.O.N.
- 21 R.E.M., Shiny Happy People
- 22 Oaktown's 3.5.7, Turn It Up
- 23 EX Young M.C., That's The Way Love Goes
- 24 EX Amy Grant, Every Heartbeat
- 25 EX Gerard, When The Lights Go Out

KDWB 101.3

Minneapolis P.D.: Mark Bolke

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 The Black Crowes, Hard To Handle
- 3 The Escape Club, I'll Be There
- 4 Amy Grant, Every Heartbeat
- 5 Rosette, Fading Like A Flower (Every
- 6 Corina, Temptation
- 7 Natural Selection, Do Anything
- 8 EMF, Unbelievable
- 9 Paula Abdul, The Promise Of A New Day
- 10 Jesus Jones, Right Here, Right Now
- 11 Rhythm Syndicate, P.A.S.S.I.O.N.
- 12 Extreme, More Than Words
- 13 Paula Abdul, Rush Rush
- 14 Nelson, Only Time Will Tell
- 15 Peabo Bryson, Can You Stop The Rain
- 16 Marc Cohn, Walking In Memphis
- 17 Seal, Crazy
- 18 Cathy Dennis, Too Many Walls
- 19 Tom Petty & The Heartbreakers, Learni
- 20 Firehouse, Love Of A Lifetime
- 21 C&C Music Factory/F. Williams, Things
- 22 Michael Bolton, Time, Love And Tender
- 23 Steelheart, I'll Never Let You Go
- 24 Hi-Five, I Can't Wait Another Minute
- 25 R.E.M., Shiny Happy People
- 26 EX Rod Stewart, The Motown Song
- 27 EX Wilson Phillips, The Dream Is Still A
- 28 EX D.J. Jazzy Jeff & The Fresh Prince, S
- 29 EX Color Me Badd, I Adore Mi Amor
- 30 EX Huey Lewis & The News, It Hit Me Like
- 31 EX Martika, Love ... Thy Will Be Done
- 32 EX Boyz II Men, Motownphilly
- 33 EX Marky Mark & The Funky Bunch
- 34 EX Whitney Houston, My Name Is Not Susan
- 35 EX Scorpions, Wind Of Change
- 36 EX The KLF, 3 A.M. Eternal

94.7 FM

Chicago P.D.: Greg Cassidy

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Corina, Temptation
- 3 Rosette, Fading Like A Flower (Every
- 4 Jesus Jones, Right Here, Right Now
- 5 Rhythm Syndicate, P.A.S.S.I.O.N.
- 6 The Black Crowes, Hard To Handle
- 7 EMF, Unbelievable
- 8 D.J. Jazzy Jeff & The Fresh Prince, S
- 9 Paula Abdul, The Promise Of A New Day
- 10 Amy Grant, Every Heartbeat
- 11 April, You're The One For Me
- 12 Wilson Phillips, The Dream Is Still A
- 13 Scorpions, Wind Of Change
- 14 Hi-Five, I Can't Wait Another Minute
- 15 Rod Stewart, The Motown Song
- 16 Marky Mark & The Funky Bunch
- 17 Jomanda, Got A Love For You
- 18 R.E.M., Shiny Happy People
- 19 Firehouse, Love Of A Lifetime
- 20 C&C Music Factory/F. Williams, Things
- 21 EX Boyz II Men, Motownphilly
- 22 EX Extreme, Hole Hearted
- 23 EX The KLF, 3 A.M. Eternal
- 24 EX 3rd Bass, Pop Goes The Weasel
- 25 EX Michael Bolton, Time, Love And Tender
- 26 EX Nelson, Only Time Will Tell

all hit 97.1 KROL

Dallas P.D.: Joel Folger

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Jesus Jones, Right Here, Right Now
- 3 Corina, Temptation
- 4 Rhythm Syndicate, P.A.S.S.I.O.N.
- 5 Amy Grant, Every Heartbeat
- 6 Lenny Kravitz, It Ain't Over 'Til It
- 7 EMF, Unbelievable
- 8 Paula Abdul, The Promise Of A New Day
- 9 Van Halen, Standin On Top Of The Worl
- 10 Oaktown's 3.5.7, Turn It Up
- 11 Marky Mark & The Funky Bunch
- 12 Color Me Badd, I Adore Mi Amor
- 13 Rosette, Fading Like A Flower (Every
- 14 The Escape Club, I'll Be There
- 15 Hi-Five, I Can't Wait Another Minute
- 16 Salt-N-Pepa, Do You Want Me
- 17 Seal, Crazy
- 18 C&C Music Factory/F. Williams, Things
- 19 Robbie Nevil, Just Like You
- 20 UB40, Here I Am (Come And Take Me)
- 21 Tara Kemp, Piece Of My Heart
- 22 EX Michael W. Smith, Place In This World
- 23 EX After 7, Nights Like This (From "The
- 24 EX R.E.M., Shiny Happy People
- 25 EX D.J. Jazzy Jeff & The Fresh Prince, S
- 26 EX The KLF, 3 A.M. Eternal
- 27 EX The Black Crowes, Hard To Handle
- 28 EX Paula Abdul, Rush Rush
- 29 EX Cathy Dennis, Too Many Walls
- 30 EX Natalie Cole, Unforgettable
- 31 EX Michael Bolton, Time, Love And Tender
- 32 EX Natural Selection, Do Anything
- 33 EX Corina, Temptation
- 34 EX Tevin Campbell, Just Ask Me To
- 35 EX Huey Lewis & The News, It Hit Me Like
- 36 EX Color Me Badd, I Adore Mi Amor
- 37 EX Latin Alliance, Low Rider

92.9 FM

Providence P.D.: Paul Cannon

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Scorpions, Wind Of Change
- 3 Jesus Jones, Right Here, Right Now
- 4 Amy Grant, Every Heartbeat
- 5 Surface, Never Gonna Let You Down
- 6 Tara Kemp, Piece Of My Heart
- 7 Corina, Temptation
- 8 Rhythm Syndicate, P.A.S.S.I.O.N.
- 9 D.J. Jazzy Jeff & The Fresh Prince, S
- 10 Boyz II Men, Motownphilly
- 11 Salt-N-Pepa, Do You Want Me
- 12 Lenny Kravitz, It Ain't Over 'Til It
- 13 EMF, Unbelievable

93Q

Houston P.D.: Dene Hallam

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 The Escape Club, I'll Be There
- 3 Salt-N-Pepa, Do You Want Me
- 4 Rosette, Fading Like A Flower (Every
- 5 Lenny Kravitz, It Ain't Over 'Til It
- 6 Corina, Temptation
- 7 Jesus Jones, Right Here, Right Now
- 8 Michael W. Smith, Place In This World
- 9 Paula Abdul, The Promise Of A New Day
- 10 EMF, Unbelievable
- 11 Amy Grant, Every Heartbeat
- 12 Seal, Crazy
- 13 The La's, There She Goes
- 14 Erasure, Chorus
- 15 Hi-Five, I Can't Wait Another Minute
- 16 Tara Kemp, Piece Of My Heart
- 17 Korpik, Does Anybody Really Fal
- 18 Scorpions, Wind Of Change
- 19 Paula Abdul, Rush Rush
- 20 Color Me Badd, I Adore Mi Amor
- 21 Michael Bolton, Time, Love And Tender
- 22 Color Me Badd, I Adore Mi Amor
- 23 Gloria Estefan, Can't Forget You
- 24 EX Nelson, Only Time Will Tell
- 25 EX Martika, Love ... Thy Will Be Done
- 26 EX Boyz II Men, Motownphilly
- 27 EX Bonnie Raitt, Something To Talk About
- 28 EX The Hunger, 100 Years
- 29 EX Aaron Neville, Everybody Plays The Fo

104 KRBE

Houston P.D.: Steve Wyrstok

- 1 Bryan Adams, (Everything I Do) I Do I
- 2 Seal, Crazy
- 3 Lenny Kravitz, It Ain't Over 'Til It
- 4 Jesus Jones, Right Here, Right Now
- 5 Paula Abdul, Rush Rush
- 6 EMF, Unbelievable
- 7 Rosette, Fading Like A Flower (Every
- 8 Orchestrated Manoeuvres In The Dark, It
- 9 Erasure, Chorus
- 10 R.E.M., Shiny Happy People
- 11 Salt-N-Pepa, Do You Want Me
- 12 D.J. Jazzy Jeff & The Fresh Prince, S
- 13 Extreme, More Than Words
- 14 Wilson Phillips, The Dream Is Still A
<

14	14	Nelson, Only Time Will Tell
15	15	Cher, Love And Understanding
16	16	Gloria Estefan, Can't Forget You
17	17	Cathy Dennis, Too Many Walls
18	18	Rod Stewart, The Promise Of A New Day
19	19	Marky Mark & The Funky Bunch
20	20	The KLF, 3 A.M. Eternal
21	21	Steelheart, I'll Never Let You Go
22	22	Paula Abdul, The Promise Of A New Day
23	23	Michael Bolton, Time, Love And Tender
24	24	Seal, Crazy
25	25	Hi-Five, I Can't Wait Another Minute
26	26	The Black Crowes, Hard To Handle
27	27	Roxette, Fading Like A Flower (Every
28	28	Firehouse, Love Of A Lifetime
29	29	Desmond Child, Love On A Rooftop
30	30	C&C Music Factory/F. Williams, Things
31	31	Whitney Houston, My Name Is Not Susan
32	32	Jomanda, Got A Love For You
33	33	Luther Vandross, Don't Want To Be A F
34	34	Keedy, Wishing On The Same Star
35	35	Eyes, Nobody Said It Was Easy
A	A	Extreme, Hole Hearted
A	A	Color Me Badd, I Adore Mi Amor
A	A	Natalie Cole, Unforgettable
A	A	Huey Lewis & The News, It Hit Me Like

96TICFM		
Hartford P.D.: Tom Mitchell		
1	4	Bryan Adams, (Everything I Do) I Do I
2	1	D.J. Jazzy Jeff & The Fresh Prince, S
3	2	Jesus Jones, Right Here, Right Now
4	2	Rhythm Syndicate, P.A.S.S.I.O.N.
5	9	The KLF, 3 A.M. Eternal
6	15	Boyz II Men, Motownphilly
7	6	Corina, Temptation
8	11	Lenny Kravitz, It Ain't Over 'Til It'
9	7	Tara Kemp, Piece Of My Heart
10	13	Any Grant, Every Heartbeat
11	5	EMF, Unbelievable
12	10	Paula Abdul, Rush Rush
13	12	UB40, Here I Am (Come And Take Me)
14	19	David A. Stewart, Introducing Candy Du
15	21	C&C Music Factory/F. Williams, Things
16	14	Wilson Phillips, The Dream Is Still A
17	18	Hi-Five, I Can't Wait Another Minute
18	31	Seal, Crazy
19	23	Paula Abdul, The Promise Of A New Day
20	20	3rd Bass, Pop Goes The Weasel
21	22	Lisa Lisa & Cult Jam, Let The Beat Hi
22	16	Extreme, More Than Words
23	17	Salt-N-Pepa, Do You Want Me
24	27	Heavy D. & The Boyz, Now That We Foun
25	30	Coro, My Fallen Angel
26	29	Michael Bolton, Time, Love And Tender
27	31	Cathy Dennis, Too Many Walls
28	33	R.E.M., Losing My Religion
29	26	Bingo Boys, Borrowed Love
30	32	Rod Stewart, The Motown Song
31	34	Jomanda, Got A Love For You
32	35	Marky Mark & The Funky Bunch
33	36	Whitney Houston, My Name Is Not Susan
34	38	Color Me Badd, I Adore Mi Amor
35	37	Aaron Neville, Everybody Plays The Fo
36	39	Robin Campbell, Just Ask Me To
37	37	EX Luther Vandross, Don't Want To Be A F
38	40	Cut 'N' Move, Get Serious
39	EX	Natural Selection, Do Anything
40	EX	Vanessa Williams, Running Back To You
A	A	Marka, When I'll Be Done
A	A	Donna Summer, Love To Love You To
A	A	Gerardo, When The Lights Go Out
A	A	Brand New Heavies, Never Stop
EX	EX	Desmond Child, Love On A Rooftop

WKSS		
Hartford P.D.: Jefferson Ward		
1	2	D.J. Jazzy Jeff & The Fresh Prince, S
2	5	Rhythm Syndicate, P.A.S.S.I.O.N.
3	10	Boyz II Men, Motownphilly
4	12	Any Grant, Every Heartbeat
5	6	Lenny Kravitz, It Ain't Over 'Til It'
6	11	Jomanda, Got A Love For You
7	14	Coro, My Fallen Angel
8	1	Salt-N-Pepa, Do You Want Me
A9	1	Bryan Adams, (Everything I Do) I Do I
10	3	Paula Abdul, Rush Rush
11	4	Color Me Badd, I Adore Mi Amor
12	11	Hi-Five, I Can't Wait Another Minute
13	18	PC Quest, I Call You My Girl
14	17	Rod Stewart, The Motown Song
15	22	Natalie Cole, Unforgettable
16	7	Corina, Temptation
17	15	Heavy D. & The Boyz, Now That We Foun
18	17	Tara Kemp, Piece Of My Heart
19	23	Cathy Dennis, Too Many Walls
20	26	Marky Mark & The Funky Bunch
21	31	EMF, Unbelievable
22	25	Paula Abdul, The Promise Of A New Day
23	24	C&C Music Factory/F. Williams, Things
24	27	Michael Bolton, Time, Love And Tender
25	28	The KLF, 3 A.M. Eternal
26	EX	Color Me Badd, I Adore Mi Amor
27	EX	Whitney Houston, My Name Is Not Susan
28	EX	Vanessa Williams, Running Back To You
A29	EX	Luther Vandross, Don't Want To Be A F
A30	EX	J.T. Taylor, Long Hot Summer Night
EX	EX	Seal, Crazy

B104		
Baltimore P.D.: Todd Fisher		
1	1	Bryan Adams, (Everything I Do) I Do I
2	2	Michael W. Smith, Place In This World
3	5	Color Me Badd, I Adore Mi Amor
4	4	Jesus Jones, Right Here, Right Now
5	6	Paula Abdul, Rush Rush
6	5	EMF, Unbelievable
7	7	R.E.M., Losing My Religion
8	7	Tara Kemp, Piece Of My Heart
9	9	The Escape Club, I'll Be There
10	10	Rhythm Syndicate, P.A.S.S.I.O.N.
11	11	Paula Abdul, The Promise Of A New Day
12	12	Lenny Kravitz, It Ain't Over 'Til It'
13	13	Michael Bolton, Time, Love And Tender
14	14	Londonbeat, A Better Love
15	15	Wilson Phillips, The Dream Is Still A
16	16	Any Grant, Every Heartbeat
17	17	The Black Crowes, Hard To Handle
18	18	Cher, Love And Understanding
19	EX	Roxette, Fading Like A Flower (Every
EX	EX	Corina, Temptation
EX	EX	D.J. Jazzy Jeff & The Fresh Prince, S
EX	EX	Scorpions, Wind Of Change
EX	EX	Michael Bolton, Time, Love And Tender
EX	EX	R.E.M., Shiny Happy People

#1 100		
Miami P.D.: Frank Amadeo		
1	2	Bryan Adams, (Everything I Do) I Do I
2	1	Jesus Jones, Right Here, Right Now
3	6	Marc Cohn, Walking In Memphis
4	3	Michael W. Smith, Place In This World
5	12	Cher, Love And Understanding
6	8	Rhythm Syndicate, P.A.S.S.I.O.N.
7	7	Wilson Phillips, The Dream Is Still A
8	11	Tara Kemp, Piece Of My Heart
9	13	Any Grant, Every Heartbeat
10	19	Michael Bolton, Time, Love And Tender
11	3	EMF, Unbelievable
12	14	Peabo Bryson, Can You Stop The Rain

13	16	Roxette, Fading Like A Flower (Every
14	17	Lenny Kravitz, It Ain't Over 'Til It'
15	5	Natalie Cole, Unforgettable
16	9	Gloria Estefan, Can't Forget You
17	10	Hi-Five, I Can't Wait Another Minute
18	21	Cathy Dennis, Too Many Walls
19	22	Rod Stewart, The Motown Song
20	24	Paula Abdul, The Promise Of A New Day
21	25	Huey Lewis & The News, It Hit Me Like
22	26	Seal, Crazy
23	23	UB40, Here I Am (Come And Take Me)
24	27	Whitney Houston, My Name Is Not Susan
25	15	Paula Abdul, Rush Rush
26	29	Bonnie Raitt, Something To Talk About
27	30	The Escape Club, I'll Be There
28	28	Luther Vandross, Power Of Love/Love P
29	EX	Robbie Nevil, Just Like You
30	EX	Marc Cohn, Silver Thunderbird
A	A	Jasmine Guy, Just Want To Hold You
EX	EX	Scorpions, Wind Of Change
EX	EX	Color Me Badd, I Adore Mi Amor

POWER 93		
Miami P.D.: Bill Tanner		
1	1	Bryan Adams, (Everything I Do) I Do I
2	4	EMF, Unbelievable
3	3	Paula Abdul, Rush Rush
4	7	TKA, Louder Than Love
5	8	C&C Music Factory/F. Williams, Things
6	6	Natalie Cole, Unforgettable
7	9	UB40, Here I Am (Come And Take Me)
8	10	Hi-Five, I Can't Wait Another Minute
9	2	Nomad, (I Wanna Give You) Devotion
10	5	Color Me Badd, I Adore Mi Amor
11	13	7th Heaven, Drums Of Love
12	11	D'zire, Forever Amore
13	17	Jesus Jones, Right Here, Right Now
14	18	D.J. Jazzy Jeff & The Fresh Prince, S
15	12	Extreme, More Than Words
16	21	Lisa Lisa & Cult Jam, Let The Beat Hi
17	23	David D. I Go Crazy
18	15	Coro, My Fallen Angel
19	19	Lisa Lisa & Cult Jam, Let The Beat Hi
20	24	Boyz II Men, Motownphilly
21	28	The KLF, 3 A.M. Eternal
22	29	Marky Mark & The Funky Bunch
23	16	Sandee, Love Desire
24	EX	Let General, Fun Fun Fun
25	EX	Crystal Waters, Gypsy Woman (She's Ho
26	26	Daize, Don't Want To Lose Your Love
27	32	Paula Abdul, The Promise Of A New Day
28	20	D.J. Laz & Danny D, Mami El Negro
29	EX	Any Grant, Every Heartbeat
30	31	Victorious Bass, Drop The Bass
31	34	Face, Forever Yours
32	33	3rd Bass, Pop Goes The Weasel
33	30	Cynthia, Break Up To Make Up
34	35	Heavy D. & The Boyz, Now That We Foun
35	EX	Color Me Badd, I Adore Mi Amor
36	EX	Jomanda, Got A Love For You
A	A	Corina, Temptation
EX	EX	BG The Prince Of Rap, This Beat Is Ho
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Manah Carey, There's Got To Be A Way
EX	EX	Prep MC, Just Wanna Use Your Love
EX	EX	Rhythm Syndicate, P.A.S.S.I.O.N.
EX	EX	Michael W. Smith, Place In This World
EX	EX	Cathy Dennis, Too Many Walls

TOWER 93		
Tampa P.D.: B.J. Harris		
1	2	Corina, Temptation
2	3	Hi-Five, I Can't Wait Another Minute
3	4	Rhythm Syndicate, P.A.S.S.I.O.N.
4	10	D.J. Jazzy Jeff & The Fresh Prince, S
5	9	Heavy D. & The Boyz, Now That We Foun
6	12	Any Grant, Every Heartbeat
7	11	Paula Abdul, The Promise Of A New Day
8	13	C&C Music Factory/F. Williams, Things
9	10	UB40, Here I Am (Come And Take Me)
10	5	Titiyo, My Body Says Yes
11	6	Bryan Adams, (Everything I Do) I Do I
12	18	Cathy Dennis, Too Many Walls
13	16	The KLF, 3 A.M. Eternal
14	17	After 7, Nights Like This (From "The
15	20	Color Me Badd, I Adore Mi Amor
16	22	Whitney Houston, My Name Is Not Susan
17	23	Michael Bolton, Time, Love And Tender
18	21	Color Me Badd, I Adore Mi Amor
19	24	After Shock, Going Through The Motio
20	22	Lenny Kravitz, It Ain't Over 'Til It'
21	25	Jomanda, Got A Love For You
22	27	Marky Mark & The Funky Bunch
23	26	Troop & LeVert, Queen Latifah, Fo
24	28	3rd Bass, Pop Goes The Weasel
25	29	Young M.C., That's The Way Love Goes
26	30	Luther Vandross, Don't Want To Be A F
27	31	Boyz II Men, Motownphilly
28	A29	Natural Selection, Do Anything
29	A30	Paula Abdul, The Promise Of A New Day
30	32	Peabo Bryson, Can You Stop The Rain
31	33	Nikki Richards, Summer Breeze
32	34	Yasmin, Wanna Dance
33	35	Rod Stewart, The Motown Song

Q100		
Tampa P.D.: Jay Taylor		
1	1	Bryan Adams, (Everything I Do) I Do I
2	3	Jesus Jones, Right Here, Right Now
3	7	Rhythm Syndicate, P.A.S.S.I.O.N.
4	4	D.J. Jazzy Jeff & The Fresh Prince, S
5	6	Corina, Temptation
6	2	EMF, Unbelievable
7	5	Any Grant, Every Heartbeat
8	10	Lenny Kravitz, It Ain't Over 'Til It'
9	13	C&C Music Factory/F. Williams, Things
10	20	Roxette, Fading Like A Flower (Every
11	5	Paula Abdul, Rush Rush
12	11	Heavy D. & The Boyz, Now That We Foun
13	19	Paula Abdul, The Promise Of A New Day
14	17	Cathy Dennis, Too Many Walls
15	18	Hi-Five, I Can't Wait Another Minute
16	8	Color Me Badd, I Adore Mi Amor
17	22	The Escape Club, I'll Be There
18	11	Stereo MC's, Elevate My Mind
19	24	Color Me Badd, I Adore Mi Amor
20	23	Natalie Cole, Unforgettable
21	25	Michael Bolton, Time, Love And Tender
22	12	UB40, Here I Am (Come And Take Me)
23	26	Seal, Crazy
24	28	Boyz II Men, Motownphilly
25	16	Tara Kemp, Piece Of My Heart
26	EX	R.E.M., Shiny Happy People
27	15	After Shock, Going Through The Motio
A28	21	Natural Selection, Do Anything
29	EX	Extreme, More Than Words
EX	EX	The KLF, 3 A.M. Eternal
A	A	Firehouse, Love Of A Lifetime
A	A	Rod Stewart, The Motown Song
EX	EX	Marky Mark & The Funky Bunch
EX	EX	Scorpions, Wind Of Change

WNCI 97.9		
Columbus P.D.: Dave Robbins		
1	2	Bryan Adams, (Everything I Do) I Do I
2	1	Any Grant, Every Heartbeat
3	3	Rhythm Syndicate, P.A.S.S.I.O.N.
4	6	Lenny Kravitz, It Ain't Over 'Til It'
5	5	Jesus Jones, Right Here, Right Now
6	7	Roxette, Fading Like A Flower (Every
7	18	Paula Abdul, The Promise Of A New Day
8	13	Rod Stewart, The Motown Song
9	10	Cher, Love And Understanding

10	11	Desmond Child, Love On A Rooftop
11	12	Robbie Nevil, Just Like You
12	15	Michael Bolton, Time, Love And Tender
13	14	Cathy Dennis, Too Many Walls
14	16	The Escape Club, I'll Be There
15	17	Aaron Neville, Everybody Plays The Fo
16	16	Peabo Bryson, Can You Stop The Rain
17	19	Huey Lewis & The News, It Hit Me Like
18	20	Whitney Houston, My Name Is Not Susan
19	22	Corina, Temptation
20	23	38 Special, The Sound Of Your Voice
21	4	Wilson Phillips, The Dream Is Still A
22	24	Natalie Cole, Unforgettable
23	25	Extreme, Hole Hearted
24	26	Natural Selection, Do Anything
25	9	Michael W. Smith, Place In This World
A26	—	R.E.M., Shiny Happy People

POWER 95		
Dallas P.D.: Frank Miniaci		
1	1	Bryan Adams, (Everything I Do) I Do I
2	2	Rhythm Syndicate, P.A.S.S.I.O.N.
3	3	Salt-N-Pepa, Do You Want Me
4	4	Hi-Five, I Can't Wait Another Minute
5	7	Tara Kemp, Piece Of My Heart
6	5	Corina, Temptation
7	8	Stereo MC's, Elevate My Mind
8	14	The Escape Club, I'll Be There
9	11	Any Grant, Every Heartbeat
10	12	Paula Abdul, The Promise Of A New Day
11	12	R.E.M., Shiny Happy People
12	13	C&C Music Factory/F. Williams, Things
13	11	EMF, Unbelievable
14	15	Any Grant, Every Heartbeat
15	15	Cathy Dennis, Too Many Walls
16	18	Seal, Crazy
17	17	Boyz II Men, Motownphilly
18	19	The KLF, 3 A.M. Eternal
19	22	Lenny Kravitz, It Ain't Over 'Til It'
20	22	Jesus Jones, Right Here, Right Now
21	27	Color Me Badd, I Adore Mi Amor
22	23	Marky Mark & The Funky Bunch
23	23	Brothers In Rhythm, Such A Good Feeli
24	25	Rhythm Syndicate, Hey Donna
25	EX	Nelson, Only Time Will Tell
26	26	Jomanda, Got A Love For You
A27	—	Roxette, Fading Like A Flower (Every
A28	—	Natural Selection, Do Anything
A29	—	Natalie Cole, Unforgettable
EX	EX	The Black Crowes, Hard To Handle
EX	EX	Cher, Love And Understanding
EX	EX	Apollo Smile, Dune Buggy
EX	EX	Dave Koz, Nothing But The Radio On

Q102		
Houston P.D.: Guy Zapolon		
1	1	Bryan Adams, (Everything I Do) I Do I
2	2	David A. Stewart, Introducing Candy Du
3	3	Extreme, More Than Words
4	5	Marc Cohn, Walking In Memphis
5	6	Paula Abdul, Rush Rush
6	8	Bonnie Raitt, Something To Talk About
7	7	Michael Bolton, Love Is A Wonderful T
8	6	The Rembrandts, Just The Way It Is, B
9	9	Rod Stewart, Rhythm Of My Heart
10	12	Michael W. Smith, Place In This World
11	12	Any Grant, Every Heartbeat
12	13	Cher, Love And Understanding
13	14	Lenny Kravitz, It Ain't Over 'Til It'
14	10	Mariah Carey, There's Got To Be A Way
15	15	Glen Frey, Part Of Me, Part Of You
16	17	Wilson Phillips, The Dream Is Still A
17	17	Celine Dion, (If There Was) Any Other
18	19	Michael Bolton, Time, Love And Tender
19	20	Roxette, Fading Like A Flower (Every
20	21	Mariah Carey, There's Got To Be A Way
21	22	Rod Stewart, The Motown Song
22	23	The Escape Club, I'll Be There
23	24	Styx, Love At First Sight
24	23	Alas, Waiting For Love
25	EX	Aaron Neville, Everybody Plays The Fo
26	EX	Huey Lewis & The News, It Hit Me Like
EX	EX	Gloria Estefan, Can't Forget You
EX	EX	Marc Cohn, Silver Thunderbird

99.1 KGGI		
San Diego P.D.: Kevin Weatherly		
1	2	Bryan Adams, (Everything I Do) I Do I
2	1	D.J. Jazzy Jeff & The



He's So Kool. Executives from RCA Records, Jive Records, and Gold Mountain Management congratulate Kool Moe Dee on his latest Jive/RCA album, "Funke, Funke Wisdom." The first single, "How Kool Can One Black Man Be," is on Billboard's Hot R&B Singles chart. Shown, from left, are RCA VP of marketing Miller London; Jive senior VP of operations Barry Weiss; Kool Moe Dee's manager, Ruth Carson of Gold Mountain; Jive president Clive Calder; Kool Moe Dee; rapper D-Nice; and Gold Mountain president Danny Goldberg.

Jack The Rapper Expects Full House James Brown Appearance, Block Party Set

NEW YORK—The Jack The Rapper Family Affair convention, to be held for the second year in a row at the Atlanta Hilton Hotel & Towers, Aug. 22-25, is expecting the largest turnout yet in its 15-year history as an R&B/rap music industry meet.

"I call it the 'Zooper Bowl' of all black music conventions," says Jack "The Rapper" Gibson, founder of the music tipsheet the Mello Yello, also celebrating its 15th anniversary. "Only a few make the playoffs, but everybody comes to the Super Bowl. I don't know where we're gonna put 'em."

Major labels will once again support the convention by sponsoring events in which to showcase priority acts. The presence of top recording artists, managers, label personnel,

at Motown, adds, "This will be the first time we will have four presidents stand on the stage together in our industry. It will show my young people that there is hope to see our role models."

This year's schedule of radio-oriented panels is as follows:

- Aug. 22, 2:30 p.m.: "How To Assemble A Winning Playlist."

- Aug. 23, 9:30 a.m.: "Opportunities Outside Urban Radio: The Options For Today's Urban Broadcasters"; 2:30 p.m.: "Cheap Tricks: It's Not The Size Of The Prize/How To Contest Effectively Without Giving Up Big Bucks"; also at 2:30: "Consultants' Format Fundamentals: Researching The Research/Going Beyond The Basics."

- Aug. 24, 9:30 a.m.: "The Rap Track: What Role Does Rap Play In Programming? Does It Really Turn Off Adults?"; 2:30 p.m.: "What Are The Majors Really Looking For? Do You Need An Attorney To Negotiate And At What Point?"; also at 2:30, "Capturing Our Ad Dollars/Increasing The Bottom Line: How Programming Is Affected By Sales."

Assistance in formulating the panels came from Jerry Boulding, editor of music tipsheet Urban Network, which sponsors its own convention in the spring.

While the Family Affair keeps growing year by year, the staff has done a good job in recent years in presenting a variety of activities and updating security measures. "Each year we try to make it better and more meaningful," says Gibson. "We want our young people in our business to know it's our music that's kept the business alive and if they're ready to get into it, they've got a beautiful life ahead of them."

JANINE McADAMS

'We're going to honor the four black label presidents'

and other African-American celebrities (the Rev. Jesse Jackson was a keynote speaker, while Eddie Murphy caused a stir in the audience last year) continue to make this convention a draw for those just breaking into the industry.

What is different this year is that Atlantans who cannot be part of the excitement can attend an outdoor block party and concert in downtown Atlanta, organized by talent manager Hiram Hicks. Proceeds will be donated to the nonprofit Jack The Rapper Back To The Community Foundation.

Highlights of the upcoming convention will include an appearance by Godfather of Soul James Brown, who will receive a special Jockey Jack Award. The annual Saturday awards night (Aug. 24) will feature a presentation of Original 13 awards, named for the first African-Americans to become radio jocks. "We're going to honor the four black [label] presidents of our industry," says Gibson, referring to East West co-president Sylvia Rhone, Mercury co-president Ed Eckstine, MCA black music division president Ernie Singleton, and Motown president/CEO Jheri Busby. Gibson, who began his career as a radio soap opera actor before graduating to radio DJ and eventually a VP

Latin Rappers Create An 'Alliance' Album Plus Vaz For Grabs; 'Soul' Sampling; 'Noise' Guide

OYE COMO VA: The concept of the bilingual rapper was ushered in last year by the likes of **Mellow Man Ace** ("Mentiroso" on Capitol) and **Kid Frost** ("La Raza" on Virgin). Considering that Puerto Ricans and other Hispanics figured in the early development of the hip-hop movement in New York, it seems odd that Hispanic rap should still be struggling for a voice. But now comes the debut album by the **Latin Alliance** on Virgin. The Alliance is just that: a loose aggregation of rappers of various Latin nationalities (**Alt**, **Rayski**, **Frost**, and **DJ. Ralph M.**), brought together by Frost to speak on the lifestyle and the problems of Hispanic life. The first single, "Low-rider," is a remake of the 1975 tune featuring **War** and the distinctive voice of Mellow Man Ace.

"The low-ride scene is real big, especially in East Los Angeles," says Frost. "There's more people doing it now—low-riders are even going to Japan, a lot of countries are getting into it. The New York rappers like **Tim Dog** are even saying that they've seen minitruck lowriders in New York. It's a large part of the Hispanic culture—cars with hydraulic lifts, pearl paint jobs, the interiors looking like a hotel suite. It's like your car is your house." Other tracks on the album address more serious topics, such as the plight of illegal immigrants, the concept of who is an American, and gang violence.

The members of the Alliance see it as an ongoing concept, with a fluid membership as they discover other Latin rappers. Frost says it started because when he began performing, he met a lot of aspiring Latin rappers who wanted to "be down." "Instead of giving them the runaround, I auditioned them and put some ideas together for a record," says Frost. He brought the idea to Virgin co-president **Jeff Ayeroff**.

"The main message is that we've got Nicaraguans, Puerto Ricans, and Cubans all coming together and showing that all Latinos can come together in all aspects of life and have peace and unity," explains **Rayski**, a Puerto Rican rapper from the Bronx.

MOVIN' & GROOVIN': Producer/rapper **Daddy-O** has broken from the group **Stetsasonic** to pursue a solo thang... It is rumored that both the **Purple One** and the **Gloved One** will put in appearances at this year's Jack The Rapper meet (see story this page)... **Jeffrey Sledge**, formerly director of promotion at Chrysalis, has landed at Jive as director of promotion... **Slack Johnson**, former head of promotion for Malaco Records, has joined the staff of Luke Records as chief operating officer.

cer. The company is doing well right now with the release by femme rapper **Jiggie Gee**, "I Need A Good Man"... **Zack Vaz**, formerly VP of A&R at Motown in Los Angeles, is currently looking for new opportunities. Vaz was involved as producer and/or arranger on hits by the **Good Girls**, the **Boys**, and the posthumous **Marvin Gaye** single, "My Last Chance." As a VP at Hush Productions, Vaz also mixed hits by **Freddie Jackson**, **Melba Moore**, and **Melissa Morgan**. Vaz has also been producing commercial jingles. Give him a call at 213-939-

5262... The **Color Me Badd** debut album, "C.M.B." (Giant), features production by **Hitman** **Howie Tee** and **Royal Bayyan**, and **Hamza Lee** along with **Dr. Freeze & Spiderman**... Producer **Rhett Lawrence** is also featured on the **BeBe & CeCe Winans** project "Different Lifestyles" (Capitol).



by Janine McAdams

AND IT GOES A LITTLE SOMETHIN' LIKE THIS: For something different, try Big City Records' rapper **Soul King**. The album cover will catch your eye: the back of a nude, flexing female with the legend "rap so hot it'll make you sweat." There's something for everyone here, from hardcore to hip-house to New York philosophical stylings. Best are "Make Room On The Dance Floor," "Just Doin' My Thang," and "It's My House." Most interesting is "Samplin'," in which **Soul King** defends the rappers' right to lift sacred tracks. With a sampled **James Brown** vocal intro, the pumping tune layers **Creedence Clearwater Revival's** "Down On The Corner" right on top of "Do It Any Way Ya Wanna Do It," and adds the coda "We the members of Fire advocate the use of sampling only when rappers give thanks to artists whose material appears on their records. However, we must state that we as rappers can only be creative on the lyric tip as opposed to re-creating the music that's already been established."

BOOK 'EM: Billboard contributor **Havelock Nelson** and co-writer **Michael Gonzales** have completed their opus, "Bring The Noise: A Guide To Rap Music And Hip Hop Culture" (Harmony House, \$12). To be released this fall, the book delineates the birth and growth of rap and describes the rise of hip-hop's best-known recording artists, DJs, producers, and personalities. Though the book is arranged as a record guide, Nelson & Gonzales' essays display a prose rich with novelistic imagery and imagination that captures hip-hop's streetwise wisdom, language, and attitude.

The Rhythm and the Blues

Writer/Prod Freeze Is Just What The Doctor Ordered

■ BY HAVELOCK NELSON

NEW YORK—"Music is my life," says wunderkind producer **Dr. Freeze**. "It's a gift."

Highlights of Freeze's quickly developing producing/writing career include "I Got The Feeling" by **Today** on Motown; "Poison" and "She's Dope" by **Bell Biv DeVoe** on MCA; and "I Wanna Sex You Up" by **Color Me Badd**, the former No. 1 R&B single from the "New Jack City" soundtrack on Giant. "All these songs were part of a solo project I was preparing," says Freeze. "I got talked into giving them all away."

The son of a former doo-wop crooner and a singer, keyboardist, and DJ himself, this Brooklyn, N.Y., resident is a natural musician. He has been performing since the age of 3 and today, at 25, he's taking his status as one of R&B/

pop's hottest new producer/writers in stride.

Born **Elliott Straite** in Puerto Rico, his first rap handle in the early '80s was **Master E**. He became **Dr. Freeze** because he was multitasked. "The Dr. part means I operate on different types of sounds," he explains. "Like I can take a salsa record, play it backward, and make it sound Arabic. When I would perform on stage, I would dance, sing, and play. The audience would be shocked, they would freeze. I just put the two things together."

Because his musical style cross-pollinates modern thrust with classic detailing, Freeze calls it "jazz hip-hop or acid hip-hop." Influenced by such artists as **Stevie Wonder**, **Earth, Wind & Fire**, and **George Clinton**, and fueled by the sounds emanating from New

(Continued on page 22)

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 10, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	1	3	8	STEVIE WONDER ● MOTOWN 6291* (10.98) 2 weeks at No. 1	MUSIC FROM "JUNGLE FEVER"	1
2	2	1	12	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
3	4	4	10	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
4	3	2	9	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
5	5	6	12	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
6	6	5	15	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
7	7	7	23	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
(8)	12	16	10	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	8
(9)	9	15	6	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	9
(10)	14	19	5	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
11	8	11	38	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
12	16	20	7	PEABO BRYSON COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	12
(13)	30	88	3	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	13
14	10	10	10	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
(15)	25	31	3	HEAVY D. & THE BOYZ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	15
16	15	12	15	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
17	13	8	26	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
(18)	36	—	2	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	18
(19)	28	71	3	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	19
(20)	24	33	3	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	20
21	18	14	25	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
22	11	9	20	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	'NEW JACK CITY	1
23	17	17	10	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	13
24	19	23	6	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
25	21	24	10	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
(26)	35	70	3	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	26
27	23	18	37	WHITNEY HOUSTON ▲ ▲ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
28	22	21	37	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
(29)	31	51	4	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	29
(30)	32	42	4	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/ZOO (9.98)	PRIME OF MY LIFE	30
(31)	33	41	5	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	31
32	20	13	20	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
33	27	25	20	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
34	29	28	18	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
35	26	22	11	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	19
(36)	43	44	16	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	36
37	38	37	37	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
38	37	29	17	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
(39)	54	87	3	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	39
40	40	38	31	C&C MUSIC FACTORY ▲ ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
(41)	50	48	6	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	41
42	46	40	15	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
43	34	27	37	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
44	47	50	7	JODECI MCA 10198 (9.98)	FOREVER MY LADY	44
45	41	39	18	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
46	44	36	45	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
47	42	32	36	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
48	48	35	11	PAULA ABDUL ▲ CAPTIVE 91611*/MIRGIN (10.98)	SPELLBOUND	31
49	51	45	31	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34

50	39	30	25	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
51	52	43	28	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
52	53	49	20	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
(53)	NEW ►		1	VESTA A&M 5347 (9.98)	SPECIAL	53
54	58	54	5	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
(55)	65	61	6	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	55
56	49	34	10	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
57	45	26	16	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
58	59	52	8	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	49
59	60	56	18	RIFF SBK 95828 (8.98)	RIFF	41
60	61	66	4	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	60
61	55	47	20	ED D.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
62	57	57	12	RODNEY O - JOE COOLEY NASTY MIX 70300 (9.98)	GET READY TO ROLL	51
(63)	NEW ►		1	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN 'EM	63
(64)	69	63	9	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
(65)	NEW ►		1	ABOVE THE LAW RUTHLESS/EPIC 47934* (9.98)	VOCALLY PIMPIN'	65
66	62	64	7	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	62
(67)	72	67	9	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
68	56	46	13	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
69	67	60	12	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	54
70	71	86	4	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	70
(71)	75	94	3	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST. . .	71
72	63	53	35	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	9
(73)	77	99	4	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	73
74	68	58	68	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
75	78	83	45	PEBBLES ● MCA 10025 (9.98)	ALWAYS	12
76	66	62	5	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
77	64	55	58	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
78	79	74	5	DADDY FREDDY CHRYSALIS 21844 (9.98)	STRESS	74
(79)	NEW ►		1	LITTLE MILTON MALACO 7462 (8.98)	REALITY	79
80	70	59	45	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
81	74	89	4	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
82	76	82	6	SHABBA RANKS POW WOW 7417* (8.98)	RAPPIN' WITH THE LADIES	75
83	88	91	54	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
84	81	81	7	BLOW FLY PANDISC 3007* (9.98)	THE TWISTED WORLD OF BLOW FLY	76
85	80	98	4	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	80
86	83	73	59	KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	1
(87)	99	90	25	MAIN SOURCE WILD PITCH 97543 (8.98)	BREAKING ATOMS	40
88	73	69	27	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
89	94	85	15	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq)	PERSEVERANCE	55
90	87	72	36	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
91	86	75	51	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
92	89	80	64	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
93	93	93	5	JAMES BROWN POLYDOR 849 108*/PLG (44.98)	STAR TIME	89
(94)	NEW ►		1	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	94
95	90	79	20	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
96	96	95	10	K.M.D. ELEKTRA 60977 (9.98)	MR. HOOD	67
97	85	65	37	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	19
(98)	NEW ►		1	RANCE ALLEN BELLMARK 71806 (9.98)	PHENOMENON	98
99	98	84	67	JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98)	JOHNNY GILL	1
100	82	78	38	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH	26

○ 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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FULLY LOADED

The new album from
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THE SUMMER'S GETTING HOTTER
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TRADIN' PLACES: "I Can't Wait Another Minute" by **Hi-Five** (Jive) edges out "Summertime" by **D.J. Jazzy Jeff & the Fresh Prince** (Jive) at No. 1. "Summertime" did not concede without a fight; it gained reports from KDIA San Francisco and WMVP Milwaukee. It now has a total of 100 reports. "Can't Wait" has reports from the entire panel, including No. 1 listings at 38 stations, including WKYS Washington, D.C.; WJHM Orlando, Fla.; WBLX-FM Mobile, Ala.; and WHRK and KJMS in Memphis.

CONTENTENDERS: "Can You Stop The Rain" by **Peabo Bryson** (Columbia) is reported by 103 stations and has earned No. 1 reports at WRKE Ocean City, Md., and WMXD Detroit. It has 54 top five reports and moves up in radio rank 6-3. It holds a second week at No. 5 in retail rank. "Men" by **Gladys Knight** (MCA) also has 103 station reports, with five listing it No. 1: WNHC New Haven, Conn.; WBLS New York; WATV Birmingham, Ala.; WBLK Buffalo, N.Y.; and WZHT Montgomery, Ala. It has 38 top five reports. "Men" also moves up in retail rank, 10-8. "Let The Beat Hit 'Em" by **Lisa Lisa & Cult Jam** (Columbia) jumps up 10-6 with reports from 97 stations, gaining WUSS Atlantic City. It has 17 top five and 36 top 10 reports. Its overall rank at retail is No. 7, a notch higher than radio.

SO MEMORABLE: "Unforgettable" by **Natalie Cole** (Elektra) leaps 21-6 on the singles chart. It has reports from 93 stations, gaining five: WRKS New York; WJJS Lynchburg, Va.; KJLH Los Angeles; KJMZ Little Rock, Ark.; and WFXA Augusta, Ga. Cole's album of dad Nat "King" Cole's unforgettable tunes is a multiformat smash: No. 1 on the Top Jazz Albums chart and No. 1 for the third week on the Top Pop Albums chart.

POWER PICKS: "I Adore Mi Amor" by **Color Me Badd** (Giant) earns the Power Pick/Airplay award for the second week. It now has 91 radio reports with new activity at 11, including WRKS New York; WOWI Norfolk, Va.; and WXOK Baton Rouge, La. "Don't Wanna Change The World" by **Phyllis Hyman** (P.I.R.) gets the Power Pick/Sales award. It gains 40 new reports for a total of 84. It also gains five new radio reports, including WDXZ Charleston, S.C.; WCKU Lexington, Ky.; WVKO Columbus, Ohio; KMJJ Shreveport, La.; and WMJI Jackson, Miss.

LOOKS CAN BE DECEIVING: Three records stumble on the singles chart but should regain bullets next week. "Gett Off" by **Prince & the New Power Generation** (Paisley Park) has reports from 82 stations. It gained activity at four: KXZZ Lake Charles, La.; WTMP Tampa, Fla.; WPLZ Richmond, Va.; and WJHM Orlando, Fla. "I Knew" by **Chris Bender** (East West) gains six, for a total of 69. The six are: WIKS Coastal, N.C.; WZAZ Jacksonville, Fla.; WHUR Washington, D.C.; KDIA San Francisco; and WZHT Montgomery, Ala. "Miracle Worker" by **Rance Allen Group** (Bellmark) has 44 station reports, gaining five, including KRIZ Seattle; WENN Birmingham, Ala. WXOK Baton Rouge, La.; and XHRM San Diego.

FYI: "The Yoke (G.U.O.T.R.)" by **Alexander O'Neal** (Tabu) debuts at No. 85 with reports from 31 stations. G.U.O.T.R. means "get up on the rhythm."

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
SAVE ME LISA FISCHER ELEKTRA	11	10	22	43	43
STRONG FOR YOU MILES JAYE ISLAND	0	6	18	24	24
D-O-G ME OUT GUY UPTOWN	4	8	9	21	22
TENDER KISSES TRACIE SPENCER CAPITOL	4	7	9	20	46
I'M ON YOUR SIDE JENNIFER HOLLIDAY ARISTA	3	2	13	18	63
AIN'T NOBODY BETTER YO-YO EAST WEST	4	2	12	18	19
RATED R RALPH TRESVANT MCA	2	3	10	15	30
ROLLIN GEORGIO RCA	2	2	10	14	64
RUNNING BACK TO YOU VANESSA WILLIAMS WING	2	5	6	13	95
HASSLE FREE ANNE G. ATLANTIC	1	5	7	13	35

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

Hot R&B Singles Sales & Airplay™

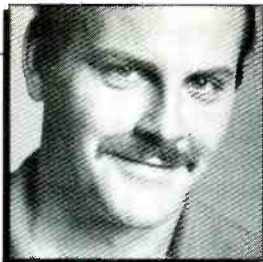
A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	4	OPTIMISTIC	SOUNDS OF BLACKNESS	3	1	1	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	1
2	1	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	2	2	4	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	2
3	2	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	1	3	6	CAN YOU STOP THE RAIN	PEABO BRYSON	4
4	3	GOTTA HAVE YOU	STEVIE WONDER	7	4	3	OPTIMISTIC	SOUNDS OF BLACKNESS	3
5	5	CAN YOU STOP THE RAIN	PEABO BRYSON	4	5	8	MEN	GLADYS KNIGHT	5
6	8	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	6	6	9	IN YOUR EYES	SHIRLEY MURDOCK	8
7	11	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	11	7	11	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	6
8	10	MEN	GLADYS KNIGHT	5	8	10	ADDICTIVE LOVE	BEBE & CECE WINANS	9
9	7	IN YOUR EYES	SHIRLEY MURDOCK	8	9	12	SPECIAL	VESTA	10
10	12	ADDICTIVE LOVE	BEBE & CECE WINANS	9	10	13	FOR THE LOVE OF MONEY	TROOP/LEVERT	12
11	15	SPECIAL	VESTA	10	11	14	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	11
12	14	FOR THE LOVE OF MONEY	TROOP/LEVERT	12	12	15	IF YOU'RE SERIOUS	RIFF	13
13	21	IF YOU'RE SERIOUS	RIFF	13	13	2	GOTTA HAVE YOU	STEVIE WONDER	7
14	23	TONITE	DJ QUIK	20	14	17	ALWAYS	PEBBLES	21
15	22	UNFORGETTABLE	NATALIE COLE	16	15	16	EVERYDAY PEOPLE	ARETHA FRANKLIN	14
16	6	NIGHTS LIKE THIS	AFTER 7	15	16	7	NIGHTS LIKE THIS	AFTER 7	15
17	25	SO MUCH LOVE	B ANGIE B	18	17	5	BABY I'M READY	LEVERT	19
18	24	EVERYDAY PEOPLE	ARETHA FRANKLIN	14	18	21	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	25
19	18	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	17	19	19	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	22
20	19	POP GOES THE WEASEL	3RD BASE	34	20	18	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	17
21	13	MOTOWNPHILLY	BOYZ II MEN	30	21	24	UNFORGETTABLE	NATALIE COLE	16
22	9	BABY I'M READY	LEVERT	19	22	25	NEVER STOP	BRAND NEW HEAVIES	24
23	16	AMAZING LOVE	PHIL PERRY	39	23	26	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	23
24	32	6 MINUTES OF PLEASURE	L.L. COOL J	26	24	27	SO MUCH LOVE	B ANGIE B	18
25	38	SUMMER BREEZE	NICKI RICHARDS	27	25	32	JUST ASK ME TO	TEVIN CAMPBELL	29
26	17	MAIN COURSE	FREDDIE JACKSON	42	26	29	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	28
27	31	ALWAYS	PEBBLES	21	27	34	TONITE	DJ QUIK	20
28	30	THE CHUBBSTER	CHUBB ROCK	43	28	31	SUMMER BREEZE	NICKI RICHARDS	27
29	—	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	23	29	30	6 MINUTES OF PLEASURE	L.L. COOL J	26
30	—	HOW KOO CAN ONE BLACK MAN BE	KOOL MOE DEE	49	30	35	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	31
31	—	NEVER STOP	BRAND NEW HEAVIES	24	31	—	I ADORE MI AMOR	COLOR ME BADD	37
32	33	HOW CAN YOU HURT THE ONE...	CHERYL "PEPSII" RILEY	41	32	28	I'M A GOOD WOMAN LOOKING FOR...	SWEET OBSESSION	32
33	37	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	22	33	40	LONG HOT SUMMER NIGHT	J.T. TAYLOR	38
34	—	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	31	34	—	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	36
35	—	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	28	35	39	GETT OFF	PRINCE AND THE N.P.G.	40
36	35	I'M A GOOD WOMAN LOOKING FOR...	SWEET OBSESSION	32	36	37	TURN IT UP	OAKTOWN'S 3.5.7	33
37	—	TURN IT UP	OAKTOWN'S 3.5.7	33	37	—	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY	35
38	20	YOU'RE GONNA GET SERVED	GENE RICE	64	38	—	RUNNING BACK TO YOU	VANESSA WILLIAMS	43
39	26	EXCLUSIVITY	DAMIAN DAME	51	39	—	COME AND GET IT	YOURS TRULY	46
40	27	HOW CAN I EASE THE PAIN	LISA FISCHER	54	40	—	KEEP ON LOVING ME	O'JAYS	48

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		ASCAP		BMI		WB	
26	6 MINUTES OF PLEASURE (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	78	I CAN'T STAND IT (Don't Give Up, BMI/Ghetto, BMI)	63	O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	77	P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM
9	ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI) WBM	47	I FIND EVERYTHING IN YOU (Irving, BMI/James Carr, BMI/Ted-On, BMI) CPP	34	POP GOES THE WEASEL (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP/WBM	79	POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL
53	ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI)	13	IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)	83	RATED R (Unicity, ASCAP/Le Troope, ASCAP)	65	ROLLIN (Georgia, BMI/Stone Diamond, BMI)
21	ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)	52	I GO CRAZY (Where IV, BMI/Paul & Jonathan, BMI)	88	RUMORS (Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)	43	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
39	AMAZING LOVE (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)	89	I GOT YOU WHERE I WANT (Pecott, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI/Dreamdeals, ASCAP/BMG, ASCAP)	75	RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM	72	SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP)
55	ARE YOU FREE (Flyte Tyme, ASCAP) WBM	44	I KNEW (Bender, ASCAP)	90	SHAKE (YOU MAKE ME SHAKE) (G.R., BMI/Virgin Songs, BMI)	84	SHE NEEDS TO GET SOME (Raydiola, ASCAP)
22	ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM	32	I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (La Love Lane, ASCAP/Tibovida, ASCAP)	66	SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)	18	SO MUCH LOVE (Bust-it, BMI)
19	BABY I'M READY (Trycep, BMI/Willesden, BMI)	57	I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)	92	SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP	17	STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)
4	CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP) WBM	61	I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	74	SUMMER BREEZE (Dawn Breaker, BMI/Duchess, BMI) WBM	2	SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
45	THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Getalodoffatso, BMI/Irving, BMI) CPP	8	IN YOUR EYES (Degroot & Degroot, BMI)	48	TAKE ME (Maurice Starr, ASCAP/EMI April, ASCAP)	68	TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)
46	COME AND GET IT (Careers-BMG, BMI/R.L.J., ASCAP/John Barnes III, BMI/Andee Pandee, ASCAP)	56	I SHOULDN'T HAVE DONE IT (Def American, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)	93	THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP	35	THINGS THAT MAKE YOU GO HUMMMM... (Virgin, ASCAP/Cole-Civiles, ASCAP/RBG Done, ASCAP)
91	D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	31	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	86	THIS BEAT IS HOT (Edition Allstar/Rolf Elmer/Ufa/BMG, ASCAP)	20	TONITE (Protunes, BMI/Total Trak, ASCAP)
80	DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)	92	I'VE BEEN WATCHING YOU (Gordy Groove, BMI/Little Shawn, BMI)	74	TURN IT UP (Bust-it, BMI)	16	UNFORGETTABLE (Bourne, ASCAP)
96	DON'T GO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	74	I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	6	WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)	58	WISH I COULD FIND ANOTHER (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/I.A.T.I.A., BMI/MCA, BMI)
23	DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	93	I WANT YOU (Almo, ASCAP/Jobete, ASCAP)	100	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Generic, BMI/Trayce One, BMI) WBM	98	YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/WB, ASCAP)
25	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	86	JEALOUS GIRL (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/A.R.L., ASCAP)	38	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Generic, BMI/Trayce One, BMI) WBM	64	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Generic, BMI/Trayce One, BMI) WBM
62	DO WHAT I GOTTA DO (Flyte Tyme, ASCAP) WBM	29	JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Surel, ASCAP/Willarie, ASCAP) CPP	48	KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	95	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Generic, BMI/Trayce One, BMI) WBM
73	DROP DEAD GORGEOUS (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	95	KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Markel, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM	95	KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Markel, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM	95	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Generic, BMI/Trayce One, BMI) WBM
14	EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane, BMI) WBM	87	LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP)	87	LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP)	87	LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP)
51	EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macdamian, ASCAP) HL	6	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civiles, ASCAP)	6	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civiles, ASCAP)	6	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civiles, ASCAP)
12	FOR THE LOVE OF MONEY (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/WBM	100	LILY WAS HERE (D'NA, BMI/BMG, BMI/Careers, BMI)	100	LILY WAS HERE (D'NA, BMI/BMG, BMI/Careers, BMI)	100	LILY WAS HERE (D'NA, BMI/BMG, BMI/Careers, BMI)
40	GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	38	LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	38	LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	38	LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)
71	GIVE ME ALL THE LOVE (Z. Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)	97	LOVE'S GOT ME (MCA, ASCAP/BMG, ASCAP)	97	LOVE'S GOT ME (MCA, ASCAP/BMG, ASCAP)	97	LOVE'S GOT ME (MCA, ASCAP/BMG, ASCAP)
99	GOT A LOVE FOR YOU (Hands On, ASCAP/CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)	42	MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)	42	MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)	42	MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)
7	GOTTA HAVE YOU (FROM JUNGLE FEVER) (Stevland Morris, ASCAP) CPP	5	MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)	5	MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)	5	MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)
76	GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP)	70	MIRACLE WORKER (Albert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)	70	MIRACLE WORKER (Albert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)	70	MIRACLE WORKER (Albert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)
94	HAD ENUF? (AI B. Surel, ASCAP/DeSwing Mob, ASCAP/EMI, ASCAP/Across 110th Street, ASCAP/Getalodoffatso, BMI)	82	THE MORNING AFTER I MADE LOVE TO YOU (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP	82	THE MORNING AFTER I MADE LOVE TO YOU (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP	82	THE MORNING AFTER I MADE LOVE TO YOU (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
81	HASSLE FREE (Black Hat, ASCAP)	30	MOTOWNPHILLY (Divas One, BMI/Biv Ten, BMI/Mike Ten, BMI)	30	MOTOWNPHILLY (Divas One, BMI/Biv Ten, BMI/Mike Ten, BMI)	30	MOTOWNPHILLY (Divas One, BMI/Biv Ten, BMI/Mike Ten, BMI)
54	HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	69	MOVE ON (Third World, ASCAP/Alfie, BMI)	69	MOVE ON (Third World, ASCAP/Alfie, BMI)	69	MOVE ON (Third World, ASCAP/Alfie, BMI)
41	HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)	36	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	36	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	36	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
49	HOW KOO CAN ONE BLACK MAN BE (Willesden, BMI)	24	NEVER STOP (Not Listed)	24	NEVER STOP (Not Listed)	24	NEVER STOP (Not Listed)
37	I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)	15	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM	15	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM	15	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM
		11	NOW THAT WE FOUND LOVE (Warner-Tamerlane, ASCAP)	11	NOW THAT WE FOUND LOVE (Warner-Tamerlane, ASCAP)	11	NOW THAT WE FOUND LOVE (Warner-Tamerlane, ASCAP)

Latin Notas



by John Lannert

HOMERO HERNANDEZ, noted writer, producer, and arranger for top Mexican acts **Bronco** and **Los Mier**, died July 19 of a cardiac arrest resulting from a bus accident near Veracruz, Mexico. Hernandez, 42, had been traveling with Bronco to a concert date, finalizing details of the group's next album.

A native of Monterrey, Mexico, Hernandez won the Premio Lo Nuestro award in 1990 as producer of the year for Bronco's smash album "Un Golpe Mas."

Juan Mendoza, label manager of **Fonovisa Records**—the Los Angeles-based record company to which Bronco and Los Mier are signed—said Hernandez was "a very good friend of everyone's and not because of his accomplishments, but of the way he was as a person. He was always well-prepared and patient with the artists." Mendoza added that the members of Bronco "are down but they will overcome. The rehearsals with Hernandez were so thorough, and that's going to give them strength to record."

REUNIONS: **Ramon Ayala** and **Cornelio Reyna** are currently on tour together 16 years after splitting up their popular act **Los Relampagos Del Norte**. Ayala's label, **Freddie Records**, plans to tape their farewell show in September in Corpus Christi, Texas, for a possible album release... Salsa veterans **Louie Ramirez** and **Ray de la Paz** are renewing old ties in the studio, where they are cutting a salsa album for **RMM Records** titled "Otra Noche Caliente."

P A PIRI PA! Mexican actress/vocalist **Lucero**, whose last pop album, "Cuéntame," sold more than 350,000 units internationally, said during a recent promotional

stop in Miami that she wants to continue her dual acting and singing ambitions.

"I think it's going to be difficult, but not impossible," asserts the effervescent **Melody** artist. "I really like people such as **Frank Sinatra** or **Barbra Streisand** who have always combined their two careers which have had very defined styles. That's sort of the blueprint I would like to follow." Lucero's newest album, "Solo Pienso En Ti," contains the current single "Electricidad," which is a top 10 hit in Mexico. "I'm really a ballad vocalist," she declares. "I don't want to be a trendy singer. I want to record songs that last."

DON'T CALL SERGIO DALMA another **Michael Bolton**: At least not to his face. Actually, the raspy-throated Spanish heartthrob is not annoyed by the frequent com-

Standout producer Homero Hernandez is dead at 42

parison to his screech-for-the-skies American counterpart, saying that his emotion-drenched sound is influenced in part by '60s R&B artists. "I love **James Brown**," Dalma said July 22 in Miami, shortly before a taping of "Sabado Gigante." "I liked black music a lot because it has a lot of similarities with gypsy music that I lived with and that is close to me. Both musics provide a base from which one can learn and enrich a career."

Though Dalma's hit ballad "Bailar Pegados" reinforced his reputation as a torch crooner, the **TH-Rodven** vocalist stated firmly, "I don't consider myself a balladeer. In concert we have a high-energy pop/rock show and people are stunned when they see [me] do this." He recently launched a 50-city Spanish tour in support of his latest album, "Sintiendonos La Piel."

MISCELLANIA: Because of a trademark infringement, **Warner Discos** Tejano/pop act **La Diferencia** has changed its name to **Tesoro**... Miami radio station **WPOW** recently added "Pu Tun Tun" by **BMG** act **El General**. It is now the No. 2 song on its playlist.

Billboard.

FOR WEEK ENDING AUGUST 10, 1991

Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	2	2	37	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	3	3	15	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	4	4	29	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	5	6	7	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	6	8	21	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	7	5	13	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	8	13	25	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	9	—	1	ANA GABRIEL	MI MEXICO	SONY 80605/SONY
	10	—	1	YURI	SOY LIBRE	SONY 80540/SONY
	11	19	7	H2O	KNOCK OUT	LEADER 80562/SONY
	12	22	59	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	13	12	5	JOSE JAVIER SOLIS	SENTIMENTAL	FONOVISA 9007
	14	10	13	WILKINS	SERENO	RCA 3077/BMG
	15	7	11	XUXA	XUXA 2	GLOBO 31084
	16	21	11	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	17	—	1	MECANO	ALDALAI	ARIOLA 3181-2/BMG
	18	16	3	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	19	—	1	VIKKI CARR	COSAS DEL AMOR	SONY 80635/SONY
	20	15	9	MIJARES	QUE NADIE NOS SEPRE	CAPITOL-EMI LATIN 42479
	21	14	21	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	22	11	31	EMMANUEL	VIDA	SONY 80474/SONY
	23	—	1	PIMPINELA	10 ANOS DESPUES	DISCOS INTERNATIONAL 80594/SONY
	24	9	49	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	25	24	3	VIARIOS ARTISTAS	POBRE DIABLA	SONY 80581/SONY
TROPICAL/SALSA	1	1	31	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	2	27	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	3	3	9	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
	4	6	7	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	5	10	7	VIARIOS ARTISTAS	LOS TRANCASZOS DEL ANO	GLOBO 3125
	6	5	29	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	7	4	35	LUIS ENRIQUE	LUCE DEL ALMA	SONY 80473/SONY
	8	16	23	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	9	17	7	EL GRAN COMBO	ERUPCION	COMBO 2080
	10	—	1	TITO NIEVES	DEJAME VIVIR	RMM 80630/SONY
	11	19	5	BANDA BLANCA	FIESTA TROPICAL	SONOTONE 6017
	12	11	40	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	13	12	5	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	14	14	5	TONO ROSARIO	ATADO A TI	PRIME 1013/PRIME
	15	15	13	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	16	7	15	XAVIER SERE	—	CAPITOL-EMI LATIN 42464
	17	24	11	MANOLO LASCANO	FASCETAS	FRAMA 1010
	18	23	3	VIARIOS ARTISTAS	CENTRO AMERICA CANTA Y BAILA	FONOVISA 3001
	19	—	1	CELIA CRUZ	THE BEST	SONY 80587/SONY
	20	8	21	JOHNNIE RAY	SALSA CON CLASE	CAPITOL-EMI LATIN 42468
	21	—	1	GRUPO CHEVI	A TIEMPO	WEA LATINA
	22	9	25	JOHNNY RIVERA	Y AHORA DE VERDAD	RMM 80479/SONY
	23	13	59	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	24	—	2	ALEX MANCILLA Y CANAVERAL	UN AMOR...	WEA LATINA 5689-2
	25	—	44	GILBERTO SANTARROSA	PUNTO...	DISCOS INTERNATIONAL 80419
REGIONAL MEXICAN	1	1	9	LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
	2	2	45	BRONCO	AMIGO	FONOVISA 9003
	3	3	9	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012
	4	5	37	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	5	6	41	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	6	4	5	LOS TIGRES DEL NORTE	INCANSABLES	FONOVISA 9013
	7	17	3	LOS FREDDY'S	LA ORGANIZACION ROMANTICA	FONOVISA 3005
	8	11	15	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	9	7	11	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	10	18	3	LOS INVASORES DE NUEVO LEON	VETE CON EL	FONOVISA 8898
	11	13	23	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	12	12	41	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	13	9	9	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
	14	16	11	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	15	15	8	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
	16	21	5	GRUPO EL TIEMPO	SE ME ESCAPA DE LOS BRAZOS	LUNA 1213
	17	14	51	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	18	—	1	VICENTE FERNANDEZ	EL CHARRO MEXICANO	SONY 80631/SONY
	19	8	31	VICENTE FERNANDEZ	MIENTRAS...	DISCOS INTERNATIONAL 80054
	20	—	5	LOS TEMERARIOS	20 EXITOS	TH-RODVEN 2640
	21	20	42	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	22	22	4	GRUPO SAMURAY	CONTIGO O SIN TI	TH-RODVEN 2741
	23	—	2	JOAN SEBASTIAN	CON BANDA	MUSART 2114
	24	—	1	BANDA R-15	BANDA R-15	DISA 397
	25	—	1	LOS BARON DE APODACA	PARA TODOS	FONOVISA 8097

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ANA GABRIEL

As was the case last year, **ANA GABRIEL** swept the pop ballad category at the **Billboard/Lo Nuestro** awards by winning the three categories for which she was nominated: "Album of the Year," "Female Artist of the Year" and "Record of the Year."

Sony Discos proudly releases **ANA GABRIEL**'s latest recording titled "MI MEXICO" (MY MEXICO).

In this album Ana returns to the roots of her singing-song writing career, the Mexican Ranchera. Included in this album is a song titled "AMIGO MIO" (MY FRIEND) which **ANA GABRIEL** has dedicated to Mexico's idol and good friend **JUAN GABRIEL**. In this song, as with every other song in this recording, Ana's songwriting ability shines. There is absolutely no doubt that this album will be one of this year's top sellers.



ANA GABRIEL • "MI MEXICO"

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MI TALISMAN / COMO OLVIDAR / NO ENTIENDO / OYE / Y AQUI ESTOY / AMIGO MIO (HOMENAJE A JUAN GABRIEL) / AHORA / SIN PROBLEMAS / HECHIZO / VOY A SER / NO SIEMPRE SE GANA

AZUCAR MORENO

The dynamic duo from Spain, "AZUCAR MORENO", winners of this year's **Billboard/Lo Nuestro** award in the "Pop New Artist of the Year" category, release their latest album titled "MAMBO".

"TU QUIERES MAS (PORQUE TE AMO)", the first single released from this album is already a smash hit at radio level in the U.S. and Puerto Rico and is leading the way for a string of hits.

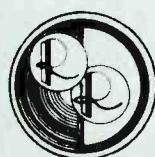
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				12-INCH SINGLES SALES	
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	2	2	13	TEMPTATION CUTTING CR-248 1 week at No. 1	CORINA
②	3	3	6	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
3	1	1	9	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
④	4	6	6	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
⑤	6	13	5	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
⑥	5	8	8	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
⑦	7	9	10	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
⑧	11	14	8	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
⑨	15	20	7	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
10	13	16	5	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
11	10	10	11	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
12	9	4	10	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
13	17	17	7	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
⑭	22	47	3	CHORUS SIRE 0-40123/REPRISE	ERASURE
15	8	5	9	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
⑯	27	46	3	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
17	18	19	7	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
18	20	24	8	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
19	12	7	14	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
⑳	25	35	4	DROPPIN' LIKE FLIES WARNER BROS 0-40085	SHEILA E
21	19	25	6	KISS THEM FOR ME GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
★ ★ ★ POWER PICK ★ ★ ★					
㉒	35	—	2	THE WHISTLE SONG VIRGIN 0-96323	FRANKIE KNUCKLES
23	14	12	15	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
24	24	30	5	OOOPS TOMMY BOY 986	808 STATE
25	21	27	5	BORROWED LOVE ATLANTIC 0-86024	BINGO BOYS
②⑥	32	44	3	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
②⑦	29	34	5	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
②⑧	30	32	5	I NEED MORE NU D O.G. 80201	DEBORAH RATH
②⑨	36	41	4	MALFUNCTION RCA 2006-1	◆ N-JOI
30	23	21	10	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
31	16	11	12	TASTE THE BASS MERCURY 868 305-1	SAFIRE
③②	46	—	2	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
③③	43	48	4	CRAZY SIRE 0-19298/WARNER BROS.	SEAL
③④	39	43	4	MY FALLEN ANGEL CUTTING 0-91595/CHARISMA	CORO
35	37	42	3	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
③⑥	48	—	2	MEN MCA 54130	◆ GLADYS KNIGHT
37	42	36	6	ELEVATE MY MIND 4TH & B'WAY 162 440 519/ISLAND	STEREO MC'S
38	38	40	4	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
③⑨	NEW ►		1	GET SERIOUS EPIC 49-73815	CUT-N-MOVE
40	34	39	4	I SHOULDN'T HAVE DONE IT DEF JAM 44-73740/COLUMBIA	◆ SLICK RICK
④①	49	—	2	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTAIRS UR-0101	DAIZE
42	26	26	6	PIECE OF MY HEART GIANT 0-19458/WARNER BROS.	◆ TARA KEMP
43	45	49	3	STRAIGHT DOWN TO BUSINESS MCA 54122	READY FOR THE WORLD
④④	NEW ►		1	IF YOU WANNA SEX ME UP COLD CHILLIN' 0-19238	T.C.F.
④⑤	NEW ►		1	6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA	L.L. COOL J
46	31	22	13	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
④⑦	NEW ►		1	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
48	47	29	8	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
49	41	38	8	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
50	44	28	15	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS

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Fischer Flexes Dance Muscle; Porgy Gets Pumped

DIVAS IN THE HOUSE: Lisa Fischer is sure to raise a few eyebrows with "Save Me" (Elektra), her first foray onto the dance floor. David Morales has crafted a disco/house setting that is a fine complement to Fischer's dramatic vocals. Necessary.

Already cruising heavily along the underground is "Step Into My Life" by Valerie Johnson (Emotive, New York). Produced by Jovann and Rob Robinson, the track is a sparse and riveting houser that is cushioned with subtle synth/strings. Some may be reminded of Ceybil's "Love So Special," but this is solid fare on its own, and showcase's Johnson's formidable pipes quite nicely.

Speaking of Ceybil (who is now using her surname, Jeffries), she finally follows her smash debut with an even stronger cut, "Open Your Arms" (Atlantic). This romantic houser conjures up images of disco-era Donna Summer—particularly on Steve Anderson's lushly arranged remix. Expect this one to sail up the charts effortlessly, and perhaps onto pop and urban radio.

Look for Cheryl "Pepsi" Riley to expand her horizons to include clubs with "Ain't No Way" (Columbia), the second single from her current "Chapters" album. Roger Sanchez has created several ambient jazz/house versions that nicely cushion Riley's well-colored vocals. More direct are Full Force's funk-vibed remixes.

Hi-NRG siren Erin Cruise shifts stylistic gears for the sleaze-speed "Cold Shower" (Purple Heart, Los Angeles). The singer writhes and pouts over a percussive pop/funk groove that has the potential to be the across-the-board hit she's been striving for. Although the track could use a more break-conscious remix, Cruise's charismatic presence makes it all worthwhile.

Newcomer Cookie Watkins tears it up on the deep'n'sassy "I'm Attracted To You" (Smash). The song generated underground heat on a demo recorded last year by the missing-in-action Anne Robinson. Watkins steps in and gives the track a worldly edge that was missing in the original. An essential add to any house set.

ON THE BEAT: We're pleased to see that Chicago club staple Georgy

Porgy is on the verge of having his first national hit with "Let The Music Pump You Up" (Tempest). He has concocted a spine-stirring bass line and a brain-embedding hook that kick peak-hour sets into motion.

Porgy is currently preparing the follow-up single, "I Want To Know," due out next month. His self-titled debut album is also nearing completion, and will feature songs penned by Ten City and 4 On The Floor. Major labels take note.

With "Until I'm Heard" (Big Beat, New York), On Top employs a house-goes-gospel sound à la Sounds Of Blackness—with rousing results. The hook here is so infectious that we can sense urban radio rightfully coming on board. Raise your hands to the sky!

DJ Pierre continues to build his current club momentum with "Generate Power," which is out on Strictly Rhythm (New York) under the name Photon. This R&B-inflected houser features killer vocals from Paula Brion, who turned heads a few years back with "The Man Who Stole My Heart." A surprisingly commercial venture for the notably underground label. Can this be the signal of a change in direction?

If you're looking to do a good deed this week, give "Tame Yourself: The Housebroken Mixes" (Rhino New Artists) a spin. This EP features dance tracks from the compilation album benefiting People for the Ethical Treatment of Animals. Standouts are "Rage," a rousing techno anthem by Erasure and Lene Lovich, and "Don't Be Part Of It," a sleaze-speed houser by Howard Jones.

On the alternative tip, don't miss "Unity Of Oppression," the second single from Consolidated's excellent "Friendly Fascism" album (Nettwerk, Toronto). The act drops a slicing rap questioning racial and political unity on top of a chunky hip-hop/funk groove. Simply brilliant.

FRESH OFF THE BOAT: One of our fave imports of the week comes from Nuzak Featuring Chilly

White, who set our nerves on end with "Like A Hurricane" (Sunrise, Sweden). This virtually flawless gem interweaves slammin' NRG/house grooves with rapid-fire toasting. The track was co-produced and -written by Alexander Bard, currently making inroads here as a member of Giant recording trio Army Of Lovers.

Also quite festive is "What To Do" by Regime. The track is available on Repro Records (U.K.), which is operated by hot production team Jolley



by Larry Flick

Harris Jolley. Here we have a NRG-etic pop/houser, doused with raw guitar lines and fronted with assertive diva vocals. Deep twirl.

ALBUM NOTES: There was a time when we wondered if Soul Family Sensation would ever find a label in the U.S. Finally picked up by Epic, the U.K. act issues its debut set, "New Wave," this week.

The album is a glorious melange of retro-R&B, funk, and pop styles, overflowing with potential singles. Highlights include the horn-rimmed "Messed Up & Blue," "Perfect Life," with its lush strings, and the percussive, swing-vibed "All Across The Network."

In the meantime, don't ignore the excellent current single, "I Don't Even Know If I Should Call You Baby." Since most of the songs are subtle and down-tempo, "New Wave" will require an open mind from club DJs and extraspecial attention from Epic. Let's hope this innovative and worthwhile project doesn't go down without a fight.

Italo pop/house trio Double Dee issues its self-titled debut album on import this week on Irma Records. Bolstered by the U.S. club hit "Found

Love," the set tempers American R&B with Euro-dance grooves. Lead singer Dany flexes aggressively on the festive new single, "Don't You Feel," as well as on the hip-hop shaded "Cable Peace." The album has not yet been picked up for U.S. release. A strong effort that should not go unnoticed here.

SNEAK PEEKS: The summer season will end on a high note this year, as several noteworthy projects are being readied for late-August/early-September release.

Brenda K. Starr will soon make her Epic recording debut with an as-yet-untitled album. Of the several songs we've been privy to (all of which have the potential to re-establish her at top 40 radio), be sure to look for "If You Could Read My Mind," an NRG-etic dance track that sports a chorus that's unshakable.

Although "Running Back To You" is a fine first single, wait until you hear "The Comfort Zone," the long-awaited second album by Vanessa Williams (Wing/Mercury). The former Miss America reveals a matured voice on a 14-song(!) set that features a tasty range of R&B/funk styles. We're betting that "Freedom Dance," a slammin' house anthem, will be the next single (or at least we hope it will be).

Prepare yourself for the imminent release of Lisa Lisa & Cult Jam's "Straight Outta Hell's Kitchen" (Columbia), their first album in three years. With production duties evenly divided between Full Force and C&C Music Factory's Robert Cliviles and David Cole, the set promises to hit a home run with clubsters and radio programmers alike. A hush-hush preview revealed several potent tunes, including the spirited, single-worthy "Let The Music Play."

Finally, get ready for Gloria Estefan's return to clubs with "Live For Loving You." Tommy Musto has taken a lackluster album cut and transformed it into a slammer.

PARTING GLANCES: Houston-based club DJ and music video remixer Scooter Beardon has died after a long illness. He was the head DJ at popular nightspot Heaven for more than 10 years. Additionally, Beardon carved out a niche for himself as a video remixer, having created club versions of clips by acts such as Exposé and Gloria Estefan.

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THE UNDERGROUND AND INDEPENDENT DANCE CHART

- | | |
|---|-----------------|
| 1. PROGRAM 2 "More Energy" | B.G.P. |
| 2. CANDY J. "Let's Get Together" | ECHO USA |
| 3. GYPSYMEN "Daytime" | E. LEGAL |
| 4. THE CHOICE "Solitude" | WEST SIDE |
| 5. DHS "The House Of God (Re-mix)" | HANGMAN |
| 6. DELTA 12 "Volatile" | HANGMAN |
| 7. PHENIX "Revelations" | ATMOSPHERE |
| 8. RHYTHM SECTION "Thrill Me" | MOVIN |
| 9. MI "Dynomite" | EMOTIVE |
| 10. MIKE PERRAS "Beginning" | BASSIC |
| 11. SUBCULTURE "Voyage (Re-mix)" | STROBE |
| 12. MARGARET CONWAY "Sure Shot" | E. LEGAL |
| 13. FINAL EXPOSURE "Vortex" | PLUS 8 |
| 14. D.J.'s RULE "Dancefloor E.P." | HI BIAS |
| 15. A BITCH/JOHANNA "Freak It (Re-mix)" | PROJECT X |
| 16. DIETRICH "Baby...Please Be Mine" | ECHO USA |
| 17. IZORA ARMSTEAD "Don't Let Love Slip Away" | IND |
| 18. PHOTON INC. "Generate Power" | STRICTLY RHYTHM |
| 19. RAVE MASTERS Vol 1 "Street Life" etc. | RAVE |
| 20. EBONEE "Stand Strong, Stand Tall" | ECHO USA |

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4. DREAM ABOUT YOU D'BORAH SMASH
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Breakouts: Titles with future chart potential, based on club play or sales reported this week.



Shep Has His Day. Producer/remixer Shep Pettibone, left, hosted a pre-New Music Seminar bash July 10 at his New York apartment. Among the guests were Arthur Baker, Mercury Records president Ed Eckstine, and Paul Shaffer, pictured at right.

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Tami Tells 'The Truth.' RCA Records act the Tami Show has cracked the Hot 100 Singles chart with "The Truth," the debut single from the group's new album, "Wanderlust." Pictured, from left, are Skip Bishop, senior director of pop promotion and creative development, RCA; Geary Tanner, VP of national promotion, RCA; Claire Massey, band member; Cathy Massey, band member; Russell Reiger, band manager; and Butch Waugh, senior VP of promotion, RCA.

Exploiting Latin Music's Vast Potential Panel Explores Obstacles To U.S. Success

■ BY VICTORIA STARR

NEW YORK—At a time when the Spanish-speaking population is the fastest-growing demographic group in the U.S., the Latin music panel at the recent New Music Seminar here asked, "Does The Dollar Dance To The Latin Beat?"

But Latin music industry leaders concur that the more appropriate question is, "What will it take for a Spanish-speaking artist to break into the American market?"

"How long must we continue to

ask these questions," mused Gustavo Sanchez, whose artist Chayanne is being touted by some as the Latin Michael Jackson. "By the year 2008, we will be the largest minority in this country and

'By 2008, we will be the largest minority in this country'

yet the doors are always closed to us."

Norman Stollman, a lawyer who represents Chayanne and other Latin acts, finds the marketing of Latin music to be a problem unique

in North America. "Spanish-language music is expanding and succeeding at a spectacular rate throughout Europe," he said, citing the success of Juan Luis Guerra as just one example.

Adriana Iglesias, regional manager at Warner Music International, offered the artist Lorca as another example. "Here you have a singer from Guadeloupe, living and working in France, who is now singing in Spanish. It shows the interest that other countries have in developing artists for the Latin market."

Eduardo Bautista, of SGAE (Society of Spanish Authors and Publishers), confirmed that European market statistics bode well for the Latin artist. "In terms of the Latin market, the [European Community] has the highest per capita income, and the most units sold. For this reason, any artist struggling to make it in the U.S. should also immediately try to cross over in Europe."

Carlos Agudelo, senior editor at MAS magazine, agreed that it is the language barrier, and not the Latin sound, that is the obstacle to increased sales in the U.S., noting the recent release of an album of salsa sung in English. "The English-speaking retail chains have trouble with the Spanish-speaking artists," he said. "Because of this, we are witnessing the birth of the bilingual artist—artists like Gerardo and Kid Frost."

Chayanne, who was told he would never have a crossover hit with Spanish lyrics, is now studying English. But Barbara Corcoran of MTV International cautioned that there is more to cross-over than singing in English. Conceding that while there have been a number of major Latin artists who have had hit songs in English, along with a few North American acts that have cut songs in Spanish, Corcoran said she feels that the ones who have the most long-term success are the artists who reach both markets at once.

"It's a question of how naturally assimilated the artist is," she said. "The most successful are the ones who naturally represent both cultures."

Crossover or not, it appears that the world market is changing in favor of Latin artists. "The Anglo-American model might be a bit exhausted," said Bautista. "A multicultural repertoire has become the norm in many ways," and with three generations of Spanish-speaking people living in the U.S., the tide is bound to turn here as well.

"A new breed of Latin executives and Latin artists are out there," said Sanchez determinedly, "and we are going to change things. We are the ones who have to turn this market around, and we are the ones who will make the money from it."

Eros Arrives; True Deacon Blue; 'Village' People

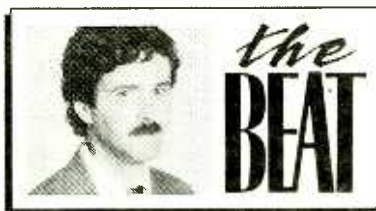
"UNBELIEVABLE," one young woman said to her companion as they pressed through the crowd outside Radio City Music Hall. No one—even the organizers of this event—quite expected the response that greeted the U.S. debut of **Eros Ramazzotti**, the 27-year-old Italian superstar who performed to a sold-out crowd at Radio City July 26. Ramazzotti is little known in the U.S. despite sales of 6 million albums in Europe. Yet he reaped the rewards of a brief but intense campaign, directed largely at New York's Italian-American community, by concert organizers and Arista Records, which has released Ramazzotti's U.S. debut. Still, the promotional machinery of Arista, its overseas counterpart, BMG International, and Ramazzotti's Italian label, DDD, could not fully account for the scores of young New York fans at this show who were singing along—in Italian—or the chants of "Eros, Eros, Eros" that resounded from the upper decks of Radio City.

In a two-hour-plus, arena-scale performance, accompanied by a nine-piece band, four singers (and, at one point, a 24-piece orchestra), Ramazzotti simply delivered. Singing entirely in Italian, save for a duet with a female accompanist who sang in English, the young singer matched the vocal intensity of a **Michael Bolton** with a lighter timbre; the R&B-textured pop/rock of a **Phil Collins**; and the engaging stage manner of a **Billy Joel**. His boyishness and easy sensuality kept the show grounded, preventing the spectacular production from overwhelming the performance.

Judging by translations of his lyrics, Ramazzotti's songs often veer toward catchy yet conventional views of love and music conquering all. But as an aspiring global star in a world increasingly divided, Ramazzotti also sings of social compassion—such as on the moving and fully orchestrated "Cantico"—with a clarity that amplifies his talent.

One remarkable night cannot make a U.S. career. And as Latin music artists have learned (see story, this page), the language barrier in the U.S. can be daunting. But as evidence of the international talent pool that promises to increasingly shape the U.S. pop scene in the years ahead, Ramazzotti's debut bodes well for both his own future and that of all global pop. Said Arista Records president **Clive Davis** to the young singer afterward, "This was a wonderful beginning."

THE THIRD TIME is a charm for **Deacon Blue**, the Scottish sextet whose upcoming third release on Columbia Records, "Fellow Hoodlums," is the band's finest disc to date. The album, which debuted at No. 2 on the U.K. chart, may go a long way toward winning this winsome group a U.S. following to match its arena-level popularity throughout Europe. "I'd rather people heard this record first than anything else," singer and songwriter **Ricky Ross** says of the album's lead single, "Your Swaying Arms," a memorable melody of longing and loss that flows on a fluid bass riff, rich organ lines, and the exquisite harmonies of



by Thom Duffy

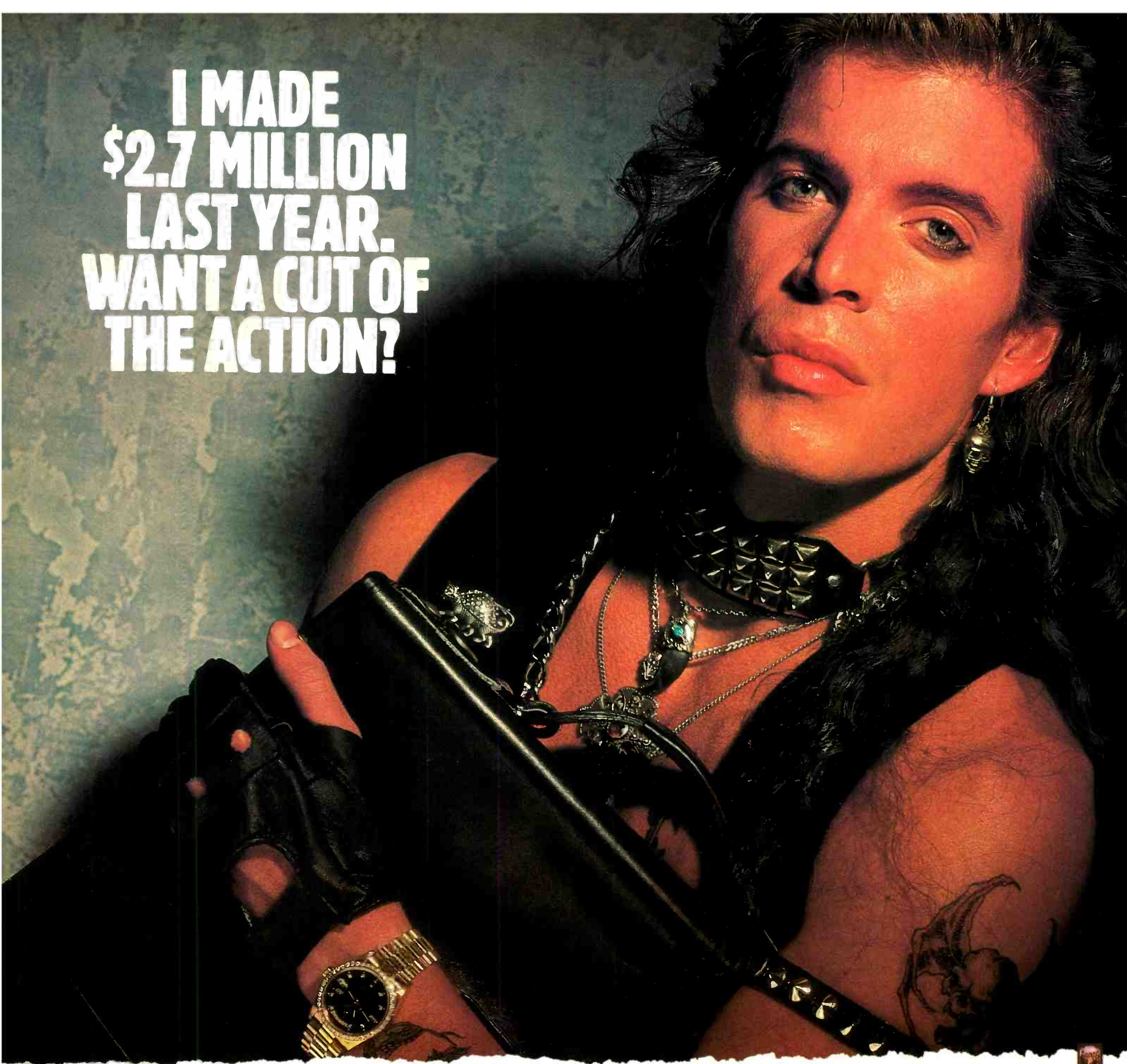
Ross and co-vocalist (and spouse) **Lorraine McIntosh**. Columbia is planning to promote the track to both modern-rock and AC outlets. While mixing the new album in New York last spring, Ross and McIntosh previewed "Fellow Hoodlums" for the Beat. The final disc includes such gems as "Twist & Shout" (not the cover version), which has followed "Your Swaying Arms" up the U.K. chart, the buoyancy of "A Brighter Star Than You" and "The Wildness," on which Ross and McIntosh's vocals caress, intertwine, and reach a stirring peak. With its melodic rock style, Deacon Blue proudly plays against the grain of the British music scene of recent years. "For sure," agrees Ross. "We're not the **Happy Mondays**. We've never been in fashion. But nobody I've liked has ever been."

THE FOURSOME of **John Hiatt**, **Ry Cooder**, **Nick Lowe**, and **Jim Keltner** are recording together in a Wilbury-like ensemble dubbed **Little Village**. "We're taking it one CD at a time," Hiatt tells Beat contributor **Jim Bessman**. "We tried this a couple of years ago and because of scheduling we never got together.

In a weird sort of way, it came from 'Bring The Family,'" says Hiatt of his A&M album on which the four previously collaborated. "It was real satisfying to all four of us and it was just scratching the surface and tickling the nose of what was to come. **Lenny [Warner]**, president of Warner Bros. was the cheerleader, overseer, and godfather who persevered and maneuvered [this album] into port." The album is set for fall release from Warner Bros. but Hiatt himself remains signed to A&M and will start work on his next solo disc early next year.

ON THE BEAT: "This is a real AOR-driven top 40 record," says Giant Records president **Charlie Minor** of the RTZ debut single, "Face The Music," explaining why Giant has simultaneously serviced hit radio with the track while promoting it at album-rock outlets, whose response has already sent it into the top 20 on the Album Rock Tracks chart. The act's heritage helps. The fivesome features former **Boston** front man **Brad Delp** and guitarist **Barry Goudreau**. The RTZ album "Return To Zero" bows this month... "All Our Dreams Are Sold" is the debut single from the reunited **Procul Harum**—**Gary Brooker**, **Matthew Fisher**, **Keith Reid**, and **Robin Trower**—whose album "The Prodigal Stranger" is set for Aug. 27 release from Zoo Entertainment. A promo tour is expected around Labor Day... **Sounds Of Blackness**, the soulful choir whose major-label debut, "The Evolution Of Gospel," was produced by **Jimmy Jam** and **Terry Lewis** for their A&M-affiliated Perspective Records, gave an impromptu performance recently in the A&M parking lot in L.A. Among those who took a break from sessions at the A&M studios to watch were **Melissa Etheridge** and **Bruce Springsteen**... Against the deceptively peaceful backdrop of Central Park's Summerstage at dusk, **Lou Reed** captivated a standing-room crowd recently with readings from "Between Thought And Expression," a collection of his lyrics due in October from Hyperion Books, and from "Magic & Loss," his Sire album due early next year: somber, angry, and often moving material inspired by the cancer death of two friends... A "must read" is **dream hamp-ton's** dead-on critique of the N.W.A. album "Efil4zaggin" in the July 23 Village Voice.

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Sweet Deals: Cherry Lane Inks Bricusse, Feliciano

DEALS: Cherry Lane Music has made two publishing arrangements involving veteran writers. The company has signed an exclusive worldwide agreement with composer/lyricist **Leslie Bricusse**, who has been nominated for nine Oscars and has won two. Bricusse is now working with **John Williams** on the songs for **Steven Spielberg's** "Hook," a remake of "Peter Pan," and, with composer **Henry Mancini**, songs for the full-length animated feature film "Tom And Jerry." Also under the relationship, Cherry Lane is planning three books with Bricusse, the first, due this year, is "The Leslie Bricusse Children's Songbook," a 300-page



by Irv Lichtman

collection of 51 Bricusse songs. Artist/writer **Jose Feliciano's** deal with Cherry Lane, meanwhile, makes provisions for Feliciano to deliver instructional videos for **Cherry Lane Video** and instrumental recordings for the company's **Guitar Recordings Inc.** ... **Sony Music International** has signed guitarist **Joe Satriani** to a European subpublishing agreement... **Attic Music Ltd.** now represents the U.S. **Malaco** group of subpublishing companies in Canada. The catalog contains copyrights recorded by hundreds of performers. **Attic Records** made a similar licensing arrangement with the Malaco label last year.

MORE FROM THERE: ASCAP reports that it has increased foreign royalty distribution by a record 29% since last July. The performance rights society says it will be distributing to writers and publishers \$44 million, compared with \$34 million distributed a year ago. This distribution includes interest earned on these funds. Also, ASCAP will make a second distribution in December entailing additional royalties from England, France, Canada, Japan, and Italy.

RYAN'S MUSIC: The Sherman Oaks, Calif.-based **Ryan Co.**, recently formed on the West Coast by **Charles Ryan** as composer agent, has signed writer/artist **Harry Nilsson**, while listing a number of clients as preparing new film scores. They include **George Fenton** ("Final Analysis," "China Moon") and **David McHugh** ("Lonely Hearts," "Lies Of The Twins," "Prisoners Of The Sun," and "Final Verdict").

SUMMER & LOTS OF SMOKE: **Bob-A-Lew Music** is making frequent appearances on new summer albums and, in two cases, movies as well. **Bonnie Raitt** and **Huey Lewis** are prominently represented, as Raitt has penned four new songs for her just-released **Capitol** album, "Luck Of The Draw," while "Hard

At Play," Lewis' new **EMI** album, contains songs by the artist and such other **Bob-A-Lew** writers as **Chris Hayes**, **Johnny Colla**, **Bill Gibson**, **Dave Fredericks**, **Geoffrey Palmer**, **Annie Stocking**, and **Bonnie Hayes**. The publisher can also claim one song each in the films "Backdraft" and "Switch." New signings include New York writers **Jon** and **Sally Tiven**, with a song on the new **Huey Lewis** album and four on an upcoming **B.B. King** album, co-produced by **Jon**.

ASCAP Sues: ASCAP has filed a copyright-infringement suit against the **Home Builders Assn. of Greater Toledo Inc.**, charging it failed to obtain permission to perform copyrighted music at the 1990 House and Home Show in Toledo, Ohio. An ASCAP representative says the group made extensive efforts throughout a three-year period to obtain a license agreement. Last year, ASCAP signed an industry-wide license agreement with major trade groups that put on annual shows and conventions. This is the second trade-group lawsuit filed since the agreement, which went into effect Jan. 1.

SOME GREAT songwriters have less public identity than they are entitled to, for any number of reasons. They may lack a successful, long-standing collaboration with another writer that helps establish a "Gilbert & Sullivan" awareness, or may not be associated with memorable Broadway or Hollywood productions. Fitting that career profile was composer **Richard Whiting**, a condition further amplified by his early death, at age 46, in 1938. But as is made abundantly clear in a new **Warner Bros. Publications** folio, "Ain't We Got Fun, The Great Songs Of Richard Whiting" (\$10.95), his list of "greats" is not hyperbole. In addition to "Ain't We Got Fun," selections include "Til We Meet Again," "Japanese Sandman," "Sleepytime Gal," "Beyond The Blue Horizon," "My Ideal," "You're An Old Smoothie," "Hooray For Hollywood," "Too Marvelous For Words," and "On The Good Ship Lollipop." Among Whiting's lyric collaborators were **Johnny Mercer**, **Leo Robin**, **Gus Kahn**, and **B.G. DeSylva**. Singer **Margaret Whiting**, his daughter, has written a preface to the songbook.

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications**:

1. **Michael Bolton**, Time, Love And Tenderness
2. **Led Zeppelin Complete**, guitar edition
3. **Grateful Dead Anthology**
4. **Eagles Complete**
5. **Queensryche**, Empire

ARTISTS IN CONCERT

ICE CUBE
YO-YO
DIGITAL UNDERGROUND
Apollo Theater, New York

AS NEW YORKERS awaited news on the fate of the historic Apollo Theater, young people from throughout the metro area headed up to the Harlem venue for "East Meets West," a spectacular rap show headlined by L.A.'s latest rapper-turned-film-star, **Ice Cube**. **Yo-Yo**, **Digital Underground**, and **Naughty By Nature** joined **Ice Cube's** group, the **Lench Mob**, for the July 16 hip-hop extravaganza.

As one of the year's most talked about new artists, **Yo-Yo** was no doubt a major draw for this event. Even before her East West album, "Make Way For The Motherlode," hit the racks, her singles "Stompin' Through The Nineties" and "You Can't Play With My Yo-Yo" had critics and fans eagerly awaiting her New York appearance. The outspoken feminist received a hearty welcome as she hit the stage, blond braids swinging, dancing boys in tow. Her set was short but seductive, covering high points of the album, including the informative and powerful "Put A Lid On It."

The energy level peaked as **Ice Cube** grabbed the mike and **Sir Jinx** hit the turntables, the booming bass filling the hall. They performed a few old cuts and many from his most recent LP, "AmeriKKKa's Most Wanted," including "Once Upon A Time In Projects," and "You Can't Fade Me." The show was rife with misogynist musings, but the re-emergence of **Yo-Yo** to battle **Cube** in the famed "It's A Man's World" seemed to more than make up for it. "Boyz N The Hood" director **John Singleton** was also on hand to videotape the show and greet the crowd.

The opening group, **Naughty By Nature**, recently released its debut single, "O.P.P." on **Tommy Boy**. **Digital Underground** also offered up a new single, "Freaks Of The Industry," along with last season's "Same Song" and the well-known "Do Watcha Like" and "Humpty Dance." Its set was augmented by the inclusion of a live drummer, synthesizers, and keyboards, adding a slight jazz ele-

(Continued on next page)

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SUMMER XS: INKS HOTHOUSE FLOWERS DEBORAH HARRY JESUS JONES ROACHFORD JELLYFISH	Wembley Stadium London	July 13	\$2,358,198 (\$1,426,617 British pounds) \$57.85/\$52.24/ \$31.41	73,791 sellout	MCP Promotions Ltd.
TELLURIDE MIDSUMMER MUSIC FESTIVAL: JACKSON BROWNE, NRBQ (19TH) JOE COCKER, LOS LOBOS (20TH) ALLMAN BROTHERS BAND, HOT TUNA (21ST)	Telluride Town Park Telluride, Colo.	July 19-21	\$686,866 \$30/\$27.50	23,891 30,000	Bill Graham Presents
BONNIE RAITT CHRIS ISAAK	Red Rocks Amphitheatre Denver	July 27-28	\$431,584 \$23.10/\$20.57	18,688 sellout	Fey Concert Co.
WHITNEY HOUSTON AFTER 7	Madison Square Garden New York	July 23	\$401,773 \$35/\$27.50	13,850 14,000	Ron Delsener Enterprises
STEVE MILLER ERIC JOHNSON	The New Pine Knob Music Theatre Clarkston, Mich.	July 20	\$326,288 \$24.50/\$19.50	15,135 sellout	Cellar Door Prods.
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR ICE-T NINE INCH NAILS THE BUTTHOLE SURFERS HENRY ROLLINS BAND	Compton Terrace Phoenix, Ariz.	July 18	\$317,739 \$25/\$20	15,343 18,260	Evening Star Prods.
KENNY ROGERS SKIP EWMING	Westbury Music Fair Westbury, N.Y.	July 20-21	\$309,154 \$30	11,480 sellout	Music Fair Prods.
CLASH OF THE TITANS: ANTHRAX/MEGADETH/ SLAYER ALICE IN CHAINS	Madison Square Garden New York	June 28	\$253,530 \$22.50	11,268 sellout	Metropolitan Entertainment Rock Hotel
HUEY LEWIS & THE NEWS THE SUBDUDES	Jones Beach Theatre Wantagh, N.Y.	July 26	\$250,050 \$25	10,001 10,100	Ron Delsener Enterprises
AC/DC L.A. GUNS	Richfield Coliseum Richfield, Ohio	July 3	\$248,040 \$20	12,402 13,000	Belkin Prods.
HUEY LEWIS & THE NEWS THE SUBDUDES	The New Pine Knob Music Theatre Clarkston, Mich.	July 11	\$226,022 \$27/\$17	9,784 14,000	Belkin Prods. Cellar Door Prods.
KENNY ROGERS T. GRAHAM BROWN	Valley Forge Music Fair Devon, Pa.	July 22-24	\$225,078 \$30	8,796 sellout	Music Fair Prods.
MICHAEL BOLTON OLETA ADAMS	James L. Knight Center Miami	July 23-24	\$221,326 \$23.75	9,692 9,774	Cellar Door Concerts
DON HENLEY SUSANNA HOFFS	The Spectrum Philadelphia	July 17	\$213,909 \$25/\$20	8,623 14,500	Electric Factory Concerts
DON HENLEY SUSANNA HOFFS	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	July 26	\$197,565 \$22/\$13.25	10,794 20,000	Sony Music PACE Concerts Cellar Door Concerts
STEVE MILLER ERIC JOHNSON	Deer Creek Amphitheatre Fishers, Ind.	July 19	\$194,118 \$20.50/\$17.50	11,658 18,000	Sunshine Promotions
STEVE MILLER ERIC JOHNSON	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 23	\$182,187 \$35/\$23/\$18	10,378 20,089	PACE Concerts DiCesare-Engler Prods.
THE FOUR TOPS THE TEMPTATIONS THE STYLISTICS	Jones Beach Theatre Wantagh, N.Y.	July 27	\$182,150 \$25	7,286 10,100	Ron Delsener Enterprises
THE JUDDS ALAN JACKSON	Garden State Arts Center Holmdel, N.J.	July 26	\$179,298 \$25/\$15	9,619 9,802	in-house
THE JUDDS ALAN JACKSON	Jones Beach Theatre Wantagh, N.Y.	July 24	\$178,975 \$25	7,159 10,100	Ron Delsener Enterprises
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	July 26	\$178,266 \$18.50	9,636 12,464	Mid-South Concerts
M.C. HAMMER B ANGIE B	Olympic Saddledome Calgary, Alberta	July 28	\$176,670 (\$203,064 Canadian) \$30	7,062 12,197	Linear Prods.
SCORPIONS GREAT WHITE ALDO NOVA	The New Pine Knob Music Theatre Clarkston, Mich.	July 21	\$175,769 \$22.50/\$18.50	8,362 14,646	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND MARSHALL TUCKER BAND	The New Pine Knob Music Theatre Clarkston, Mich.	July 19	\$172,119 \$20.50/\$17.50	8,814 14,646	Cellar Door Prods. Belkin Prods.
STEVIE NICKS BILLY FALCON	Jones Beach Theatre Wantagh, N.Y.	July 23	\$168,450 \$25	6,738 10,100	Ron Delsener Enterprises

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ARTISTS IN CONCERT

(Continued from preceding page)

ment to several of the numbers. Much attention was given to visuals, including a video bank, inflatable props, and several costume changes. But the group failed to evoke the level of audience enthusiasm that the others achieved, due in part to the lack of new material.

All in all, the "East Meets West" show confirmed what many have been suspecting for some time: that for the first time in hip-hop history, the California scene is giving New York rappers a real run for their money. **VICTORIA STARR**

CHAMPION JACK DUPREE

*Ocean Mist Tavern
Matunuck, R.I.*

FOR DECADES, blues fans in the U.S. have had to admire Champion Jack Dupree from afar. The New Orleans-born pianist, whose rough-and-tumble keyboard style is matched by his invitingly gruff vocals, has spent the last 30 years in Europe. But with a surge of activity that began with an appearance at the 1990 Jazz and Heritage Festival in the Crescent City, Dupree's visibility has grown immensely. And domestic ears have had a chance to realize something that his solid Rounder record, "Back Home Again In New Orleans," strongly suggests: He is one of the most captivating blues performers at work today.

The opportunity to draw such a conclusion multiplies drastically when one gets to see Dupree in an informal setting, as is the tiny Ocean Mist. Sitting on a kitchen chair (a pillow duct-taped to the back), pushing notes around a spinet piano, speeding up and slowing down passages to accommodate lyrical moods, letting whole chords languish into decay so his whispered vocals could carry more weight, Champion Jack made a case at this June 10 show for the blues being the most pliable of American pop genres. He also came off as an inspired eccentric, unconcerned with prescribed notions of blues rhythms.

While trading phrases with guitarist Kenn Lending at a disconcertingly slow pace, there was a mastery on display; his music held you rapt even when it crept along. Which made his feisty and fertile demeanor genuinely significant. Alluding to lonely bedrooms, midnight "tricks," and the attractions of pot, he helped us draw a picture of himself: a worldly guy who hasn't forgotten the pleasure of his youth.

JIM MACNIE

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

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Spotlight On NMS 12

NEW YORK—Approximately 8,000 delegates flocked to the Marriott Marquis here for the 12th annual New Music Seminar, July 13-17. Highlights included the keynote address by Elektra Entertainment chairman Bob Krasnow, panel discussions on a wide range of music industry topics, and New Music Nights, which showcased 400 acts at New York venues.



The Ramones' Markie, left, and Joey Ramone express support for the Rock The Vote campaign.



Producer Jellybean Benitez, left, jokes with Judy Weinstein, head of Def Mix Productions, on the "DJ as Artist" panel.



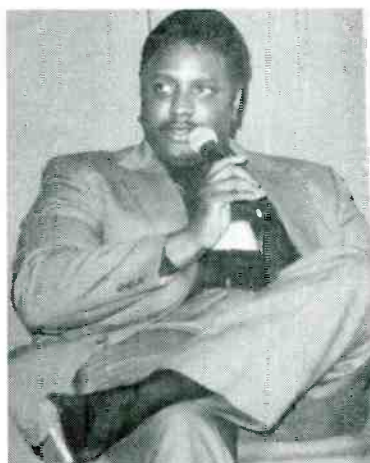
"Fernaldo Rivera"—aka Capitol director of national music video Sean Fernald, left—makes a point at the panel "Video's Re-emergence in the Club Environment," as Keith Jacobson of Videolinks watches.



Musicians John Campbell, left, and Johnny Copeland discuss the roots of the blues at an NMS panel.



Musicians gather for the final discussion of the seminar: the popular "Artists Panel." Shown, in back row, from left, are Rose Water and Sex Tiger, of Drahdiwaberl; David Thomas of Pere Ubu; John S. Hall of King Missile; Pete Shelley of the Buzzcocks; Drummie of Burning Spear's band; Rude Boy of Urban Dance Squad; Burning Spear; John Moran; and Michael Kocab. In the front row, from left, are Blixa Bargeld of Einsturzende Neubauten; Cheryl "Pepsi" Riley; and Crystal Waters.



New Kids On The Block producer and mastermind Maurice Starr gives advice on marketing strategies for new artists.



Ivy Hill executive VP Arthur Kern tackles the CD-packaging controversy on an NMS panel.



Sony senior VP Michele Anthony gives her definition of a perfect manager at an NMS panel on the subject.



At the Songwriters Hall of Fame panel, Peter Bliss responds to a question as Julie Gold looks on.



Producers Hurby Lovebug, left, and Lenny Kaye seek to answer the question "Producers: Instruments or Computers?"

Country

Country Tours Slowed By Economy But Outdoor Fests Are Faring Well

BY EDWARD MORRIS

NASHVILLE—The country touring scene—with few exceptions—ranges from “soft” to “disastrous” this season, according to various booking agents and promoters. Among the exceptions are fairs, which booked and paid for their talent several months ago and which do not rely on hard ticket sales, and the large outdoor festivals, such as the recently concluded Jamboree In The Hills (Billboard, Aug. 3). Also helping out is the fact that gas prices are fairly low and going down.

Even packages of superstars are not immune from the country's general economic woes. For example, the star-laden Budweiser Rock 'N' Country Fest, held July 3 at the 42,462-seat Busch Stadium in St. Louis, sold only 23,056 tickets. The bill included Alabama, Hank Williams Jr., Reba McEntire, the Judds, the Kentucky Headhunters, Sawyer Brown, and Ray Kennedy.

Ray Shelide, an agent for the William Morris office here, says this is the softest season he's seen in his 22 years in the business. “The part of the business that's absolutely horrible,” he maintains, “are the hard-ticket, open-promotion concerts in the arenas and in a lot of the outdoor amphitheatres.”

The problems for country tours parallel those seen by this year's major rock and pop tours (Billboard, Aug. 3). With few exceptions, promoters and venue operators say this has been one of the most dismal summers in recent memory.

“It's been tough,” observes Tom Pauley, who buys talent for Ponderosa Park, Salem, Ohio. Indeed, he says the last two years have been down for the 5,500-seat-plus-lawn venue. He blames part of his difficulty on the fact that more places are booking country acts than before and, thus, making each location work harder to attract ticket-buyers. On a recent weekend, he says, Kenny Rogers and K.T. Oslin were playing at two other spots within driving distance of Ponderosa.

As if to underline this fact, Shelide says that by mutual agreement his agency and the promoter canceled a Charlie Daniels/Exile show July 19 in Columbus, Ohio, which is just more

than 100 miles away from the Jamboree In The Hills site that the two acts were scheduled to play the next day.

Restraint pervades the country marketplace, Shelide contends. “Pro-

*Ticket sales are
down about 20%
from last year*

motors of country music that we would normally be selling seasons to for October, November, and December are being very cautious about the number of shows they're going after.”

Tony Conway, president of Buddy Lee Attractions, paints a slightly rosier picture. “Luckily, we're not experiencing what the rock world is experiencing. In fact, I think it might be the first time that country tours are outdoing the rock tours. The only thing we're experiencing is a drop in overall ticket sales. It's not that major a drop. I think it's affecting all shows out there. Ticket sales are down about 20% compared to last year.”

However, Conway notes the number of shows his agency has booked for this season are up. Buddy Lee's top acts include Garth Brooks, Willie Nelson & Waylon Jennings, Ricky Van Shelton, Mark Chesnutt, Doug Stone, Trisha Yearwood, and Marty Stuart.

Brooks is drawing phenomenally, Conway says. “From all of my reports, [Brooks is] probably outgrossing anything on the road right now—in all forms of music.”

“We've been pretty fortunate with our younger acts,” says Steve Dahl, GM of Monterey Artists' Nashville office. He cites the growing appeal of Hal Ketchum, Michelle Wright, Matraca Berg, and McBride & the Ride.

“The neat thing,” Dahl continues, “is that the Dirt Band, Highway 101, Ricky Skaggs, and these people are doing fine playing the fairs. We didn't go into too many situations that weren't fairs and festivals this summer.” He adds, however, that one series of hard-ticket shows, a “Pickin' Party” featuring Skaggs, Bill Monroe, and Jim & Jesse, looks to be a sellout or near sellout in five of its six

dates. The show is booked into such venues as Wolf Trap, in Vienna, Va., and Riverbend Music Center, Cincinnati.

“We've had some pretty good success, packaging Highway 101 with a Lionel Cartwright, for instance, keeping the overall ticket price down and doing fine. I think there's the reality of getting into high tickets this summer because of the economy. You've got to either super overpackage if you're going to demand that kind of money or else get the ticket price down.”



Taking The Blame. BMI Nashville helps creators of the No. 1 single “Blame It On Texas” celebrate the chart-topper during a reception at BMI's Music Row offices. Pictured, from left, are Roger Sovine, VP, BMI; Mark Wright, producer and co-writer of the song; artist Mark Chesnutt; Ronnie Rogers, co-writer; and Harry Warner, assistant VP, BMI.

Dunn Says No To Her ‘Maybe I Mean Yes’ Urges Radio/TV To Stop Playing Controversial Song

DUNN'S DECENCY: Last week's Nashville Scene, which criticized “Maybe I Mean Yes,” had just gone to press when **Holly Dunn** announced that she was asking radio stations to stop playing the song and television outlets to stop airing the accompanying music video. Opponents of the song's message, this columnist among them, had argued that “Maybe I Mean Yes” reinforces the sexist notion that women say one thing and mean the opposite when they deal romantically with men. In interviews, Dunn professed amazement that such a grave meaning could be attached to the song. Even so, in an “open letter to the media,” dated July 25, she said she wanted to take the song off radio and TV because “I do not wish my music to be misused and misunderstood.” Warner Bros., Dunn's record label, issued a statement supporting her decision.

Dunn's move to pull the song was a decent and thoughtful conciliatory gesture toward those alarmed by its message. And it was further to her credit that she did not vilify her critics or suggest that their concerns were trivial. In spite of her request, many radio stations say they will continue to program “Maybe I Mean Yes,” so the song is by no means dead—nor are the issues it raises. The most surprising element in all this is that, of the dozens of people involved in creating and marketing the single and video, apparently none of them alerted Dunn to the controversy it was almost certain to occasion.

“From the beginning,” Dunn says in her open letter, “this song was written to be a lighthearted look at one couple's attempt at dating, handled in an innocent, nonsexual, flirtatious way. My co-writers and I stand by our original intent 100%.” However, intent is not the same as execution. In fact, literary critics have coined the term “intentional fallacy” to describe the error of judging a work of art by what its creator may have intended as opposed to what the work conveys on its own. On its own, Dunn's song slanders women. Whether she ever sees this or not, she still deserves high marks for class and courage in taking the criticism seriously. Had the woman in her song been endowed with the qualities Dunn has lately exhibited, there would have been no furor in the first place.

MAKING THE ROUNDS: Ace trouper **Kenny Roberts** called Scene to say that that's him doing the yodeling for **Gene Wilder** in the new film “Another

You.” Roberts' wife, **Bettyane**, wrote “Yodelaine,” the song featured in the movie. Now 64 and living in Athol, Mass., Roberts first hit the Billboard charts in 1949 with his novelty tune “I Never See Maggie Alone.” The song went to No. 4 on the country charts and No. 9 on the pop charts. Roberts was a member of the Wheeling Jamboree (now Jamboree USA) for 15 years. Incidentally, Roberts is also the father of Nashville talent agent and manager **Bobby Roberts**.

Don Cusic, who frequently writes on gospel music for Billboard, has completed his biography of **Reba McEntire**. Called “Reba: Country Music's Queen,” the St. Martin's Press book will be out in September... Grand Ole Opry staff announcer **Hairl Hensley** is hosting the new “Tuesday Night Bluegrass” record show on WSM, the Opry's home station. The hour-

long show airs on Tuesdays from 8-9 p.m., Central time. Hensley also hosts “Earlybird Gets The Bluegrass,” a 15-minute show that's broadcast weekdays on WSM at 4:45 a.m.... **Arne Metzner**, a longtime Billboard reader from Oslo, Norway, writes to tell Scene that he's a diehard **Narvel Felts** fan and that Felts, **Carl Perkins**, and Norwegian country artist, **Stephen Ackles**, will perform together in Oslo on Sept. 5.... **Kathy Mattea** guest-starred in seven concerts with Scottish singer **Dougie MacLean** on his recent tour of the East Coast. MacLean wrote “Ready For The Storm” and co-produced “From A Distance,” both cuts on Mattea's “Time Passes By” album.

MARK YOU CALENDAR: VH-1 will broadcast specials on the **Nitty Gritty Dirt Band**, Aug. 24 at 12:30 p.m., Eastern time, and on **Garth Brooks**, Sept. 14, also at 12:30 p.m. Both programs are in the “VH-1 To One” series... The Songwriters Guild Foundation will hold an “Ask-A-Pro” session at its office, Sept. 11, 7 p.m., with Atlantic Records' VP/GM **Rick Blackburn** and Atlantic's A&R manager **Al Cooley** as guests. And on Sept. 16 at 7 p.m., also at its office, SGA will feature **Almo/Irving VP David Conrad** in its monthly song critique workshop... On Sept. 14, the **Riders In The Sky** children's show will debut on CBS-TV.

SIGNINGS: Epic Records' **Tom Wopat** to **Buddy Lee Attractions** for booking.

CRB To Launch Quarterly Newsletter In Aug.

NASHVILLE—Country Radio Broadcasters, producer of the annual Country Radio Seminar, will launch the first issue of its quarterly newsletter, “CRB News,” in August. It will be circulated to country radio stations, past CRS registrants, news reporters, and potential sponsors and exhibitors. The publication will also detail CRS deadlines.

Besides creating the newsletter, the CRB has been involved in several other recent activities, among which were the June 27 “Monte Carlo Night” fund-raiser at Nashville's

Union Station and a daylong workshop June 1 in Atlanta.

The fund-raiser, which attracted 275 people, raised more than \$4,000 for the Seminar Endowment Fund. BMI made an additional \$500 contribution to the cause. Thirty-five registered for the Atlanta event, which featured radio personality **Dan O'Day**. He will lead a similar workshop in San Antonio, Texas, in November.

The 1992 CRS will be held March 4-7 at the Opryland Hotel in Nashville.

Billboard®
FOR WEEK ENDING AUGUST 10, 1991

HOT COUNTRY

SINGLES
& TRACKS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	13	★★ NO. 1 ★★ SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
2	3	6	10	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
3	6	7	9	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 54127
4	2	5	11	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
5	9	10	12	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
6	4	3	15	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
7	8	8	13	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
8	11	17	14	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
9	7	2	13	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
10	10	14	8	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
11	12	13	9	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 54123
12	5	1	15	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
13	16	19	11	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
14	14	18	14	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGUSS CAPITOL PRO-79690
15	17	21	10	SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
16	20	25	10	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
17	22	31	8	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
18	18	24	8	EVEN NOW R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)	◆ EXILE (V) ARISTA 2228
19	27	35	6	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
20	15	11	13	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
21	13	9	15	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
22	24	33	5	SINCE I DON'T HAVE YOU R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
23	28	29	6	WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
24	32	41	5	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
★★★ POWER PICK/AIRPLAY ★★★					
25	44	73	3	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62016-7
26	37	47	4	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
27	19	12	15	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
28	23	20	20	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
29	38	46	4	MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
30	25	22	14	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 54075
31	26	23	19	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLUS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
32	21	15	17	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
33	42	49	4	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
34	34	39	12	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
35	36	45	10	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
36	30	16	17	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 54065
37	33	30	19	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
38	46	55	4	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
39	39	43	8	FRIDAY NIGHT'S WOMAN B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	50	7	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
41	41	36	18	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
42	43	42	16	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
43	31	28	14	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
44	45	44	20	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 54053
45	59	—	2	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
46	54	56	6	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
47	56	61	5	AS SIMPLE AS THAT S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
48	53	58	5	MAYBE I MEAN YES H.DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN WARNER BROS. 7-19266
49	50	57	7	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
50	49	48	18	BING BANG BOOM P.WORLEY,E.SEA (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
51	52	54	6	NOTHIN' BUT YOU J.STROUD (S.EARLE)	◆ ROBIN LEE (V) ATLANTIC 7-87680
52	55	53	19	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
53	51	51	9	IF I CAN FIND A CLEAN SHIRT B.MONTGOMERY (T.SEALS,W.JENNINGS)	◆ WAYLON & WILLIE (V) EPIC 34-73832
54	61	67	3	SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
★★★ HOT SHOT DEBUT ★★★					
55	NEW ►	1	1	ONE LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,P.LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
56	65	66	5	ONE SHOT AT A TIME R.PENNINGTON (C.RYLE)	◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430
57	48	38	15	IF IT WILL IT WILL B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) WARNER/CURB 19352/WARNER BROS.
58	73	—	2	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
59	60	62	20	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
60	NEW ►	1	1	NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
61	71	—	2	SAME OLD STAR T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH,G.NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
62	58	60	7	TOO MUCH CANDY FOR A DIME B.BECKETT (E.RAVEN,D.POWELSON)	EDDY RAVEN CAPITOL PRO-79797
63	64	71	3	THE VERY FIRST LASTING LOVE J.STROUD (L.TAYLOR,L.WILSON,P.HOLLOWELL)	◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
64	57	59	8	WITH BODY AND SOUL THE KENTUCKY HEADHUNTERS (V.STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7
65	62	63	6	WORKING FOR THE JAPANESE R.STEVENS (R.DELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
66	63	70	6	THIS COWBOY'S HAT J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
67	67	68	4	LILLIE'S WHITE LIES B.MEVIS,N.LARKIN (W.NEWTON,B.R.REYNOLDS)	◆ MARTIN DELRAY (V) ATLANTIC 7-87680
68	68	65	19	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
69	70	69	4	THE CRUSH J.STROUD (J.HIATT)	◆ JJ WHITE (C) (V) CURB 4-76852
70	66	64	12	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7
71	69	72	20	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
72	75	—	2	NOW IT BELONGS TO YOU M.O'CONNOR,J.E.NORMAN (S.WARINER)	◆ MARK O'CONNOR & STEVE WARINER WARNER BROS. PRO-4913
73	NEW ►	1	1	CHANGE MY MIND R.CHANCEY (A.J.MASTERS,J.BLUME)	◆ THE OAK RIDGE BOYS (V) RCA 62013-7
74	NEW ►	1	1	I LIKE THE WAY IT FEELS R.KENNEDY (R.KENNEDY,R.LANE,B.DAVID)	RAY KENNEDY (V) ATLANTIC 7-87651
75	NEW ►	1	1	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

○ 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	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
2	1	—	2	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC
3	—	—	1	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT MCA
4	3	—	2	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET RCA
5	2	—	2	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE MCA
6	11	9	32	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
7	4	4	18	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
8	—	—	1	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS RCA
9	5	3	4	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
10	6	5	12	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
11	10	10	7	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
12	9	2	4	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
13	13	7	10	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
14	12	8	6	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
15	7	1	3	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP RCA
16	8	6	4	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON COLUMBIA
17	14	11	18	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
18	21	13	48	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
19	15	12	18	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
20	18	19	25	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
21	17	16	12	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITY MCA
22	23	25	42	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
23	16	14	8	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK RCA
24	22	23	21	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
25	24	21	20	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA

◆ 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.

COUNTRY CORNER



by Lynn Shults

21 Acts To Show At SRO '91 Seminar

NASHVILLE—Twenty-one country acts will be showcased at the Country Music Assn.'s SRO '91, a seminar for talent buyers, Oct. 3-5, at the Stouffer Hotel and Nashville Convention Center here.

The acts will be divided into four separate shows to be held throughout the event. Scheduled to perform are Andy Andrews, Kathy Baillie (of Baillie & the Boys), Rob Crosby, Davis Daniel, Billy Dean, Martin Delray, Diamond Rio, Joe Diffie, Clinton Gregory, Rich Grissom, Michael Johnson, Ray Kennedy, Hal Ketchum, Alison Krauss & Union Station, Delbert McClinton, Neal McCoy, Molly & the Heymakers, Mike Reid, Pam Tillis, Aaron Tippin, and Trisha Yearwood.

In addition to the performances, the event will embrace a trade show, seminars, roundtable discussions, and an awards presentation.

Ken Kragen, manager of Kenny Rogers and Travis Tritt, will deliver the keynote address.

Roger Miller will host the SRO '91 Awards presentation. The awards will be conferred in 10 categories: talent buyer/promoter; touring artist; venue; club/theatre; festival/special event; support services company; new touring artists; talent agent; artist manager; and road manager. The last-named category will be called the Jim Hammon Award, beginning this year, in commemoration of Reba McEntire's road manager who was killed in a plane crash March 16.

Persons who want to register for SRO '91 and/or rent exhibit space may get additional information from the CMA's special projects department in Nashville.

Music biz checking
into Spence Manor
... see page 38

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

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

- | | |
|---|--|
| 35 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL | 51 NOTHING BUT YOU (Gold Line, ASCAP/WB, ASCAP) |
| 47 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP | 60 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) |
| 38 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP | 72 NOW IT BELONGS TO YOU (Steve Wariner, BMI/Irving, ASCAP) |
| 50 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL | 41 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP |
| 44 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM | 55 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) |
| 30 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP | 42 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP |
| 17 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 31 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM |
| 40 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM | 56 ONE SHOT AT A TIME (Tillis, ASCAP) |
| 73 CHANGE MY MIND (Bull's Creek, BMI/Zomba, ASCAP) | 43 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM |
| 69 THE CRUSH (Lillybilly, BMI/Bug, BMI) | 58 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) |
| 9 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM | 27 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM |
| 16 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL | 71 RESTLESS (Cedarwood, BMI) HL |
| 10 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI) | 61 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) |
| 18 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP) | 13 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP) |
| 5 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP | 32 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM |
| 39 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL | 1 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM |
| 4 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL | 15 SILVER AND GOLD (Brick Hit, BMI) CPP |
| 2 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) | 22 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP |
| 14 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 8 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM |
| 12 I AM A SIMPLE MAN (Rick Hall, ASCAP) | 6 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL |
| 53 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI) CPP | 54 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) |
| 52 IF IT WEREN'T FOR COUNTRY MUSIC I'D GO CRAZY (Millstone, ASCAP) | 66 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI) |
| 57 IF IT WILL IT WILL (Bocephus, BMI) CPP | 20 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP |
| 37 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL | 36 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP |
| 46 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) | 59 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL |
| 74 I LIKE THE WAY IT FEELS (Sony Tree, BMI/Sony Cross Keys, ASCAP) | 34 TO BE WITH YOU (Silverline, ASCAP) |
| 70 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP) | 49 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP |
| 26 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL | 62 TOO MUCH CANDY FOR A DIME (Milene, ASCAP) CPP |
| 68 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP | 63 THE VERY FIRST LASTING LOVE (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP) |
| 19 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) | 33 THE WALK (Zoo II, ASCAP) |
| 75 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) | 28 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP |
| 67 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI) | 25 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP |
| 11 LIZA JANE (Benefit, BMI/Englishtowne, BMI) | 23 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL |
| 7 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL | 64 WITH BODY AND SOUL (Bill Monroe, BMI) HL |
| 48 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL | 65 WORKING FOR THE JAPANESE (Paul Craft, BMI) |
| 29 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL | 3 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL |
| 21 THE MOON OVER GEORGIA (Fame, BMI) | 24 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP |
| 45 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) | |

NO. 1: Trisha Yearwood's "She's In Love With The Boy" holds onto the No. 1 spot for the second week in a row. The album jumps from No. 8 to No. 6 on the Top Country Albums chart and from 62 to 47 on the Top Pop Albums chart. Yearwood is only the third female artist to reach No. 1 with a debut release. "Once A Day" by Connie Smith topped the charts in 1964, and "I'm Not Lisa" by Jessi Colter did the same in 1975. Donna Fargo, Goldie Hill, and Kitty Wells all had prior noncharted releases before their first chart singles hit No. 1. Shelly West had scored with duet partner David Frizzell before "Jose Cuervo" went No. 1. Now, does "Jose Cuervo" count or not? After all, it was West's first solo release. I was close to having the answer to the "Cuervo" question but accidentally swallowed the "worm." Now you will have to figure it out for yourself.

INSIDE THE TOP 10: George Strait's "You Know Me Better Than That" zooms from No. 6 to No. 3. How Strait came to record a song that was laughed at by several "experts" is a novel story. Co-writer Lisa Graham, a former model, says she developed the first verse, chorus, and the general theme from true-life experiences regarding pretenses and facades. Graham presented the idea to several writers who thought it was cute but doubted anyone would ever cut the song. Co-writer Tony Haselden, however, jumped all over the concept and together they finished the tune. The song was pitched, but most who heard it did not take it seriously. Graham says she always thought, "If George ever hears this song, he will identify with it." So, she delivered a tape to Strait's manager, Erv Woolsey. A few days later her phone rang, and it was Strait himself. He and Woolsey had "identified" the song as a "hit." Let's see now, is it the line about being lazy and fat, the one about the cat or the "purr" in perfect that did the trick, or maybe the one about ... naw, that wouldn't work, cause, "You Know Me Better Than That."

WHAT'S HOT: Clint Black's "Where Are You Now" bounds from No. 44 to No. 25 and is this week's Power Pick. This is the fourth single to be released from Black's "Put Yourself In My Shoes" album. Five tracks are within an eyelash as each powers its way up the chart. Doug Stone's "I Thought It Was You" (37-26) leads this group. Following closely are Brooks & Dunn's "Brand New Man" (22-17); "Your Love Is A Miracle" (32-24), by Mark Chesnutt; "Small Town Saturday Night" (11-8), by Hal Ketchum; and Lionel Cartwright's "Leap Of Faith" (27-19).

FROM THE ALBUM CHART: The controversy surrounding Holly Dunn's lead single, "Maybe I Mean Yes" (53-48), did not have a negative impact on CD/cassette sales as the album, "Milestones—Greatest Hits," debuts at No. 37. Travis Tritt's single "Here's A Quarter (Call Someone Who Cares)" (2-4) continues to push sales as the album, "It's All About To Change," moves from No. 4 to No. 2 on the Top Country Albums chart and from No. 41 to No. 36 on the Top Pop Albums chart. Tanya Tucker's "What Do I Do With Me" leaps 13-10 on the country albums chart and soars 106-80 on the Top Pop Albums chart. "No Fences" by Garth Brooks continues its dominance of the No. 1 position. Brooks' debut album, "Garth Brooks" (5-4), however, showed a greater increase in activity for the week.

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING AUGUST 10, 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	12
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (6.98 EQ)	A DECADE OF HITS	12
3	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	12
4	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	12
5	5	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98)	GREATEST HITS	12
6	6	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	12
7	8	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	12
8	9	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	11
9	12	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	12
10	10	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	12
11	11	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	12
12	13	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	12
13	7	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	12

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	10
15	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	12
16	19	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	10
17	18	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	9
18	15	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ)	GREATEST HITS	5
19	16	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	10
20	20	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	11
21	21	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	11
22	22	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	9
23	24	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	11
24	—	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	1
25	25	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	7

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

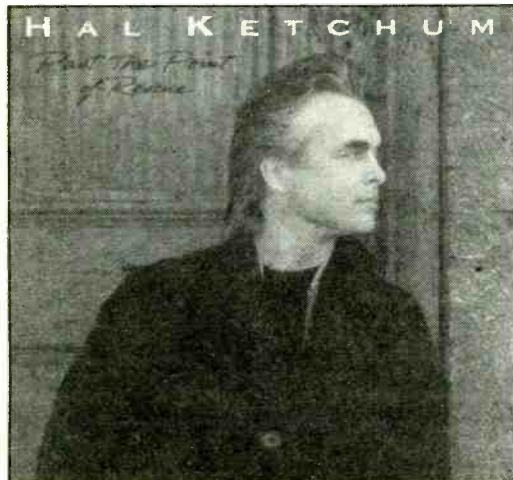
TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	1	1	46	GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)	NO FENCES	1
(2)	4	4	9	TRAVIS TRITT WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
3	2	2	11	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
(4)	5	5	117	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2
5	3	3	10	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
(6)	8	10	4	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	6
7	6	6	46	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
8	7	7	19	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
9	9	8	38	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
(10)	13	19	4	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	10
11	10	9	18	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
12	12	12	17	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
13	11	11	16	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
14	14	14	73	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
15	15	15	72	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
16	16	13	45	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
17	22	21	117	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
18	21	20	9	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	16
19	19	17	20	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	5
20	18	22	61	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
21	17	16	14	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
22	25	27	91	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
23	20	23	15	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	20
24	23	25	69	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
25	24	26	155	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
26	26	24	52	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
27	28	28	13	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
28	30	36	4	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
29	27	31	61	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
30	31	34	42	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	12
31	29	29	26	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24
32	35	32	50	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
33	32	30	83	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
34	33	33	38	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
35	36	18	80	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1
36	34	35	18	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
(37)	NEW ►	1	1	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	37
(38)	42	46	41	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22
39	37	37	45	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	38	12	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
41	41	41	80	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
(42)	43	54	25	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
43	39	40	37	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
44	40	39	48	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
45	44	44	50	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
46	45	45	95	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
47	50	52	19	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
48	53	47	41	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
49	47	48	51	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
50	48	50	26	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
51	52	53	96	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
52	49	51	112	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
53	51	43	6	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
54	54	49	62	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
55	57	60	62	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
56	56	56	26	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
57	46	42	25	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
(58)	64	63	11	DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	58
59	59	58	17	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOU MEN	16
60	55	57	13	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
(61)	69	69	7	ALISON KRAUSS ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	61
(62)	74	—	2	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	62
63	65	62	71	RESTLESS HEART ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
64	58	59	26	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
(65)	NEW ►	1	1	THE NITTY GRITTY DIRT BAND CAPITOL 93128* (9.98)	LIVE TWO FIVE	65
66	63	66	6	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
67	71	—	2	THE STATLER BROTHERS MERCURY 848 370* (9.98)	ALL AMERICAN COUNTRY	67
68	66	64	50	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	31
69	62	67	45	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
(70)	RE-ENTRY	104	1	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG	12
71	60	61	42	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
72	68	70	122	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
73	61	55	49	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	27
74	70	73	106	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
75	72	65	15	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	41

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



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Billboard (8)

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Spirit Of Al. Al Teller, third from left, chairman of the MCA Music Entertainment Group, is to receive the Spirit Of Life award from the City of Hope's music and entertainment industry chapter Sept. 4. Three kickoff luncheons—one in Los Angeles, one in New York, and one in Nashville—were held to unveil plans for the event. Here, Teller visits with attendees at the Nashville luncheon. Pictured with him, from left, are Bruce Hinton, president, MCA Records/Nashville and Nashville dinner chairman; Richard Palmese, president, MCA Records and dinner chairman; MCA artists Wynonna Judd and George Jones; Tony Brown, executive VP, A&R, MCA Records/Nashville; Zach Horowitz, executive VP, MCA Music Entertainment Group; Bruce Resnikoff, senior VP, special markets & products, MCA Records; and MCA artist Vince Gill.

NEW ON THE CHARTS

Nashville newcomer BNA Records recently released its debut product: a single by B.B. Watson. "Light At The End Of The Tunnel," Watson's major-label debut, enters Billboard's Hot Country Singles & Tracks chart at No. 75 with a bullet.

Watson's ties to the music industry include an uncle who played bass for B.J. Thomas when Watson was a child. After attending a performance by Thomas, Watson says he "knew right then that I didn't want to be a bass player or a drummer. From that moment on, all I wanted to be was a singer."

He spent much of his childhood in Shreveport, La., where his mother lived, and in Houston, where his father was, often participating in school talent events and singing in church choirs. At 18, Watson formed a group called the Gulf Coast Cowboys that toured the

Texas/Louisiana country circuit. Since those days, he has consistently made his living as a singer.

Though Watson claims influences from rock music (i.e., Beatles, Elvis Presley) as well as country, he says his main vocal influence was Merle Haggard. "Good Intentions," a number featured on Watson's soon-to-be-released album (Sept. 24), was written by Haggard and Randy Travis.

In what has become somewhat



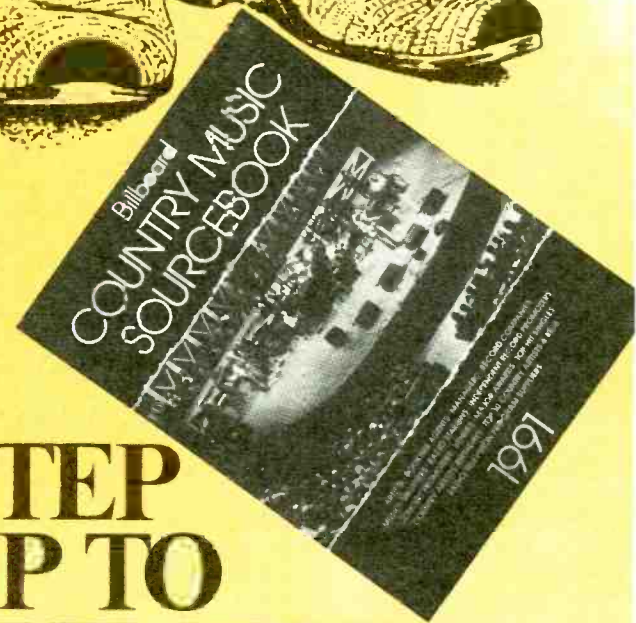
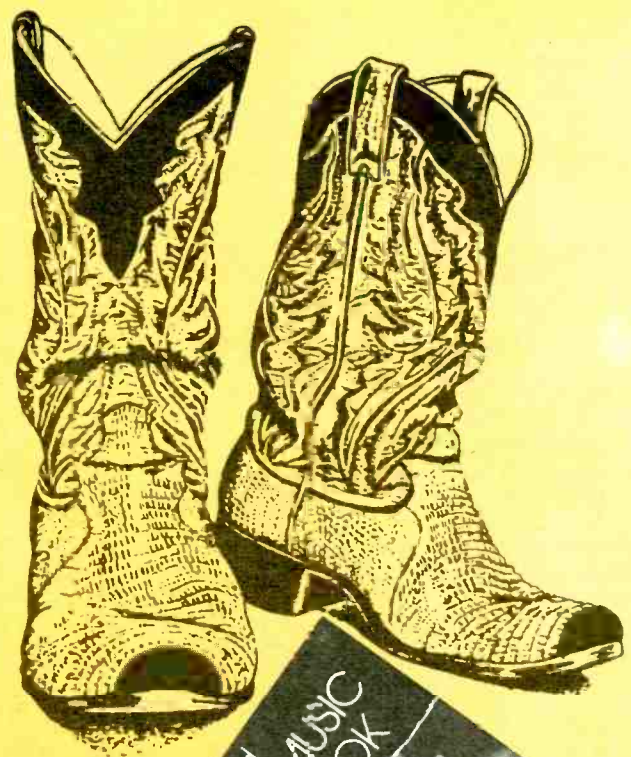
B.B. WATSON

of a Joe Galante routine, Watson was asked to audition live in Galante's office following a lunch meeting with the RCA label chief. (BNA is a companion label to RCA; both are distributed by BMG.) "I didn't have my guitar with me," says Watson, "so I went and bought one—boom—right then, on the way to his office." Shortly thereafter, contracts were in the works.

Watson's given name, by the way, is not "B.B." He picked up the double-consonant dub while recording his album for BNA. According to label sources, he nailed the majority of his vocals on the first take, so people around the studio nicknamed him "Bad Boy" Watson, which was later shortened to "B.B." Studio engineers heard "B.B." so often, they thought it was his name, and subsequently labeled all his tapes with the "B.B." moniker.

Watson is booked by Entertainment Artists in Nashville. He is managed by Gangwisch & Assoc.

DEBBIE HOLLEY



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Pro Audio

Capri Digital Pleases Both Ears & Eyes Chris Stone Does Booking For Italian Studio

■ BY SUSAN NUNZIATA

NEW YORK—Gathering no moss, Record Plant founder Chris Stone has kept rolling, this time to the Italian island of Capri, where he was appointed booking agent in June for a \$4 million resort studio there.

Designed by Tom Hidley, the new Capri Digital had its first project in May with the Italian version of "Mad About You" off Sting's "Soul Cages" release. Produced by Zucchero Fornaciari, the sessions were videotaped and broadcast on the Italian Television network.

A joint venture with the Italian government, Capri Digital was financed and built by 33-year-old Carloquinto Talamona, owner of the Polyxena recording label. During initial planning stages in 1986, while still owner of the Record Plant, Stone became involved as a consultant. Stone sold his last interest in the Record Plant in 1989 (Billboard, Aug. 26, 1989).

Stone is not the only industry veteran involved with Capri. John Burgess, managing director of Air Studios, represents Capri in the European market exclusive of Italy. Burgess was also a partner for 10 years with George Martin in the ill-fated Air Montserrat, which was destroyed when a hurricane hit that island in 1989.

"Capri Digital fills a void left by the destruction of Air Montserrat," said Burgess in a prepared release. "There will always be a niche for deluxe studios in luxurious surroundings."

Built in a former hotel that was designed by Talamona's father, an architect, the studio houses a 30-by-30-foot control room adjacent to a 30-by-25-foot recording area and isolation booth. Kinoshita monitors with TAD components and JDF 3200W amplification are featured in the control room, along with a customized 64+8 Solid State Logic SL 4000G Series console with Ultima-

tion moving fader automation and Real World cue matrix giving eight aux sends per channel.

Calling the venture "a formidable project which started the design adrenaline pumping," Hidley says the studio's 20Hz control room is "beyond a doubt one of the best-sounding and sonically neutral

'There will always be a niche for studios in luxury surroundings'

rooms I've ever delivered to the music industry anywhere in the world to date."

Hidley has designed more than 500 studios worldwide, starting with Stone's Record Plant facilities in the late '60s and early '70s.

Because of the island's moratorium on building, the structure could not be altered in any way, adding considerably to the challenge of designing the rooms.

In addition to Hidley's acoustics and an idyllic setting, the facility offers a wide range of gear.

"You sit behind the console and look down over the city," says Stone, "and they've got more equipment than God." Recorders include a 48-track digital Sony PCM-3348, two 32-track digital Mitsubishi X-880s with Apogee filters, and two 24-track analog Studer A-820s with Dolby A and SR noise reduction. All machines are synchronized by Motionworker and Lynx time code modules integrated with the SSL automation.

In addition, a variety of formats are available for tape mastering, including Mitsubishi X-86 2-track digital, and Studer A-820 half-inch and Studer A-820 quarter-inch with timecode, both of which offer Dolby A & SR type noise reduction. Digi-design SoundTools is provided on Mac IIcx with one gigabyte hard disc for 100 minutes of stereo stor-

age and editing, and additional machines include two Fostex DAT D20s with IEC timecode, Technics DAT SV360, and Studer A721 cassette decks.

A fully equipped MIDI production room, slated for completion by year's end, will house an Opcode Studio Vision sequencer integrated with SoundTools running on a Mac II. Also provided will be Notator software with Unitor for the Atari, Cubase with Midex plus for the Atari Mega 4, Function Junction Plus MIDI routing system, Akai S1100 sampler, and Proteus, Roland M1, and R8 sound modules.

Processing includes digital effects from Lexicon, AMS, Eventide, Roland, Yamaha, ART, TC Electronics, and Drawmer. In addition, a comprehensive collection of vintage and state-of-the-art outboard processors is offered, including Focusrite and Neve EQ, UREI 1176 and LA-4, Teletronix LA-2A tube leveling amps, Summit tube limiters, and Valley Gain Brain II and Kepex II.

Mikes include models from Sanken, Neumann, Schoeps, Shure, Sennheiser, AKG, Bruel & Kjaer, and Electro-Voice.

"The place is being designed to handle one superstar group at a time," says Stone, noting that, although the primary projects will be album recording and mixing, a substantial amount of mixing business is expected from the scoring facilities in nearby Rome.

The facility offers Sony 100-inch Super Bright projection and Panasonic VTRs with full synchronization to the SSL 4000G console and tape machines.

By October, Capri Digital's full accommodations—including private villas and an on-site full-service hotel—are expected to be completed. Each villa will feature terraces with a view of the island, and also included on the premises will be a restaurant, bar, and swimming pool.

In addition, construction is scheduled to begin on a helipad and furnishing on the premises as soon as the necessary permits are obtained.

Fully staffed, the studio's roster includes chief technician Jon Mansey, formerly of Solid State Logic, who, according to Stone, was sent by his company to install the console and decided to stay.

Other staffers include chief engineer Gaetano Ria, MIDI specialist Max Carola, and assistant engineer Robert Russo.

Between visits to Capri, Stone has been involved in a diverse range of other projects, including acting chief operating officer for Time-Line, and serving on the board of executive directors at Euphonix. His new specialty has been working as a management consultant at law firms helping to restructure company operations, which he says are surprisingly similar in structure to recording studios.

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

U.K./IRELAND

MASTER ROCK STUDIOS, London, forced to close last year when the receivers were called in, is to reopen following its purchase by the **Sam Corp.**, the major Japanese studio owner.

In a \$2 million-plus deal, the prestigious facility will be refurbished with both **Mitsubishi** and **Sony** digital multitracks, though the **Solid State Logic** and **Focusrite** consoles will remain. Former owner **Steve Flood** will become technical director and **Miriam Gottlieb** will return as studio manager.

The Sam Corp. was formed 20 years ago by **Mazaeo Suzuki**. Studio designer **Sam Toyoshima**, who is a major shareholder in Sam, will rebuild Master Rock's main control room before it reopens in a few months. **Yacunari Matsura**, Sam's European representative, says he believes many of the studio's new customers will come from Japan.

EZEE STUDIOS in north London is now under the ownership of **Bernie Clark**, following the collapse of the previous holding company, **Music Services International**.

Clark was formerly a free-lance producer and manager. MSI is now in receivership and Clark says he will try to deal with all creditors on "their individual merits," although not legally bound to do so. "I want to redeem any reputation that may have been lost," he says.

TIPS, THE U.K. SOUND INDUSTRY'S initiative to produce a formal set of training qualifications, has been dealt a blow that threatens its future with the news that the government's **Training Agency** has refused to fund any further work by TIPS. TIPS intends to appeal the decision or call upon the industry to cover the annual \$150,000 costs.

ROLLING STONE RON WOOD has purchased an **Otari MIR 90 MKIII** tape machine for his new home studio in County Kildare, Ireland, which opened in July.

MITSUBISHI ANNOUNCED AT THE London **APRS** exhibition that it is currently working on producing a 64-track PD format digital tape recorder.

International marketing manager **Sonny Kawakami** said the machine will use a double-density PD format that will allow tapes from 32-track recorders to be played on the new recorder, and vice versa.

No introduction date has been set yet.

SOLID STATE LOGIC, a U.K. console manufacturer, was nominated for an **Opportunity Japan** award, part of the **Department of Trade and Industry's** initiative to increase exports from the U.K.

From 1989-90, sales to Japan grew from \$7.5 million to \$12 million, and the share of SSL sales doubled in the last three years from 15% to 31% of its total turnover.

FOLLOWING A BREAKDOWN IN TALKS with the **Musicians Union** over session rates, the U.K. television and film producers body, **TPA/IPPA**, is urging its members "to record their music overseas whenever possible," or to pay musicians less than the current Musicians Union rates.

The TPA/IPPA says British musicians are "the most expensive in Europe"; Musicians Union session organizer **Don Smith** says British musicians offer "reliability, quality, and speed that cannot be bettered anywhere in the world."

TGI, A U.K. AUDIO AND ELECTRONICS group, has sacked its auditors after reportedly discovering discrepancies regarding 1990 profit figures for **Audix**, the sound installation company bought by TGI two years ago.

An investigation is said to have revealed that reported profits of \$2 million were in fact nil. TGI stands to suffer a considerable loss, as the purchase price for Audix was based on 1990 accounts. Currently Audix continues to trade, as the problem related only to 1990 trading and does not reflect on current operations.

GERMANY

THE GERMAN MUSIC MARKET has grown nearly 19% over the last year, with 3.675 million deutsche marks (about \$2.11 million) in sales. Total sales of 76.2 million units show the CD as claiming the largest market share, while the cassette saw demand rise by 29.5% to 75.5 million units.

The vinyl disc gets a reprieve with sales, down only 7.5% to 44.7 million units. The increase in overall demand is largely attributable to the fact that Germany is now a single market.

SENNHEISER, IN WEDEMARK, has laid off 100 of its staff, cutting its work force to 1,150. At 138 million deutsche marks (about \$79 million), 1990 turnover was 10 million deutsche marks (\$5.8 million) less than expected, though the company has stated that, overall, it intends to continue its expansion plans.

(Continued on page 38)



The staff at Capri Digital includes, from left, MIDI specialist Max Carola, assistant engineer Robert Russo, chief engineer Gaetano Ria, booking agent Chris Stone, owner Carloquinto Talamona, and chief technician Jon Mansey.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 3, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	RAP
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R. "Mutt" Lange (A&M)	SUMMERTIME DJ Jazzy Jeff/ Hula, K. Fingers (Jive)	SHE'S IN LOVE WITH THE BOY Trisha Yearwood/ G. Fundis (MCA)	LET THE BEAT HIT EM' Lisa Lisa & The Cult Jam/ R. Cliviles D. Cole (Columbia)	SUMMERTIME DJ Jazzy Jeff/ Hula, K. Fingers (Jive)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	BATTERY (New York) Anthony Saunders	SOUND EMPORIUM (Nashville) Gary Laney	AXIS (New York) Bob Rosa Acar S. Key	BATTERY (New York) Anthony Saunders
RECORDING CONSOLE(S)	SSL 4000 E Series	DDA AMR 24	Neve 8128	Amek Angela	DDA AMR 24
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A-827	Mitsubishi 850	Studer A-827 A-80	Studer A-827
STUDIO MONITOR(S)	Yamaha NS10	UREI 813	Westlake BSSB 10,5	System 12 DMT Tannoy	UREI 813
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	SOUNDTRACK (New York) Def Geoff Hunt	SOUND EMPORIUM (Nashville) Garth Fundis	PLATINUM ISLAND (New York) Bob Rosa	SOUNDTRACK (New York) Def Geoff Hunt
CONSOLE(S)	SSL 6072 G Series	SSL MTR 90	Neve 8128	SSL 4000 E/G Series	SSL MTR 90
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR 90	Mitsubishi 850	Studer A-800 MK III	Otari MTR 90
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	UREI 813B	Westlake BSSB 10,5	UREI 813B Tannoy DMT 12	UREI 813B
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	DMS Tom Coyne	GEORGETOWN MASTERS Denny Purcell	DMS Herb Powers	DMS Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	DADC	DMI	MCA Manufacturing	Sony Manufacturing	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	MCA Manufacturing	Sony Manufacturing	Sonopress

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N'ville's Spence Manor Puts Out 'Music' Welcome Mat

■ BY DAN DALEY

NASHVILLE—Harking back to its heyday in the '70s as a music industry haunt, the Spence Manor is making a comeback of sorts in the burgeoning music scene here, complete with its own recording studio.

At one time during the '70s, the Spence Manor was synonymous with the music business in this country-music capital. The luxurious all-suite hotel had a limousine

at the disposal of guests, and kept a chef on 24-hour call to satiate any late-night postsession hunger attacks.

The Spence Manor became wrapped up in the real estate madness of the early '80s, and the suites were converted to condominiums and offices. However, lagging sales of units have produced a sort of rebirth for the Spence Manor as a music business residence recently.

Songwriter/producer Bobby

John Henry, owner of two units in the building, has access to as many as 18 others on a rotating basis. Working through contacts and channels within the network of record labels and publishing houses, Henry rents the units out singly or in multiples to songwriters, producers, and recording artists when they need to spend time in Nashville, which is increasingly host to out-of-town recording artists and producers.

The 24-hour chef and limousine

are gone, but—in addition to stacks of delivery-service menus—Henry added a multitrack recording studio on the building's first floor, centered around an Akai 12-track. The studio can be rented separately for \$25 per hour or included in the negotiable weekly or monthly room rate.

The Spence Manor has a substantial musical history behind its well-upholstered walls. Located at the tip of Music Row, across from BMI and CMA headquarters, one of its most visible characteristics is the guitar-shaped swimming pool built there by Webb Pierce to distract tourists who were coming over to his house to see the similar pool he had there.

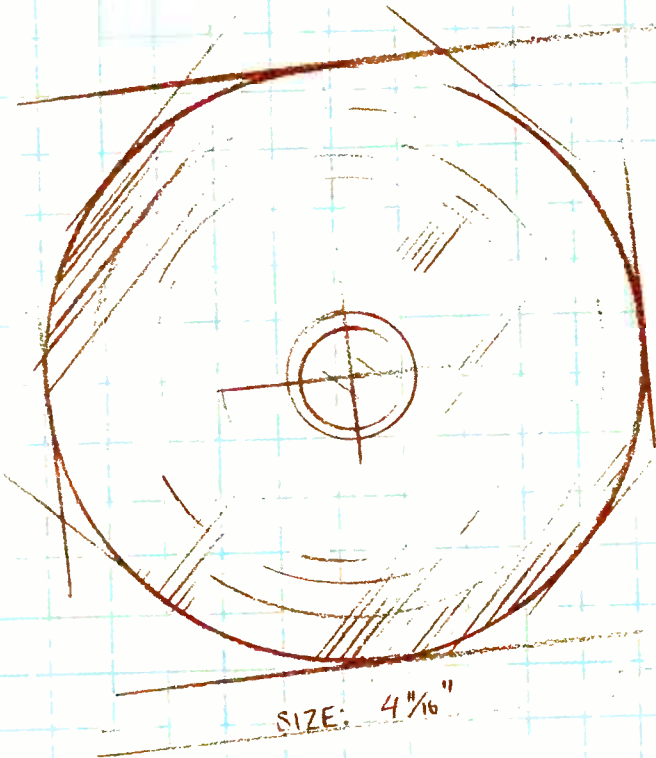
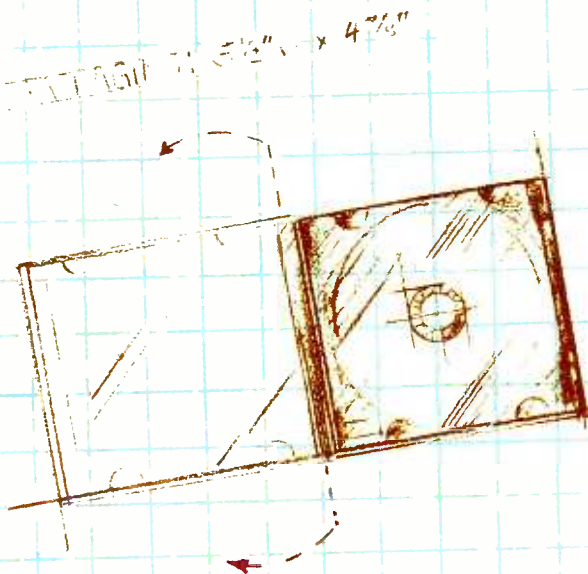
It was in one of the Spence Manor rooms in 1978 that songwriter Danny Flowers pitched his recently penned "Tulsa Time" to Eric Clapton, who immediately decided to record it. Don Williams, for whom Flowers played guitar, was also in the room and had decided he wanted to record the song as well, and got into a low-key argument with Clapton about who would do it first. Williams later recorded his own version.

Henry recalls the time that the old porter who had worked at the hotel for years found a famous country singer passed out in the Spence's driveway after one drink too many. The porter dragged the singer back to his suite and gave him coffee. When a tip was not forthcoming from the groggy performer, the porter promptly dragged him back down to the driveway.

Since its reincarnation as a music residence, the Spence Manor has hosted rock luminaries as well as country stars, including members of Starship, Peter Wolff, Nick Graham, and a number of European recording artists.

"Nashville's become a truly international recording center," says Henry. "The studios are world-class and people find they can get things done faster here. The labels, studios, and publishers are all within blocks of one another."

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Billboard Spotlights CD Replication

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Billboard®

EUROSOUNDS

(Continued from page 36)

SWITZERLAND

AT STUDER REVOX, Dr. Leo Wehrli has resigned from the board of directors and Bruno Hochstrasse will now head the Studer division for the company.

He takes over from Eugen Spoerri, who will now concentrate on international cooperation and strategy at the company group level. Hochstrasse has extensive experience in "field sales" in the U.S.

BELGIUM

STUDIO GALAXY, ONE OF Belgium's leading recording studios, has become the first studio in the country to purchase a Sony 3348 digital multitrack.

Retail

Equity Deal To Net \$25 Mil For Nat'l Record Mart

BY ED CHRISTMAN

MORGANTOWN, W.Va.—National Record Mart is on the verge of completing a deal with an outside investor that will refinance the 110-store chain, allowing the company to pay down debt and become a predator in the currently tough economic environment.

That's the message Bill Teitelbaum, chairman, president, and CEO of the Pittsburgh-based chain, sent to his troops at the company's annual convention, held here July 20-23 at the Lakeview Resort & Conference Center. About 300 people, including label representatives and other suppliers, attended the convention.

Saratoga Partners, an equity investment vehicle overseen by the New York-based investment bank of Dillon Read & Co., will infuse about \$25 million into the ailing chain, Teitelbaum told Billboard. As part of the deal, National Record Mart will privately issue new stock, with Teitelbaum retaining "about 50%" ownership in the company. Saratoga Partners will also pay an undisclosed amount to buy out other current shareholders. Although Teitelbaum declined to name them, Frank Fischer, former NRM president, is believed to be among the other shareholders. The deal is expected to close by mid-August.

"We have filed with the necessary federal agencies, and we are asking our landlords for permission to complete the stock transfer," Teitelbaum said. But he acknowledged that the agreement with Saratoga Partners was a "a hard deal to put together because of the current retail environment."

Saratoga Partners, which has \$385 million in assets, is an equity fund that seeks investments in companies with good long-term potential, according to Teitelbaum. An official at Saratoga Partners declined to comment on the deal.

In his keynote address, Teitelbaum told his employees that "with the completion of this deal, we will go from being a weaker to a stronger chain." Earlier, he had pointed out to Billboard that no debt was being used in the transaction. Last year, National Record Mart announced a deal with GE Capital that would have provided \$38 million in financing. But the deal, which was never completed, would have included \$23 million in debt (Billboard, Aug. 4, 1990).

Even without the new financing, Teitelbaum noted that the company has already significantly reduced the debt taken on to finance the 1986 buyout. "It's a real tough environment," Teitelbaum said. "Everybody

is leveraged, most of the six majors, as well as a number of retailers. This environment is totally impossible yet we have the lowest payables ever since I bought the chain."

In addition to infusing capital into NRM, the deal provides for additional funds to be available for possible acquisitions, Teitelbaum said. "If Saratoga Partners want to invest in any more music chains, they will do it through me. If we can acquire a highly leveraged company, now that we

are fully funded, we will be at the table."

When the deal is completed, it will allow Teitelbaum to spend a lot more time running the business, he said. Also, Teitelbaum said that his potential investment partners feel that the chain needs to strengthen senior management. Among one or two other senior executives, "we need a good operations man," he said. "Hopefully, when this deal is finished, I will offer

(Continued on page 43)

Milk, Butter, Albums? Vending Machines Take Music To Supermarket Shoppers

BY CRAIG ROSEN

LOS ANGELES—With the Music Box, a cassette and compact disc vending machine, Miles Copeland's Firststars company is hoping that adult consumers hooked on radio hits will pick up pop titles with their groceries.

So far the machines, which are modified versions of a unit manufactured by Lakeland, Fla.-based Kiosk Video Rental, are in two Los Angeles-area Hughes stores.

Grocery shoppers at Hughes Markets in Granada Hills and Malibu, Calif., can purchase selected titles from Billboard's Top Pop Albums chart—broken up into adult contemporary, pop, and R&B categories—with cash or Visa and MasterCard credit cards. Compact discs, sold without a longbox, are priced at \$17 and \$15, while cassettes go for \$11 and \$12. All titles include sales

tax.

"One of our goals is to increase the purchases of adults who don't frequent record shops like they once did," says Pete Folger, VP of new ventures for Firststars. "Many people over 25 still love music and listen to it on the radio, but they just don't go into record stores. They are supporting radio, but not necessarily supporting retail sales."

The Granada Hills' Hughes store, which houses one of the first Music Box vendors, happens to be in the same shopping area as a Warehouse store. "I'm sure that there is some threat, but I'm more concerned about record clubs," says Warehouse VP/merchandising Jim Dobbe. Warehouse VP of marketing Bruce Jesse says, "In the short term, it's certainly not going to have a major impact on us. We are a specialty store, and the selection and variety we offer is one of

the reasons why customers come in." Jesse, however, says it will be interesting to see how the Music Box fares.

Firststars plans to install additional Music Box vendors at Los Angeles-area Hughes stores in August, and eventually may expand to "other places people congregate," such as movie theaters, department stores, and airports.

According to Folger, Firststars approached a number of supermarket chains, but Hughes was the first to "understand and support the concept." Firststars pays each market a fee for allowing it to place the machine in the store.

The Music Box's prices are slightly below list, but hardly competitive with chains that offer sales on hit product. Yet Folger says price is not an issue. "The scenario is that someone listens to Wilson Phillips on

(Continued on next page)

Joni's Playing Real Good For Free On Promo Video

NEW YORK—In an effort to bolster sales of Joni Mitchell's latest album, Geffen Records is offering a free promotional longform video through national music/video chains.

The 30-minute video, "Night Ride Home," is available to patrons when they rent any video at participating outlets. The customer then returns it with the paid rental. The longform contains excerpts from Mitchell's recent VH-1 interview, performance clips, and the video for her latest single, "Come In From The Cold."

The 30-minute video is not available for sale; however, a separate Mitchell longform will be released in October.

In many cases, the free-rental promotion is being run in conjunction with a special on the album—also called "Night Ride Home"—although advertising buys have not linked the two together.

The response from the accounts has been positive, says Robin Rothman, Geffen's director of marketing services. Consumer response is more difficult to gauge. The album, which debuted on Billboard's Top Pop Albums chart in March and peaked at No. 41 in April, slipped

off the chart earlier this month.

According to Rothman, close to 5,000 stores are participating in the promotion. Among the chains involved are WaxWorks, Warehouse Entertainment, Sound Warehouse, Turtle's, Spec's, selected Tower stores, and the few rental stores run by Camelot Music and National Record Mart.

The promotion, which began in June and runs through the summer, was planned as a way to expose fans to the new album. "We felt it would open up the door if they didn't know about Joni's new record or didn't watch VH-1 or didn't listen to alternative radio stations," Rothman says. "Since Joni isn't touring, this is another avenue to promote the new release and her current catalog."

Similarly, Geffen is using the strategy of tying in video with audio product for hard rock/metal act Warrior Soul. Beginning in early August, 200 retail accounts—selected by Concrete Marketing—will receive special packages of the album shrink-wrapped with a free three-video collection. In addition to the stores targeted by Concrete, the set will also be available at Tower Records.

MELINDA NEWMAN

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Rose, Believe In Music Talks Fizzle; Spec's Sees Barr Depart, Phillips Enter

ROSE PLANTS MORE SEEDS: Talks between Stirling Ventures/Rose Records and Believe In Music about the Chicago-based chain acquiring the Grand Rapids, Mich.-based web have broken off, according to both parties. Believe In Music, which has been operating under Chapter 11 of the federal bankruptcy laws for about a year, was approached by Rose for the possible deal. Believe In Music, which now operates seven stores, is exploring all possible avenues to restore the chain to financial health and decided to listen to what Rose had to say, according to Russ Stuit, president and CEO of the Michigan chain. But the two sides never came close to a deal. Stuit says he will continue to operate the chain. "We have been running this chain for a year, facing a poor economy and retail environment, and yet we are close to coming out of Chapter 11," Stuit says.

In Chicago, Dave Roger, CEO of Rose, says the company will seek other growth opportunities. The chain opened its 32nd store July 15, a 4,800-square-foot outlet in Dekalb, Ill., and will open its 33rd location Aug. 15 in W. Lafayette, Ind. What's more, about the same time as the latter opening, the company will move into its new warehouse facility in Chicago, a 30,000-square-foot location. That space, Roger says, is three times the size of the chain's existing distribution facility. It has the capacity to serve 75 outlets. "We want to grow and we will do it by opening our own stores and, where possible, acquiring small chains that make sense." The chain will initially concentrate on the upper Midwest in its expansion drive.

CLASS ACT: Cindy Barr, one of the classier people that Retail Track has the pleasure of dealing with, has left her position as director of purchasing and product management at Miami-based Spec's Music & Video.

Barr plans to stay in the music business, preferably with a label. She has been replaced by Ron Phillips, who oversaw purchasing at Record Bar, until the merger of that chain with Turtle's. In the merged company, Phillips was not offered a position in purchasing. At Spec's, Phillips will oversee purchasing and the marketing responsibilities previously handled by Joe Andrules, who left the chain some time ago.

LEFTOVERS FROM VEGAS: There's a warning posted at the Las Vegas Hilton, the inn that has hosted the last four Video Software Dealers Assn. confabs, that can safely be categorized as unique. On the 30th floor, just outside the Crystal Room, where several private receptions are held during VSDA meets, there's a sign on a door that reads, "Danger! Falcons nesting. Do not walk on hotel roof" ... There was another eye-catching sign on the fence that surrounded the construction next to the convention center. It originally read, "Danger! Construction area," but the "D" had been crossed out so that it read "Anger." Since the construction lengthened the walk between the hotel and the center in Vegas' 100-plus-degree weather, it is likely that a conventioneer, either at VSDA or an earlier meet, amended that placard.

CONNECTED: Los Angeles motorists driving south on La Cienega will find their eyes drawn to new neon signs on the top floor of Beverly Center, which signal that Musicland Stores has finally been able to open its new Sam Goody superstore on that mall's top floor. The chain has long operated a conventional mall store two floors down on the sixth floor. The older store remains open and will eventually have its name changed to Musicland.

(Continued on page 42)

RETAIL TRACK

by Ed Christman



VENDING MACHINES TAKE MUSIC TO SHOPPERS

(Continued from preceding page)

their favorite radio station, but never gets around to buying it because they don't go into record stores," he says. "But if they are buying their week's groceries and come across the machine by accident, it's easy for them to buy Wilson Phillips."

So far the Music Box has not performed up to expectations, but Folger is confident the concept will catch on. "Sales have been slower than we had hoped, but we're moving mountains," he says. "We didn't expect this thing to take off overnight."

Folger, however, notes that the sales that have occurred indicate

that the Music Box is reaching the demographic Firststars is seeking. "People are using credit cards more often than cash," he says, "so that supports the premise that we are reaching an older audience." In addition, Folger reports that as much as 75% of the Music Box's sales are CDs, which also supports the theory that adult consumers are frequenting the machine.

According to Folger, the novelty of buying music from a vending machine is not necessarily a plus. "If anything, it may be a liability, because people don't quite understand what they are doing," he says.

"They don't notice it. If they notice, they think it is too complicated to try to learn how to use it. There are a number of barriers to overcome to change consumer habits."

Firststars purchases its Music Box titles from Chatsworth, Calif., Pacific Coast One-Stop, and restocks and updates the machines on a bi-weekly basis. "There are a lot of things we are still discovering," Folger says. "This is still all very new to us."



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ASCAP Showcases Help Spread The Word On Writers

BACK TO BASICS: The powers-that-be in the West Coast office of ASCAP don't ascribe to the dictum, "It's the singer, not the song." Quite the contrary.

ASCAP's newly inaugurated L.A.-based "Quiet On The Set" showcases feature the myriad ASCAP songwriters who are seeking a deal, but who have little access to industry-oriented live venues.

"New and emerging songwriters are having a hard time these days," says **Brendan Okrent**, ASCAP director of repertory/West Coast. "We're trying to get back to the philosophy that the songs are the stars."

"There seems to be a real 'bubbling under' desire to see this kind of music," she adds, referring to the popularity of MTV's "Unplugged" concert program. "As the music industry changes, ASCAP has to change to satisfy its membership. [Songwriters' showcases] are a great way to hear music as it was written, and help our members at the same time."

Member publishers, label A&R representatives, managers, attorneys, and even artists looking for new material can benefit from attending one of the stripped-down ASCAP sets, Okrent says. Invitations to the events carry the slogan: "Shut up and listen."

ASCAP/L.A. also sponsors regular showcases that feature alternative rock, heavy metal, R&B, and cabaret music. The society's offices around the country regularly schedule such showcases to cater to members' regional needs, Okrent says.

CLUB CRAWL: Grass Route's recent underground adventures uncovered the following live wires: Alias rock act **X-TAL** left hometown San Francisco and burned up a grungy Hollywood dive a few weeks back with some of Grass Route's favorite local bands, **The Ionious Monster** (which has an album coming from RCA in October) and unsigned rock'n'roll outfit **Let's Talk About Girls**.

In a live setting, X-TAL's **Velvet Underground** influence runs deep—almost *too* deep—but if you're seeking inspiration, might as well start somewhere cool, right? The band's current Alias outing, "Die Monster Die," explores such heady topics as child abuse and racism. But the album's

dynamic blend of musical influences, ranging from punk to folk to reggae (complete with violins, horns, and piano), keeps this release from degenerating into just



by Deborah Russell

another musical soapbox. Alias is based in San Francisco.

AND HOW 'BOUT THOSE Buzzcocks? We caught the reunited seminal punk rockers at the Universal Amphitheatre on a bill with

I.R.S. novelty act **Dread Zeppelin**. (What a concept: Idiotic Elvis impersonator sings reggae-fied **Led Zeppelin** covers. I'll take **Bizarro World's Slappin' Mammys**, who perform heavy metal versions of **Al Jolson** tunes, anyday.)

Anyway, the Buzzcocks sure looked happy to be together as they kicked up a raucous punk-driven rock'n'roll set featuring such highlights as "Alive Tonight," the title track from their new EP, plus "Tranquilizer" and "Isolation." Such old faves as "What Do I Get" and "Orgasm Addict" thrilled enthusiastic fans, some of whom seemed caught in a spike-haired time warp. The "Alive Tonight" EP, recorded for the European imprint **Planet Pacific**, is available from North Yorkshire, England's **APT Distribution**.

AND IN THE don't-get-us-started department: We saw the deal-less **Cowsills** play an acoustic gig at a local Hollywood cantina, and, once again, Grass Route could be heard grumbling about the gross injustice of such a deserving band being overlooked. One can only pity the people who dismiss this act as a has-been or never-was. It is truly a *should-be!*

The club's intimate, "unplugged" ambiance provided the perfect showcase for the Cowsills' impeccable vocal prowess, both as individuals and together in harmony. Call us a sucker for pretty pop tunes, but such new original songs as "Some Good Years," "Maybe It's You," and "Is It Any Wonder?" are positively inspired. Is anybody out there? We need this album.




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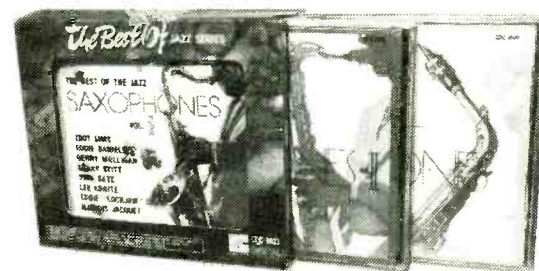
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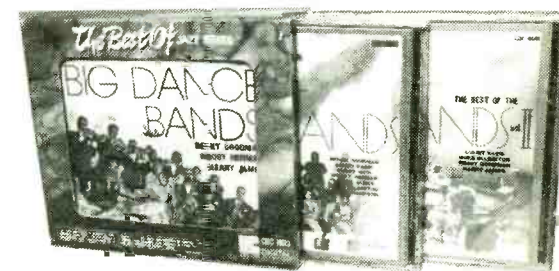
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"It's not a hit until it's a hit in Billboard."

Soundings Of The Planet Broadens Retail Orbit 'Roots' New Age Label Steps Up Promo, Mktg. Efforts

BY JIM BESSMAN

NEW YORK—Facing declining radio exposure for its self-ascribed "classic" or "roots" new age releases, the Tucson, Ariz.-based Soundings of the Planet label has increased its marketing efforts at retail.

The environmentally oriented indie, founded 12 years ago by flautist/synthetist Dean Evenson, has previously relied mainly on alternative bookstore and craft-fair sales, prompted by word of mouth and "Wave"-like radio formats or syndicated programs.

But marketing/promotion director Chris Hawkins notes that radio play of Soundings' genre of new age has slackened, due to the evolution of the format.

"We're more authentic—what new age was at the beginning when the music had a spiritual philosophy and peace-oriented qualities," she says. "But now, what the industry understands to be new age—'light,' accessible jazz, simple neo-classical, and all kinds of nonvocal music—is so broad that the original intent has become diluted."

Hence, the classical "roots" new age pioneered by Soundings and similar small labels have become overshadowed on so-called new age radio by an "instrumental pop potpourri," more on the order of adult contemporary or new adult contemporary stations, Hawkins says.

So Soundings is shifting its promotional efforts more toward retail. Evenson's recently released "Desert Moon Song," which is No. 10 on this week's New Age Albums chart, was only the third of some 20 Soundings titles to be made available via indie distribution to mainstream record retail. The other two titles that received wider distribu-

tion were Evenson's previous album, "Ocean Dreams," and "Instruments Of Peace," by the Soundings Ensemble featuring Singh Kaur. Due in August is "Sedona Suite," by keyboardist Tom Barabas.

"Getting our product into Musicland and places like that requires a lot of personal contact in building relationships and educating retailers," says Hawkins, who also acts as distributor/coordinator.

"Many buyers don't understand the roots of this music and are reluctant to listen to yet another 'new age' release because they've been inundated with anything and everything professing to be new age. So we've sent articles and bin cards defining our music and the genre in trying to bring retailers back to the original philosophy and sound of the music."

The label, which Hawkins says has increased its sales by 30%-50% annually, is now defining its output

as "classical contemplative," signifying both its "roots" style and "inner-directed healing" nature.

"It's a very organic company," says Hawkins. "Dean and [his wife, label co-founder, and autoharpist] Dudley and everyone else live the process they speak about in the music, carrying forth the basic new age philosophy of the '60s—caring about each other, finding harmony, and bringing peace to the world."

The company, whose slogan is "Peace through music," has also launched a Soundings World Music label. That line includes Ecuadorian band Malkuri and "Echoes Of The Night," featuring Soundings' music backing narration by a Native American Indian. The label also strongly supports the Campaign for the Earth movement aimed at promoting a peaceful, healthy, and abundant planet.

"Every part of our process reflects peace," says Evenson.

RETAIL TRACK

(Continued from page 40)

The chain ran into a bevy of logistical delays in opening the new Goody, which sprawls over 15,000 square feet, but it opened with a bang July 19-21. Perspective artists Sounds Of Blackness performed on the store's stage July 19. Retro interpreters Big Daddy did their thing the following day, with new age/jazzier Doug Cameron, from the Narada label, turning in a show on July 21.

Musicland trumpeted the grand opening with a full-page ad on the back of the Los Angeles Times' Calendar section July 19.

The new superstore sports larger classical and jazz selections than can be found at most of the chain's stores, along with an extensive video

section. Music shoppers can preview new releases at 32 listening stations.

FEAT: When Tower Records unveils its Ann Arbor, Mich., and Chicago stores this summer, it will do business with each and every branch of the six major distributors. The unique setup occurs because each Tower store buys its own product. At most chains, where centralized buying is employed, billing goes through the branch located closest to the chain's headquarters.

Assistance in preparing this column was provided by Geoff Mayfield in Los Angeles.



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Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS™

1	2	3	★ ★ NO. 1 ★ ★	ARTIST
1	1	13	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE 9 weeks at No. 1
2	3	5	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
3	2	61	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI
4	4	9	THE CITY ATLANTIC 82248*	VANGELIS
5	7	11	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
6	6	25	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
7	5	67	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
8	8	41	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
9	9	15	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
10	11	13	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
11	16	7	CLOSE YOUR EYES AND SEE MUSIC WEST MW-251*	OYSTEIN SEVAG
12	12	17	SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
13	19	3	CALIFORNIA GROOVES INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
14	15	9	MOUNTAIN LIGHT SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
15	13	37	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
16	18	5	SOLARIS UNIVERSALIS IMAGINE ACD-2003*/SHINING STAR	PATRICK BERNHARDT
17	NEW		LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
18	10	27	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
19	NEW		GUITAR SAMPLER VOLUME II WINDHAM HILL WD 1106*	VARIOUS ARTISTS
20	17	131	WATERMARK ▲ GEMINI 24233	ENYA
21	14	41	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
22	23	3	PERFECTLY HUMAN MUSIC WEST MW-222*	MARK SLONIKER
23	NEW		DIVINE BLUSH THRIVAL PRODUCTIONS 037*	MARNIE JONES
24	22	14	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
25	NEW		BEL ASSIS RELATIVITY 1041*	MO FOSTER

WORLD MUSIC ALBUMS™

1	2	3	★ ★ NO. 1 ★ ★	ARTIST
1	2	9	IRON STORM MESA R2 79035*	BLACK UHURU 1 week at No. 1
2	3	13	VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
3	4	5	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
4	14	3	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
5	1	17	CHAMUNORWA MANGO 539 900/ISLAND	THOMAS MAPFUMO
6	12	3	VICTIMS MCA 10172*	STEEL PULSE
7	5	9	WE MUST CARRY ON SHANACHIE 43082*	RITA MARLEY
8	10	5	BAKA HANNIBAL HNCD 1357*	OUTBACK
9	NEW		MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
10	NEW		EYES ON TOMORROW POLYDOR 849-313-2*	MIRIAM MAKEBA
11	7	17	THE BEST OF JULUKA RHYTHM SAFARI CDI 57318*	JULUKA
12	6	23	TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
13	9	5	CUBA CLASSICS 2: DANCING WITH THE ENEMY LUKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS
14	NEW		CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
15	13	15	TOUMA MANGO 539 903-2/ISLAND	MORY KANTE

● 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.

Music Video

Columbia Giving Non-National Shows Extra Emphasis

■ BY MELINDA NEWMAN

NEW YORK—As a testament to the power of local video outlets, Columbia Records has coordinated a plan that will strengthen its efforts in promoting clips through non-national shows.

The launch pad of the plan was a July 15 meeting between Columbia executives and more than a dozen representatives from several non-New York-based local and regional shows here for the New Music Seminar.

Like most labels, Columbia has worked extensively with the local outlets. The purpose of this meeting was to solidify and further those relationships and show that the label's commitment goes beyond the video department.

"Every video that's played on the local level has an impact on sales," says Columbia Records associate director of video promotion Mark Ghuneim. "But no one has taken time to legitimize these outlets."

"The key thing about this is the incredible change in how label upper management looks at these stations," agrees manager of video promotion Gary Fisher. "Although Mark and I have been striving to make this happen for two years, this meeting was Jack Rovner's brainchild."

Even though VP of marketing Rovner is leaving for Arista Rec-

ords, Fisher says the plans discussed will be carried out by him, Ghuneim, and the other Columbia personnel at the meeting: soon-to-be-named VP of marketing Jay Krugman; marketing director Mason Munoz; and Rich Yaffa, assistant director of retail.

Because of the increased support from higher-ups, Columbia has devised an in-depth plan for promoting artists that goes far beyond plugging the latest videoclip.

"What we want to do is bring the local shows into the picture and help them work with us more in the marketplace," says Ghuneim. "We realize what they're already doing with their shows, but we want them to be the catalyst for more things."

"The idea is to have them be the first focal point in the marketplace," says Fisher. "We're not turning the attention away from radio or retail; the idea is for video to share equally in the attention."

To facilitate this goal, Columbia plans on sending artists on video promo tours, similar to radio tours; working with local retailers to come up with stickers to put on records plugging the local shows; and having bimonthly conference calls with executives at the shows.

"We want to give them more and more tools," Ghuneim says. "Live concert footage, station IDs by artists, video press kits... things other than just the video."

Columbia is also trying to tie the shows in with the local branches. "If the local branch manager is taking out key radio people, we want to make sure the video person is included," Ghuneim says.

Ghuneim would not say how

'Every video that's played on the local level has an impact on sales'

much money Columbia is spending on these promotions and whose budget it is coming from. "I don't want to get into the specifics," he says. "But Donnie [enner, Columbia Records president] has given us the key to our first car; we're autonomous."

Asked whether Columbia would be supporting the channels with

more advertising dollars as well, Ghuneim says that the label is interested in the notion of an unwired network (see separate story, this page).

Not every artist will receive the extra treatment. "It'll be decided on a case-by-case basis," says Ghuneim. He adds that many of the artists discussed with shows to go through the promotional pipeline "aren't going to get major radio exposure or necessarily get played on MTV." Artists termed perfect for added local exposure include Manic Street Preachers, rapper Tim Dog, and sax player Bendik.

"Bendik's video is unbelievable," says Fisher. "If video is going to be the driving force on a project and it's not necessarily going to get played on VH-1 or MTV automatically, we want to pull these stations together and have them focus on the project."

While some promotions will con-

centrate on just one market, the notion is also to create a network of local shows. "This is not the same thing as calling up and doing Promotion 101," says Fisher. "What we want them to do is talk about what we can do out of the ordinary with these shows. We want them to feel like they have sister stations and have the shows become very friendly and communicate more among themselves."

The session was also a chance for local shows to tell Columbia what they need to more effectively promote the videos. "They asked for everything from more accurate tour information to the people they need to talk to in their markets to find out sales information," Ghuneim says.

"As a video promotion person, half our job is to promote videos," Ghuneim continues. "But our job is also to promote growth for the locals. The bigger they get, the better we all are."

THE EYE



by Melinda Newman

Planned Local-Show Network Aims To Snare National Ad \$\$

NEW YORK—Producers of some video outlets are looking at uniting to form a loose network of local and regional shows that could appeal to national advertisers who normally will not consider buying time on non-national programs.

The idea was first broached at a Music Video Assn. meeting during the New Music Seminar in New

York. Rick Kurkjian, president of Oakland, Calif.-based California Music Channel, volunteered to spearhead the drive.

"The whole idea is to get a Revlon or Cover Girl or some of these traditional national-only advertisers who don't spend spot dollars in the market," he says. The client buys a package on the network that ensures it exposure in several markets.

To lure advertisers, Kurkjian says the unwired network would need to present the top shows in the major markets, such as New York, Los Angeles, San Francisco, Chicago, Detroit, and Philadelphia. "You

have to have the major markets going in and then people will open their eyes."

However, Kurkjian is soliciting shows from all markets. Among the information he needs is format, size of marketplace, ratings, how long the show has been on the air, and demographics.

Once the stations are lined up, Kurkjian says he will either go to one of the several companies that specialize in selling unwired networks or represent the league himself.

"The stations have to agree on a rate and then whoever is doing the selling will see that they get paid correctly. It's not necessarily divided equally. The amount of money each show gets depends on its rating and area size," Kurkjian says. "Unwired networks tend to be pretty reasonable with rates because they know they aren't going to get these dollars otherwise."

No matter what happens with the network, Kurkjian says this is a good way for the local shows to communicate among themselves. "Sometimes you kind of feel like you're alone out there when you call advertisers," he says. "But when you tell them that there's 200 shows out there, they can't believe it. It helps even when making local pitches."

MELINDA NEWMAN

AFTER MONTHS OF deliberation, VP of programming Les Garland has decided to stay with the Video Jukebox Network rather than leave to head a joint venture between manager Doc McGhee and Home Shopping Network, as was rumored.

"The president and board of directors made it obvious they didn't want me to leave here," says Garland. "I am still under contract to the Jukebox for three more years. To do anything would have required mutual consent and release from my contract, and that wouldn't have been easy to get had my decision been to go elsewhere." Garland also notes the great strides The Jukebox Network has made over the last 18 months, including debuting in Manhattan, as impetus to stay.

"I consider Doc McGhee to be one of my very best friends," Garland continues. "He's enormously successful in his career and I'm wishing him the very best of luck in this new venture, not that he needs it. The team being assembled by Doc and [HSN chairman] Roy Speers will undoubtedly marry telemarketing with the entertainment industry beyond anyone's wildest imagination."

CH-CH-CHANGES: Susan Silverman, MCA Records VP of video services, has left that post. Senior VP of creative affairs Jonas Livingston is overseeing the department for now.

TALKING ABOUT 'My Generation': VH-1 is bringing back the nostalgia show hosted by Peter Noone. Thirteen new episodes are being shot; each program will now be theme-oriented and shot at a different location. For example, a show on '50s music will be shot at '50s diner Ed Debevic's and a singer/songwriter show, at The Bitter End. Two shows taped in Leningrad will air Aug. 25. The other new programs will start airing in September.

FORMER VH-1 free-lance unit manager/production coordinator David Edelstein is now an associate producer

at SDR Films in New York. Current projects include a Dianne Reeves longform being shot in New Orleans for Pioneer Laserdisc. Double congratulations to Edelstein, who married Marjorie Diamond, daughter of Neil Diamond, last month.

DO THE RIGHT THING: In the latest video scandal, Holly Dunn has successfully requested that CMT, TNN, and other video outlets pull her clip for "Maybe I Mean Yes" (see story, this issue). The problem wasn't the clip's content so much as the perception that the song may be taken as a mixed message in these confusing times of date rape. Though we find Dunn's claims that she never even thought that the song could be taken negatively until people starting complaining a little disingenuous, we applaud her prompt action in doing what she thought was the responsible thing. The best way to impress and silence misguided folks who call for censorship is to show them that artists do take their social responsibilities seriously and try to do what's best for them and their audience.

CONCERT CONNECTION: "In Concert '91," ABC's Friday late-night performance series, has been renewed through the end of the year. Though the show has come under fire for performers, most notably Cher, lip-synching in what was supposed to be a live format, several more episodes have already been lined up. Among the artists scheduled to appear are Bad English, Don Henley, Chris Isaak, and Depeche Mode.





IN ADDITION TO its regular block rotation, MTV has added the daily "Buzz Block." Airing Mondays through Thursdays from 8:15-8:30 p.m., it highlights cutting-edge clips from such artists as Alice In Chains and the Farm.

WHILE WE'RE ON the subject, we loved Rhino New Artists' postcard campaign, directed at MTV senior VP Abbey Konowitch, to get Peter Holsapple & Chris Stamey's "Angels" added to the playlist (Billboard, July 13). However, what the label failed to mention is that the clip is getting exposure on MTV's alternative-music show, "120 Minutes," which is no small feat, especially since the pivotal show has been moved to an earlier time.

AND ONE MORE MTV Postscript: Happy anniversary! We're certainly not ignoring the channel's 10th anniversary milestone, we're just timing our section coverage with the special 10th anniversary spotlight, which will run in the Aug. 31 issue.

Billboard THE CLIP LIST™

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

 Continuous programming 1515 Broadway, New York, NY 10036	 Continuous programming 1515 Broadway, New York, NY 10036	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018	 THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
*L.L. Cool J, Six Minutes Of Pleasure Metallica, Enter Sandman *Van Halen, Runaround Young M.C., That's The Way Love Goes	Marc Cohn, Silver Thunderbird Robbie Nevile, Just Like You Francesca Baghe, Something... Manhattan Transfer, Offbeat Of... Vanessa Williams, Running...	Starlene, I'll Take You There Salt-N-Pepa, Let's Talk About Sex Guy, D-O-G Me Out James Brown, Move On Oaktown 3.5.7, Turn It Up Vanessa Williams, Running... Ed O.G. & DA Bulldogs, Bug A-Boo Aretha Franklin, Everyday People	The Oak Ridge Boys, Change My Mind Diamond Rio, Mirror Mirror Pam Tillis, Put Yourself In My Place Vern Gosdin, The Garden Doug Stone, I Thought It Was You Davis Daniel, For Crying Out Loud Taylor/Lynne, The Very First... Jimmy Collins, Cowboy Rap
BUZZ BIN	VH-1 TO WATCH	ADDS	ADDS
3rd Bass, Pop Goes The Weasel The Farm, Groovy Train Seal, Crazy Siouxie/Banshees, Kiss Them For Me White Trash, Apple Pie	Aretha Franklin, Everyday People	ADDS	ADDS
HEAVY	DEVELOPMENT	HEAVY	HEAVY
Bryan Adams, (Everything I Do)... Boys II Men, Motownphilly C&C Music Factory, Things That... Alice Cooper, Hey Stoopid D.J. Jazzy Jeff, Summertime Extreme, Hole Hearted Guns N' Roses, You Could Be Mine Heavy D., Now That We Found Love Marky Mark, Good Vibrations Tom Petty, Learning To Fly Queensryche, Jet City Woman R.E.M., Shiny Happy People Scorpions, Wind Of Change Skid Row, Monkey Business	Peabo Bryson, Can You Stop The Rain Cher, Love And Understanding The Escape Club, I'll Be There Kenny G, Theme From Dying Young Tara Kemp, Piece Of My Heart Huey Lewis/News, It Hit Me Like A Hammer Aaron Neville, Everybody Plays... Roxette, Fading Like A Flower Wilson Phillips, The Dream Is Still Alive	LeVert, Baby I'm Ready Freddie Jackson, Main Course DJ Jazzy Jeff, Summertime Stevie Wonder, Gotta Have You Hi-Five, I Can't Wait Another Minute Sounds Of Blackness, Optimistic Boys II Men, Motownphilly Peabo Bryson, Can You Stop The Rain Shirley Murdock, In Your Eyes Damian Dame, Exclusivity Gladys Knight, Men BeBe & CeCe Winans, Addictive Love Lisa Lisa, Let The Beat Hit 'Em Gene Rice, You're Gonna Get Served Vesta, Special Ready For The World, Straight... Riff, If Your Serious 3rd Bass, Pop Goes The Weasel Natalie Cole, Unforgettable Phil Perry, Amazing Love Diana Ross, Force Behind The Power Will Downing, I Go Crazy B Angie B, So Much Love Special Generation, One Night Lover	Billy Dean, Somewhere In My... Hal Ketchum, Smalltown... Trisha Yearwood, She's In Love... Charlie Daniels, Hopelessly Yours Travis Tritt, Here's A Quarter Dolly Parton, Silver And Gold Vince Gill, Liza Jane Exile, Even Now Mary-Chapin Carpenter, Down At... Sawyer Brown, The Walk Tanya Tucker, Down To My... Earl Thomas Conley, Shadow... Brooks & Dunn, Brand New Man Lionel Cartwright, Leap Of Faith Ronnie Milsap, Since I Don't Have You
STRESS	HEAVY	HEAVY	HEAVY
Color Me Badd, I Adore Mi Amor Firehouse, Love Of A Lifetime Amy Grant, Every Heartbeat Lenny Kravitz, It Ain't Over Till It's Over Bonnie Raitt, Something To Talk About Roxette, Fading Like A Flower Rhythm Syndicate, P.A.S.S.I.O.N. Slaughter, Shout It Out Anthrax, Bring The Noise B.A.D. II, Rush Cher, Love And Understanding Toni Child, I've Got To Go Now Corina, Temptation Crowded House, Chocolate Cake De La Soul, A Roller Skating Jam... Drivin' N' Cryin', Build A Fire The Escape Club, I'll Be There Kix, Girl Money The KLF, 3 A.M. Eternal L.A. Guns, Kiss My Love Goodbye The La's, There She Goes Martika, Love... Thy Will Be Done N.W.A., Alwayz Into Somethin' Nelson, Only Time Will Tell Poison, Flesh And Blood (Sacrifice) Ric Ocasek, Rockaway Rod Stewart, The Motown Song Tuff, I Hate Kissing You Goodbye	Bryan Adams, (Everything I Do)... Michael Bolton, Time, Love &... Natalie Cole, Unforgettable Gloria Estefan, Can't Forget You Amy Grant, Every Heartbeat Lenny Kravitz, It Ain't Over Till It's Over Bonnie Raitt, Something To Talk About Rod Stewart, The Motown Song	LeVert, Baby I'm Ready Freddie Jackson, Main Course DJ Jazzy Jeff, Summertime Stevie Wonder, Gotta Have You Hi-Five, I Can't Wait Another Minute Sounds Of Blackness, Optimistic Boys II Men, Motownphilly Peabo Bryson, Can You Stop The Rain Shirley Murdock, In Your Eyes Damian Dame, Exclusivity Gladys Knight, Men BeBe & CeCe Winans, Addictive Love Lisa Lisa, Let The Beat Hit 'Em Gene Rice, You're Gonna Get Served Vesta, Special Ready For The World, Straight... Riff, If Your Serious 3rd Bass, Pop Goes The Weasel Natalie Cole, Unforgettable Phil Perry, Amazing Love Diana Ross, Force Behind The Power Will Downing, I Go Crazy B Angie B, So Much Love Special Generation, One Night Lover	Billy Dean, Somewhere In My... Hal Ketchum, Smalltown... Trisha Yearwood, She's In Love... Charlie Daniels, Hopelessly Yours Travis Tritt, Here's A Quarter Dolly Parton, Silver And Gold Vince Gill, Liza Jane Exile, Even Now Mary-Chapin Carpenter, Down At... Sawyer Brown, The Walk Tanya Tucker, Down To My... Earl Thomas Conley, Shadow... Brooks & Dunn, Brand New Man Lionel Cartwright, Leap Of Faith Ronnie Milsap, Since I Don't Have You
ON	ADDS	ADDS	ADDS
*Enuff Z'Nuff, Baby Loves You *Great White, Lovin' Kind Kingofthehill, If I Say Michael McDermott, A Wall I... Primus, Jerry Was A Race Car Driver Ratt, Nobody Rides For Free School Of Fish, 3 Strange Days Chris Whitley, Living With The Law *DENOTES ADDS	Skid Row, Monkey Business Slaughter, Shout It Out Tevin Campbell, Just Ask Me To Tracie Spencer, Tender Kisses Vesta, Special Warrior, The Wasteland Yours Truly, Come And Get It Black Sheep, Flavor Of The Month Enuff Z'Nuff, Baby Loves You Extreme, Hole Hearted Faze, That's What I'm Here For Kenny G., Love Theme From... Kix, Girl Money Rhythm, I'll Do Anything For You Robbie Nevile, Just Like You Salt-N-Pepa, Let's Talk About Sex Aretha Franklin, Everyday People Bang Tango, Untied And True B.A.D. II, Rush Cathy Dennis, Too Many Walls Chris Bender, I Knew Consolidated, Unity Of Oppression Crash Test... Superman's... Dr. Alban, No Coke Gerardo, The Lights Go Out Gipsy Kings, Baila Me Gladys Knight, Men Guy, D-O-G Me Out Jomanda, Got A Love For You	Pretty In Pink, All About You, All... Mint Condition, Are You Free Tevin Campbell, Just Ask Me To Phyllis Hyman, Don't Wanna Change... The Winans, Don't Leave Me Chubb Rock, The Chubbster En Touch, Drop Dead Gorgeous Brand New Heavies, Never Stop Ex-Girlfriend, Why Don't You... LaRue, I Wish I Could Find Another C&C Music Factory, Things That... Dee Harvey, Leave Well Enough Alone	Collin Raye, All I Can Be Mark Chesnutt, Your Love Is A Miracle Robin Lee, Nothin' But You The Marcys Brothers, She Can Eddie London, If We Can't Do It Right Aaron Tippin, She Made A Memory... McBride And The Ride, Same Old Star Lorrie Morgan, A Picture Of Me O'Connor/Warner, Now It Belongs... T. Graham Brown, You Can't... B.B. Watson, Light At The End... Linda Davis, Three Way Tie Marty Stuart, Tempted Clinton Gregory, One Shot At A Time Martin Delray, Lillie's White Lies
CURRENT	AMERICA'S NO. 1 VIDEO	ADDS	ADDS
Van Halen, Poundcake L.A. Guns, Kiss My Love Goodbye Ratt, Nobody Rides For Free Downtown Science, Room To Breathe Kix, Girl Money O.M.D., Pandora's Box Twenty Four Gones, Trust Sisters Of Mercy, Doctor Jeep Fishbone, Everyday Sunshine Tony Terry, With You Divinyls, Make Out Alright Electronic, Get The Message Leaders Of New School, Sob... Slaughter, Shout It Out Cathy Dennis, Too Many Walls B.A.D. II, Rush Biz Markie, What Comes Around... Ric Ocasek, Rockaway Stevie Wonder, Gotta Have You Bobby Jimmy, Erotic Psychotic Primus, John The Fisherman David Lee Roth, Tell The Truth	Compton's Most... Growing...	Doug Stone, I Thought It Was You George Jones, You Couldn't Get... John Gorka, Houses In The Field Whitley/Conley, Brotherly Love Neal McCoy, This Time I Hurt Her More Patty Loveless, Hurt Me Bad Vern Gosdin, The Garden	EMF, Unbelievable The Alarm, Raw The Escape Club, I'll Be There Huey Lewis/News, Couple Days... Roxette, Fading Like A Flower Extreme, More Than Words Scorpions, Wind Of Change Mariah Carey, I Don't Wanna Cry Sting, Why Should I Cry For You? Mike/Mechanics, Everybody Gets... Amy Grant, Every Heartbeat BeBe & CeCe Winans, Addictive Love
CURRENT	PEOPLE-POWERED HEAVIES	HEAVY	HEAVY
Van Halen, Poundcake L.A. Guns, Kiss My Love Goodbye Ratt, Nobody Rides For Free Downtown Science, Room To Breathe Kix, Girl Money O.M.D., Pandora's Box Twenty Four Gones, Trust Sisters Of Mercy, Doctor Jeep Fishbone, Everyday Sunshine Tony Terry, With You Divinyls, Make Out Alright Electronic, Get The Message Leaders Of New School, Sob... Slaughter, Shout It Out Cathy Dennis, Too Many Walls B.A.D. II, Rush Biz Markie, What Comes Around... Ric Ocasek, Rockaway Stevie Wonder, Gotta Have You Bobby Jimmy, Erotic Psychotic Primus, John The Fisherman David Lee Roth, Tell The Truth	Anthrax, Bring The Noise Boys II Men, Motownphilly Color Me Badd, I Wanna Sex You Up DJ Jazzy Jeff, Summertime DJ Quik, Tonite Hi-Five, I Can't Wait Another Minute Naughty By Nature, O.P.P. Paula Abdul, Rush Rush Ralph Tresvant, Do What I Gotta Do Tony Terry, With You	Aaron Tippin, She Made A Memory... Alan Jackson, Don't Rock The Jukebox Alison Krauss, Steel Rails Billy Dean, Somewhere In My... Brooks & Dunn, Brand New Man Collin Raye, All I Can Be Davis Daniel, For Crying Out Loud Diamond Rio, Mirror Mirror Dolly Parton, Silver And Gold Earl Thomas Conley, Shadow... Eddie London, If We Can't Do It Right Exile, Even Now Hal Ketchum, Smalltown... JJ White, The Crush Kelly Willis, The Heart That Love Forgot Charlie Daniels, Hopelessly Yours Linda Davis, Three Way Tie Lionel Cartwright, Leap Of Faith Lorrie Morgan, A Picture Of Me Mark Chesnutt, Your Love Is A Miracle O'Connor/Warner, Now It Belongs... Martin Delray, Lillie's White Lies Marty Brown, High And Dry Marty Stuart, Tempted Mary-Chapin Carpenter, Down At... McBride And The Ride, Same Old Star Nitty Gritty Dirt Band, Mr. Bojangles Pam Tillis, Put Yourself In My Place Ricky Van Shelton, I Am A Simple Man Robin Lee, Nothin' But You Ronnie Milsap, Since I Don't Have You Sawyer Brown, The Walk Taylor/Lynne, The Very First... Tanya Tucker, Down To My... The Marcys Brothers, She Can Statter Brothers, You've Been... Trisha Yearwood, She's In Love... Vince Gill, Liza Jane Jennings/Nelson, If I Can Find...	UB40, Here I Am (Come And Take Me) Corina, Temptation The KLF, 3 A.M. Eternal
CURRENT	CURRENT	CURRENT	CURRENT
Van Halen, Poundcake L.A. Guns, Kiss My Love Goodbye Ratt, Nobody Rides For Free Downtown Science, Room To Breathe Kix, Girl Money O.M.D., Pandora's Box Twenty Four Gones, Trust Sisters Of Mercy, Doctor Jeep Fishbone, Everyday Sunshine Tony Terry, With You Divinyls, Make Out Alright Electronic, Get The Message Leaders Of New School, Sob... Slaughter, Shout It Out Cathy Dennis, Too Many Walls B.A.D. II, Rush Biz Markie, What Comes Around... Ric Ocasek, Rockaway Stevie Wonder, Gotta Have You Bobby Jimmy, Erotic Psychotic Primus, John The Fisherman David Lee Roth, Tell The Truth	Michael Bolton, Time, Love &... Aretha Franklin, Everyday People Heavy D., Now That We Found Love Natalie Cole, Unforgettable Cher, Love And Understanding C&C Music Factory, Things That... D.J. Jazzy Jeff, Summertime Boys II Men, Motownphilly	Scorpions, Wind Of Change Roxette, Fading Like A Flower Lenny Kravitz, It Ain't Over Till It's Over Natalie Cole, Unforgettable Tara Kemp, Piece Of My Heart Paula Abdul, Rush Rush Rhythm Syndicate, P.A.S.S.I.O.N. Bryan Adams, (Everything I Do)... R.E.M., Shiny Happy People Ziggy Marley, Kozmik Richard Thompson, I Feel So Good Psychedelic Furs, Until She Comes Divinyls, Make Out Alright	Scorpions, Wind Of Change Roxette, Fading Like A Flower Lenny Kravitz, It Ain't Over Till It's Over Natalie Cole, Unforgettable Tara Kemp, Piece Of My Heart Paula Abdul, Rush Rush Rhythm Syndicate, P.A.S.S.I.O.N. Bryan Adams, (Everything I Do)... R.E.M., Shiny Happy People Ziggy Marley, Kozmik Richard Thompson, I Feel So Good Psychedelic Furs, Until She Comes Divinyls, Make Out Alright

MUSIC VIDEO

VIDEO TRACK

NEW YORK

FLASHFRAME FILMS director Scott Kennedy filmed his second Nikki-D clip, "Hang On Kid," at an old abandoned school on New York's Lower East Side. Continuing the young Nikki/present-day Nikki theme of previous video "Daddy's Little Girl," this clip follows the young Nikki's travails while attending an inner-city school. Appearing in the clip with the RAL Def Jam/Columbia artist is rapper SID.

Director Carol Friedman of Dominick Films has completed filming Shirley Murdock's new ballad "In Your Eyes." The clip mixes a heartfelt performance by Elektra Entertainment's Murdock with footage of a young couple's courtship, filmed on Coney Island. Friedman also directed a remake of the Paul Davis hit "I Go Crazy" for Island recording artist Will Downing. This piece was filmed on location in Southampton and Montauk. Both clips were produced by Johnathan DuBois.

Michael Goeghegan, of London-based M-Ocean Pictures Ltd., shot Terry Reid's "5th Of July" on location at the New York waterfront and the Coney Island roller coaster featured in "Annie Hall." Warner Music artist Reid was shot on Super 8 while jugglers, acrobats, and a Grucci Bros. fireworks display appear as hand-tinted animation sequences.

OTHER CITIES

NITRATE FILMS' Julien Temple directed Tom Petty & the Heartbreakers in "Learning To Fly," the band's new concept clip for the MCA album "Into The Great Wide Open." Temple shot footage at an airplane graveyard and in various locations

around Tucson, Ariz., to illustrate a young boy's experience of the nuclear bomb testing in the '50s. Doug Halbert produced the clip, which is intercut with footage of the band performing. Meanwhile, Nitrate's Catherine Smith produced "I Don't Want To Be A Fool" from Luther Vandross' "Power Of Love" release. Temple directed the Epic shoot, lensing footage on the streets of San Francisco and Oakland, Calif. The video tracks the singer's lament over lost love.

Fragile Films director Jules Lichtman directed James Brown's slamin' dance clip "Move On," marking the Godfather of Soul's recording debut on Scotti Bros. Records. Brown is in peak form as he shows off his characteristic dance moves. Alex Abramowicz produced the video, which was reeled on location in Augusta, Ga. Terance Power and Rupert Wainwright executive-produced.

RCA artist PC Quest's new video, "After The Summer's Gone," was filmed on the beautiful beaches of the Florida Panhandle, near Fort Walton Beach, by REBO Studio directors Alan Miller and Bill Davis. The video was shot in 16mm color film and the script explores a series of summer relationships coming to a close.

M-Ocean Pictures Ltd. director Michael Goeghegan filmed Seal's new video, "The Beginning," in the Scottish Highlands. The Warner artist floats over moors and lochs with the aid of cranes and dollies.

Jack Cole of Flashframe Films has completed a new clip for RCA artist Lorrie Morgan. "A Picture Of Me (Without You)" from the album "Something In Red" was shot in black-and-white as a stylized performance piece in Nashville.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Karen O'Connor, New Video-clips, Billboard, 1515 Broadway, New York, N.Y. 10036.

Joanne Gardner/Acme Pictures
Joanne Gardner

LISA LISA & CULT JAM
Let The Beat Hit 'Em
Needle To The Groove/Columbia
Marcus Nispel/Portfolio Artists Network
Brendon Heath

MINT CONDITION
Are You Free
Mint Condition/A&M
Doug Meyers/Squeak Pictures Inc.
Dick Buckley

MORDED
Falling Away
In This Life/Noise International/BMG
Maurice DePas/Renegade West Films
Cindy Keeler

DAVID MUNYON
On The Other Side Of Harlem
Code Name/Los Hermanos Records
Dale Burton, Bruce and Jerry Hicks/Cherokee Film Works
Eric Haymes

RIC OCASEK
Rockaway
The Fireball Zone/Warner Bros.
Debbie Samuelson/Epoch Films
Adam Bernstein

TUFF CREW
Robin Hood
Still Dangerous/Warlock Records
Kate Judge/GPA Films
Rich Murray

DONNA ULISSE
Trouble At The Door
Billy Paul Jones/Dream Ranch Pictures Ltd.
Greg Crutcher, Thom Oliphant

VESTA
Special
Special/A&M
Sira Adams/Black + White Television
Richie Vetter

Billboard® Home Video

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Changes In Store At Blockbuster Shifts Seen In Purchasing, Pricing, Design

■ BY PAUL SWEETING

LAS VEGAS—There's a new store on the block, and it's called Blockbuster Video.

While the nearly ubiquitous, Fort Lauderdale, Fla.-based specialty chain has already made its presence felt throughout the country, it is poised to roll out a reconfigured, redesigned store that will incorporate significant changes in the chain's buying, pricing, and product philosophies—changes that will virtually remake Blockbuster and could have far-reaching implications for the rest of the video business.



BACZKO

Among the most significant changes, Blockbuster is altering its product-purchasing policy to go much deeper on hot new rental releases. At the same time, its familiar, \$3-for-three-nights across-the-board rental price is likely to be modified—at least for new releases—as the chain seeks to generate more turns from its new-release inventory.

Blockbuster is also planning an aggressive move in the sell-through arena, gearing up to stock as many as 5,000 titles per store for sale on a year-round basis (Billboard, July 27). Heretofore, Blockbuster has soft-pedaled the sell-through side of the business, preferring to stake its future on the continued growth of the rental market.

The changes—some nearly ready

for roll-out, others still being tinkered with—have been the subject of industry speculation for some time, but were confirmed in an interview here during the recent Video Software Dealers Assn. convention by Joe Baczko, the new president and chief operating officer of Blockbuster Entertainment.

Baczko, who spent eight years as president of the international operations of toy giant Toys 'R' Us, joined Blockbuster in February. Prior to his stint at Toys 'R' Us, Baczko, a Harvard MBA and former Marine, was CEO of Max Factor's European and East Asian operations.

Some of the new policies, such as deeper buying on new releases, have been tested in selected markets over the last several months (Billboard, July 6). But, according to Baczko, they are ready to be implemented systemwide.

"New releases drive the business,"

Baczko said. "We want to have a lot of what we know the customer wants; but we also want to have all of what they might want."

To that end, the chain will increase its buys on selected A titles each month. Baczko stressed, however, that deeper buying on A's would not impact the chain's purchasing of lesser titles.

"What's happening is that the acquisition budget in total is being increased," he said. "We're not sacrificing anything."

PRICING CHANGES

Also likely to change, according to Baczko, is the chain's steadfast reliance on its long-standing \$3-for-three-nights rental policy. The company has been experimenting with one- and two-day rentals—at lower prices—for competitive reasons in certain markets and as part of an effort to increase turnover.

(Continued on page 55)



Founders Keepers. Video industry veteran Joe Cohen, left, is honored with the Founder Award by the Video Software Dealers Assn. at the closing-night banquet of the trade group's recent convention in Las Vegas. Presenting the award is Jack Messer, departing VSDA president and head of three-store Gemstone Entertainment in Cincinnati.

Hard Sell-Thru: Retailers Rave On Laserdisc Renting

■ BY PAUL VERNA

LAS VEGAS—To sell or to rent laserdiscs? That was the question that galvanized panelists at a Video Software Dealers Assn. seminar that was intended to explore the fundamentals of the laser business but instead turned into an often-frenetic debate on whether the format should be a sell-through or a rental category.

Moderator David L. Goodman, president and CEO of U.S. Laser

Video Distributors, advocated sell-through of laser, arguing that laserdiscs cater to collectors. "This is a sell-through business, it's not a rental business," he said. "People who buy laserdisc players want to collect movies. That could be because the price is right, because the genre is right, or because the programming is right."

However, his arguments were refuted by an army of retailers, both on and off the panel, who swore by their laserdisc rental figures.

Panelist Larry Samele, who operates three Laserland stores in the New York metro area, noted that although sell-through constitutes 90% of his software revenues, his customers purchase only 10-20 discs per year after the initial year of laser player ownership, when they typically buy 30-50 units.

Furthermore, Samele remarked that many of his customers use videodisc rentals as a preview tool. When asked how often a customer will rent a disc and then come in and buy it he said, "Very often."

One retailer in the audience added his voice to the chorus of approval for videodisc rental. "In one of our stores," he said, "we have only 250 discs for rental, but we do 350 turns a month on those 250 discs, and we sell none."

Another audience retailer said he stocks discs for rental only, and special-orders any titles his customers request for purchase. Others retailers applauded this practice, offering comments like "it's safer to stock product that way," and "not all stores can afford to keep deep inventory."

Goodman grew visibly frustrated by the panelists' and attendees' insistence on discussing the sale/rental question. "That's not really what we're trying to do. We're trying to

build a business," he said.

Goodman pointed out that, whether laserdiscs are rented or sold, boosting the business depends largely on retailers' and suppliers' promotional efforts. He described a campaign spearheaded by U.S. Laser, Video Tyme, and Union Premiums that bolstered unit sales at Video Tyme to 2,000 in seven stores over the course of one week, up from an average of 50 units in the same sample base on a regular week.

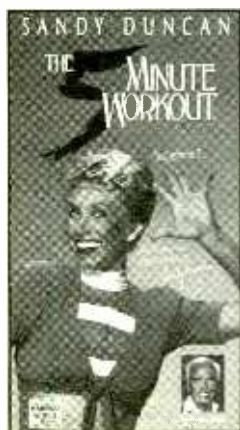
The promotional drive was fueled by massive radio, print, and TV advertising, as well as handouts in stores. Video Tyme gained 200 laser customers from the promotion—a 50% increase, according to Baruffi.

Similarly, Union Premiums sells an average of four laserdisc players a week, whereas during the week of the promotion it moved some 80 units, according to Jim Burgess, buyer and manager of hardware for the Las Vegas-based electronics hardware dealer.

Another panelist, David Del Grosso, VP of marketing at Image Entertainment, noted that these types of promotional efforts will be stepped up in the fourth quarter. He said, "I guarantee you that you're going to see more laserdisc visibility in the way of advertising of hardware from September through the holiday season than you've ever seen before, because we have a lot of selection of product now for the first time in the history of the business."



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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	7	2	MISERY	Nelson Home Entertainment 7777	Kathy Bates, James Caan	1990	R
2	1	6	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
3	3	4	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
4	2	7	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
5	6	5	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
6	4	6	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
7	10	3	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
8	NEW ▶		L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
9	8	7	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
10	5	7	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
11	NEW ▶		THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
12	9	9	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
13	11	9	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
14	20	2	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
15	13	10	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
16	NEW ▶		FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
17	26	2	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
18	18	3	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
19	14	11	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
20	12	9	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
21	23	41	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
22	27	3	ALMOST AN ANGEL	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	PG
23	16	4	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
24	19	6	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
25	24	13	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
26	NEW ▶		RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
27	NEW ▶		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G
28	22	11	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
29	29	11	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
30	25	5	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
31	28	4	MEN OF RESPECT	RCA/Columbia Pictures Home Video 90543	John Turturro Katherine Borowitz	1991	R
32	15	18	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
33	17	11	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
34	33	18	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
35	34	5	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
36	21	11	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
37	NEW ▶		SHIPWRECKED	Walt Disney Home Video 1168	Gabriel Byrne	1991	PG
38	NEW ▶		HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
39	30	9	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
40	32	17	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R

♦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.

MCA/Uni Aims To Scare Up Sales Of Vintage Titles

LOS ANGELES—MCA/Universal Pictures Home Video will specially promote a number of classic horror titles with reduced pricing, rebates, and national advertising beginning in September.

Nine vintage horror titles from the MCA/Universal vault—"Frankenstein," "Dracula," "The Bride Of Frankenstein," "The Creature From The Black Lagoon," "The Invisible Man," "The Mummy," "Phantom Of The Opera," "Son Of Dracula," and "The Wolf Man"—will be offered for \$14.95 each.

Moreover, each title will sport new packaging featuring common graphics themes.

At the same time, the studio is creating a special 60th anniversary "gift pack" of both "Frankenstein" and "Dracula," which will be offered at retail for \$29.95 suggested list.

Tied in to the gift pack will be a "Scream For Miller" national consumer offer whereby purchasers can earn a \$3 rebate on the dual pack. Miller Beer is the sponsoring tie-in partner.

The overall consumer-oriented (Continued on page 55)

'Viddie' Winners Announced VSDA Hosts Best-Ads Awards

LAS VEGAS—The Viddies Advertising Contest Awards Reception, hosted by CNN "Showbiz Today" correspondent Dennis Michael, was held July 16 at the Video Software Dealers Assn. Convention here. Following is a list of winners:



BEST OVERALL CAMPAIGN

Retail—Small Single Location: "The Day Of Christmas Vacation," Fast Forward Video, Harrodsburg, Ky.
Retail—Local Market Chain: "The Choice Is Obvious," Startime Foto Video, Winnipeg, Canada
Retail—Regional or National Chain: "Video Crew Club," West Coast Video Enterprises, Philadelphia
Distributor: "Video Finder," Morton Grove, Ill.
Rackjobber: "Don't Let It Go To Waist," Lieberman Enterprises, Minnetonka, Minn.

SPECIAL MEDIA/SPECIAL EVENT

Retail—Small Single Location: "Blood Drive—Honor Of Troops In Desert Storm," Latest & Greatest Video, Houston
Retail—Large Single Location: "Chuck Connors Campaign," Sunbelt Management, Memphis, Tenn.
Retail—Local Market Chain: "100 'Pretty Women' of Richmond," Video World, Richmond, Va.
Retail—Regional or National Chain: "Tower Video Collector," Tower Video, West Sacramento, Calif.
Distributor: "Putting On The Gitz," Waxworks/Video Works, Owensboro, Ky.
Rackjobber: "Christmas Surprises 1990," Lieberman Enterprises, Minnetonka, Minn.

DIRECT MAIL

Retail—Small Single Location: "Best Kept Secrets," Vide-O-Go, Princeton, N.J.
Retail—Large Single Location: "Copper Canyon," Pentrex, Pasadena, Calif.
Retail—Local Market Chain: "Flash Pre-meurs," MultiVideo, Montreal, Canada
Retail—Regional or National Chain: "New Member Incentive," Video Towne, Dayton, Ohio
Distributor: "Video Passport," Morton Grove, Ill.
Rackjobber: "Titles," Lieberman Enterprises, Minnetonka, Minn.

NEWSPAPER

Retail—Small Single Location: "The Gift Of Video," Vide-O-Go, Princeton, N.J.
Retail—Large Single Location: "Just A Little Off Base," Blockbuster Video, Memphis, Tenn.
Retail—Local Market Chain: "See RoboCop In The Flesh," Blockbuster Video, Memphis, Tenn.
Retail-Local Market Chain: "The KPS Mega Halloween Video Party," KPS Retail Stores,

Kowloon, Hong Kong
Retail—Local Market Chain: "Teenage Mutant Ninja Turtles," Movies To Go, Des Moines, Iowa
Retail—Regional or National Chain: "Blockbuster Announces A Military Cutback," Blockbuster Video, Kansas City, Mo.
Retail—Regional or National Chain: "Problem Child," Music Plus, Los Angeles
Retail—Regional or National Chain: "On A Different Note," Turtle's Music & Video, Marietta, Ga.
Rackjobber: "Now Playing At A Kmart Near You," Handleman Company, Troy, Mich.
Rackjobber: "Tis The Season," Lieberman Enterprises, Minnetonka, Minn.

CABLE TELEVISION

Retail—Small Single Location: "Titledown Video," Galesburg, Ill.
Retail—Local Market Chain: "Movie Clips I & II," Hogan's Video, Moline, Ill.
Retail—Regional or National Chain: "Academy Awards," Blockbuster, Hicksville, N.Y.

TELEVISION

Retail—Large Single Location: "Mr. Willie's," Mr. Willie's, Johnston, Pa.
Retail—Local Market Chain: "Rocky Horror," Duncan's Movie Magic, Topeka, Kan.
Retail—Regional or National Chain: "Where The Adventure Begins," Video Towne, Dayton, Ohio.
Rackjobber: "Odd Gifts," Handleman Company, Troy, Mich.

RADIO

Retail—Small Single Location: "Hunt For Red October," Valley Video, Arcata, Calif.
Retail—Local Market Chain: "Goodtime Video Jingle," Goodtime Video, Orem, Utah.
Retail—Regional or National Chain: "Movie-time Has Music," Movietime/Alfalfa Video, Hammond, La.
Distributor: "Hunt For Red October Promotion," Ingram Entertainment, La Vergne, Tenn.

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Ouch! Retailers Again Feel The Sting As Peter Glen Lashes Out At Customer Service

LAS VEGAS—Attendees at the Video Software Dealers Assn. annual convention here were treated once again to the outrageous schtick of retail activist Peter Glen. As is his wont, Glen paraded up and down the stage stairway lambasting everything from Sears to the excessive salary of Arnold Schwarzenegger.

The subject of Glen's presentation was also a perennial: the sorry state of customer service in most retail stores.

According to Glen, poor service in stores is the No. 1 issue whether it is "the puppies, the teenie-weenies, the over-35s, the blacks, the greens, the gays, the Chinese," or any type of consumer. "The customer expects nothing from you

and is rarely disappointed," he told an opening-morning audience here during the July 14-17 event at the Las Vegas Hilton.

But in something of a departure for Glen, who typically relished a

"The customer expects nothing from you and is rarely disappointed"

chance to blast retailers, he revealed that he had been invited to Keene, N.H., superstore Empire Video, where owner Stuart Skorman so impressed him that Glen devoted several closing minutes of his talk to the six-unit chain.

One idea Glen singled out was Empire's strategy of having 15

drop-off locations for rental cassettes at various types of businesses, from a gas station to a dairy store, setting up obvious cross-promotion and cross-merchandising possibilities. It also offered rental customers the ultimate in convenience when returning a movie, Glen said.

"That would work for smaller-market stores; it's great," said Jim Dobbe, VP of sell-through purchasing at huge West Coast chain Wherehouse, a dominant force in rental. "But it doesn't bring the customer back a second time and that is important to us."

Glen first gained industry prominence in 1987 when he electrified the annual meeting of the National Assn. of Recording Merchandisers by savagely criticizing the generally well-regarded Tower Records. Glen has subsequently appeared at VSDA shows, while Wherehouse invited him to criticize the chain and make a presentation at its convention last fall.

"He does come on strong, but his bottom line is always service. That's what the public demands," Dobbe said. "He also stressed that the '90s are not the '80s, and that's so true. People are not into buying carelessly or recklessly," or as Glen put it, "buying crap."

Citing positive trends, Glen said, "Since I last spoke to you, the tuna industry is no longer slaughtering 100,000 dolphins a year. [Wal-Mart founder] Sam Walton has talked to Procter & Gamble about excess packaging, and NARM... has started to look at all the waste involved in the jewel box."

Saving some of his heaviest shots for the end, Glen underscored the lack of service in retail by relating the story of an employee of a fast-food chain who had served a hamburger after deliberately blowing his nose into it. "It's hideous to realize that you have people working for you who hate their jobs," Glen said. "So how could they offer anything else but bad service?"

As is his style, Glen offered many illustrations that drew raucous laughter, including a photograph of a store clerk wearing a T-shirt that read, "You've obviously mistaken me for someone who gives a shit."

EARL PAIGE

Vid Software Market Shifting Study Shows Move To Europe, Asia

■ BY PETER DEAN

LONDON—The world video software market, which in 1990 was worth \$21.5 billion, is set to take a new European and Asian slant during the next five years, according to a new report from DoDonna Research. The focus of the global marketplace will switch

In 1995, the world vid software market is expected to be worth \$28 billion

from the English-speaking territories and Japan to Western and Eastern Europe, with Far Eastern countries also showing substantial growth.

In addition, the report says, the world market is slated to increase by 31% and be worth \$28 billion in 1995.

Western Europe will account for 27% of world video software sales in 1995 against 23% in 1990, with Eastern Europe and the Far East likely to be the most important markets in the second half of the decade. The largest per-

centage increase is expected from Eastern Europe, where 1990 revenues of \$20 million are expected to grow to at least \$700 million by 1995, a 35-fold rise.

The most important factor determining the growth will be the rise in the number of video homes, says the report. Where the '80s saw video become entrenched in the markets of the advanced countries with saturation almost reached in the U.S., Japan, Australasia, and some Western European territories, the biggest growth in the '90s will come from a second tier of countries—Eastern and Southern Europe and the richer Far Eastern countries outside Japan.

Western Europe's VCR homes are expected to grow from a 63 million total in 1990 to 87 million in 1995; Eastern Europe will rise from 9 million to 23 million, while the U.S. is expected to grow just 6 million to a 1995 total of 77 million.

Within Western Europe growth is expected to be greatest in Germany, France, Italy, and Spain, with Germany's growth from a 1990 total of 14 million VCR homes to a 1995 total of 20 million pushing the U.K. from

(Continued on next page)

NEWSLINE

Word On The (Elm) St. Is Warner's Releasing 'Nightmare' TV Episodes

It seems you just can't keep a good creep down. Freddy Krueger (Robert Englund), the razor-gloved star of the "Nightmare On Elm Street" movies, will make another appearance on video in October, this time from Warner Home Video, which owns the rights to the syndicated, cult TV series "Freddy's Nightmares: The Series." Warner will introduce five episodes from the series Oct. 2. Each 47-minute installment will carry a list price of \$9.95. According to TVQ, a firm that tracks these things, "Freddy's Nightmares" is the No. 2 syndicated show currently on the air. In addition to being timed for Halloween, the release of the shows on cassette will coincide with the theatrical release of the sixth film in the theatrical series, "Freddy's Dead: The Final Nightmare," which, despite its title, is not expected to be the last word from Freddy.

Super Source Gets 'Terminator' Rights

Super Source Video of San Francisco has netted exclusive Super-VHS rights to "The Terminator" from Hemdale Home Video. According to the company's Hamilton Bryan, the title will be the first S-VHS offering from the firm to be in both pan-and-scan and letterbox formats. At the same time, Super Source will release New Line Home Video's "Misery" in S-VHS format. Both titles will retail for \$39.95. Super Source is now up to 33 titles in the S-VHS format.

GoodTimes Letting 'Peter Pan' Fly Again

GoodTimes Home Video will take the live-action version of "Peter Pan," starring Mary Martin, off moratorium Sept. 15. The title, which sold about 1.5 million units last Christmas while competing with Disney Home Video's animated version of the same story, has been off the market since March. GoodTimes is repricing the title to \$19.95 from \$24.95.

Touchstone Reprising Christmas Promo

Touchstone Home Video is reprising its "Wrapped And Ready-To-Go" Christmas promotion from last year with 12 titles priced at \$19.99 and coming with a ready-to-use gift-giving box shrink-wrapped to the back of each cassette. The 12 titles, led by last year's rental hit "Dick Tracy," are all different from the titles included in last year's promotion. The other titles in the promotion are "Pretty Woman," "Dead Poets Society," "Turner & Hooch," "Three Men And A Cradle," "Cocktail," "Beaches," "Stella," "Blaze," "Firebirds," "Ernest Goes To Jail," and "Betsy's Wedding."

Konica Develops Tape To Fight Vid Piracy

In an effort to combat the rising problem of video piracy, Konica Corp. has developed a videocassette bearing a colored coating between the magnetic and base layers of the tape. According to a company press release, the coating will provide a reliable means of distinguishing between genuine and illicit cassettes. No timetable has been announced for the release of specific product on the new tapes.

Cityvision May Be Takeover Target After Stock Plunges

LONDON—Cityvision, the U.K. video industry's flagship, could soon be the subject of a takeover bid following the fall of its share price to the equivalent of just 46 cents from a high of \$2.43 at the end of 1989.

The company's broker, Hoare Govett, has been quoted as saying, "At this level, they must be looking vulnerable to a bid." Cityvision, which owns the 860-store Ritz rental chain, has been the subject of previous speculation that it was a takeover target for High Street giant Woolworth's.

Cityvision managing director Terry Norris says, "We feel the market is undervaluing our shares. I'm disappointed with the way the share price has moved; it seems to be based on a different basis from the rest of the

market. The company has cash in the bank and we're in a very strong position and continuing to make selective acquisitions for cash."

Recently, the company reported a 58% drop in profits for the six months ended May 31 (Billboard, Aug. 3).

A spokesman for Hoare Govett comments that Cityvision's share price will improve when market analysts see an underlying improvement in the sector's performance. Industry insiders feel that the decline in share price could be detrimental to the video sector as a whole as bank managers and potential investors look to the industry's leading quoted company for indications on the trade's prospects.

PETER DEAN

Int'l Vid Curtain Rises On Children's Plays

■ BY JIM McCULLAUGH

LOS ANGELES—The Samuel French library of children's classic plays will be exploited in international TV and home video, the result of a just-concluded licensing deal involving Samuel French Inc., Kidd Vidd Communications, and Lang Elliott Entertainment. Titles will be produced under the new "Child's Play Theatre" banner.

Some 100 titles are involved,

each a completed play based on material from the classics of Shakespeare to Neil Simon. The package features such works as "Pinocchio," "Aladdin And The Wonderful Lamp," "Jack And The Beanstalk," and "Hansel And Gretel."

According to the Samuel French Co., it is the first time it has made such an entertainment-industry deal. The 160-year-old company regards itself as having the world's largest theatrical li-

brary. With outlets in New York, Los Angeles, London, Australia, and Canada, it provides material for theater companies throughout the world.

The plan is to produce each of the plays simultaneously in four to seven languages and to star children from each country in those plays.

Immediate plans call for repertory companies to be fully assembled for English, Japanese, Spanish (Continued on next page)

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Terminator 2: Judgment Day (Tri-Star)	11,051,400	2,445 4,520	3	133,612,304
2	Mobsters (Universal)	6,030,585	1,441 4,185	—	6,030,585
3	Bill & Ted's Bogus Journey (Orion)	5,424,674	1,649 3,290	1	21,092,230
4	101 Dalmatians (Buena Vista re-issue)	5,274,263	1,819 2,900	2	35,065,843
5	Boyz n the Hood (Columbia)	4,740,995	917 5,170	2	30,885,888
6	Robin Hood (Warner Bros.)	4,555,972	2,375 2,375	6	127,926,047
7	Regarding Henry (Paramount)	4,148,205	1,090 3,806	2	24,114,581
8	Point Break (20th Century Fox)	4,063,649	1,575 2,580	2	25,800,218
9	Naked Gun 2 1/2 (Paramount)	4,022,800	1,851 2,173	4	72,506,617
10	City Slickers (Columbia)	3,833,502	1,816 2,111	7	97,741,024
11	V.I. Warshawski (Buena Vista)	3,603,338	1,133 3,180	—	3,603,338
12	Life Stinks (MGM-Pathe)	1,920,215	865 2,220	—	1,920,215
13	Another You (Tri-Star)	1,537,965	1,287 1,195	—	1,537,965
14	Problem Child 2 (Universal)	1,196,160	1,120 1,120	3	19,361,102
15	The Rocketeer (Buena Vista)	868,049	741 1,171	5	41,392,270
16	Thelma & Louise (MGM-Pathe)	788,072	591 1,333	9	38,110,431
17	Backdraft (Universal)	777,070	653 1,190	9	70,943,235
18	Dutch (20th Century Fox)	670,673	1,227 547	1	3,668,515
19	Dying Young (20th Century Fox)	432,127	413 1,046	5	30,556,750
20	Dances With Wolves (Orion)	419,758	387 1,085	37	181,002,993
21	Soapdish (Paramount)	385,450	512 753	8	34,582,676
22	What About Bob? (Buena Vista)	370,488	360 1,029	10	58,746,750
23	Jungle Fever (Universal)	336,050	235 1,430	7	30,510,570
24	The Silence of the Lambs (Orion)	295,908	276 1,072	23	128,560,577
25	Home Alone (20th Century Fox)	247,018	290 852	36	280,982,701
26	Drop Dead Fred (New Line Cinema)	192,131	220 873	9	13,352,690
27	The Doctor (Buena Vista)	165,392	6 27,565	—	237,938
28	New Jack City (Warner Bros.)	141,946	84 1,690	19	47,322,863
29	The Babysitter's Dead (Warner Bros.)	132,735	171 776	7	21,434,227
30	Europa, Europa (Orion Classics)	115,003	50 7,667	4	528,801
31	Out for Justice (Warner Bros.)	99,090	138 718	15	39,505,813
32	Straight out of Brooklyn (Goldwyn)	93,255	61 1,529	9	2,060,009
33	Hudson Hawk (Tri-Star)	83,849	650 650	9	17,092,739
34	Everybody's Fine (Miramax)	70,238	29 2,422	8	1,097,564
35	Switch (Warner Bros.)	69,660	86 810	11	15,444,014
36	Truth or Dare (Miramax)	69,056	64 1,079	11	14,674,738
37	Oscar (Buena Vista)	68,967	97 711	13	23,418,915
38	Mutant Ninja Turtles II (New Line Cinema)	67,883	146 465	18	78,539,141
39	FX 2 (Orion)	66,389	110 604	11	20,957,114
40	My Father's Glory (Orion Classics)	62,592	15 4,173	6	350,595

CHILDREN'S PLAYS

(Continued from preceding page)

ish, German, and Middle Eastern versions.

Beginning in November, Child's Play expects to make one play a month based on a \$400,000 budget per show, and to devote another \$250,000 per show to marketing costs. After enough productions are completed, the company plans to offer a home video monthly club package, as well as cable and syndication deals. Target home video pricing, according to the company, will be in the \$14.95-\$19.95 range.

According to the new venture, child actors will be placed under management contracts with a separate division of the company. As titles are released, actors will be sent to various territories for personal appearances and possible stage productions of the shows as promotion for the video and/or television presentations.

Lang Elliot is a producer, writer, and director who founded Tri-Star Pictures and who has credits on projects with such other companies as New World, Orion, Columbia, and 20th Century Fox TV. More recently, Lang has been the producer of the best-selling "Dorf On Golf" home videos from J2 Communications.

Lang is partnered in the "Child's Play Theatre" project with Kidd Vidd principals Robert Eaton and Gary Teel. Eaton, chairman of Kidd Vidd, has a 35-year Hollywood producing, directing, and writing background, while Teel, Kidd Vidd VP, is chairman of Premier Entertainment, which is involved in product placement in films and TV.

Child's Play also says that tie-in partners for the projects will be approached, as will merchandising, books, tapes, and other exploitation synergies.

FOR THE RECORD

The street dates for the Mystic Fire Video boxed sets "Greek Fire" and "American Composers" were given incorrectly in the July 20 issue. They should be Sept. 24 and Oct. 22, respectively.

HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 536-5174).

HOME VIDEO

VIDEO SOFTWARE MARKET SHIFTING

(Continued from preceding page)

third to fourth place in the world's largest markets. The report anticipates just 750,000 VCR homes being added over the next half decade in the U.K.

Germany's video market has been given a boost by the reunification of the country. Distributors sold 4.8 tapes into the rental market in 1990, 2 million of them in East Germany, where more than 3,000 rental points are thought to have sprung up, reversing the declining trend in the market witnessed since 1987.

Within Eastern Europe, growth is expected to be greatest in Czechoslovakia, Hungary, Poland, and Yugoslavia.

The worldwide video software market will grow more quickly than VCR homes, says the report. The total European market, West and East, is expected to show a 127% increase in video revenues at retail level, larger growth than any other region. In 1995, the world video software market should be worth \$28 billion at 1990 prices, representing volume growth of 31% compared with 28% growth in the number of VCR homes. The proportion of sell-through sales will increase a little, taking the tape-duplication market to 575 million tapes worth \$2 billion, 43% more than in 1990.

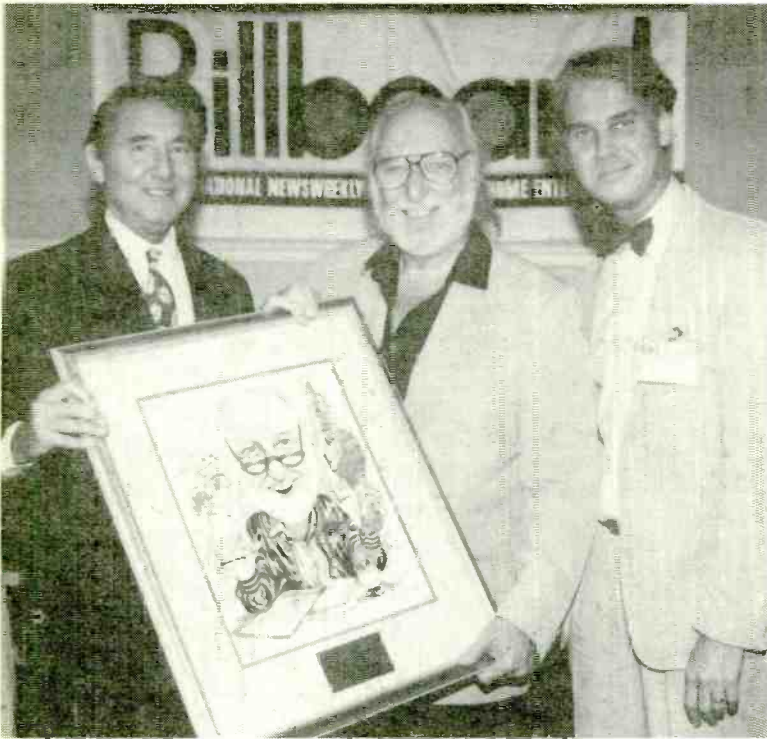
Billboard®

FOR WEEK ENDING AUGUST 10, 1991

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	17	154	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
2	1	13	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
3	2	63	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	NEW ▶		THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
5	7	108	PETE'S DRAGON ▲ ♦ Walt Disney Home Video 10	1977	29.95
6	3	7	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
7	5	45	PETER PAN Walt Disney Home Video 960	1953	24.99
8	6	306	DUMBO ♦ Walt Disney Home Video 24	1941	22.98
9	4	19	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
10	8	95	BAMBI Walt Disney Home Video 942	1942	26.99
11	9	23	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
12	10	251	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	22.98
13	11	150	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
14	15	23	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
15	14	147	CINDERELLA Walt Disney Home Video 410	1950	26.99
16	12	23	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
17	RE-ENTRY		THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
18	24	23	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
19	22	7	WINNIE THE POOH: THERE'S NO CAMP LIKE HOME Walt Disney Home Video 1182	1991	12.99
20	18	47	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
21	23	19	TEEN MUTANT NINJA TURTLES: PIZZA BY... Family Home Entertainment 27363	1989	14.95
22	13	7	PETER AND THE WOLF Walt Disney Home Video 1184	1991	12.99
23	25	23	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
24	16	159	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	22.98
25	19	26	TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95

♦ 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.



Russ Solomon, center, displays his new Man of the Year plaque with Billboard associate publisher Gene Smith, left, and Billboard editor in chief Timothy White.

Russ Solomon Honored As Video Man Of The Year

LAS VEGAS—Tower Records/Tower Video founder and president Russ Solomon is honored as this year's Billboard/Time Video Man of the Year. A reception in Solomon's honor was held at the recent Video Software Dealers Assn. convention here.



Capitol/EMI's Bud O'Shea, left, converses with Billboard home entertainment editor Jim McCullaugh.



Shown, from left, are Leslie Group president and former Man of the Year honoree Cy Leslie, Ina Lubner, administrative assistant to the executive VP of VSDA, Elizabeth Galindo, and Russ Solomon.



Herb Fischer, president of West Coast Duplicating, Capitol/EMI Music senior VP of catalog and video planning Bud O'Shea, video industry pioneer Arthur Morowitz, and Music Plus president Lou Fogelman share the spotlight.



Tower Records/Tower Video founder and president Russ Solomon, center, accepts his Man of the Year plaque from Janice Baio, Time magazine category manager, consumer electronics, and Paul Sweeting, Billboard's home video editor.



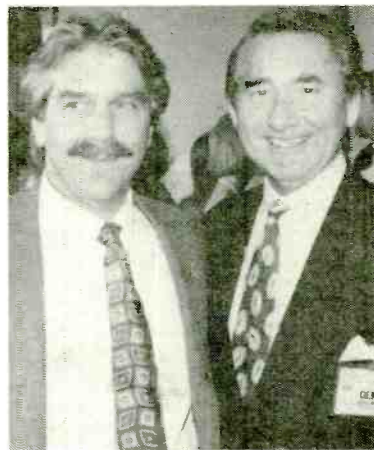
Blockbuster and Billboard executives smile for the camera. Shown, from left, are Blockbuster president and chief operating officer Joe Baczo, Billboard associate publisher Gene Smith, Blockbuster chairman and CEO H. Wayne Huizenga, and Blockbuster senior VP of programming and communication Ron Castell.



Blockbuster Entertainment Inc. chairman and CEO H. Wayne Huizenga, last year's Man of the Year honoree, introduces this year's recipient.



Shown, from left, are MCA/Universal Home Video VP of marketing Andrew Kairey, FoxVideo VP of marketing Mike Dunn, Billboard national advertising director Jim Beloff, and FoxVideo senior VP of marketing Bruce Pfander.



RCA/Columbia executive VP/chief operating officer Paul Culberg, left, catches up with Billboard associate publisher Gene Smith.



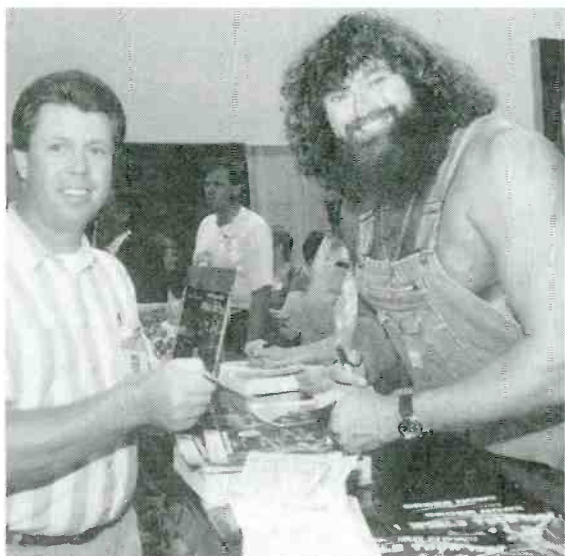
Russ Solomon, right, imparts his wisdom to Billboard staffers. Shown, from left, are reporter Paul Verna, senior news editor Ken Terry, and home video editor Paul Sweeting.

SIMPLY NEWS...

**SIMPLY
MAD
ABOUT
THE
MOUSE**



Chairman's Welcome. Honorary convention chairman Michael Douglas receives a plaque in honor of his VSDA appearance from LIVE Home Video president Dave Mount.



Wrestlemania. Pro wrestler Hillbilly Jim entertains attendees at the Coliseum Video booth in support of the World Wrestling Federation video series.



Much Ado About 'Silence.' Anthony Hopkins, star of Orion's "The Silence Of The Lambs," and Rita Moreno, host of Wood Knapp's "Now You Can," at the Orion booth.

Starry Nights (And Days) At The VSDA Convention

LAS VEGAS—Stars turned out in droves to the 10th annual Video Software Dealers Assn. convention, lending a special flair to the July 14-17 event at the Hilton here. Shown below are some of those celebrities as well as VSDA executives and guest speakers.



Keys To The Doors. Doors keyboard player Ray Manzarek visits with MCA Home Video executives at the company's booth to promote "Soft Parade." Shown, from left, are Robert Blattner, president, MCA Home Video; Manzarek; Suzie Peterson, VP of production/development, MCA/Universal Home Video; and Louis Feola, executive VP, MCA/Universal.



Speech, Speech! VSDA executive director Linda Lauer speaks to conventioners.



Keynote Words. Keynote speaker Peter M. Hoffman, president and CEO of Carolco Pictures, addresses attendees at the opening session.



New Kid On The Block. Newly appointed VSDA executive VP Don Rosenberg takes the podium to address attendees.



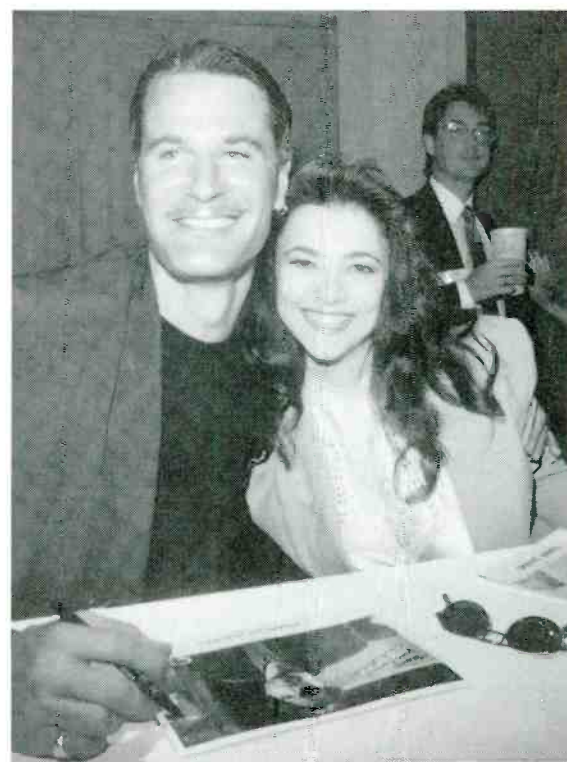
Can't Sign Without You. Singer Barry Manilow appears at an autograph-signing session at the 6 West/BMG Video booth.



Free Enterprise. Paramount Home Video offers conventiongoers a chance to appear alongside a Klingon on the Starship USS Excelsior, from the "Star Trek" series.

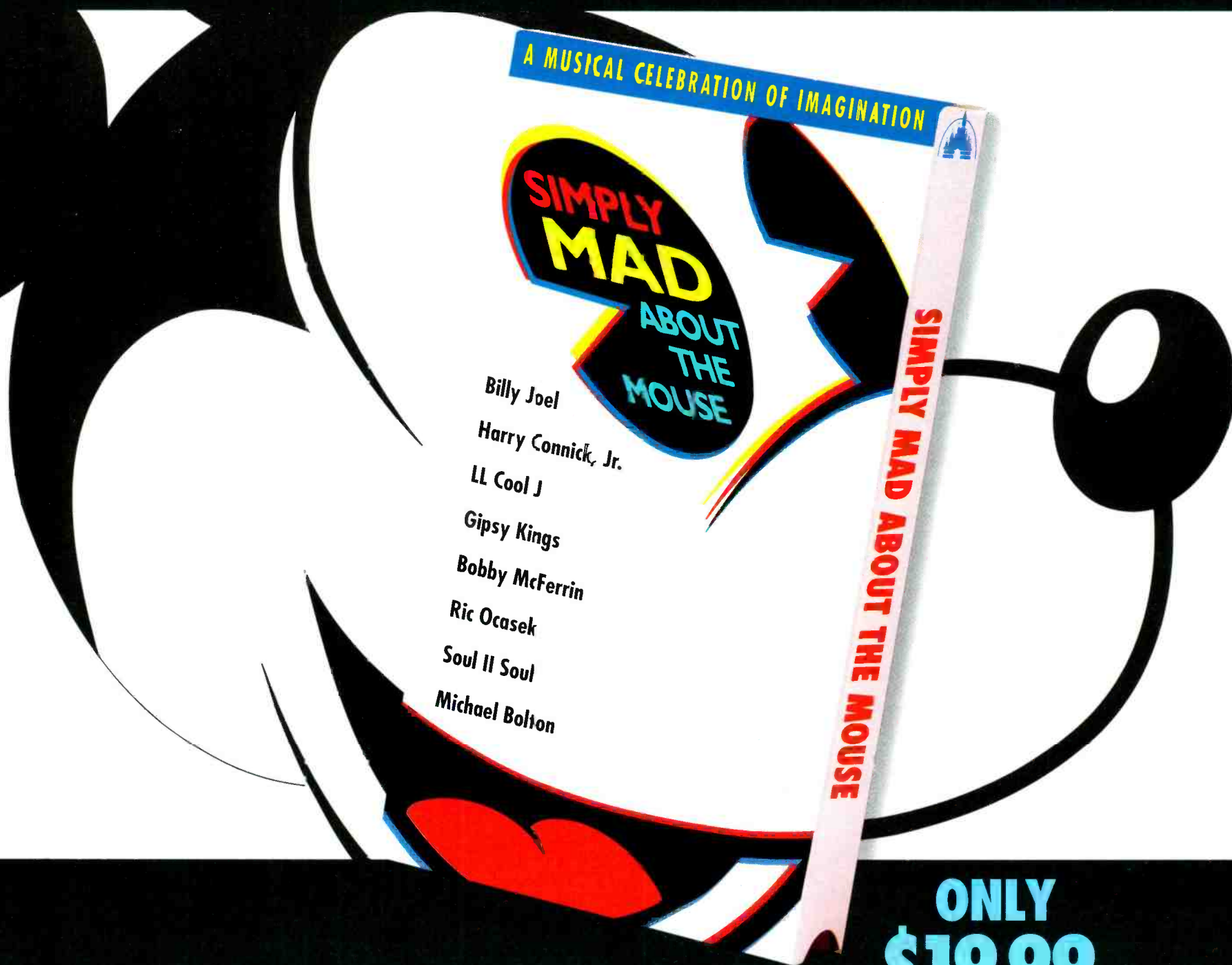


Welcome To The Jungle. Disney's lavish stage presentation at the Buena Vista Home Video dinner featured dancing alligators, ducks, and hippos.



May I Have Your Autograph? Charles Rocket and Emma Samms sign autographs for attendees at the Warner Home Video booth.

SIMPLY FAMILIAR!



ONLY
\$19.99
Suggested Retail Price

SIMPLY MAD ABOUT THE MOUSE!

A celebration of imagination, where eight of today's top recording stars put a whole new spin on some of the world's best-known and loved songs – classic Disney songs! A musical spectacular where Billy Joel sings "When You Wish Upon A Star" as he flies with Peter Pan, and Michael Bolton serenades Cinderella with "A Dream Is A Wish Your Heart Makes"; where street-smart LL Cool J

asks "Who's Afraid Of The Big Bad Wolf?" and Ric Ocasek joins Alice for a "Zip-A-Dee-Doo-Dah" day in Wonderland!

And that's just the beginning of this extraordinary video odyssey, where cutting-edge special effects meet classic Disney animation. At once timely yet timeless, it's a collection millions of Disney fans, rock fans and pop fans are sure to be mad about!

A MUSIC VIDEO YOU HAVE TO SEE TO BELIEVE YOUR EARS!

PREBOOK DATE...SEPTEMBER 12 NATIONALLY ADVERTISED AVAILABILITY DATE...SEPTEMBER 27

Simultaneous release on Laser and 8mm, Columbia Records CD and Audio Cassette.

Running Time: Approx. 35 Minutes/Color/Not Rated.  Digitally Mastered/Hi-Fi Stereo/Available on VHS and Beta Videocassettes.
Distributed by Buena Vista Home Video, Burbank, California 91521. (HV-5626-STA) © Buena Vista Pictures Distribution, Inc.


**Buena Vista
Home Video**

2000

A historical first... Blockbuster Video announces the opening of its 2000th store! Join Billboard in celebrating this ground-breaking event.

ISSUE DATE: SEPTEMBER 14
AD CLOSE: AUGUST 20

For ad details call...
WEST Jodie LeVitus (212) 859.5316
EAST Alex Kelly (212) 536.5223
MIDWEST Ken Karp (212) 536.5017
SOUTH Angela Rodriguez (305) 448.2011

Billboard

HOME VIDEO

VIDEO REVIEWS

"All Aboard The Train & Other Favorites" and "Slap Me Five," Frank Cappelli, A&M Video, approximately 30 minutes each, \$14.98 each.

Cappelli hosts the weekly Pittsburgh television show "Cappelli And Company," half-hour programs for children with an emphasis on music. With a number of children's albums to his credit on A&M, Cappelli shows in this winsome pair of videos why he is in such exalted company as A&M's Sharon, Lois & Bram. Suggested age range for these titles is 2-7.

Both tapes offer a sample of Cappelli's TV program, with "Slap Me Five" structured more like the show itself, and "All Aboard The Train" consisting entirely of song clips. "All Aboard" is the more engrossing of the two, especially for preschoolers; the segment on bees in "Slap Me Five," for instance, won't hold a toddler's interest for long.

But the songs are uniformly catchy and fun to sing—and as a result, rate very low on the parental-irritation meter. Cappelli, a jovial fellow with an enormous moustache and an appealing tenor, has a way of cre-

ating learning songs that never sound too didactic. Sets are bright and colorful, and live action skillfully done. A pair of winners.

MOIRA McCORMICK

"The Adventures Of Rocky And Bullwinkle," Vols. 1-6, Buena Vista, 40 minutes each, \$12.99 each.

Revisiting childhood favorites is always dicey. You risk disappointment, even embarrassment that you ever liked something. On the other hand, sometimes you fall in love all over again. So it is with "The Adventures Of Rocky And Bullwinkle."

Citing testimonials from no less than Steven Spielberg and "Simpsons" creator Matt Groening, Buena Vista hopes to attract a new generation of fans for the duo who were the Simpsons of their day. Irreverent, offbeat, so-stupid-it's-funny humor made it that rare cartoon watched by all ages.

Each volume offers a complete

Rocky and Bullwinkle adventure (the sixth a Dudley Do-Right), broken up by classic segments of Fractured Fairy Tales, Bullwinkle's Corner, Dudley Do-Right, Mr. Know-It-All, and Improbably History with Mr. Peabody and Sherman. Yearlong restoration of both audio and video make them all as fresh as ever.

CATHERINE CELLA

"Boxing's Greatest Upsets," SMV Enterprises, 64 minutes, \$19.95.

Upsets happen in any sport, and boxing is no exception. This tape proves that anything can happen in the ring—a champion one day can be toppled the next. Among the fights featured in this action-packed video are Ken Norton's 1973 upset of Muhammad Ali, Sugar Ray Leonard's 1987 victory over Marvin Hagler, Iran Barkley's 1988 knockout of Thomas Hearns, and many more. Boxing fans and general sports fans alike will enjoy the nonstop action and will want to add this tape to their video libraries.

MARC GIAQUINTO

Billboard.

FOR WEEK ENDING AUGUST 10, 1991

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	23	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
2	12	30	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
3	9	7	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
4	6	103	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
5	3	226	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ▲ ♦ VidAmerica VA 39	19.98
6	RE-ENTRY		NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
7	14	62	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423	14.98
8	4	19	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
9	RE-ENTRY		DOLF ON GOLF ♦ J2 Communications J2-0009	19.95
10	RE-ENTRY		SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
11	15	24	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
12	13	81	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
13	RE-ENTRY		FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95
14	10	146	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95
15	NEW▶		HEAVYWEIGHT CHAMP KICKBOXING BMG Video	14.98
16	16	19	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95
17	17	38	BASEBALL CARD COLLECTING JCI Video 8212	9.95
18	RE-ENTRY		NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98
19	NEW▶		AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061	9.95
20	20	16	HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	2	49	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
2	4	239	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
3	3	41	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
4	11	143	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
5	5	239	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
6	1	131	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
7	6	29	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
8	9	27	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
9	10	61	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
10	8	78	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media)	19.98
11	14	93	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
12	7	106	KATHY SMITH'S TONEUP JCI Video 8112	14.95
13	17	47	KATHY SMITH'S PREGNANCY WORKOUT ♦ FoxVideo (Media) M032223	19.98
14	13	239	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
15	16	39	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
16	12	22	KATHY SMITH'S WINNING WORKOUT FoxVideo (Media) FH1012	19.98
17	15	234	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
18	19	59	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
19	NEW▶		NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
20	18	117	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95

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

CHANGES ARE IN STORE AT BLOCKBUSTER

(Continued from page 46)

fort both to boost revenues, particularly from new releases, and to keep more copies of those titles in circulation.

Blockbuster is currently offering two-day/one-night rentals for \$2.50 on new releases in 12 markets and may look to roll the new pricing out more widely. In the 12 markets where the new pricing has already been introduced, movies are integrated into the regular \$3-for-three inventory after 21 days.

Such a change in its approach to pricing would represent a significant philosophical shift for Blockbuster, whose \$3-for-three pricing policy was originally developed to boost the number of tapes rented per rental transaction. "The critical number is not the number of rentals per transaction, it's the total number of transactions," Baczko said.

The debate over the relative importance of those two numbers has waxed and waned in the industry for years. Blockbuster's widespread adoption of \$3-for-three pricing helped establish the primacy of the rentals-per-transaction measure; its shift to a policy designed to boost total transactions could have wide-reaching ramifications in the video retail industry.

"It worked at a point in time in home video's maturation, but it may be out of step before long," Baczko said of the \$3-for-three rental price.

Baczko also notes that the chain has not experienced any significant drop in the number of tapes rented per transaction in the markets where it has introduced \$2.50-for-two pricing.

Blockbuster's modification of its pricing for competitive reasons also marks something of a change in the company's philosophy. Historically,

Blockbuster has not relied very heavily on price as a competitive wedge, but Baczko expressed greater willingness to do so if necessary.

CENTRALIZED BUYING

The change in Blockbuster's buying policy will be accompanied by a greater centralization of purchasing functions in the chain's Fort Lauderdale headquarters (Billboard, July 20).

"The chain was always centralized, but some operations were decentralized down to the store level," Baczko said. "Today, we still look for the

'We look for the stores to execute, but we can modify operations from a central location'

stores to execute, but we can modify operations from a central location."

The centralization of purchasing—which removes the limited discretionary authority over regional purchases from the chain's zone inventory managers—"allows us to buy more intelligently, and to promote something across all the locations where it's appropriate," Baczko said.

"We have tremendous information resources. The challenge for us is to manage that information," he continued. "What we want, is that when you walk into a Blockbuster store anywhere, it will look like the one you're familiar with. There will be some difference in the product mix regionally or locally, but it will not be apparent to the uninitiated."

YEAR-ROUND SELL-THROUGH

Something that will be apparent is

the chain's significant expansion of its presence in sell-through on a year-round basis. "A year-round [industry] presence in sell-through is going to be the single greatest influence on the growth of the market," Baczko said (Billboard, July 27). "We want to enhance our ability to carry sell-through, year-round, on a mass-market basis."

To that end, Blockbuster will increase both its selection and depth on sell-through inventory, and will rotate that selection on a seasonal basis. Blockbuster hopes to enlist the assistance of the studios in maintaining a viable, year-round selection. "What the vendors are hearing from us now is: help us choose that assortment for year-round sell-through," Baczko said. "I'm talking about giving Target and the other [mass merchants] a run for their money."

Baczko likens the strategy to pursuing a mass-market strategy in a specialty environment, much as Toys 'R' Us has done in the toy business.

The chain has had new merchandising units designed that will hold a minimum of 450 cassettes each that will be used as freestanding units throughout the store. It will also feature 150-piece endcaps, which will be used for sell-through and other product.

The chain will also use its computerized inventory system to better manage its sell-through inventory. "The James Bond series is a good example," Baczko offered. "Right now, you might have two copies of every title in the series. But Bond doesn't sell that way. Some titles sell 10 times more than others. That's where merchandising management comes in."

Drawing an analogy from his eight years with Toys 'R' Us, Baczko said, "Sell-through is supply-driven, not

demand-driven." He noted that by maintaining an aggressive, year-round posture, Toys 'R' Us was able to make January as big a sales month as October and November, despite the conventional wisdom that the toy business is almost entirely a fourth-quarter business.

Among other changes under way at Blockbuster:

- The chain is planning changes in what Baczko refers to as the "categorization" of stores. Essentially, Blockbuster will develop prototype stores, differentiated by the product mix, on a market-by-market basis. After the prototype is perfected, it will be cloned and rolled out through an entire market.

- Store layout is being redesigned to get customers in and out faster. "When you shop the store, the store itself becomes the selling mechanism," Baczko explained. "There will be much more sectionalization so that people will be able to find the movie they're looking for as quickly as possible. We want to get people in and out as quickly as possible. Renting a video is a time-constrained decision."

- Store layout is also being reconfigured to make better use of interior space. Checkout stations are being redesigned and new candy displays will be added, making the counter resemble a supermarket checkout, Baczko noted.

The chain will also add new product, but Baczko stressed that prerecorded music product is not in the picture for now. "It won't be music," he said. "There are some areas of video that we're not even in yet."

Assistance in preparing this story was provided by Ed Christman in Las Vegas and Earl Paige in Fort Lauderdale.

MCA/UNIVERSAL PROMO

(Continued from page 47)

campaign is valued at \$5 million, which includes network TV spots, radio, print, and point-of-sale material at more than 1 million outlets that offer Miller Lite, Genuine Draft, Genuine Draft Lite, and Miller High Life beers.

In other MCA/Universal Home Video developments, the studio, along with the U.S. Postal Service, is offering commemorative "Abbott & Costello" stamps.

The studio plans an aggressive promotion on the classic comedy duo's films, including "In The Navy," "Keep 'Em Flying," "Abbott & Costello Meet Dr. Jekyll And Mr. Hyde," "Abbott & Costello Meet Frankenstein," "Buck Private," "Hit The Ice," "Hold That Ghost," "The Naughty Nineties," "The Time Of Their Lives," and "Who Done It." The entire "Abbott & Costello" series will be available, beginning in September, for \$14.95 per tape.

Initially, MCA/Universal will place a special insert in all "Abbott & Costello" titles promoting a limited-edition print of the "Abbott & Costello" stamp, which was designed by caricaturist Al Hirschfeld. Consumers can obtain it for \$14.95 plus inclusion of the insert as proof of purchase from any of the titles.

Later in the year, the U.S. Postal Service will be offering the stamp as part of a comedian collector's series, which also includes Laurel & Hardy, Edgar Bergen & Charlie McCarthy, Jack Benny, and Fanny Brice.

U.S. Postal exposure will include posters and counter cards in more than 30,000 post offices nationwide.

'Eversmile,' Keeps Viewers Happy, But 'Icicle Thief' Steals The Show

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

- **"Eversmile, New Jersey" (1991), Media Home Entertainment, prebooks 8/15.**

A unique and quirky little gem of a comedy, full of off-the-wall laughs and totally ridiculous situations. Just imagine "Easy Rider," only instead of two drug dealers on their way to Mardi Gras, it's a vigilant English dentist and his lovely Yugoslavian assistant on a passionate campaign against tooth decay throughout Patagonia, Argentina. For Daniel Day Lewis to go from his Academy Award-winning performance in "My Left Foot" to this peculiar paean to dentistry not only shows his remarkable artistic range but his fascinating taste in esoteric material. I loved this movie, and part of that love derives from the fact that it's so strange I can't believe it ever got made. It takes a lot of courage to make a comedy this weird and play it so straight. Rent it with "Harold And Maude."

- **"The Icicle Thief" (1989), Fox Lorber Home Video, prebooks Friday (9).**

A middle-class family is watching a movie on TV about a lower-class family when it's interrupted by a commercial for candy bars, the very candy bar that their child is eating. When the film comes back on, the kid in the TV family can now miraculously see the kid eating the candy in front of the screen, and starts demanding from his parents a candy bar they've never heard of. When the beautiful half-naked, full-color model from another ad accidentally pops into their black-and-white world, she's followed by the director of the film, who begs his characters to stick to the script. In this self-conscious exercise in ingenuity, Italian writer/director/star Maurizio Nichetti lays waste to film critics, TV executives, actors, advertisers, and couch potatoes with brilliant and scathing satire. His outrageous concept allows him to combine serious social realism with silly slapstick comedy, creating an altogether original world of cinematic madness. Rent it with "The Purple Rose Of Cairo."

- **"The 90's Vol. 1-10" (Subtle Communications 1-800-522-3688), available now.**

"The 90's" is a news show out of

Chicago that patches together dozens of intriguing documentary pieces from videomakers around the world. Each of these camcorder warriors has his or her own perspective, some of which you'll agree with, some of which you'll find infuriating. In any case, you'll be forced to think about certain issues in whole new



by Michael Dare

ways. In this new 10-volume set, each tape is dedicated to one particular subject, including money, TV, food, racism, and prisoners. Those seeking a respite from the endlessly similar Desert Storm tapes should get a look at Volume 8, "The Anti-War Tapes," which chronicles the war from a decidedly different perspective. Much of it consists of home video footage smuggled out of Iraq, and definitely not government approved. Rent it with anything with

Gen. Norman Schwarzkopf on the cover.

- **"Bye Bye Blues" (1990), Monarch Home Video, prebooks Friday (9).**

Daisy's husband is captured by the Japanese in 1941, so she and her two children settle down in an out-of-the-way Canadian farm to wait out the war. She rediscovers her musical abilities, gets work in a band as a singer, and turns into quite a different person from the one her husband left. This sensitive and deeply compassionate character study won three Canadian Juno Awards, including one for best actress, richly deserved by Rebecca Jenkins. Rent it with "Tender Mercies."

- **"I Am A Camera" (1955), Monterey Home Video, prebooks 8/13.**

Fans of Liza Minnelli in "Cabaret" should check out this previous adaptation of Christopher Isherwood's "Berlin Stories." It stars an incredibly madcap Julie Harris as Sally Bowles, with Laurence Harvey as the struggling writer in pre-Nazi Berlin who falls for the flighty nightclub singer. Though it's got little of "Cabaret's" bite or pizzazz, it's got a lot more charm, and they're a per-

fect double bill.

- **"Code Name: Dancer" (1987), Vidmark, prebooks Tuesday (6).**

In this sexy spy thriller, Kate Kapshaw stars as a typical schoolteacher and housewife who just happens to be an ex-CIA agent. Her poor husband thinks she's staying with a friend, but she's really infiltrating the highest levels and bedrooms of the Cuban government. Wait till Marvin Mitchelson hears about this. Rent it with "La Femme Nikita."

- **"L. Ron Hubbard—An Introduction To Scientology" (1966), A.I.P. Home Video, prebooks 9/12.**

True believers will doubtlessly be entertained by the words of L. Ron Hubbard sitting in a chair answering loaded questions about his beliefs, but others will be turned off by the personality of a man who bears more than a passing resemblance to a snake-oil salesman. Store owners should know that scientologists routinely buy up every copy of Hubbard's books in order to keep them on the best-seller lists, and there's no reason to believe they won't do the same with his video. Rent it with "Elmer Gantry."

Taking A Second Look At First-Amendment Issues

CENSORSHIP CONSENSUS: Numerous sources at the recent **Video Software Dealers Assn.** convention left Las Vegas reporting a new spirit of cohesiveness among various organizations involved on the First Amendment front. The convention was a rallying point for groups battling censorship, with many sources pointing to a meeting July 14 that drew 300 people to the Tropicana, and others noting the broad representation on VSDA's censorship panel at the Hilton on the show's closing day. A number of attendees mentioned the Norwood, Mass., lawsuit on behalf of three video stores being brought by the American

Civil Liberties Union (Billboard, July 13). The case was mentioned at the Tropicana meeting, organized by the **Free Speech Legal Defense Fund**, which is now into its own image campaign. This new spirit of unity was also reflected by newly elected VSDA president **Dave Ballstadt**, who said the next VSDA board meeting will be held in Washington, D.C., as part of the group's battle against the so-called **McConnell Bill** (Billboard, Aug. 3).

FIGHTING BACK: The new unity among First Amendment defenders was especially apparent in the composition of the VSDA panel, although it played to a slim crowd because it was slated so late in the convention. In addition to moderator **Rick Karpel**, VSDA's director of regional chapters and government affairs, the panel comprised **Gloria Leonard**, administrative director of the **Adult Video Assn.**; **Chris Finan**, executive director, **Media Coalition**; **Barry Freilich**, VSDA Central Florida Chapter president and owner of **Granada Video**; **Bob Friedman**, president of **Playboy Entertainment Group**; **Arthur Cropp**, president of **People For The American Way**; and **Gail Markels**, VP of government affairs, **Motion Picture Assn. of America**. Leonard spoke of the often lonely battle the adult suppliers fight, and of the 40 raids on manufacturers conducted by federal officials in the past months, following

FBI sting purchases a year ago at VSDA. Freilich described his own court battle over obscenity charges. Most optimistic among the panelists were the Free Speech Legal Defense Fund members, according to **Mark Schwed**, publicist with **Bragman & Co.**, newly hired to represent the group. Among numerous speakers at the group's Tropicana meeting, Schwed highlighted **Majorie Hines**, director of ACLU's Arts Censorship Project, and **Randy Fischer**, a professor at Univ. of Central Florida, who is forming the

Center to Study Censorship. The broader reach of the meeting was addressed by Cincinnati attorney **Louis Sirkin**, who

said there are legislative moves in eight states regarding lyric content in music.

OUTLET OUTLOOK: Maybe it's slow out there generally, especially in the malls, but consumers are still flocking to South Florida's **Sawgrass Mills**, which bills itself as the mother of all outlet centers. The center boasts 2.2 million square feet and 11,115 parking spaces, covers 440 acres, and stretches 1.5 miles. "This is alligator country," an information booth clerk jokes of what has become a must-see tourist-stop just west of Fort Lauderdale. Each of six entrances present the distinctive logo of an open-jawed, saw-toothed green beast with a spaced-out look that seems not so much eager to take a bite out of you as gleeful you are there to spend money. As is **Anna Gallina**, store manager at **Spec's Music & Video**. The outlet ranges over all of 20,000 square feet, one of the first, if not the first, such outlet location for a major chain. Here, previously viewed movies from the combo web's stores around Florida are priced until they disappear: For \$9.95, \$5.95, then \$1.95, "Punchline," or any other movie for that matter, is gone. "They don't stay around long at \$1.95," she says. But there is plenty of new sell-through, too, even laserdisc, still a limited configuration around the Miami market. The store is being racked

(Continued on next page)

STORE MONITOR

by Earl Paige



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	2	35	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
2	1	13	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	3	16	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
4	5	41	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
5	6	63	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	4	43	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
7	7	43	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	18	13	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
9	11	7	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
10	9	16	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
11	8	4	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
12	10	45	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
13	NEW ►		THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
14	12	19	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
15	34	4	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	19.95
16	22	17	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
17	14	11	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
18	13	9	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
19	29	19	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
20	17	66	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
21	28	38	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
22	19	170	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
23	30	27	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	22.98
24	16	41	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
25	RE-ENTRY		PLAYBOY WET AND WILD II◆	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
26	15	13	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
27	RE-ENTRY		ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	22.98
28	23	23	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
29	21	3	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
30	38	34	MADONNA: THE IMMACULATE COLLECTION ▲ ⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
31	20	15	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
32	24	255	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
33	31	128	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
34	40	9	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
35	32	18	SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
36	27	4	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
37	25	24	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
38	36	2	AC/DC: CLIPPED	A*Vision Entertainment 50234-3	AC/DC	1991	NR	16.98
39	26	16	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
40	37	10	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95

● 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.

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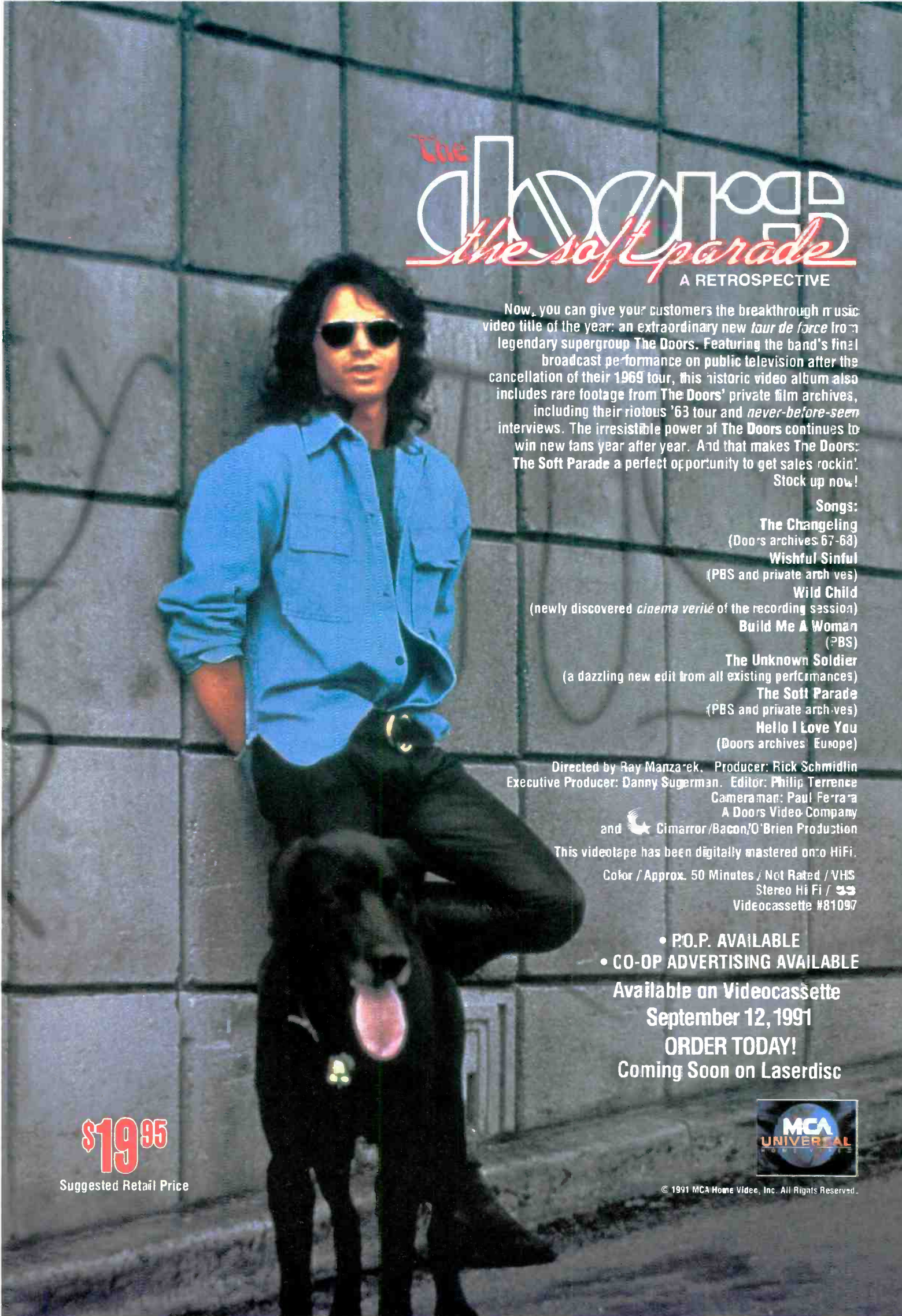
STORE MONITOR

(Continued from preceding page)

with one line of videos. Music video is a natural. The Spec's location carries no rental inventory, but that does not necessarily mean that rental can't be done in outlet centers. Gallina has only to look 100 yards directly across to **Phar-Mor's** newest store in Florida to see all the rental action she wants.

PHAR-MOR, RENT MORE: That Phar-Mor is a force to be reckoned with in video is clearly visible at Sawgrass. It's the video section you see as you enter the 80,000-square-foot store, with people busily picking out two-night/69-cent rentals, or three for \$1.50 (also a coupon book at \$19.95 for 50 rentals). Along the length of a long wall before the entrance to the store, a dozen full-size, framed posters hang, which competitors point to when noting that Phar-Mor's "new" offerings are really at least 30 days old. Three of the posters at Sawgrass are for "My Blue Heaven," others for more or less obscure titles such as "The Execution Of Raymond Graham," "In The Spirit," and "Full Fathom Five." But the likes of "Pretty Woman," "Stanley & Iris," and "Fire Birds" are also featured, as are two music videos, "Whitney Houston" and "Alias," signaling that Phar-Mor is more than movies (there are modest inventories of compact discs and cassettes). On a given Friday night at Sawgrass huge, gaping, rented-out holes in the tall shelves of display boxes (no open inventory at Phar-Mor) testify to a thriving rental business. No adult videos are offered. A sign reads "Kids Can Rent, Too; Inquire At Counter." Here and there towers of sell-through and vendor racks can be seen, although sale product does not have a major presence. As for rental in a mall, Phar-Mor is proving a strategy that was pioneered 10 years ago in Florida by **Camelot Music**, which has long since abandoned rental in its mall locations. At Sawgrass, there is ample parking right outside Phar-Mor, answering one mall rental question. As for whether consumers want to visit Sawgrass again to return the tapes, it's interesting how many were renting five, six movies at a time.

SAWGRASS SAGA: Do outlet malls deliver the bargains they promise or is it all perception? Spec's music videos were \$16.99 for such titles as "Dance On Fire," featuring the **Doors**; **Gloria Estefan's** "Coming Out Of The Dark"; **Julio Iglesias'** "Starry Night"; and **Meat Loaf's** "Hits Out Of Hell." Front-line CDs are \$12.99, cassettes are \$7.99 and \$8.99. **Martin Spector**, chairman, and **Anne Lieff**, president, say the story is still to be written at Sawgrass, which is haunted by some anchor retailers that pulled out and by promised features that never materialized. Spec's enjoys prominence at its entrance, sharing a sign with just **Bed Bath & Beyond** and a much smaller logo, **Bugle Boy**. The mall brochure boasts "nine anchors," but three have yet to arrive. Those already there are **Sears**, **Waccamaw**, **VF Factory Outlet**, **BrandsMart USA**, **Marshalls**, and **Phar-Mor**. "They are building a 16-screen theater," beams Spector, who says he is basically happy with the store as it heads toward its one-year anniversary in October.




The Doors
the soft parade
A RETROSPECTIVE

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Wishful Sinful
(PBS and private archives)
Wild Child
(newly discovered *cinema verité* of the recording session)
Build Me A Woman
(PBS)
The Unknown Soldier
(a dazzling new edit from all existing performances)
The Soft Parade
(PBS and private archives)
Hello I Love You
(Doors' archives: Europe)

Directed by Ray Manzarek. Producer: Rick Schmidlin
Executive Producer: Danny Sugerman. Editor: Philip Terrence
Cameraman: Paul Ferrara
A Doors Video Company
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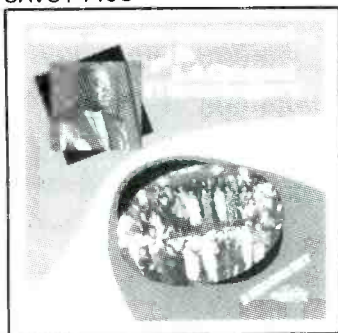
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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	15	RANCE ALLEN BELLMARK 71806	7 weeks at No. 1 PHENOMENON
2	2	17	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
3	3	43	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
4	12	3	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
5	7	9	DOROTHY NORWOOD/NORTHERN CA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
6	5	19	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
7	4	45	TRAMINE HAWKINS SPARROW 1246	LIVE
8	6	32	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
9	8	29	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV.D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
10	11	29	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
11	9	41	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
12	17	31	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
13	14	63	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
14	10	35	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
15	18	5	FRED HAMMOND BENSON 2727*	I AM PERSUADED
16	13	55	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
17	21	7	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
18	16	15	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
19	28	3	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
20	20	37	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
21	23	3	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
22	19	5	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
23	26	77	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
24	15	17	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
25	22	31	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
26	NEW►		THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
27	25	7	AS ONE LIGHT 730350*/SPECTRA	AS ONE
28	24	21	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
29	30	25	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
30	NEW►		REV. GERALD THOMPSON/OKLAHOMA STATE FELLOWSHIP CHOIR AIR 10168	I CAN'T STOP NOW
31	32	67	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
32	31	23	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
33	35	69	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
34	27	19	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
35	37	21	J.L.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
36	38	65	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
37	33	7	SENSATIONAL NIGHTINGALES MALACO 4448*	A MESSAGE FROM THE BOOK
38	40	9	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
39	36	31	RUDDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
40	29	43	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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GOSPEL

In the SPIRIT



by Lisa Collins

NOTHING BUT GOOD THINGS are being said about the Inspirational Artists And Music Marketing Seminar, held July 13-14 in Chicago. Jam-packed and standing-room-only seminars stressed the importance of upgrading the quality of gospel music, while covering such topics as publishing, touring, talent management, booking, media exposure, marketing, and gospel radio programming. Panelists included WAOK Atlanta program director Mike Gamble, BeBe Winans, radio programming syndicator Lee Bailey, Brenda Andrews (Almo Irving Publishing), Stellar Awards founder Don Jackson, Andrae Crouch, Willie Wilson (Singsation), Sparrow Records president Bill Hearn, Gospel Music Assn. president John Styll, Vicki Mack Lataillade, Thomas Cane (BMI), artist manager Reggie Rutherford, Tramine Hawkins, and producer Patrick Henderson. And there were performances by the Sounds Of Blackness (with superproducers Jimmy Jam and Terry Lewis in tow), Jessie Dixon, Daryl Coley, the Chicago Mass Choir, Crouch, and the "Bobby Jones Gospel Explosion IV," which was taped for broadcast on Black Entertainment Television.

As previously noted, the newly formed United Gospel Industry Council will work at lobbying the industry for the equitable treatment of blacks. The group will also address the various facets and elements in the gospel industry relative to blacks, inclusive of the Gospel Music Workshop of America, Edwin Hawkins Music & Arts Seminar, Shirley Caesar's Annual Crusade, the Convention Of Choirs & Choruses, and other black organizations within the gospel community.

"The unity that has been shown is unprecedented," reports Theresa Hairston, director of black gospel mar-

keting at Benson Records and a member of the UGIC's organizing committee. "It's going to be hard to achieve the same energy level as this year, because of all the controversy that surrounded this meeting. But I believe people will see the importance of consistency, and I assure you that with the people we've assembled, as well as those who are no doubt sorry they didn't come, that next year we'll be able to present the most dynamic and important gathering for the gospel music industry."

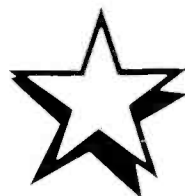
In the meantime, the organizing committee will begin the task of setting the framework for the group next week in Salt Lake City at the 24th annual meeting of the Gospel Music Workshop of America. The theme of the convention, slated to run Aug. 11-16, is "All Is

Positive buzz surrounds the recent Inspirational summit

Well." "We're saying that the convention is in good shape [even after the passing of founder/president Rev. James Cleveland]," says acting CEO Ed Smith. The opening ceremonies Aug. 11 will mark the first time that there has ever been a black service at the world-renowned Mormon Tabernacle, with the famed Mormon Tabernacle Choir taking part. Others taking part will include the Mississippi Mass Choir, the Georgia Mass Choir, and the James Cleveland Singers (who are in the midst of preparing a tribute album to their late mentor). Other highlights will include the annual Gospel Excellence Awards ceremony—covering 26 categories in traditional, contemporary, and urban contemporary gospel music, and the annual recording of the convention choir, which will again be distributed by Savoy Records.

IN OTHER INDUSTRY NEWS: Effective July 10, Benson Music Group signed a distribution deal with A&M Records . . . And John Kee is the latest gospel artist to get in on the video act with a live video recording this weekend in Columbus, Ohio.

Classical KEEPING SCORE



Is Horowitz is on vacation. This week's column was written by Susan Elliott.

NOT FOR BOXING ONLY: Pay-per-view television comes to the Metropolitan Opera on opening night, Sept. 23. Celebrating the Met's 25th-anniversary season at Lincoln Center, the gala opening consists of three acts from as many operas: Act III of "Rigoletto," with Luciano Pavarotti, Cheryl Studer, and Leo Nucci; Act III of "Otello," with Plácido Domingo, Mirella Freni, and Justino Diaz; and Act II of "Die Fledermaus," with Barbara Daniels, Anne Sofie von Otter, and Hermann Prey.

Distributed by Viewer's Choice and Request TV, via Warner Bros. Pay-TV, the live telecast is the first in a long-term agreement among the Metopera, Cablevision, and NBC. Conducted by James Levine, the performance marks the first time Domingo and Pavarotti have appeared together in an opera house. Price for the four-hour program, which will include shots from backstage and the wings, is \$34.95. Peter Gelb produces.

FIRSTS ON DISC: Harmonia Mundi USA continues to venture outside of the early-music circle this fall with the first recordings of several chamber works by Austrian-American composer Eric Zeisl (1905-59). Project is being coordinated by Arnold Schoenberg's grandson and features the L.A.-based Debussy Trio and Brandeis-Bardin Ensemble. Chinese-American pianist Frederic Chu makes his recorded debut on HMU in September; producer/VP Robina Young says the 24-year-old

Paris-based musician follows the Rosina Lhevinne-Moriz Rosenthal romantic virtuoso tradition.

HMU will also record William Walton's "Henry V" soundtrack and Violin Concerto with the Philharmonic Orchestra of Florida. Aaron Rosand is soloist to James Judd's baton on the October sessions.

Handel's oratorio "Theodora" appears to be a hot item lately: HMU has a complete one scheduled for recording in September; label mainstay Nicholas McGegan conducts the Philharmonia Baroque Orchestra. Lorraine Hunt and Drew Mintner are among the soloists. Teldec has an abridged version due for release here in September with Nikolaus Harnoncourt leading the Concentus Musicus, Vienna, in a live performance featuring Roberta Alexander.

Metopera plugs in with NBC, Cablevision for opening night

THE BEST OF TIMES: Scheduled to coincide with the New York City Opera's new production of "Die Soldaten" in September, Teldec will issue a Stuttgart Opera recording of this '60s work, conducted by Bernhard Kontarsky. Composer Bernd Alois Zimmermann once described his opera as employing "speech, singing, whispering, jazz, Gregorian chant, dance, and film."

Speaking of film, Teldec will issue the "Tannhauser" excerpts that appear on the soundtrack of "Meeting Venus," a new Warner Bros. comedy that centers around staging the Wagner opera. Kiri Te Kanawa sings the prima donna part played by Glenn Close; other behind-the-screen soloists include Hakan Hagegard and Waltraud Meier. Merek Janowski conducts the Philharmonia Orchestra. Teldec "Tannhauser" is due in September, two months before the film's commercial release.

Gospel LECTERN



by Bob Darden

INSTEAD OF A MORE familiar name, the coveted opening-act slot for Amy Grant's smash tour went to relative newcomer Kim Hill. Despite numerous awards and exceptionally fine sales in the inspirational market, Hill is little known in the mainstream industry. Opening for Grant—and the release of her third Reunion/Geffen project, "Brave Heart"—could change that.

"Brave Heart" features more dramatic arrangements and more radio-friendly songs than Hill's first two releases for Reunion. But Hill says she can't hear the differences. "They sound different to everyone but me," she says. "I guess [it is] because I was so involved in the process. I guess because it is me, I can't get close enough to the music to be objective."

But there's no mistaking the input of producer/songwriter Wayne Kirkpatrick. Kirkpatrick has had hits with Grant, Michael W. Smith, Susan Ashton, and others and is behind only red-hot producer Keith Thomas in the industry's pecking order these days.

"Wayne is definitely a big part of what I do," Hill says. "He produced 'Talk About Life' for me, traveled with me on both my solo and band shows, and has become a big cornerstone of my thing. Wayne knows the things I want to say in my writing. He's a great part of my team, and brings a lot to the party."

Hill says Kirkpatrick's lyric contributions helped spur her to write more of the songs on "Brave Heart."

"I know what I want to say, but if I don't know how to say it, I tell Wayne," she says. "Wayne's so easy to work with, so laid-back. He's a lot like [producer] Brown Bannister. They both are so easygoing."

Hill and Kirkpatrick began recording "Brave Heart" before Reunion's current distribution agreement with

Geffen Records began. Consequently, the label had little input into the song selection—although she says both labels were supportive from the beginning.

"They said, 'Whatever happens, make a record you feel great about. Geffen has been really supportive of Reunion and my involvement. They didn't ask me to change what I was doing. They asked, 'What can we do to plug into this project?' And I think it has worked out really well."

"Actually, my strongest influence was several trips to Europe last year," she says. "Europe really changed me a lot; it caused me to do things differently."

Still, that doesn't explain how Grant came to choose Hill to open her shows. Of course, the fact that Mike Blanton & Dan Harrell, who founded Reunion Rec-

Hill climbs into the mainstream via Grant tour slot, new album

ords, also manage Grant didn't hurt.

"John Huie and Mike and Dan talked about this for a long time," Hill says. "Then one day they all agreed, 'This would make sense. Now is the time.' Obviously, opening for Amy is a great opportunity. I'm just not asking many questions these days."

Hill is currently booked with Grant through the end of August, but new dates keep being added as Grant's follow-up hit, "Every Heartbeat," climbs the charts.

"This is my first full tour with a band, my first time to go out there and ride on the bus and everything," Hill says. "Boy, have I been looking forward to it!"

IN OTHER NEWS, the Gospel Music Assn. board of directors recently named Bruce Koblish as the GMA's new executive director. Koblish replaced Donald W. Butler Sr., who had held that post for more than 15 years.

Koblish is a producer/arranger/conductor who has worked with artists like the Gaither Vocal Band, Jim Murray, and Bruce Carroll. He has also produced concerts in the Soviet Union, Sweden, and Finland.

Jazz BLUE NOTES



by Jeff Levenson

CELEBRATING YOUTH HAS BECOME ONE of jazz journalism's most cherished practices. No sooner do gifted young players navigate the tricky passage of puberty than stories start appearing heralding their promise as dominators in the field.

Some of this gets out of hand, especially when one reads of technically precocious 14-year-olds (no names, please) who are awarded high-profile record deals because of their ability to mimic Bird.

Not that the jazz press has a monopoly on this kind of thing. For the last 10 years, at least (the reference date should be marked B.W. and A.W.—before and after Wynton), the labels themselves have waved high the youth banner, reassuring and comforting us that the future of jazz is in good (if not smooth) hands.

I can't say there's anything wrong with Triple AAA studs champing for attention. The big leagues is where everyone wants to be. But what about the guys those youngbloods learned from? Not the textbook legends whose exploits serve as mythic models of achievement, but the honest, workhorse players who grind out a living and make a meaningful contribution to the art each time they lift their horns? It's easy for guys of that ilk to fall between the cracks, especially if they lack those extra-musical intangibles that marketing execs love to see.

That's why it's both comforting and reassuring to see new releases by Johnny Griffin, George Cole-

man, and Lou Donaldson, three saxophonists who first made their marks 40 years ago and who continue to maintain a high level of craft today. They bring to the music an ingredient that youngbloods can't possibly hope to know or have at this stage of their lives: Experience. It's the one thing that makes an improvisatory narrative rich and convincing.

Griffin shows off his thoughtful, compositional side on "The Cat" (Antilles). The Chicago tenorman can still turn up the heat (witness the track "Hot Sake"), but he has blunted his fierce blowing with soulfulness and a rounded attack that bespeak maturity.

3 new releases spotlight the value of experience

Coleman's offering, "Convergence" (Triloka), is a series of duets with pianist Richie Beirach. Here, the brawny tenorist steps with poetic grace, swapping his normally beefy tone for a delicate, ruminative sound. The effect is that of an interior monolog.

Donaldson barely strays from his proven style on "Play The Right Thing" (Milestone). The altoist offers us straight-ahead, blues-based blowing inspired by his belief that innovation in jazz is a virulent disease. (Try reading his notes!) No matter. He's a gritty gamer who knows his way around gut-bucket bop.

What all three saxophonists have in common is superior musicianship and length of service to a form that was built on heady, die-hard practitioners. Griffin, Coleman, and Donaldson typify a class of jazz artist that ought to be better represented on record. Not because labels owe them anything. But because the stories that youths tell don't tell the whole story.

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	19	AMY GRANT ▲ WORD 6907*	17 weeks at No. 1 HEART IN MOTION
2	2	41	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	5	3	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
4	4	41	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
5	3	7	STEVE GREEN SPARROW 1270*	WE BELIEVE
6	7	11	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
7	14	3	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
8	6	29	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
9	13	55	PETRA WORD 4191*	BEYOND BELIEF
10	9	41	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
11	12	3	KIM HILL REUNION 0065*/WORD	BRAVE HEART
12	15	3	WHITE CROSS STARSONG 8183*	IN THE KINGDOM
13	10	19	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
14	17	3	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
15	11	7	DEGARMO & KEY FOREFRONT 2771*/BENSON	GO TO THE TOP
16	8	15	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
17	18	19	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
18	28	3	OUT OF THE GRAY SPARROW 1260*	OUT OF THE GRAY
19	20	3	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
20	19	7	THE BROOKLYN TABERNACLE CHOIR WORD 9170*	LIVE WITH FRIENDS
21	16	11	MIKE WARNKE WORD 4196*	OUT OF MY MIND
22	23	169	CARMAN ● BENSON 2463*	RADICALLY SAVED
23	21	11	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725*	THE SYMPHONY PROJECT
24	25	3	VARIOUS ARTISTS SPARROW 1278*	JUST LISTEN SAMPLER
25	30	259	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
26	27	45	WAYNE WATSON WORD 4192*	HOME FREE
27	22	7	4 HIM BENSON 2721*	FACE THE NATION
28	24	5	ONE BAD PIG WORD 6937*	I SCREAM SUNDAY
29	32	11	RACHEL RACHEL WORD 4213*	WAY TO MY HEART
30	37	91	CARMAN BENSON 2588*	REVIVAL IN THE LAND
31	36	61	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
32	29	19	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
33	NEW▶		MANSFIELD/TURNER OCEAN 8132*/WORD	BLUES WITH A FEELIN'
34	35	5	DISCIPLES OF CHRIST STARSONG 8191*	SO HOW YOU LIVIN'
35	34	5	FRED HAMMOND BENSON 2727*	I AM PERSUADED
36	39	25	TRAMAINÉ HAWKINS SPARROW 1246*	LIVE
37	26	141	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
38	NEW▶		TOURNIQUET FRONTLINE 9244*	PSYCHO SURGERY
39	40	3	X-SINNER WORD 2507*	PEACE TREATY
40	31	7	PHIL KEAGGY WORD 6902*	BEYOND NATURE

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German Pubs Enlisted In Bootleg Battle

■ BY WOLFGANG SPAHR

HAMBURG—The German music industry is drawing up the battle lines against bootleggers.

Record companies and music publishers say they are losing tens of millions of dollars a year to the producers of unlicensed live recordings. Now the legitimate industry is preparing to fight back.

At a recent meeting in Aachen, representatives of 200 music publishers were asked to support the efforts of record companies to combat the bootleggers. They were also told of a new

legal device to assist their campaign.

Gabriele Schulze, director of legal and business affairs for Warner/Chappell here, stated that bootlegging is as out of control as a forest fire. Each day, the bootleggers are becoming more confident and brazen, she said; they write letters defending their activities and advertise in magazines and with expensive four-color leaflets.

She said she was aware of bootleg albums that had sold as many as 200,000 units. "Bootleggers are making a lot of money and are living in clover," she said.

Schulze explained that the legal situation in Germany made it difficult for record companies and publishers to take successful action in the courts against bootleg product and its producers.

Schulze continued, "In order not to lose any more of these immense amounts of money we should cooperate with the [local IFPI group] and with our authors and artists in a concerted action to fight bootlegs."

LEGAL TANGLE

As in audio piracy, the German Assn. of Music Publishers (DMV) will

take a leading role in the fight. Its aim is to coordinate legal actions taken in the name of the artist or composer, a route likely to be more successful than similar moves by a record company or publisher. The companies have to rely on neighboring rights, whereas artists and authors need only to show personal financial damage.

The DMV is now seeking to have member companies secure written power of attorney from respective authors so that action can be rapidly taken in the composer's name. The aim is to stop the 2,000 bootleg titles currently available in Germany from growing.

Says Schulze, "We should all contribute and help to put a stop to those profiteers."

France: No Smoke/Drink Show Promos

■ BY PHILIPPE CROCC

PARIS—Promotion of rock and jazz concerts in France will suffer a massive setback when new legislation, forbidding sponsorship by tobacco and alcohol companies, comes into effect in January 1993.

The new law prohibits any sponsorship that promotes, directly or indirectly, tobacco and alcoholic drinks.

Currently the French tobacco industry spends \$54 million annually on advertising and promotion, and the alcohol industry lays out \$254 million.

The French Ricard company, which has a 42.3% share of the world's anisette market, is a major sponsor of cultural activity in France. The firm employs 11,000 people and had pretax sales of \$2.87 billion in 1989. It sponsors summer beach tours for French artists, the "Ricard Live Music" touring package, which plays at many festivals, and, since last year, the European Rock Festival at the Paris Zenith.

nith.

In March this year, with the financial support of Ricard, 11 European groups took part in the festival, including Urban Dance Squad, the Pogues, Dave Stewart, the Sugar Cubes, the Soup Dragons, and, from France, Kat Onoma and Elmer Food Beat. The concert drew a capacity 12,000 and was broadcast by a number of key radio stations.

According to president Jean Laborde, Ricard will continue its present sponsorship program—responsible for some 60% of its promotional budget of \$51.7 million. It operates in the areas of sports (the Paul Ricard motor racing circuit), science (the Cousteau Oceanographic Foundation), and cultural activity (support for the theater, sculpture, and live music).

Laborde says Ricard's policy in the face of the new law will be to seek continuity in the name of the group, Ricard S.A., instead of using the

name of the drink itself. "If this isn't acceptable, then we'll engage in sponsorship in countries where the law is more flexible," he says.

Other sponsors who will have to rethink their programs are beer companies Heineken and Kanterbrau. Heineken currently sponsors many jazz events in France, and it has been through Kanterbrau sponsorship that the Cigale in Paris has been able to present major acts like David Bowie, Randy Newman, and Rita Mitsouko.

France's tobacco and alcohol companies see the new law as worthy in intention but ineffectual in terms of achieving its purpose. They argue that sponsorship is used to gain market share from competitors, not to promote excessive consumption of alcohol and tobacco.

The new law could affect satellite and cable television and radio transmissions originating from outside France if they air programs sponsored by tobacco or alcohol interests.

MTV Asia Hits The Road To Herald Launch

■ BY HANS EBERT

HONG KONG—MTV Asia, due to be launched here Sept. 15 on one of the five channels on STAR TV, the first pan-Asian satellite service that covers more than 40 countries, is taking to the road on a 10-city trek through the region.

The MTV Roadshow kicks off in Seoul, South Korea, this week, the tour having been set up to help the channel get to the root of the intricacies involved in covering this cross-cultural marketplace.

What's seen and heard during the tour will make up a two-hour program to introduce viewers to different music trends taking place in Hong Kong and elsewhere, including major artist interviews. After Seoul, the tour package hits Pusan, South Korea; Taipei, Taiwan; Jakarta, Indonesia; Bandung, Indonesia; Hong Kong; Bangkok, Thailand; Phuket, Thailand; Manila, the Philippines; and Boracay.

A local rock promoter says, "MTV is in a strong position to change the way Asians view mu-

sic, specially rock and dance. It's fine to absorb, observe, and understand, but what MTV has to do is take charge and create trends that take the whole region by storm."

Meanwhile, already screening on TAR TV's Preview Channel is "Asia Beat," featuring music videos from Southeast Asia. Hong Kong is currently not represented, as STAR's licensing rules prevent it from broadcasting in Cantonese

for the next three years. The station was granted a temporary exemption from this ban so it could screen the China Flood Relief charity concert, "Blood Is Thicker Than Water."

Norman Chang, head of PolyGram operations in this region, says, "We're signing up new talent which can make use of the incredible potential of MTV Asia—acts (Continued on page 64)

Pilz Pioneers New CD Plant In Germany

KRANZBERG, Germany—CD manufacturer Pilz is to lay the foundation stone of a new factory at Albrechts in the eastern part of the country Aug. 15. The plant is a joint venture with Robotron, said to be the leading high-tech company in the former East Germany.

The factory is scheduled to start production in the first quarter of 1993 and will have a capacity of 30 million CDs and 140 million jewel boxes per annum. Pilz says the jewel-box production will end the need for it to import packaging from

Hong Kong.

The new plant will be largely staffed by 80 people from the old East Germany who are now being trained at Pilz's Kranzberg facility.

Pilz is currently the world's sixth-largest CD manufacturer, with 50 million discs per year leaving Kranzberg. The company is aiming to be fourth in the world rankings through its new factories in Albrechts and Avila, Spain. The Spanish plant will have a capacity of 50 million discs per year when it opens late next year. **ELLIE WEINERT**

East German Label Gets A Jump-Start

BERLIN—Deutsche Schallplatten, the state-run monopoly record company of the old East Germany, has been sold to car dealer Ulrich Urban. He says he is aiming for annual revenues of \$58 million. Urban declares that none of the present 165 staffers will be dismissed, nor will parts of the operation be transferred to a Western record company.

Urban is sinking \$6.5 million into Deutsche Schallplatten. New signings are now being made, and the 6,000-title catalog of classics, pop, and folk is being prepared for exploitation. **WOLFGANG SPAHR**

Dutch Studio Gets Royal Treatment

AMSTERDAM—The Dutch government has given permission for the Royal Conservatory in The Hague to build a state-of-the-art studio for electronic music. The budget for the project is \$1.75 million, part of which is being provided by the education ministry. The studio is scheduled to open next summer.

WILLEM HOOS

New Festival Site Bows In Belgium

HASSELT, Belgium—Concert promoters Herman Schuermans and Paul Ambach are working with the municipal authorities here to launch a new festival site, the Kiewit. The first event there will be the Pukkel-pop festival, Aug. 25, followed by an AC/DC concert a week later.

MARC MAES

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	8	MORE THAN WORDS A&M	EXTREME
3	2	NOW THAT WE'VE FOUND LOVE MCA	HEAVY D & THE BOYZ
4	9	MOVE ANY MOUNTAIN ONE LITTLE INDIAN	THE SHAMEN
5	4	THINGS THAT MAKE YOU GO ... COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
6	3	ANY DREAM WILL DO REALLY USEFUL	JASON DONOVAN
7	7	PANDORA'S BOX VIRGIN	OMD
8	14	JUMP TO THE BEAT MCA	DANNII MINOGUE
9	5	YOU COULD BE MINE GEFLEN	GUNS N' ROSES
10	10	LOVE AND UNDERSTANDING GEFLEN	CHER
11	6	RUSH RUSH VIRGIN AMERICA	PAULA ABDUL
12	37	I'M TOO SEXY TUG	RIGHT SAID FRED
13	13	JUST ANOTHER DREAM POLYDOR	CATHY DENNIS
14	30	WINTER IN JULY RHYTHM KING	BOMB THE BASS
15	34	TWIST & SHOUT COLUMBIA	DEACON BLUE
16	12	THINKING ABOUT YOUR LOVE COOLTEMPO	KENNY THOMAS
17	26	THE WHISTLE SONG VIRGIN AMERICA	FRANKIE KNUCKLES
18	11	CHORUS MUTE	ERASURE
19	16	I LIKE IT RCA	D.J.H FEATURING STEFY
20	15	ALWAYS THERE TALKIN' LOUD	INCOGNITO I/JOCELYN BROWN
21	17	LET THE BEAT HIT 'EM COLUMBIA	LISA LISA & CULT JAM
22	19	MAMA PARLOPHONE	KIM APPLEBY
23	23	A BETTER LOVE ANXIOUS	LONDONBEAT
24	27	MONSTERS AND ANGELS LONDON	VOICE OF THE BEEHIVE
25	29	PREGNANT FOR THE LAST TIME HMV	MORRISSEY
26	NEW	SUMMERTIME BMG	D.J. JAZZY JEFF & THE FRESH PRINCE
27	NEW	ALL 4 LOVE GIANT	COLOR ME BADD
28	33	THE BEGINNING ZTT	SEAL
29	28	INFILTRATE 202 NETWORK	ALTERN 8
30	18	7 WAYS TO LOVE ARISTA	COLA BOY
31	25	I WANNA SEX YOU UP GIANT	COLOR ME BADD
32	24	UNFORGETTABLE ELEKTRA	NATALIE COLE & NAT KING COLE
33	NEW	APPARENTLY NOTHIN' TALKIN' LOUD	YOUNG DISCIPLES
34	31	RIGHT HERE, RIGHT NOW FOOD	JESUS JONES
35	NEW	A ROLLER SKATING JAM NAMED SATURDAYS BIG LIFE	DE LA SOUL
36	NEW	NO ONE CAN EMI	MARILLION
37	21	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL	M.C. HAMMER
38	40	HOLDING ON EPIC	BEVERLEY CRAVEN
39	NEW	EVERY HEARTBEAT A&M	AMY GRANT
40	20	ARE YOU MINE? COLUMBIA	BROS
TOP ALBUMS			
THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	CHER GEFLEN	LOVE HURTS
2	3	LUCIANO PAVAROTTI DECCA	ESSENTIAL PAVAROTTI II
3	12	MADONNA WEA	THE IMMACULATE COLLECTION
4	5	SEAL ZTT	SEAL
5	2	THE JAM POLYDOR	GREATEST HITS
6	9	EURYTHMICS RCA	GREATEST HITS
7	4	PAULA ABDUL VIRGIN AMERICA	SPELLBOUND
8	6	R.E.M. WARNER BROS.	OUT OF TIME
9	NEW	C&C MUSIC FACTORY COLUMBIA	GONNA MAKE YOU SWEAT
10	10	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
11	14	OMD VIRGIN	SUGAR TAX
12	8	TOM PETTY & THE HEARTBREAKERS MCA	INTO THE GREAT WIDE OPEN
13	22	EXTREME A&M	EXTREME II PORNOGRAFFITI
14	23	DEACON BLUE COLUMBIA	FELLOW HOODLUMS
15	20	STRANGLERS EPIC	GREATEST HITS 1977-1990
16	11	NATALIE COLE ELEKTRA	UNFORGETTABLE
17	13	ROD STEWART WARNER BROS.	VAGABOND HEART
18	7	BETTE MIDLER ATLANTIC	SOME PEOPLE'S LIVES
19	16	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
20	17	BOB MARLEY & THE WAILERS TUFF GONG	LEGEND 3
21	18	ROXETTE EMI	JOYRIDE
22	32	MEAT LOAF CLEVELAND INT.	BAT OUT OF HELL
23	25	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
24	19	OMAR TALKIN' LOUD	THERE'S NOTHING LIKE THIS
25	21	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
26	29	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
27	30	GLORIA ESTEFAN EPIC	INTO THE LIGHT
28	38	DANNII MINOGUE MCA	LOVE AND KISSES
29	40	JESUS JONES FOOD	DOUBT
30	15	DAN REED NETWORK MERCURY	THE HEAT
31	24	INXS MERCURY	X
32	26	DEXY'S MIDNIGHT RUNNERS MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
33	27	THE GIPSY KINGS COLUMBIA	ESTE MUNDO
34	36	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
35	39	ELTON JOHN ROCKET	THE VERY BEST OF ELTON JOHN
36	28	ALICE COOPER EPIC	HEY STOOPID
37	37	CHRIS REA EAST WEST	AUBERGE
38	31	SOFT CELL/MARC ALMOND MERCURY	MEMORABILIA-THE SINGLES
39	35	ANTHRAX ISLAND	ATTACK OF THE KILLER B'S
40	33	JAMES LAST & HIS ORCHESTRA POLYDOR	POP SYMPHONIES

INTERNATIONAL

U.K. Labels Get 'Helping Hand' From Govt. Grants For Trips To U.S., Japan Upped To Five

■ BY JEFF CLARK-MEADS

LONDON—British record companies are to get more government assistance in breaking into the American and Japanese markets, starting this week.

Effective Aug. 1, the Department of Trade and Industry is increasing its subsidies for trade visits to each of those territories. Previously, record companies and music publishers could obtain grants for three trips; now they qualify for assistance on five.

A spokesperson for the department says the shift in policy recognizes the sheer physical size of the U.S. and the unique nature of the Japanese market. "They like to see a lot of you and get to know you well over there," she comments.

Paul Birch, managing director of

FM-Revolver Records and a member of the British Phonographic Industry's ruling council, welcomes the move. Having based part of his council election campaign on the issue, he says, "This is great news for British exporters. It's good to see the government responding to the fact that the music industry needs a helping hand."

The situation for companies exhibiting at MIDEM is unchanged. Birch argues, though, that there ought to be a re-assessment by British attendees.

"Three-quarters of all people who attend MIDEM don't take stands," he says. "Therefore, they don't achieve any level of support. What I'd like to see is everyone club together and take a collective British stand at MIDEM or the New Music Seminar, just as the

Australians do at the moment.

"Then they would be achieving some level of subsidy because they would be taking a share of the stand. They'd also have a base to work from and somewhere where people could leave messages."

DTI support currently runs to around 30% of the cost of a stand at MIDEM in the first year, declining in the subsequent years.

Quincy Makes Montreux's 'Silver' Shine

■ BY MIKE HENNESSEY

MONTREUX—The 20-day, \$5-million, 25th anniversary edition of the Montreux Jazz Festival, which closed here July 22, was particularly memorable.

Quincy Jones, who co-produced the festival with Claude Nobs, spared no effort to make this silver jubilee event spectacular, bringing in a veritable galaxy of Warner artists, piloting the Montreux leviathan down memory lane (not without a traffic accident or two), and presiding genially and sentimentally over the time-honored Montreux custom of introducing "surprise" guest artists.

The range of music was characteristically broad, ranging from established pop acts like Sting and the Moody Blues through exotic acts Mory Kante, Milton Nascimento, and Gilberto Gil to the final night's gospel extravaganza of Andrae Crouch, the Mighty Clouds Of Joy, the Atlanta Super Choir, and the Rev. Jesse Jackson.

But for the inveterate jazz lover, the signal event on the program was Quincy Jones' evocation of the classic Gil Evans arrangements for the Miles Davis "Birth Of The Cool," "Miles Ahead," and "Porgy & Bess" recordings—a session which brought Davis and Jones together on stage for the first time and which was the latter's first live concert appearance in Europe in 30 years.

With the combined might of the Gil Evans Orchestra and the George Gruntz Jazz Band Ensemble on stage, plus special soloists Kenny Garrett on alto saxophone and Wallace Roney on trumpet, this was conceived as an epic event.

That it fell considerably short of this goal was due to a combination of Davis' evident discomfort and uncertainty and the flawed

(Continued on next page)

Japan's Kanda Balances Banking, Making Records

■ BY STEVE MCCLURE

TOKYO—During working hours, Koji Kanda is manager of the Dai-Ichi Kangyo Bank's branch in Hamamatsu, 200 kilometers southwest of Tokyo. In his spare time, he is Kei Ogura, one of Japan's most famous singer/songwriters.

No dilettante when it comes to music, Kanda has recorded 31 albums over the past 20 years. Most have sold at least 100,000 copies.

I'm a rather strange person to be a singer'

Most successful was his third album, "Samayoi" ("Wandering Around"), which sold 1.5 million units. His biggest hit single, "Memai" ("Dizziness"), racked up sales of just under two million in 1977.

Kanda, 47, finds it easy to balance his two careers. "I spend 2,400 hours a year working at the bank, and less than 200 hours a year writing and recording songs. That's less time than if you live in Tokyo and play golf regularly."

The only problem with two careers, he adds, is the time spent dealing with the media. After being appointed head of the Dai-Ichi Kangyo's Hamamatsu branch at the beginning of April, Kanda did 60 interviews—most of which centered on the burning question of his impressions of Hamamatsu.

Assured that Billboard was content to let him keep his opinions of his new town to himself, Kanda describes how he maintains his unique lifestyle as a "singing salaryman." He says, "I don't see myself as a hit maker. I'm a rather strange person to be a singer; I've only ever appeared in concert three times."

For Kitty Records, the small independent label with which Kanda has been associated for 20 years, the challenge is to market his albums without having to make personal appearances. Kanda's most recent single, "Au Tabi no Kimi wa" ("Every Time I See You"), was originally only intended as a tune for a Kirin Beer commercial. But the jingle proved popular, and Kitty acted by buying advertising space in three national newspapers, arranging coverage in a nationwide TV Guide-type magazine, promoting the single at radio, and leasing the song rights to background music services for two weeks to heighten consumer awareness.

In July, too, Kitty and Kanda benefited from a scheduled three-part profile of the singer—running for a total of 11 hours—broadcast on NHK satellite TV Channel 2. Others who have been similarly showcased include movie director Akira Kurosawa. The show included footage of one of Kanda's rare concerts.

Kanda says he gets his ideas from daily life, although his songs tend to be wistful ballads on romantic themes rather than meditations on the prime rate. He says he chose the pseudonym Kei Ogura after using it in his diaries, which also provide much of the material for his songs. And while Kanda the banker must read ledgers and account books, Ogura the songwriter doesn't read music.

"I have no musical training," he says. "I just write a poem, record it as a song on tape, and pass it to an arranger."

The tenor's influences include Leonard Cohen and the traditional style of "katariuta" narrative songs his father taught him.

Regardless of the success of his recordings, Kanda plans to keep working at the bank. After all, he wrote "Heart to Heart"—which is Dai-Ichi Kangyo's company song.

NMS' Latin panel accents the genre's international potential . . . see page 26

Indian Label Dispute Sparked By Richard Clayderman Rights

BOMBAY, India—French MOR pianist Richard Clayderman was at the center of controversy when three separate companies decided to release his product here.

The first was Bremen Music, which planned to issue three of his albums. Says GM Bashir Shaikh, "We shelved our plans when we learned that Music India [MIL] was releasing 'Romantic,' one of the albums we had chosen. We checked our territorial rights and found that Delphine was no longer available to us." Delphine is Clayderman's company and the firm that owns and controls his copy rights.

MIL packaged "Romantic" and "From The Heart" on one cassette and marketed it as "two for the price of one."

When the Gramophone Company of India (Gramco) learned of this, it advised MIL to desist from marketing the cassette, saying it owned the rights to Delphine's catalog in India. MIL did not comply with this request, so Gramco wrote to Delphine, which took up the matter with PolyGram in the U.K.

In a letter to MIL, PolyGram stated that "both Pickwick and PolyGram are adamant that they have not issued a license to Music India... PolyGram have no rights for this material outside the U.K. and Delphine are insisting that you immediately withdraw the product."

A spokesman for MIL says now, "We have stopped marketing the cassette." However, dealers were not asked to return unsold stock. Retailers are saying that it is too much trouble to send back the cassettes, and they will continue to sell the stock they have.

S.F. Karim, Bombay regional manager of Gramco, says, "The dealers were confused by the words 'under license from Pickwick' which appeared on the inlay card. This was basically a wrong statement and Music India was selling product illegally."

Karim adds, "When we got a copy of the letter addressed by PolyGram to MIL, we sent it out to our dealers to show them that it is we who have the rights."

Gramco says, though, that it does not plan action to stop stores from selling the cassette. The procedure for doing so is cumbersome and involves making a police complaint and then going to the Indian Phonographic Industry when the police find time to conduct a raid.

Clayderman, whose music hitherto has been available in India only on pirated cassettes, is a favorite with the large body of MOR fans. It is with this target audience in mind that Gramco will be releasing three Clayderman titles, "Zodiacal Symphony," "Concerto," and "Chanson D'Amour," in quick succession.

JERRY D'SOUZA

QUINCY JONES MAKES MONTREUX'S 'SILVER' SHINE

(Continued from preceding page)

section work of an unnecessarily large and under-rehearsed ensemble.

Another well-intentioned performance that misfired was the attempt to fuse together the various strains of black vocal music from vocalese to hip-hop and rap, linked together by a Jon Hendricks lyric that sought to designate the disparate vocal styles as "all a part of the cultural flow."

But hip-hop overwhelmed all and left guests such as Al Jarreau, Leon Thomas, Clark Terry, and Toots Thielemans little to do.

However, the less ambitious and

accident-prone parts of the jazz program had some superb moments. In the vocal department, Rachelle Ferrell and Dianne Reeves won warm acclaim from the audience. Most memorable were Ferrell's "You Don't Know What Love Is" and "Everything Must Change," and Reeves' "I Got It Bad," which was enriched by superbly sympathetic accompaniment from George Duke.

Ray Charles delivered some of his classic hits—"Let The Good Times Roll," "Georgia," and "Your Cheating Heart"—with great panache and Grady Tate stepped down from the drums on the "Rappers & Singers" night to deliver an inspired reading of "Windmills Of Your Mind," which also had excellent Duke accompaniment and which drew spontaneous applause from the Count Basie Orchestra.

George Benson's versatility as jazz guitarist and singer was also strongly featured. He and Chaka Khan scored strongly with "This Masquerade."

Other highlights were a polished, assured set by Jon Hendricks and Co. in the Q's Club; high energy sessions by Blue Note bands, the Benny Green Trio and the Bobby Watson group; the richly creative solo work of pianist Kenny Kirkland in the David Sanborn Quintet; and the resilient swing of the all-purpose Clifford Jordan Orchestra.

The entire festival was filmed for the first time using the Sony HDTV system and all of the music was recorded on 48-track.

MTV ASIA

(Continued from page 62)

who can record in English or Mandarin or both. We've now got a sound business reason for recording acts in English."

He also predicts hot competition between record companies to produce world-class music videos. "Before MTV Asia, there was no reason to try all that hard to break through in music video technology. But with this new sounding board, watched by all of Asia, we have to work really hard on the visual presentation of our acts."

Meanwhile, four Asian artists, Mando-rocker Cui Jian from China, Hong Kong's Kenny Bee, Bird, and Chris Ho, are all finalists in the international section of the MTV Video Music Awards, to be held Sept. 15 in Los Angeles.

Retaliation Threatened Over U.S. Visa Move Minister Issues Warning In Letter To Sec. Of State

■ BY LARRY LeBLANC

TORONTO—The Canadian government is threatening to restrict the entry of American athletes and entertainers in retaliation for proposed tighter rules of entry into the U.S.

In a letter to U.S. Secretary of State James Baker, released July 26, Canadian External Affairs Minister Barbara McDougall stated that proposed new rules unfairly restrict access to the U.S. market for professional Canadian athletes, artists, and technicians. "If they are implemented, the Canadian government may be required to impose reciprocal measures," the letter stated.

At the same time, the Canadian Embassy in Washington, D.C., and Canadian consulates across the U.S. have begun an active campaign to bring Canadian concerns to the attention of the U.S. Congress and are urging members of the Canadian sports and cultural communities to contact peer associations in the U.S. to urge them to protest the regulations to their congressional representatives.

The Canadian government fears the provision in the proposed regulations limiting to 25,000 the number of annual visa applications from non-superstar musicians, athletes, and dancers. The concern is that the quota would be filled quickly and Canadians would lose out.

The Canadian Recording Industry Assn. and the Canadian Independent Record Producers Assn. are among the industry groups here that have been lobbying External Affairs to pressure American officials for revisions in the law before it takes effect.

"We've been lobbying in Ottawa with Barbara McDougall's office to ensure that those changes get made and on behalf of the views of the industry here and we've been liaising with the [Recording Industry Assn. of America]," says Brian Robertson, president of CRIA. "I'd be very surprised if changes weren't made. If they aren't made, there's obviously going to be some actions taken here."

Further adding to Canadian uneasiness about the proposed restrictions is recent pressure from Washington on the Canadian government to re-open the cultural exemption in the Canada-U.S. free-trade agreement when the two countries sit down with Mexico to negotiate a trilateral pact. Despite the insistence of Canadian Trade Minister Michael Wilson and Communications Minister Perrin Beatty that culture is off-limits in any free-trade talks, American Trade Representative Carla Hills stated June 12 that she was under the impression that Canada's cultural industries would be on the table in the upcoming talks.

"Who knows what's going to happen?" says Al Mair, president of indie Attic Records here. "The Americans have a lot of clout and a lot of persuasion."

"There is not a 'we' and 'they' between our two industries," counters CRIA's Robertson. "There's a high level of cooperation going on between ourselves and the RIAA. They consulted us on the discussions that have been going on between the record industry and Carla Hills. We're

supporting the federal [Canadian] position about 'hands off Canadian cultural.'"

SLOW TO REACT

Until McDougall's broadside, most Canadian music industry people had been slow to react toward the proposed regulations, taking a wait-and-see attitude. Although considerable uncertainty exists as to what form the new regulations will actually take, McDougall's statement has now sparked widespread alarm about the issue.

Some here had also expected that Canadian performers might be exempt due to the Canadian-American Free Trade deal, which took effect Jan. 1, 1989. Under that agreement, tariffs and trade barriers are being eliminated over a 10-year-period. The pact also provides exceptions to Canadians in almost all areas of U.S. immigration law as it pertains to nonimmigrants.

"As far as I can tell, [pop groups] are not in the Free Trade Agreement," states lawyer Steven Green of Spiegel & Green here. "There is, however, an exemption for performing artists of 15 or more in the group."

"We are the only country that's got this other agreement in place, but based on all we've seen, Canadian artists are not being offered any unique treatment in comparison to artists from any other country in the world," says Attic's Mair.

TOURING IMPACT

Comments Vinny Cinquemani, president of The Agency, "This [proposed] regulation is so strict and stringent that it's worse than if we

didn't have the Free Trade Agreement. We've just started booking acts, like Rik Emmett, into the States. It's a necessity for me to book our bands into the States or to have our acts represented by an American agency. If we don't get some of these bands out of this country, it's going to be a domino effect, affecting what bands draw in Canada. We can't have a band working 12 months in Canada."

"Any retaliatory action from the Canadian government is going to affect the major promoters in Canada," warns Cinquemani. "They make money from Canadian headline bands, but we need them to develop new Canadian bands as well. A lot of times they do that from the profits they make from shows with acts like Guns N' Roses and Billy Joel."

While superstar artists like Anne Murray, Bryan Adams, Rush, and Alannah Myles will likely be able to tour freely in the U.S., there is concern that Canadian top artists, lesser-known in the U.S. could face Immigration and Naturalization Service challenges. As Bruce Allen, manager of Bryan Adams, says, "You've got to show you're an international talent and that's hard to do for a lot of Canadian artists."

"In practice, it depends on what you are coming for," explains Rick Kenney, a spokesman for the INS. "If you're coming into a place where there's a pianist on every corner, the chances are you're not going to get approval to come in from a foreign country to play in that piano bar unless that piano bar wants to specify some kind of unique ethnic Canadian music, if there's such a thing."

MAPLE BRIEFS

THE SUIT between singer Alanah Myles and high-profile manager Bruce Allen has been quietly settled. Allen had made highly disparaging comments about the songstress at a music industry conference last year and then took out trade ads offering an apology. Terms of the settlement have not been revealed, as both parties are bound by a confidentiality clause.

ALERT recording artist Holly Cole has been signed to Manhattan/Capitol Records in the U.S. The international release of Cole's album "Blame it On My Youth" is scheduled for the first quarter of 1992. It will be first issued in Canada in late

September on Alert.

THE Music Publisher here is republishing Momentum Music, the publishing arm of Beggar's Banquet/4 AD Records. TMP has also announced the renewal of its subpublishing deal with Jonico Music, representing the songs of the late Joe Raposo.

THE Scotti Bros. label has picked up U.S. distribution of the Nylons' sixth album, "Four On The Floor," from indie Attic Records here. The a cappella quartet is currently touring North America and will travel to Holland in September.

Canadian Town Rocked After Hammer Concert

PENTICTON, British Columbia—Following a concert by rap star M.C. Hammer July 28, about 2,000 youths rioted here.

Rioters smashed windows, looted downtown stores, and wrecked tourist attractions in the small resort town. About 90 youths have been jailed in connection with the riot. The riot is believed to have started when about 20 young people began throwing rocks at a Royal

Canadian Mounted Police officer directing traffic early the next day.

Concert organizers claim there was no link between the Hammer show's audience of 9,000 and the rioters. Ray McAllister of the Music '91 Festival says concert patrons were well-behaved and did not start the riot. "The average age of the kids was 12 or 13 and they were with their parents," he says.

LARRY LeBLANC

HITS of the WORLD

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MUSIC & MEDIA

Europe's Music Radio Newsweekly

EUROCHART HOT 100 8/3/91

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/4/91

SINGLES	
1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	2 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
3	10 UNFORGETTABLE NATALIE COLE WARNER BROS.
4	3 YOU COULD BE MINE GUNS N' ROSES GEFEN
5	4 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
6	12 MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
7	8 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA
8	13 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
9	5 LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL
10	6 RING, RING, RING DE LA SOUL LIBERATION/FESTIVAL
11	9 HOT CHILLI WOMAN NOISEWORKS COLUMBIA
12	11 BABY BABY AMY GRANT POLYDOR/POLYGRAM
13	7 RUSH RUSH PAULA ABDUL VIRGIN/EMI
14	14 LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC
15	16 SHOCKED KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL
16	15 RHYTHM OF MY HEART ROD STEWART WARNER
17	18 WHERE ARE YOU NOW ROXUS MELODIA/FESTIVAL
18	20 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS PHONOGRAM/POLYGRAM
19	17 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/POLYGRAM
20	NEW IT AIN'T OVER TIL IT'S OVER LENNY KRAVITZ VIRGIN/EMI
ALBUMS	
1	4 NATALIE COLE UNFORGETTABLE WARNER
2	1 ROD STEWART VAGABOND HEART BMG
3	3 SOUNDTRACK GREASE POLYDOR/POLYGRAM
4	5 NOISEWORKS LOVE VERSUS MONEY COLUMBIA
5	6 DARYL BRAITHWAITE RISE COLUMBIA
6	2 CROWDED HOUSE WOODFACE EMI
7	7 THE KLF THE WHITE ROOM LIBERATION/FESTIVAL
8	8 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
9	11 MARIAH CAREY MARIAH CAREY COLUMBIA
10	13 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
11	NEW TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
12	10 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
13	9 SKID ROW SLAVE TO THE GRIND WARNER
14	12 R.E.M. OUT OF TIME WARNER
15	NEW ALICE COOPER HEY STOOPID EPIC
16	18 RATCAT BLIND LOVE ROO/POLYGRAM
17	16 ROXETTE JOYRIDE EMI
18	15 PAULA ABDUL SPELLBOUND VIRGIN/EMI
19	17 LIVING COLOUR TIME'S UP EPIC
20	14 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER

GERMANY (Courtesy Der Musikmarkt) As of 7/23/91

SINGLES	
1	1 WIND OF CHANGE THE SCORPIONS MERCURY/PHONOGRAM
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
3	3 THE SHOOP SHOOP SONG CHER EPIC
4	5 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
5	4 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
6	7 BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN
7	6 FADING LIKE A FLOWER ROXETTE ELECTROLA
8	9 BABY BABY AMY GRANT POLYGRAM
9	8 LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP
10	12 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
11	11 RING, RING, RING DE LA SOUL EAST WEST
12	10 SAILING ON THE SEVEN SEAS OMD VIRGIN
13	13 RUSH RUSH PAULA ABDUL VIRGIN
14	NEW DO THE LIMBO DANCE DAVID HASSELHOFF BMG
15	14 GYPSY WOMAN HOMELESS EMI
16	NEW (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
17	18 TANZPIRATOR TIME TO TIME ELECTROLA
18	15 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
19	17 CHORUS ERASURE MUTE
20	16 JOYRIDE ROXETTE ELECTROLA
ALBUMS	
1	1 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	2 ROXETTE JOYRIDE ELECTROLA
3	3 R.E.M. OUT OF TIME WARNER BROS.
4	NEW ESTE MUNDO GIPSY KINGS SONY
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	4 EURYTHMICS GREATEST HITS RCA
7	NEW ALICE COOPER HEY STOOPID SONY
8	8 CHER LOVE HURTS GEFEN
9	7 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
10	6 YELLO BABY POLYGRAM
11	12 OMD SUGAR TAX VIRGIN
12	9 KRAFTWERK THE MIX ELECTROLA
13	17 SIMPLE MINDS REAL LIFE VIRGIN
14	14 SEAL SEAL ZTT/WEA
15	13 BEE GEES HIGH CIVILIZATION WARNER BROS.
16	11 ZUCCHERO ZUCCHERO POLYGRAM
17	16 THE DOORS SOUNDTRACK ELEKTRA
18	15 FOREIGNER UNUSUAL HEAT EAST WEST/ATLANTIC
19	10 MARILLION HOLIDAYS IN EDEN EMI
20	19 SKID ROW SLAVE TO THE GRIND ATLANTIC/EAST WEST

CANADA (Courtesy The Record) As of 8/5/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	2 MORE THAN WORDS EXTREME A&M/A&M
3	3 YOU COULD BE MINE GUNS N' ROSES GEFEN/GEFFEN
4	6 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
5	4 RUSH RUSH PAULA ABDUL VIRGIN/A&M
6	5 UNBELIEVABLE EMF CAPITOL/CAPITOL
7	7 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
8	8 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
9	9 WIND OF CHANGE SCORPIONS MERCURY/PLG
10	11 MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM/SONY
11	10 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
12	13 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
13	16 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
14	15 POWER OF LOVE LUTHER VANDROSS EPIC/SONY
15	14 LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
16	NEW LOVE AND UNDERSTANDING CHER GEFEN/GEFFEN
17	NEW EVERY HEARTBEAT AMY GRANT A&M/A&M
18	20 HEY STOOPID ALICE COOPER EPIC/SONY
19	17 TOO HOT ALANIS MCA/MCA
20	19 A BETTER LOVE LONDONBEAT ANXIOUS/MCA
ALBUMS	
1	6 TOM PETTY INTO THE GREAT WIDE OPEN MCA/MCA
2	2 EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
3	1 R.E.M. OUT OF TIME WARNER BROS./WEA
4	5 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
5	3 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
6	4 PAULA ABDUL SPELLBOUND VIRGIN/A&M
7	13 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
8	7 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
9	8 EURYTHMICS GREATEST HITS RCA/BMG
10	15 BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
11	11 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
12	9 EMF SCHUBERT DIP CAPITOL/CAPITOL
13	10 ROXETTE JOYRIDE CAPITOL/CAPITOL
14	12 SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
15	14 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
16	NEW VARIOUS ARTISTS ROBIN HOOD MORGAN CREEK/MORGAN CREEK
17	16 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
18	17 CROWDED HOUSE WOODFACE CAPITOL/CAPITOL
19	18 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
20	NEW SARAH McLACHLAN SOLACE NETTWERK/CAPITOL

FRANCE (Courtesy of Nielsen/Europe 1) As of 7/27/91

SINGLES	
1	2 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
2	1 LA ZOUBIDA LAGAF CARERRE
3	3 SAGA AFRICA YANNICK NOAM CARERRE
4	4 DESENCHANTEE MYLENE FARMER POLYDOR
5	7 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
6	5 TELL ME BONITA DANA DAWSON SONY/COLUMBIA
7	9 DIS MOI BEBE BENNY B. SONY
8	11 E VADO VIA GRAY & DIDIER BARBELIVEN BMG
9	8 LOSING MY RELIGION R.E.M. WARNER BROS.
10	6 LES BROUVILLARDS DE LONDRES THIERRY HAZARD SONY/COLUMBIA
11	NEW PROMISE ME BEVERLEY CRAVEN SONY/EPIC
12	NEW NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES SONY
13	13 SEND ME AN ANGEL SCORPIONS MERCURY
14	16 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
15	17 LE SERPENT QUI DANSE FRANCOIS FELDMAN POLYDOR
16	14 DARLIN ROCH VOISINE BMG
17	15 CRAZY SEAL WEA
18	18 FESTA NO MAR CHICO ET ROBERTA CARERRE
19	NEW GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYDOR
20	20 WHERE DOES MY HEART BEAT NOW CELINE DION SONY/COLUMBIA
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM
2	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
3	4 ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR
4	3 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
5	10 FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
6	6 FELIX GRAY & DIDIER BARBELIVEN LES AMOURS CASSEES BMG
7	5 ENIGMA MCMXC A.D. VIRGIN
8	7 SOUNDTRACK GREASE POLYDOR
9	NEW R.E.M. OUT OF TIME WARNER BROS.
10	12 UB40 LABOUR OF LOVE PART II VIRGIN
11	11 SCORPIONS CRAZY WORLD MERCURY
12	NEW MICHEL SARDOU BERCY 91 EMI
13	16 THIERRY HAZARD POP MUSIC SONY/COLUMBIA
14	8 ROLLING STONES FLASHPOINT SONY/COLUMBIA
15	17 SIMPLE MINDS REAL LIFE VIRGIN
16	NEW BERNARD LAVILLIERS SOLO POLYDOR
17	15 ROCH VOISINE DOUBLE BMG
18	NEW MECANO DESCANSO DOMINICAL BMG
19	19 BENNY B. L'ALBUM SONY
20	NEW YANNICK NOAM BLACK AND WHAT CARERRE

JAPAN (Courtesy Music Labo) As of 8/5/91

SINGLES	
1	NEW SAY YES ASKA PONY CANYON
2	1 DONNA TOKIMO NORIYUKI MAKIHARA WEA MUSIC
3	2 KAKKOWARUI HURAREKATA SENRI OE EPIC/SONY
4	4 ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR
5	5 NEO BRAVO SOUTHERN ALL STARS VICTOR
6	8 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
7	3 ROSA MIHO NAKAYAMA KING
8	9 SAYONARA YESTERDAY TUBE SONY
9	6 BELIEVE IN LOVE LINDBERG TOKUMA JAPAN
10	NEW NATSUYASUMIS BAKURETSU SEIKIMATSU SONY
ALBUMS	
1	NEW KYOKO KOIZUMI AFROPIA VICTOR
2	1 TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
3	NEW MIHO NAKAYAMA DANCE BOX KING
4	2 MISATO WATANABA LUCKY EPIC/SONY
5	6 ASKA SCENE 2 PONY
6	3 CHISATO MORITAKA THE MORITAKA WARNER MUSIC JAPAN
7	NEW MASASHI SADA KAZOKU NO SHOZOU WARNER MUSIC JAPAN
8	4 TATSURO YAMASHITA ARTISAN MMG
9	NEW MASAYOSHI TAKANAKA BALLADE TOSHIBA/EMI
10	10 RISA ONO MENINA BMG/VICTOR

SWEDEN (Courtesy GLF) As of 7/31/91

SINGLES	
1	1 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
2	NEW (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
3	4 OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME
4	NEW YOU COULD BE MINE GUNS N' ROSES GEFEN
5	3 SAILING ON THE SEVEN SEAS OMD VIRGIN
6	NEW I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
7	2 WIND OF CHANGE SCORPIONS MERCURY
8	7 RUSH RUSH PAULA ABDUL VIRGIN
9	NEW BABY BABY AMY GRANT A&M
10	8 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
ALBUMS	
1	2 VARIOUS ABSOLUTE REGGAE EVA
2	NEW TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
3	1 ROXETTE JOYRIDE EMI
4	NEW DAN REED NETWORK THE HEAT MERCURY
5	4 ROD STEWART VAGABOND HEART WARNER
6	8 CHER LOVE HURTS GEFEN
7	7 OMD SUGAR TAX VIRGIN
8	3 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
9	NEW R.E.M. OUT OF TIME WARNER BROS.
10	NEW BEACH BOYS CALIFORNIA GOLD—THE VERY BEST OF... CAPITOL

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/26/91

SINGLES	
1	1 DRIVERS SEAT SNIFF'N THE TEARS SPH
2	5 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
3	3 BURBUJAS DE AMOR JUAN LUIS GUERRA ARIOLA
4	2 MORE THAN WORDS EXTREME A&M
5	9 NOW THAT WE'VE FOUND LOVE HEAVY D. & THE BOYZ MCA
6	9 YOU COULD BE MINE GUNS N' ROSES GEFEN
7	4 I WANNA SEX YOU UP COLOR ME BADD GIANT
8	6 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
9	NEW SEND ME AN ANGEL SCORPIONS MERCURY
10	7 MOOI MAN MANNEKOOR KARRESPOOR INDISC
ALBUMS	
1	1 VARIOUS TURN UP THE BASS 7 ARCADE
2	3 JUAN LUIS GUERRA BACHATA ROSA ARIOLA
3	2 BOB MARLEY & THE WAILERS LEGEND ISLAND
4	NEW GIPSY KINGS ESTE MUNDO COLUMBIA
5	5 DOE MAAR HET BESTE DOE MAAR SKY
6	4 VARIOUS ARTISTS GREATEST HITS 2 MAGNUM
7	7 VARIOUS ARTISTS TIAMO ARIOLA
8	NEW SCORPIONS CRAZY WORLD MERCURY
9	6 LENNY KRAVITZ MAMA SAID VIRGIN
10	8 MARILLION HOLIDAYS IN EDEN EMI

ALBUM REVIEWS

POP

NEVERLAND
PRODUCER: Tim Palmer
Interscope 91713

Debut from L.A. foursome is an exceptionally fine hard rock outing that displays both melodic flair and gobs of instrumental firepower (much of the latter courtesy of guitarist Patrick Sugg). Trio with vocalist format is reminiscent of U2's at times, minus the latter-day pretense. First track "Drinking Again" (also on the "Bill & Ted's Bogus Journey" soundtrack) is a pip, and numbers like "Running On," "Lean On Me," and "For Love" flash similar album rock appeal.

JOHN KILZER
Busman's Holiday
PRODUCER: Pat Moran
Geffen 24322

Sophomore stint by Memphis singer/songwriter of "Red Blue Jeans" note is darker in hue than previous work. Backed by a crack band that includes some Paul McCartney sidemen, Kilzer burns both bright and black. "Hands," his scathing number about televangelists, is a biting standout, while "Living In A Dream," "In Dreams," and cover of Al Green's "Love And Happiness" all show off album rock pull.

★ POWER OF DREAMS
Immigrants, Emigrants And Me
PRODUCER: Ray Shulman
Polydor/PLG 843258

Irish quartet comes up with a powerful blend of jangly guitars,

dreamy lyrics, and driving melodies on stateside debut. The sound is reminiscent of dozens of bands, but is affecting nonetheless. Best cuts are "Never Told You" and "Talk"; however, album as a whole is consistently enjoyable.

★ BLACK
PRODUCER: Robin Millar
A&M 5365

Liverpudlian's latest is a stirring cycle of dark, often cynical songs underscored by brooding melodies. Black, an odd cross between Leonard Cohen, David Bowie, and Chris de Burgh, deserves a bigger audience here. Both college/alternative and adventurous AC stations should take a chance with this one. Sample the tasty "Sweet Breath Of Your Rapture," the snide "Let's Talk About Me," and spare "Feel Like Change."

BIG AUDIO DYNAMITE II
The Globe
PRODUCER: Mick Jones & Andre Shapps
Columbia 46147

In the wake of a Clash revival in Britain, Clash co-founder and Big Audio Dynamite front man Mick Jones has assembled a new band that strays none too far from previously proven magic formula: guitar-driven dance grooves peppered with clever and tasty samples. Choice tracks are quirky leadoff single "Rush"; "The Globe," which samples "Should I Stay Or Should I Go," among other tunes; and "Innocent Child," the closest thing to a ballad Jones has done.

JIM JAMISON
When Love Comes Down
PRODUCERS: Shel Talmy; Jim Gaines; Kenny Mims
Scotti Bros. 75220

Former Survivor lead singer sounds rough and ready on solo outing. Material doesn't veer far from Survivor material—hard pop-rock slices interspersed with power ballads. Jamison sounds great, but many of the tunes sound dated.

CHRISSY STEELE
Magnet To Steele
PRODUCER: Brian MacLeod
Chrysalis 21843

From the screamer school of rock, Steele sears through 11 cuts. This is aimed squarely at Lita Ford fans and it could make a hit with such tracks

as "Armed And Dangerous" and ballad "Love Don't Last Forever." Most of the time, however, she sounds too forced and strained rather than gutsy. Video play and image will be paramount.

RTZ
Return To Zero
PRODUCER: Chris Lord-Alge
Giant 24422

Pedigree for new fivesome is a noble one: vocalist Brad Delp and guitarist Barry Goudrea are both graduates of Boston (the band, not the university). While "Face The Music" has already made it into the top 20 album rock tracks, programmers seeking a bit more than this fiberless corporate matter may want to look elsewhere. "There's Another Side" and "Every Door Is Open" could also make it with less demanding spinners.

★ BOGEYMEN
There Is No Such Thing As
PRODUCER: General Malarky
Delicious Vinyl 848 951

Listeners who just can't wait for the latest from cult rockers Masters Of Reality may want to glom this offshoot debut featuring original Masters Tim Harrington (guitar/vocals) and Vinnie Ludovico (drums). Stuff isn't much different from delightfully anachronistic work of parent band; "Goodbye Creator" and "Porkypine Chair" are pretty sterling examples of the Bogeys' back-dated hard stomp. For twisted album rockers and fortified modern rockers.

★ JOHNNY WINTER
Let Me In
PRODUCERS: Dick Shurman & Johnny Winter
Pointblank/Charisma 91744

Texas bluesbuster is back on a major label with his hottest number in a while. Backed mostly by a trio (with assists on some tracks by Dr. John and harp player Billy Branch), Winter hammers his guitar hard, and shows a masterly touch on a pair of acoustic numbers. Sizzlers like "Illustrated Man," wailing cover of Robert Parker's "Barefootin'," and stormy version of Marty Robbins' "Sugaree" should be all album rock needs to take off with this one. H-O-T.

LEO KOTTKE
Great Big Boy

PRODUCER: Steve Berlin
Private Music 82087

Over the years, Kottke has metamorphosed from a Fahey-like instrumental whiz to an eccentric singer/songwriter who integrates his fine guitar work into the mix. Current album, cut with small backup units, is another adept demonstration of his off-kilter talents. Shaggy-dog tale "Pepe Hush," with vocals by Cowboy Junkies' Margo Timmins, is a superior starter; "Running Up The Stairs" and risible "The Other Day (Near Santa Cruz)" are other typically left-field maneuvers.

BEAUSOLEIL
Cajun Conja
PRODUCER: Carter Al Tharp & Michael L. Doucet
RNA 70525

It's almost amusing that latest entry on Rhino's "new music" imprint is a traditionalist band with a style as old as the Louisiana bayous. Cajun hoedown here is not terribly different from Beausoleil's many other fine indie releases; fiddler Doucet and accordionist Jimmy Breau once more heat up a varied menu of trad two-steps and English-French originals in the same mode. Rockers should home in on "Conja," one of two tracks featuring longtime accomplice Richard Thompson on guitar.

THE YOUNG FRESH FELLOWS
Electric Bird Digest
PRODUCER: Butch Vig
Frontier 01866

Pacific Northwest rock'n'roll kingpins serve up more powerful, loud, slightly askew originals on latest sortie. Top-notch Scott McCaughey tunes include full-force "The Telephone Tree" and "Once In A While" and more subdued "Whirlpool" and "There's A Love"; comedy quotient rises on such tongue-in-cheek numbers as "Sittin' On A Pitchfork" and "Hillbilly Drummer Girl." Punchy Kinks-style stuff is still the most piquant modern rock matter around.

FRANK ZAPPA
You Can't Do That On Stage Anymore Vol. 4
PRODUCER: Frank Zappa
Rykodisc 10087

Perhaps the most diverse and satisfying volume of Zappa's continuing in-concert chronicle includes such favorites as "My Guitar Wants To Kill Your Mama," "Willie The Pimp," "Montana," and "Disco Boy," as well as instrumentals "The Black Page," "Filthy Habits," and two solo passages (extracted from their songs). Fans will come out of the woodwork for this one—especially a timber-rattling blues vocal from Capt. Beefheart, a surprise Archie Shepp cameo, a total of 11 unreleased tracks, and a rousing six-song R&B medley/finale.

R&B

▶ ABOVE THE LAW
Vocally Pimpin'
PRODUCERS: COLD 187um, Above The Law & Laylaw
Ruthless/Epic 47934

Skyrocketing entry of ATL's new nine-track EP indicates a seemingly insatiable appetite for the Compton gangsta style among rapophiles. It's the hard stuff, all right, with "One Nation Under A Groove" knockoff "4 The Funk Of It" (heard in three different mixes) leading the charge. Unfortunately, set takes after N.W.A.'s woman-bashing new album on "Dose Of The Mega Flex," another case of big-time misogyny; too bad this posse is down with that very questionable and offensive bit of street philosophy.

JIBRI WISE ONE
PRODUCERS: Angelo Ray, Chip Allen
Ear Candy/BMG 31000

Premiere album on new BMG-distributed label owned by producer Nile Rodgers is an impressive collection of rhymes by Cincinnati-born rapper. Tracks like the first single, "The House Dog Built," carefully straddle the line between streetwise attitude and radio-friendly gloss. Most pleasing are the clever, hook-lined "I'll Be There For You" and "Could'a Would'a Should'a," a slow and sexy jam that recalls L.L. Cool J's "I Need Love."

JOMANDA
Someone To Love Me
PRODUCERS: Various
Big Beat/Atlantic 91764

First release resulting from Atlantic's just-signed production and distribution deal with hot N.Y. dance indie was initially issued late last year. Boasting current multiformat hit "Got A Love For You," as well as No. 1 club smash "Make My Body Rock," set is primed for widespread mainstream approval. Femme trio shines brightest on lovely R&B ballad

"What's The Deal" and sassy houser "The True Meaning Of Love."

CORINA
PRODUCERS: Various
Cutting/Atco 91752

Latina who has already earned kudos in freestyle dance circles is gathering mainstream success with current top 10 hit, "Temptation." While bulk of material on this engaging full-length debut is true to her roots, the pot is sweetened with tunes like hit-bound power ballad "If You Believe" and pumpin' houser "Now That You're Gone." Songs are well-served by Corina's appealing vocals, as well as a lineup of hot producers that includes Aldo Marin and Carlos Berrios.

ballad. Overflowing with potential multiformat hits.

LATIN ALLIANCE
PRODUCERS: Various
Virgin 91625

Crucial new album featuring Kid Frost, Mellow Man Ace, and some lesser-known Latino talents is a brilliant fusion of Hispanic rhythms, political acuity, and triple-tongued rapping. Smoking new version of War's "Lowrider" contemporizes that classic and brings it all back home to East L.A. Other blistering tracks include keenly honed "What Is An American?," border drama "Running," and charged update of "What You See Is What You Get." Magnificent album should give a broader audience a taste of this genre and its masterful young musicians.

YES
Yesyears
PRODUCER: Yves Beauvais
Atco 91644

Trend-setting progressive rock group gets the retrospective treatment à la last year's Atlantic Led Zeppelin set with this four-CD/cassette box. Group's arty epics, from its advent in 1970 through such late-'80s hits as "Owner Of A Lonely Heart," are diligently sampled; compilation includes a very generous serving of previously unreleased and nonalbum material. Colorfully illustrated and well-detailed booklet includes a Pete Frame "family tree" that delineates Yes' massive influence on other prog-rock megaliths of the epoch. A classy treat for fans.

FRANKIE KNUCKLES
Beyond The Mix
PRODUCERS: Various
Virgin 91818

Remixer/songwriter, credited as one of the founders of house music, makes a stellar recording debut with a set that transcends his club roots. Using several unknown singers, Knuckles contrasts requisite housers like first single, "The Whistle Song," and "Right Thing" with smooth'n'silky R&B songs such as "Rain Falls" and "Sold On Love." Album reaches a jolting-but-satisfying climax with "Soon I Will Be Done," a traditional gospel

JAZZ

★ THE JACKIE McLEAN QUINTET FEATURING RENE McLEAN
Rites Of Passage
PRODUCERS: Jackie McLean & Paul A. Sloman
Triloka 188

Impressive band fronted by altoist McLean and his reed-playing son lights things up anew on superior offering of original compositions. Rhythm section of pianist Hotep Idris Galeta, bassist Nat Reeves, and drummer Carl Allen swings heartily in this sublime set, which could be mistaken for a vintage Blue Note session from the '50s or '60s. Boppish delights will please any mainstream takers.

WORLD MUSIC

KANDA BONGO MAN
Zing Zong
PRODUCER: Kanda Bongo Man
Hannibal/Rykodisc 1366

Zairean now residing in Paris, Kanda Bongo Man creates a distinctive, danceworthy soukous sound that puts hypnotic guitars in delicate counterpoint with his gentle, lilting vocals. Highlights of a set marked by catchy call-and-response choruses and evocative horn charts include such excellent tracks as "Mosali," "Wallow," "Freres Soki," and "Kadhi."

REGGAE

★ BURNING SPEAR
Jah Kingdom
PRODUCERS: Winston Rodney & Nelson Miller
Mango 539915

Singer, songwriter, and Spear-head Rodney's latest set is a powerful, catchy foray—singing of global issues and Rastafarian devotion—backed by his new '90s ensemble. Sassy horn charts accent such likable tracks as "Thank You" and the title song, as well as the jazz-dub impressions of "Praise Him" and the anthemic freedom call of "Should I." Also includes his "Estimated Prophet" cover version, which also appears on the "Dedicated" collection.

CLASSICAL

SHOSTAKOVICH: PIANO QUINTET; TRIO NO.2
Beaux Arts Trio, Eugene Drucker, Lawrence Dutton
Philips 432 079

The Beaux Arts, known primarily on disc for core 18th and 19th century chamber repertoire, extends its reach with thoughtful and vibrant performances of two powerful works closer to our time. Guests from the Emerson Quartet are sympathetic collaborators in the quintet. Strong catalog competition, but none by groups with more consumer loyalty.

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BRYAN ADAMS HOLDS AT No. 1 for the third week with "(Everything I Do) I Do It For You" (A&M), still gaining points and certain to stay on top for a fourth week. The single's unit sales are up another 5% on the POS Singles Sales chart, and it outsells the next record by more than four to one. Competing records are so far behind that a stay of five or six weeks at the top of the Hot 100 is likely. The top 20 is jammed, with 17 of the records bulleted. Upward movement, therefore, will be slow next week as all 17 active titles jostle for position.

"I ADORE MI AMOR" by Color Me Badd (Giant) is only the second record this year to win the combined Power Pick/Sales & Airplay. (The first was "Rush Rush" by Paula Abdul.) "I Adore" thus has an 89% chance of going to No. 1, topping the No. 2 peak of the quartet's debut single, "I Wanna Sex You Up." Both the single and the group's debut album are exploding in sales, with the single debuting at No. 32 on the POS Singles Sales chart, while the album enters at No. 19 on the Top Pop Albums chart. At radio, "I Adore" is top 10 already in San Francisco (12-9 at KMEL). The runner-up for the airplay award is "Shiny Happy People" by R.E.M. (Warner Bros.). Early top 10 reports come from 98PXY Rochester, N.Y. (7-6) and KRBE Houston (12-10).

THE 10 NEW ENTRIES are led by the first single from Natural Selection, a male duo. "Do Anything" (East West) nabs 59 adds this week, tying with Martika's "Love... Thy Will Be Done" (Columbia) for most-added. "Do Anything" is breaking out of Atlanta (23-16 at Power 99), Denver (14-11 at KS104), and the duo's hometown of Minneapolis (12-7 at KDWB). Two other new groups make their Hot 100 bows. Latin Alliance, a rap group including Mellow Man Ace and Kid Frost, enters at No. 84 with "Low Rider" (Virgin), a rap cover of the No. 7 hit in 1975 for War. (War is featured on the new version.) Rock quartet Kingofthehill from St. Louis debuts at No. 86 with "If I Say Yes" (SBK). Early activity at radio includes a jump of 21-16 at WIOG Saginaw, Mich.

QUICK CUTS: "You Could Be Mine" by Guns N' Roses (Geffen) is the No. 2-selling single in America again this week on the POS Singles Sales chart, but has yet to show at all on the 75-position Top 40 Radio Monitor chart. Overall, it's at No. 29 on the Hot 100, with 90% of its points from sales... "Love On A Rooftop" by Desmond Child (Elektra) gains sales and airplay, but is held at No. 42 in a tight part of the chart. The single is top 10 at 13 reporting stations, including KC101 New Haven, Conn. (11-8), WNCI Columbus, Ohio (11-10), and 98YCR York, Pa. (11-8)... Two records by new artists moving up without bullets are big regional hits, scoring No. 1 radio reports. "My Fallen Angel" by Coro (Charisma) is up seven places to No. 59 nationally, but is No. 1 at Hot 97 New York and jumps 5-3 at Z90 San Diego. "Latin Active" by A Lighter Shade Of Brown (Pump) is No. 65 on the Hot 100 but is No. 1 at KGGI Riverside and up 7-5 at Power 102 Fresno, both in California... "Turn It Up" by Oaktown's 3.5.7. (Capitol) has insufficient points to bullet at No. 80, but is top 10 at KEGL Dallas and top 20 at two other stations.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
DO ANYTHING					
NATURAL SELECTION EAST WEST	4	10	45	59	74
LOVE... THY WILL BE DONE					
MARTIKA COLUMBIA	2	5	52	59	60
TILL SOMEBODY LOVES YOU					
HENRY LEE SUMMER COLUMBIA	0	5	34	39	39
HOLE HEARTED					
EXTREME A&M	2	2	33	37	92
MOTOWNPHILLY					
BOYZ II MEN MOTOWN	5	5	20	30	117
I ADORE MI AMOR					
COLOR ME BADD GIANT	0	3	26	29	175
SHINY HAPPY PEOPLE					
R.E.M. WARNER BROS.	3	3	20	26	156
UNFORGETTABLE					
NATALIE COLE ELEKTRA	0	8	16	24	147
DON'T WANT TO BE A FOOL					
LUTHER VANDROSS EPIC	1	3	20	24	59
GOOD VIBRATIONS					
MARKY MARK INTERSCOPE	0	2	18	20	121

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.	3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM
67 A BETTER LOVE (Warner Chappell, BMI) WBM	100 BREAK UP TO MAKE UP (Assorted, BMI/Bellboy, BMI) WBM
99 CAN I CALL YOU MY GIRL (George Tobin, BMI)	53 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP
54 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM	85 CHORUS (Musical Moments/Sonet/Andy Bell)
16 CRAZY (Beethoven/Perfect)	88 DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)
58 DO ANYTHING (Cerf, ASCAP/Kush, ASCAP)	97 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
70 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)	38 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
24 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Wilphil, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL	51 ELEVATE MY MIND (Fiction, ASCAP)
49 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL	3 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
1 (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	7 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
83 GET SERIOUS (Virgin, ASCAP) HL	35 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP) WBM
50 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM	69 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP) HL
27 HARD TO HANDLE (Irving, BMI) CPP	45 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP
78 HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fileman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP) HL/WBM	60 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
64 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	28 I ADORE MI AMOR (Me Good, ASCAP/Azmah Tel, ASCAP)
12 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	95 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
76 I DON'T WANNA SEE YOU (Pri, ASCAP/Boom Tat, ASCAP) HL	86 IF I SAY YES (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI)
8 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM	56 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
5 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM	44 IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM
33 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	92 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willare, ASCAP)
34 JUST LIKE YOU (Dresden China, ASCAP)	82 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
75 KISSING YOU (K-Shreve, ASCAP/Markie, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM	65 LATIN ACTIVE (RMI, BMI/Full Keel, ASCAP) WBM
37 LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL	41 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
48 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL	63 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL
87 LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex, BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI)	17 LOVE AND UNDERSTANDING (Realsongs, ASCAP)
94 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)	98 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
32 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL	42 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
77 LOVE... THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP)	84 LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
46 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	14 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
25 THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL	81 MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty) HL
59 MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)	36 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
74 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP) CPP	43 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM
23 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	73 THE ONE AND ONLY (Chrysalis, BMI)
30 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM	2 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM

Billboard.

FOR WEEK ENDING AUGUST 10, 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.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	6	★ ★ NO. 1 ★ ★	(EVERYTHING I DO) I DO IT FOR ... 5 weeks at No. 1	38	37	7	NIGHTS LIKE THIS AFTER 7 (VIRGIN)	
2	2	5	YOU COULD BE MINE GUNS N' ROSES (Geffen)		39	39	8	WALKING IN MEMPHIS MARC COHN (ATLANTIC)	
3	3	9	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)		40	44	6	I SHOULDN'T HAVE DONE IT SLICK RICK (DEF JAM/COLUMBIA)	
4	7	10	MOTOWNPHILLY BOYZ II MEN (MOTOWN)		41	34	10	MORE THAN WORDS EXTREME (A&M)	
5	6	10	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)		42	40	10	VOICES THAT CARE VOICES THAT CARE (GIANT)	
6	4	10	I WANNA SEX YOU UP COLOR ME BADD (GIANT)		43	36	10	MAMA SAID KNOCK YOU OUT L.L. COOL J (DEF JAM/COLUMBIA)	
7	8	9	WIND OF CHANGE SCORPIONS (MERCURY)		44	43	4	IF YOU WANNA SEX ME UP T.C.F. (COLD CHILLIN' WB)	
8	5	10	UNBELIEVABLE EMF (EMI)		45	64	2	LOVE AND UNDERSTANDING CHER (Geffen)	
9	11	7	3 A.M. ETERNAL THE KLF (ARISTA)		46	—	1	CRAZY SEAL (SIRE/WARNER BROS.)	
10	10	7	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)		47	48	10	WE WANT THE FUNK GERARDO (INTERSCOPE/EAST WEST)	
11	12	6	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)		48	57	3	PIECE OF MY HEART TARA KEMP (GIANT)	
12	14	6	UNFORGETTABLE NATALIE COLE (ELEKTRA)		49	42	10	GOD BLESS THE U.S.A. LEE GREENWOOD (MCA)	
13	16	5	THINGS THAT MAKE YOU GO ... C&C MUSIC FACTORY (COLUMBIA)		50	50	6	TONITE DJ QUIK (PROFILE)	
14	13	7	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)		51	46	10	MIRACLE WHITNEY HOUSTON (ARISTA)	
15	15	10	I'LL NEVER LET YOU GO STEELHEART (MCA)		52	—	1	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	
16	9	10	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)		53	45	10	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)	
17	18	10	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)		54	70	2	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C. (S.D.E.G./ICHIKIAN)	
18	17	8	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)		55	56	4	LILY WAS HERE DAVID STEWART/CANDY DULFER (ARISTA)	
19	28	7	P.A.S.S.I.O.N. RHYTHM SYNDICATE (IMPACT/MCA)		56	47	10	HERE WE GO C&C MUSIC FACTORY (COLUMBIA)	
20	26	6	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)		57	49	10	STRIKE IT UP BLACK BOX (RCA)	
21	20	10	LOSING MY RELIGION R.E.M. (WARNER BROS.)		58	67	4	ONLY TIME WILL TELL NELSON (DGC)	
22	21	8	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)		59	75	2	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)	
23	25	7	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)		60	51	8	NEVER GONNA LET YOU DOWN SURFACE (COLUMBIA)	
24	19	10	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)		61	52	10	SILENT LUCIDITY QUEENSRÿCHE (EMI)	
25	23	8	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)		62	54	9	DO WHAT I GOTTA DO RALPH TRESVANT (MCA)	
26	22	10	PLAYGROUND ANOTHER BAD CREATION (MOTOWN)		63	—	1	GETT OFF PRINCE (PAISLEY PARK/WARNER BROS.)	
27	29	10	WITH YOU TONY TERRY (EPIC)		64	—	1	HARD TO HANDLE BLACK CROWES (DEF AMERICAN/REPRISE)	
28	30	5	EVERY HEARTBEAT AMY GRANT (A&M)		65	53	10	LIFE GOES ON POISON (CAPITOL)	
29	24	10	YOU CAN'T PLAY WITH MY YO-YO YO-YO (EAST WEST)		66	61	10	I TOUCH MYSELF DIVINYLS (VIRGIN)	
30	31	6	TEMPTATION CORINA (CUTTING/ATCO)		67	55	10	I DON'T WANNA CRY MARIAH CAREY (COLUMBIA)	
31	27	10	HOW CAN I EASE THE PAIN LISA FISCHER (ELEKTRA)		68	—	1	KISS THEM FOR ME SIOUXIE AND THE BANSHIES (Geffen)	
32	—	1	I ADORE MI AMOR COLOR ME BADD (GIANT)		69	59	10	KISSING YOU KEITH WASHINGTON (QWEST/WB)	
33	32	10	DON'T TREAT ME BAD FIREHOUSE (EPIC)		70	66	10	SADENESS PART 1 ENIGMA (CHARISMA)	
34	38	5	FADING LIKE A FLOWER ROXETTE (EMI)		71	65	7	MONKEY BUSINESS SKID ROW (ATLANTIC)	
35	41	3	LOVE OF A LIFETIME FIREHOUSE (EPIC)		72	58	10	THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA)	
36	35	2	ELEVATE MY MIND STEREO MC'S (4TH & B'WAY/ISLAND)		73	63	10	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK)	
37	33	10	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)		74	62	10	NEW JACK HUSTLER ICE-T (GIANT)	
					75	72	7	POINT OF LIGHT RANDY TRAVIS (WARNER BROS.)	

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

26	PIECE OF MY HEART (Kallman, BMI/One Two, BMI)	96	SURRENDER (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
31	PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL	6	TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
71	PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)	68	THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP
40	POP GOES THE WEASEL (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP	61	THERE SHE GOES (Go! Discs, ASCAP)
57	POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL	19	THINGS THAT MAKE YOU GO HMM... (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
15	THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeeSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermel, BMI) WBM	93	TILL SOMEBODY LOVES YOU (Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Realsongs, ASCAP/Virgin, ASCAP/Leesum, BMI)
9	RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL	21	TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) WBM
72	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)	20	TOO MANY WALLS (Colgems-EMI, ASCAP/Bufalo, ASCAP/EMI April, ASCAP) HL/WBM
22	RUSH RUSH (EMI April, ASCAP/LeeSun, ASCAP) WBM	66	THE TRUTH (Mike Chapman, ASCAP/All Nations, ASCAP) WBM
39	SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL	80	TURN IT UP (Bust-It, BMI)
89	SILVER THUNDERBIRD (Museum Steps, ASCAP)	13	UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
47	SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM	18	UNFORGETTABLE (Bourne, ASCAP)
52	THE SOUND OF YOUR VOICE (Two Tail, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL	62	WALKING IN MEMPHIS (Museum Steps, ASCAP)
4	SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)	91	WANNA DANCE (Casadida, ASCAP/Virgin, ASCAP) HL
		91	WIND OF CHANGE (Copyright Control) HL
		55	WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
		79	YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/WB, ASCAP) HL
		29	YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM
		90	YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP) WBM

LIFELINES

BIRTHS

Boy, Sean Louis, to **Chaz and Deaver Corzine**, June 11 in Nashville. He is VP of Blanton/Harrell Management there, manager of Amy Grant and Michael W. Smith.

Boy, Samuel Christopher, to **David and Eva Orleans**, July 3 in Los Angeles. He is director of merchandising at Esquire Records.

Girl, Allison Julia, to **Jim and Maggie Benz**, July 6 in Santa Rosa, Calif. He is executive VP of Mobile

MARLEY CASE MOVED

(Continued from page 8)

"The hearing was adjourned so that the bidders could clear out the 'subject to's,'" he says. "People are bidding on different things with different conditions, and these things need to be clarified so that the Court can see which offer is really the highest."

MCA Music has bid \$15.5 million. The Marley family/Blackwell partnership has bid \$12 million but has agreed to match any higher offer. Metro Management, a London-based company said to be headed by Michael Dolan and singer/songwriter Eddy Grant, has offered \$13.5 million.

Says Louis Byles, executive director of Mutual Security Bank, "Every single offer is 'conditional upon due diligence.' We are asking that the parties do their due diligence now, rather than after a decision has been made. What we want from each prospective purchaser is a firm, unequivocal, and unconditional offer."

Assistance on this story was provided by Barbara Gayle.

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.

AUGUST

Aug. 6-15, **Tradewinds: World Music Festival**, South Street Seaport, New York. Susan Luke, 212-529-5626.

Aug. 9, **Virginia Beach Entertainment Law Seminar**, Virginia Beach Resort Hotel and Conference Center, Virginia Beach, Va. 804-343-1143.

Aug. 15-18, **Midwest Music Conference '91**, China Club, Chicago. 312-254-4775.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition**, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 22-24, **Talentmasters Third Annual Air Talent Conference**, Hyatt-Ravina, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, **Jack the Rapper**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

SEPTEMBER

Sept. 4, **The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller**, proceeds to be used for capital projects at the

Fidelity Sound Lab.

Boy, Alexander Richards, to **Larry Katz and Kelly Richards Katz**, July 9 in Boston. He is music columnist for the Boston Herald.

Girl, Amanda Ruth, to **Kevin and Jeri Lynn Dolan**, July 12 in San Pablo, Calif. He is manager of Camelot Music No. 295.

Boy, Dylan Tyler, to **Billy Trudel and Vicki Giordano-Trudel**, July 13 in Los Angeles. He is lead singer for Artful Balance recording group Warpipes, which features Elton John band members Davey Johnstone, Nigel Olsson, and Guy Babylon. She is studio manager at Hollywood Sound Recorders Inc. in Hollywood.

Boy, Ryder James, to **Billy O'Connell and Kristin Hersh**, July 16 in Newport, R.I. He is manager of Sire recording group Throwing Muses. She is lead singer of the group.

Boy, Ryan Edward, to **Kevin and Jill Larkin**, July 17 in New York. He is audience coordinator for Miller-Boyett Productions. She is a free-lance publicist and talent coordinator for VH-1's "Stand Up Spotlight" show.

Girl, Lauren Pauline, to **Larry and Roxanna Anderson**, July 20 in New Rochelle, N.Y. He is president of LPA Music Entertainment and STYLE Records.

Girl, Natalie, to **Michael and Valerie Roth**, July 22 in Toronto. He is creative director of Sony Music Publishing Canada.

Girl, Christine Elizabeth, to **Carl Nelson and Kathy Whiteside**, July

City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, **MTV Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

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. 13, **1991 Jukebox Awards**, presented by the Amusement & Music Operators Assn., Las Vegas Hilton. 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. 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,

22 in Baltimore. He is operations manager for the Radio Research Consortium in Silver Spring, Md. She is midday personality at WWMX Baltimore.

MARRIAGES

Ron Orenstein to Pamela Herson, July 4 in Los Angeles. He is station compliance manager for Westwood One Radio Networks. She is advertising manager for Westwood One.

Joe Szczechowski and Rosemary Barbieri, July 7 in Wilmington, Del. He is pop music editor of the Press Focus newspapers of suburban Philadelphia. He has also covered pop music for the Washington Times, News Journal, and other publications.

Thomas Enright to Alexandra Woznick, July 12 in San Francisco. He is field marketing director at Mobile Fidelity Sound Lab. She is publicity coordinator for the Rosebud Agency.

Jim Olsen to Terese Zenz, July 27 in Riverdale, N.Y. He is associate director of finance and administration at Sony Music Video Enterprises.

Jani Lane to Bobbie Brown, July 27 in Los Angeles. He is lead singer of Columbia recording group Warrant. She starred in the group's video "Cherry Pie."

Ronald Brindle to Molly McCormick, July 28 in Burnt Hills, N.Y. He is VP of programming for WGY Albany, N.Y. She is director of promotions at WROW-AM-FM Albany.

DEATHS

Michael C. Hofmann, 45, of a heart attack, July 12 in Northridge, Calif. Hofmann was co-founder and co-

Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-625-4627.

Sept. 19, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, 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. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 29-30, **T.J. Martell Foundation Celebrity Golf Tournament/Bowling Party/Silent Auction**, location to be announced, Nashville. Paul Jankowski, 615-244-9844.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

owner of Indigo Ranch Recording Studio in Malibu, Calif. He is survived by his wife, Konjit; his daughter, Deleyla; his parents, Walter and Connie; and his sister, Sherri Krause. Donations may be made to the Ethiopian Community Center or the United Jewish Appeal, c/o Aaron Heller, 5266 Encino Ave., Encino, Calif. 91316.

Joseph D. Lewis, 69, of heart failure, July 28 in New York. Lewis was company archivist and concert librarian for the Rodgers & Hammerstein Organization. In the '50s, he served variously as musical director, associate musical director, and rehearsal pianist for musicals on Broadway and on tour. Among

POLITICIANS RALLY AGAINST PROPOSED VISA RULES

(Continued from page 1)

scheduled to go into effect Oct. 1.

Senators Edward Kennedy, D-Mass., and Alan Simpson, R-Wyo., said at press time they would introduce a bill that would stall implementation of the new rules until next April.

The two legislators were among the first to respond to the complaints of music and arts groups by contacting officials of the Immigration and Naturalization Service about the performer visa concerns and stating their intentions to amend or repeal the new rules (Billboard, July 13). That the lawmakers are pushing for a bill before the close of Congress' current session indicates the complaints have received fast-track attention.

"We hope to get the bill in by Aug. 2, when the session ends," said a Kennedy staffer at press time. "It's been in the drafting stage and we're almost ready."

In the interim, the lawmakers expect to redraft visa requirements and rules and persuade the INS to modify the rules.

On the House side, Rep. Romano Mazzoli, D-Ky., introduced amendment legislation last week that would delete the rules causing the major complaints from music and performing arts groups about the new-category P and O visas, especially the numerical cap restrictions.

Provisions in the law that have outraged music and arts groups include one limiting the number of foreign artists who can enter the U.S. each year to 25,000.

Another provision requires artists requesting entry to be affiliated with a group or institution for more than a year; still another prohibits application for a visa until 90 days before scheduled arrival.

One clause would require consultations with relevant unions before an approval or denial, and another would make potential entrants explain why their presence would benefit the U.S.

Such red-tape restrictions, say music and performing arts groups, will cause mammoth scheduling difficulties and will ruffle the cultural pride of other countries, seriously jeopardizing reciprocal visa agreements.

Canada has already announced if the bill's provisions became law, it would retaliate by tightening its entry restrictions (see story, page 64).

The Mazzoli bill, H.R. 3048, is co-

his credits were the 1953 European tour of "Porgy & Bess"; the original Broadway productions of "Fiddler On The Roof," "Juno," and "A Funny Thing Happened On The Way To The Forum"; the pre-Broadway run of "Foxy"; and the national tours of "Fiddler," "Cabaret," and "The Sound Of Music." He also worked closely with Leonard Bernstein on the original Broadway productions of "Trouble In Tahiti," "Candide," and "West Side Story." He joined the Rodgers & Hammerstein Organization in 1980.

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

sponsored by Reps. Bill McCollum, R-Fla., and Lamar Smith, R-Texas.

Proposed changes in the P-category visa rules include:

- Deletion of the numerical cap of 25,000 on P-1 "arts or entertainment groups" and P-3 "culturally unique artists and entertainers" aliens.

- Deletion of the requirement that each member of the P-1 group or team must have been a member for at least one year.

- Expansion of the P-1 category to include individual entertainers and athletes (instead of just groups or teams) and essential support personnel such as sound or equipment crews.

- Elimination of the requirement that P-2 "reciprocal exchange artists" and P-3 aliens remain outside the U.S. for at least 90 days before re-entering.

- Changes in the O visa rules, including deletion of the requirement under the O-1 "internationally acclaimed artists" category that the petition must include a statement regarding how the admission will benefit the U.S.

The bill also substitutes more realistic petition "consultations" with a streamlined requirement that all O and P petitions be made available for public inspection for five days after filing, striking the requirement for written evaluations from U.S. union representatives.

Also in the Mazzoli bill is a call for a head-count report, to be filed annually by the Attorney General, that would include the number of aliens and the number of petitions approved and denied each year.

Music community groups say they are relieved that members of Congress have moved to address their concerns. Says Hilary Rosen, VP of government affairs for the Recording Industry Assn. of America, "I think it's timely and important that the legislators are stepping in ahead of time to correct or amend these new rules."

FOR THE RECORD

In the article about summer touring in the Aug. 3 issue of Billboard, it was Alex Hodges of Nederlander, not Moss Jacobs of Avalon, who said, "We've taken a few big hits, but we've had some enormous successes."

DUNN'S NO MEANS 'YES' TO PRESS

(Continued from page 8)

Yes" video in heavy rotation, and TNN, which had it in medium rotation, have honored Dunn's request.

But response from radio stations has been mixed. Some say they dropped the song immediately. Others added it to their playlist. And despite Dunn's request, the song kept its bullet and moved from No. 53 to No. 48 on Billboard's Hot Country Singles & Tracks chart.

However, radio exposure is dropping overall, according to Broadcast Data Systems, which provides monitored airplay data to Billboard. Prior to Dunn's announcement, 69 stations in the monitored sample were playing the record. By July 30, 71 were playing it. Total plays of the record, though, have dropped by nearly 28% below the number of plays in the pre-embargo period. (The chart includes data gathered before and after Dunn's request that stations drop the record.)

Dunn's new greatest-hits album, "Milestone," which contains the single, enters Billboard's country chart this week at No. 37.

Doug Grau, the Warner Bros. A&R rep for Dunn's album, says that no one involved in the project had any reservations about the song. Dunn's co-writers were Chris Waters, her brother, and Tom Shapiro. She and Waters co-produced the song and most of the others on the album.

"We cut three new songs in hopes of getting a couple of singles to come from her greatest-hits package," Grau explains. "We weren't cutting an entire album. I heard a demo of the song, which was originally titled 'When I Say No.' It had a real good feel to it. It was real up-tempo. It jumped off the new material they were considering. In no instance did I say, 'Wait a minute. This is gonna be the wrong message to send out to people.' I didn't take it that way."

Grau says, "It wasn't really until about the 12th hour, and we were preparing to ship the single, that a couple of people in the office raised their concern. They said, 'Do you

think some people might take it this way?' It was the first we'd ever thought of it. At that point, we felt we needed to go ahead [since] it was all prepared and ready to go."

The single had a strong first week at radio, says Grau. "Then it continued to have two really good weeks [before the criticism started]."

Writers for both Billboard (June 29) and Music Row, a Nashville trade publication, pointed out the single's political vulnerability in their reviews of it.

A few radio stations "recognized [the song's potential for controversy] from the very beginning and were afraid to play it," Grau says. KPMS

Seattle played it once, according to Grau, and got about 10 calls, "seven or eight of which were negative," and then dropped it.

Dunn's publicist says that "every radio station in America" has called to request comments from the singer but that she is going on vacation and turning down such requests. "There's just no physical way we can talk to all of them," the publicist says. "It wasn't intended to be a major publicity thing. It's just the fact that some big things came in that we felt we might as well go for, because they were good. She thinks she's made her statement, and we don't need to do anymore."

PAVAROTTI DRAWS 100,000 TO HYDE PARK GIG

(Continued from page 6)

Stones or Pink Floyd or Prince. It was rock'n'roll meets classical, and classical benefited."

Such a concert is not, though, likely to be repeated in Hyde Park—which is situated in the very center of London—in the near future. Zweck says, "The itinerary for the park is very full. They must have 100 or more events on every year between March and October. Not music, but things like fun runs and horse shows."

He adds that there was also a nervousness among the authorities about handling such a large crowd in the light of the incident in the northern city of Sheffield in 1987 in which 95 soccer fans were crushed to death on the terraces of the Hillsborough stadium.

SALES SURGE

As expected, local retailers benefited from the concert. Virgin kept open its megastore next to Hyde Park until 11 on the evening of the show and did very well with Pavarotti records. Says Chris Tooth, classical product manager at Virgin Retail in the U.K., "We ordered a great deal of Pavarotti stock and by the following morning we hardly had any left."

"I would guess that in an average week we would sell about 10 units of Pavarotti, and we must have sold a good 150-200 pieces that night."

The nearby HMV stores, which closed well before the end of the show, state that sales of Pavarotti product tripled in some cases as people bought albums on their way to the concert.

The TV version of the show has been or will be seen in about 26 countries, including the U.S., Japan, the U.K., Western and Eastern Europe, Scandinavia, and Latin America. Fourteen territories have bought the radio show.

Kevin Wall, whose Radio Vision International handled TV sales, says, "If this show gets good ratings, I think we're going to see a lot more of the same with a lot of other classical artists."

He believes that TV stations are no longer targeting classical music at a minority, esoteric sector but at a mass audience.

A spokeswoman for Decca in the U.K. says there are no plans for a live album of the show because the rain meant that the sound was of insufficient quality.

BROOKS' 'FENCES' BREAKS 4-MIL SALES MARK IN LESS THAN A YEAR

(Continued from page 8)

Pop Albums chart.

Columbia submitted numerous catalog albums to RIAA auditors in July, including Barbra Streisand's 1981 collection, "Memories," which topped the 4-million mark. That's a significant achievement for an album that was compiled primarily because CBS needed superstar holiday product in the midst of an industrywide slump.

Neil Diamond's tremendous catalog strength is reflected in his topping this month's listings of both gold and platinum albums. "Hot August Night II" is his 22nd gold album; "Classics/The Early Years" is his 10th album to be certified platinum.

Simon & Garfunkel's breakthrough album, "Sounds Of Silence," was certified both platinum and double-platinum. It's the duo's fifth multi-platinum album.

Roy Orbison's "All Time Greatest Hits, Vol. 2" went gold last month. It's the late singer's fifth gold album; his fourth since his death in December 1988. Columbia Special Products released this collection and "All Time Greatest Hits, Vol. 1," which went gold last year. Virgin, Orbison's label when he died, released "In Dreams:

Greatest Hits" and "Mystery Girl," both of which went gold in 1989.

Here's the complete list of July certifications:

MULTIPLATINUM ALBUMS

Garth Brooks, "No Fences," Capitol Nashville, 4 million.
Barbra Streisand, "Memories," Columbia, 4 million.
Simon & Garfunkel, "Sounds Of Silence," Columbia, 2 million.

PLATINUM ALBUMS

Neil Diamond, "Classics/The Early Years," Columbia, his 10th.
Rod Stewart, "Vagabond Heart," Warner Bros., his eighth.
Bad Company, "Holy Water," Atco, its sixth.
Simon & Garfunkel, "Sounds Of Silence," Columbia, their sixth.
Loggins & Messina, "On Stage," Columbia, their fifth.
Randy Travis, "Heroes And Friends," Warner Bros., his fifth.
Scorpions, "Crazy World," Mercury/PolyGram, their fifth.
Loggins & Messina, "Sittin' In," Columbia, their fourth.
Natalie Cole, "Unforgettable," Elektra, her third.
Roxette, "Joyride," EMI, its second.
Skid Row, "Slave To The Grind," Atlantic, its second.
David Sanborn/Bob James, "Double Vision," Warner Bros., their first.
Travis Tritt, "Country Club," Warner Bros., his first.

GOLD ALBUMS

Neil Diamond, "Hot August Night II," Co-

lumbia, his 22nd.

Aerosmith, "Classics Live," Columbia, its 12th.

Yes, "Union," Arista, its 11th.
Natalie Cole, "Unforgettable," Elektra, her eighth.

Dolly Parton, "Eagle When She Flies," Columbia, her eighth.
Elvis Costello, "This Year's Model," Columbia, his fifth.

Huey Lewis & the News, "Hard At Play," EMI, their fifth.

Roy Orbison, "All Time Greatest Hits, Vol. 2," Columbia Special Products, his fifth.

Stevie Wonder, "Jungle Fever" soundtrack, Motown, his fifth to be officially certified.

Ricky Van Shelton, "Backroads," Columbia, his fourth.

Ice-T, "O.G. Original Gangster," Sire/Warner Bros., his third.

Lever, "Rope A Dope Style," Atlantic, its third.

De La Soul, "De La Soul Is Dead," Tommy Boy, its second.

Alan Jackson, "Don't Rock The Jukebox," Arista, his second.

Roxette, "Joyride," its second.

Skid Row, "Slave To The Grind," Atlantic, its second.

Boyz II Men, "Cooleyhighharmony," Motown, its first.

EMF, "Schubert Dip," EMI, its first.

"Steel Heart," MCA, its first.

PLATINUM SINGLES

D.J. Jazzy Jeff & the Fresh Prince, "Summertime," Jive/RCA, their first.

GOLD SINGLES

D.J. Jazzy Jeff & the Fresh Prince, "Summertime," Jive/RCA, their second.

Billboard.

FOR WEEK ENDING AUGUST 10, 1991

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
(1)	1	6	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M) 2 weeks at No. 1	(38)	46	4	WIND OF CHANGE	SCORPIONS (MERCURY)
2	2	14	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	39	39	7	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
(3)	4	11	TEMPTATION	CORINA (CUTTING/ATCO)	40	41	8	LOVE AND UNDERSTANDING	CHER (Geffen)
4	3	19	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	41	34	16	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPC)
(5)	6	12	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	42	40	16	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
6	5	11	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	43	42	17	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
(7)	7	16	UNBELIEVABLE	EMF (EMI)	(44)	53	2	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
(8)	11	8	EVERY HEARTBEAT	AMY GRANT (A&M)	(45)	52	3	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
(9)	12	9	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	46	35	15	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)
10	8	17	MORE THAN WORDS	EXTREME (A&M)	(47)	51	4	ONLY TIME WILL TELL	NELSON (DGC)
11	10	13	PIECE OF MY HEART	TARA KEMP (GIANT)	48	43	15	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
12	13	9	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	(49)	—	1	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
(13)	14	10	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	(50)	—	1	DO ANYTHING	NATURAL SELECTION (EAST WEST)
14	9	19	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	(51)	60	2	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
(15)	16	6	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	52	45	11	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
(16)	22	3	I ADORE MI AMOR	COLOR ME BADD (GIANT)	(53)	59	3	JUST LIKE YOU	ROBBIE NEVIL (EMI)
(17)	18	8	FADING LIKE A FLOWER	ROXETTE (EMI)	(54)	54	4	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
18	15	22	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	55	50	10	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
(19)	21	9	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	56	49	10	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
20	17	11	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	(57)	62	2	IT HIT ME LIKE A HAMMER	HUEY LEWIS & THE NEWS (EMI)
(21)	30	7	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	(58)	63	3	LOUDER THAN LOVE	TKA (TOMMY BOY)
(22)	27	4	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	59	56	15	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
23	20	18	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	(60)	67	2	TURN IT UP	OAKTOWN'S 3.5.7 (BUST IT/CAPITOL)
(24)	24	6	CRAZY	SEAL (SIRE/WARNER BROS.)	61	58	16	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
(25)	28	8	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	(62)	65	3	CAN'T FORGET YOU	GLORIA ESTEFAN (EPIC)
26	23	19	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	63	61	12	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
(27)	31	6	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	(64)	—	1	SUCH A GOOD FEELING	BROTHERS IN RHYTHM (4TH & B'WAY)
(28)	36	3	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/EAST WEST)	(65)	—	1	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
29	25	20	STRIKE IT UP	BLACK BOX (RCA)	(66)	—	1	LOVE ON A ROOFTOP	DESMOND CHILD (ELEKTRA)
30	26	7	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)	67	66	5	YOUR LOVE	KEITH SWEAT (VINTERTAINMENT)
31	29	9	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	68	64	16	FOREVER AMO'R	D'ZYRE (ATLANTIC)
(32)	32	7	3 A.M. ETERNAL	THE KLF (ARISTA)	69	57	10	MY BODY SAYS YES	TITTYO (ARISTA)
(33)	38	5	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	70	55	12	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)
(34)	37	5	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	71	69	19	WHAT COMES NATURALLY	SHEENA EASTON (MCA)
(35)	48	2	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)	72	68	4	WITH YOU	TONY TERRY (EPIC)
36	33	10	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)	73	70	3	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
(37)	47	6	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)	(74)	—	1	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
					(75)	—	1	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPITOL)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	2	BABY BABY	AMY GRANT (A&M)	14	12	26	FEELS GOOD	TONY! TON! TONE! (WING/MERCURY)
2	—	1	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	15	11	11	THIS HOUSE	TRACIE SPENCER (CAPITOL)
3	2	3	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	16	15	29	GIVING YOU THE BENEFIT	PEBBLES (MCA)
4	4	10	SOMEDAY	MARIAH CAREY (COLUMBIA)	17	17	36	VOGUE	MADONNA (SIRE/WARNER BROS.)
5	3	7	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	18	16	3	JOYRIDE	ROXETTE (EMI)
6	5	6	TOGETHER FOREVER	LISETE MELENDEZ (FEVER/COLUMBIA)	19	18	30	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
7	7	7	HOLD YOU TIGHT	TARA KEMP (GIANT)	20	19	27	CAN'T STOP	AFTER 7 (VIRGIN)
8	8	13	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	21	13	15	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
9	6	3	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	22	24	23	POISON	BELL BIV DEVOE (MCA)
10	—	1	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	23	20	23	ESCAPADE	JANET JACKSON (A&M)
11	9	18	LOVE WILL NEVER DO	JANET JACKSON (A&M)	24	22	27	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
12	10	9	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	25	23	22	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
13	14	36	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)					

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

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	7	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE 3 weeks at No. 1	1
2	2	2	6	VAN HALEN WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
3	3	3	11	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
4	4	4	31	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
5	6	9	5	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	5
6	8	7	20	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
7	5	6	4	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
(8)	10	16	11	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	8
9	9	11	14	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
10	11	8	47	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
11	7	5	7	SKID ROW ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
(12)	14	23	3	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
13	12	15	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	12
14	15	12	73	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
15	16	18	21	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	11
16	13	10	9	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
17	19	14	59	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
18	20	21	35	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
(19)	NEW ►		1	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	19
20	18	13	4	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
21	21	17	23	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
22	17	20	13	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
(23)	25	46	8	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	23
24	22	19	11	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
25	24	24	38	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
26	23	22	4	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
(27)	30	31	47	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
28	26	27	6	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
(29)	43	88	3	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	29
(30)	33	37	83	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
31	27	25	70	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
32	35	32	17	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
33	31	35	23	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
34	29	26	21	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
35	28	29	25	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
(36)	41	39	9	TRAVIS TRITT WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
(37)	42	44	18	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
38	38	33	3	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	33
39	32	28	11	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
40	39	40	24	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
41	34	30	45	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
42	36	38	5	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
43	44	47	37	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
(44)	47	42	66	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
45	40	36	10	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
46	46	48	11	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
(47)	62	79	4	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	47
48	50	45	4	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
49	51	54	16	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
(50)	57	61	17	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
(51)	85	133	4	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	51
52	48	49	6	CHER GEFfen 24369* (10.98)	LOVE HURTS	48
53	37	34	9	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
54	45	41	8	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
(55)	63	74	108	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	55	50	4	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
57	54	51	47	STEELHEART MCA 6368 (9.98)	STEELHEART	40
58	52	53	4	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
59	58	56	47	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
60	49	58	7	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
61	56	60	16	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
62	61	55	45	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
(63)	87	86	50	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
64	59	52	75	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
65	67	76	7	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	65
66	60	57	19	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
67	64	59	29	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
68	70	69	75	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
69	66	64	24	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
70	65	65	9	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
71	53	43	4	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
72	72	75	56	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
73	75	66	38	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
74	73	67	46	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
75	69	70	26	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
76	77	62	47	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
77	82	81	12	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
78	68	63	38	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
79	74	91	10	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
(80)	106	145	4	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	80
(81)	89	87	4	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	81
(82)	101	150	7	SIOUXSIE AND THE BANSHEES GEFfen 24387* (9.98)	SUPERSTITION	82
83	71	77	5	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
84	80	101	3	KIX EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	80
(85)	94	118	4	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
86	84	82	42	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
(87)	95	106	115	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
88	78	72	9	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
89	92	105	32	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
90	83	71	19	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
(91)	NEW ►		1	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	91
(92)	126	—	2	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	92
93	88	73	12	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
94	90	80	25	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
95	102	94	71	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98)	POISON	5
96	93	92	7	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
97	96	102	38	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
98	91	98	71	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
99	79	68	99	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
(100)	110	120	108	DON HENLEY ▲ 3 GEFfen 24217 (9.98)	THE END OF THE INNOCENCE	8
101	104	109	12	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
102	86	83	13	YES ● ARISTA 8643* (9.98)	UNION	15
103	98	84	55	POISON ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
104	111	107	63	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
105	97	95	56	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
106	100	89	17	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
107	107	96	37	TESLA ▲ GEFfen 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
108	99	97	11	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
109	108	99	34	THE SIMPSONS ▲ 2 GEFfen 24308 (9.98)	THE SIMPSONS SING THE BLUES	3

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

Billboard® Top Pop® Albums™ <i>continued</i>							FOR WEEK ENDING AUGUST 10, 1991						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
(110)	127	—	2	LIVING COLOUR EPIC 47988* (7.98 EQ)	BISCUITS	110	154	139	136	65	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
111	113	116	172	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA	33	(155)	189	184	5	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	155
112	105	108	147	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1	156	150	127	18	SOUNDTRACK ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
(113)	138	161	49	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19	(157)	196	—	2	GIPSY KINGS ELEKTRA MUSICIAN 61179/ELEKTRA	ESTE MUNDO	157
(114)	136	175	5	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	114	158	164	147	9	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63
115	119	119	45	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35	159	103	90	4	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
(116)	165	—	5	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	116	160	159	148	10	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	71
117	128	131	78	SLAUGHTER ▲ 2 CHRYSALIS 21702* (9.98)	STICK IT TO YA	18	161	157	152	97	JANET JACKSON ▲ 5 A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
118	116	113	72	ALAN JACKSON ▲ ARISTA 8623 (8.99)	HERE IN THE REAL WORLD	57	(162)	179	172	87	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
119	120	114	52	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70	163	167	176	18	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
(120)	147	—	2	ABOVE THE LAW RUTHLESS 47934*/EPIC (7.98 EQ)	VOCALLY PIMPIN'	120	164	153	158	12	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	115
121	112	104	9	SOUNDTRACK MCA 10239 (10.98)	THELMA & LOUISE	54	165	166	142	5	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
(122)	146	155	31	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38	166	132	103	7	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
123	121	125	23	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50	(167)	NEW ►	1	ARETHA FRANKLIN ARISTA 8628*	WHAT YOU SEE IS WHAT YOU SWEAT	167	
124	118	121	34	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48	168	177	166	20	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	97
125	129	117	15	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48	169	178	171	54	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
(126)	152	137	27	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2	170	141	135	16	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
127	131	129	86	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16	171	171	169	59	KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
128	123	111	37	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62	172	148	140	13	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	100
129	109	110	9	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	109	173	182	174	55	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
130	130	134	134	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)	BEACHES	2	174	135	130	24	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
131	114	112	37	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16	(175)	NEW ►	1	PHYLLIS HYMAN ZOO 11006*/RCA (9.98)	PRIME OF MY LIFE	175	
132	137	168	10	ANDREW LLOYD WEBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	132	176	175	170	4	DAVID SANBORN ELEKTRA 61088* (10.98)	ANOTHER HAND	170
133	122	123	29	DRIVIN' N' CRYIN' ISLAND 848000 (9.98)	FLY ME COURAGEOUS	90	(177)	194	190	87	PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
134	125	115	44	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6	178	169	179	12	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20	136
135	124	126	53	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56	179	188	195	29	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122
136	151	141	66	DEPECHE MODE ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7	180	163	163	26	DIVINYLS ● VIRGIN 91397* (9.98)	DIVINYLS	15
137	115	100	50	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	28	181	170	160	36	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
138	140	138	72	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13	(182)	197	—	3	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	182
(139)	181	178	95	AEROSMITH ▲ 4 GEFFEN 24254 (9.98)	PUMP	5	183	180	146	14	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEADICATED	24
(140)	174	177	13	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112	184	173	181	23	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	130
141	161	151	114	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31	(185)	NEW ►	1	38 SPECIAL CHARISMA 91640* (9.98)	BONE AGAINST STEEL	185	
142	117	124	6	FOREIGNER ATLANTIC 82299* (10.98)	UNUSUAL HEAT	117	186	183	165	13	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
143	156	149	9	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	99	187	184	182	87	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
144	142	159	46	TOO SHORT ▲ JIVE 1348 (9.98)	SHORT DOG'S IN THE HOUSE	20	188	162	156	17	ROLLING STONES ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
145	155	—	40	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4	189	133	93	8	PAUL MCCARTNEY CAPITOL 96413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
146	145	132	21	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	69	190	172	162	10	THE DOORS ELEKTRA 61082* (15.98)	IN CONCERT	50
147	144	157	33	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57	191	190	180	7	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	180
148	160	143	59	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35	192	176	164	44	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
149	134	122	14	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50	193	198	—	2	WAYLON & WILLIE EPIC 47462* (9.98 EQ)	CLEAN SHIRT	193
150	149	144	18	SOUNDTRACK GEFFEN 24310* (10.99)	MERMAIDS	65	194	191	—	2	VIOLENT FEMMES ▲ SLASH 23845/REPRISE (9.98)	VIOLENT FEMMES	191
(151)	168	167	8	DANGEROUS TOYS COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67	195	200	200	37	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	14
152	143	128	22	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	18	196	186	192	4	SHENANDOAH COLUMBIA 45490* (9.98 EQ)	EXTRA MILE	186
153	154	153	50	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8	(197)	RE-ENTRY	19	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	132	
							(198)	RE-ENTRY	8	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX	145	
							199	192	185	12	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
							(200)	RE-ENTRY	11	FRANK SINATRA REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS	138	

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 185 3rd Bass 28 Paula Abdul 3, 112 Above The Law 120 AC/DC 62 Oleta Adams 192 Aerosmith 139 Alabama 147 Alice In Chains 49 Allman Brothers Band 85 Another Bad Creation 21 Anthrax 42 Bad Company 148 Bell Biv DeVoe 95 Pat Benatar 170 Black Box 135 The Black Crowes 14 Clint Black 73, 141 Michael Bolton 9, 55 Boyz II Men 8 Brand Nubian 184 Garth Brooks 10, 44 Peabo Bryson 114 Mariah Carey 17 Carreras - Domingo - Pavarotti 115	C&C Music Factory 4 Cher 52 Mark Chesnutt 197 Toni Childs 155 Chubb Rock 160 Marc Cohn 61 Natalie Cole 1 Nat King Cole 182 Phil Collins 97, 177 Color Me Badd 19 Compton's Most Wanted 92 Harry Connick, Jr. 105, 178, 187 Alice Cooper 58 Crowded House 159 The Cure 195 D.J. Jazzy Jeff & The Fresh Prince 13 Damn Yankees 138 Dangerous Toys 151 De La Soul 108 Divinyls 180 DJ Quik 40 The Doors 190	Drivin' N' Cryin' 133 Candy Dulfer 23 Electronic 129 EMF 24 En Vogue 154 Enigma 69 The Escape Club 198 Gloria Estefan 75 Eurythmics 88 Extreme 18 Firehouse 33 Lisa Fischer 172 Foreigner 142 Aretha Franklin 167 Kenny G 127 Gerardo 94 The Geto Boys 38 Vince Gill 146 Gipsy Kings 157 Amy Grant 15 Great White 152 Guy 131 M.C. Hammer 64 Heavy D. & The Boyz 26 Don Henley 100	Hi-Five 67 Whitney Houston 78 Phyllis Hyman 175 Ice Cube 89 Ice-T 46 Chris Isaak 86 Janet Jackson 161 Alan Jackson 39, 118 Jane's Addiction 113 Jesus Jones 35 Eric Johnson 173 The Judds 128, 169 The Kentucky Headhunters 106, 162 Kix 84 The KLF 65 Gladys Knight 48 Kool Moe Dee 166 Lenny Kravitz 50 L.A. Guns 83 L.L. Cool J 41 LeVert 179 Huey Lewis & The News 77 Living Colour 110 Londonbeat 174	Lynyrd Skynyrd 96 Madonna 43 Marky Mark & The Funky Bunch 91 Bonnie Raitt 5, 87 Ziggy Marley & The Melody Makers 158 McBride & The Ride 191 Paul McCartney 189 Reba McEntire 59 Bette Midler 134 The Moody Blues 165 Lorrie Morgan 164 Van Morrison 104 Motley Crue 99 N.W.A 16 Nelson 72 Aaron Neville 60 ORIGINAL LONDON CAST Phantom Of The Opera 111 Phantom Of The Opera High-lights 68 Dolly Parton 66 Tom Petty & The Heartbreakers 20 Pirates Of The Mississippi 186 Poison 103	Primus 116 Queensryche 27 R.E.M. 6 Bonnie Raitt 5, 87 Rolling Stones 188 Roxette 32 Salt-N-Pepa 122 David Sanborn 176 Scorpions 25 Seal 51 Shenandoah 196 Paul Simon 145 The Simpsons 109 Frank Sinatra 200 Siouxie and The Banshees 82 Skid Row 11 Slaughter 117 Slick Rick 71 Michael W. Smith 79 SOUNDTRACK Beaches 130 Bill & Ted's Bogus Journey 29 Boyz N The Hood 12 Dances With Wolves 124 Dying Young 56	Ghost 153 Mermaids 150 New Jack City 34 Pretty Woman 98 Pump Up The Volume 123 Robin Hood: Prince Of Thieves 7 Teenage Mutant Ninja Turtles II 1-56 Thelma & Louise 121 Steelheart 57 Rod Stewart 37 Sting 126 Doug Stone 168 George Strait 90 Keith Sweat 171 Tesla 107 Aaron Tippin 199 Too Short 144 Ralph Tresvant 181 Travis Tritt 36, 119 Trixter 137 Tanya Tucker 80 UB40 30 Van Halen 2	Ricky Van Shelton 45 Luther Vandross 22 Vanilla Ice 54, 76 VARIOUS ARTISTS Club MTV Party To Go, Vol. 1 93 Dedicated 183 For Our Children 70 Violent Femmes 194 Joe Walsh 140 Warrant 74 Keith Washington 125 Waylon & Willie 193 Andrew Lloyd Weber 132 Hank Williams, Jr. 149 Wilson Phillips 31 BeBe & CeCe Winans 81 Stevie Wonder 53 Yanni 63 Trisha Yearwood 47 Yes 102 Yo-Yo 163
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CHEMICAL BANK TAKES OVER RECORD WORLD

(Continued from page 1)

"Now we have an owner with a deep pocket," says David Bloom, who joined the company in April as president and CEO, replacing Imber. "Everyone here is excited by the deal. This gives us time to get the chain back on track. It lets us have a normal Christmas."

RECESSION HITS HARD

Record World primarily operates in the Northeast, which has been hit harder by the recession than have other regions of the country. According to sources, the chain was overwhelmed by interest payments on the debt owed to Chemical Bank.

Record World's troubles became known in February, after the chain apparently was unable to pay up for product bought under the various Christmas restocking programs offered by the labels in the fall of 1990.

At that point, say sources, an intricate cat-and-mouse game began among General Atlantic, the manufacturers, and Chemical Bank, the object of which was to determine which party was going to bear the brunt of the chain's financial troubles. Initially, General Atlantic tried to get the six majors to forgive about \$3 million owed to them, according to the sources. Also, General Atlantic tried to get Chemical Bank to restructure and possibly forgive some of the debt owed to it.

As negotiations proceeded, it became clear that General Atlantic—a New York-based private investment group that previously made a handsome profit buying and then selling a significant stake in Durham, N.C.-

based Record Bar—did not want to put any more capital into Record World.

The negotiations culminated in General Atlantic walking away from its investment in the chain and absorbing a \$4 million-\$7 million loss, the sources add. Moreover, Imber and his partners are said to have paid \$1 million-\$2 million to free them from further contractual obligations.

Ken Herz, a VP with Chemical Bank, declines to comment on how negotiations proceeded among the various parties, as does Imber. General Atlantic officials did not return repeated phone calls.

While that process was going on, the chain implemented heavy staff cuts and closed 14 stores to bring it to its current level of 78 outlets. Also, Bloom, formerly a president and CEO of Herman's World of Sporting Goods, was brought in as president and CEO of Record World, while Imber retained the title of chairman but withdrew from day-to-day operations.

IMBER'S FUTURE UNCLEAR

With the latest turn of events, it is unclear whether Imber will retain a role with Record World. "I don't know," Imber says of the question. "Everyone has been focusing on resolving the situation, so we haven't focused on my future. At the moment, I am still chairman, but over the next day or two some meetings will be held to determine if I will play a role as we go forward." Chemical's Herz declines to comment.

Meanwhile, the rumor mill has been hard at work speculating on who will eventually buy Record World. Among the names prominently mentioned are W.H. Smith, the U.K. company that owns Wee Three in Philadelphia; Albany, N.Y.-based Trans World Music Corp.; and Minneapolis-based Musicland Stores Corp.

Also, Bill Teitelbaum, chairman, president, and CEO of Pittsburgh-based National Record Mart, has trumpeted his interest in buying Record World and merging it with his chain. Teitelbaum is on the verge of recapitalizing his financially troubled chain through a deal with an investment fund run by Dillon, Read, a New York-based investment bank. That deal, according to Teitelbaum, provides for additional funds for acquisitions, should the right opportunity come along.

Chemical Bank's Herz acknowledges that his company is interested in selling the chain but declines to comment on a time frame.

"The bank is not in the business of owning retail stores," says Record World's Bloom. "Whether it is for three years' ownership or one year, they will absolutely want an exit strategy. Most of the owners of retail chains out there would use an exit strategy if the right price came along."

Some sources observe that a sale likely will not happen until Record World improves its performance, the economic turnaround hits full stride, or both happen. But others suggest that a deal can take place as early as January.

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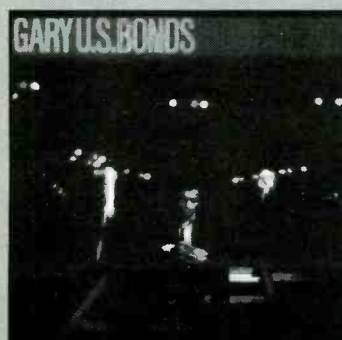
FOR WEEK ENDING AUGUST 10, 1991

Top Pop Catalog Albums™

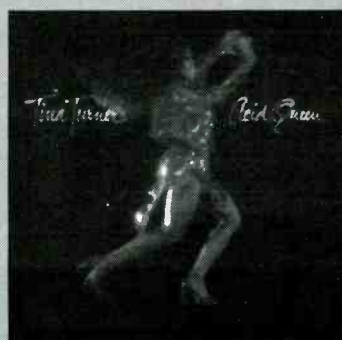
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 8 weeks at No. 1	12
2	2	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	12
3	3	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	12
4	5	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98)	GREATEST HITS	12
5	8	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	12
6	4	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	12
7	—	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422 846 210/ISLAND (9.98)	LEGEND	1
8	6	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	12
9	9	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	12
10	7	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	12
11	—	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	1
12	12	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	12
13	14	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	12
14	13	ERIC CLAPTON ▲ ² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	12
15	11	PATSY CLINE ▲ ² MCA 12 (4.98)	GREATEST HITS	12
16	15	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	12
17	24	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	11
18	16	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	12
19	18	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	12
20	17	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	12
21	10	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	12
22	—	SOUNDTRACK ● MCA 39303* (7.98)	OUT OF AFRICA	1
23	—	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	1
24	36	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	6
25	23	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	12
26	20	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	11
27	22	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	12
28	26	DEF LEPPARD ▲ ¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	12
29	29	PINK FLOYD ▲ ¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	12
30	28	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	10
31	21	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	11
32	27	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98)	G N' R LIES	4
33	37	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	12
34	35	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98)	GRACELAND	2
35	33	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	12
36	42	INXS ▲ ⁴ ATLANTIC 81796* (7.98)	KICK	12
37	30	BON JOVI ▲ ⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	12
38	40	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	4
39	45	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	12
40	32	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	11
41	31	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	11
42	34	SKID ROW ▲ ³ ATLANTIC 81936* (9.98)	SKID ROW	7
43	44	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	7
44	47	SOUNDTRACK ▲ ¹⁰ RCA 6408* (9.98)	DIRTY DANCING	8
45	—	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	6
46	46	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	3
47	—	ENYA ▲ Geffen 24233* (9.98)	WATERMARK	1
48	—	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	1
49	39	PUBLIC ENEMY ▲ COLUMBIA 45413* (9.98)	FEAR OF A BLACK PLANET	3
50	50	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	11

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.

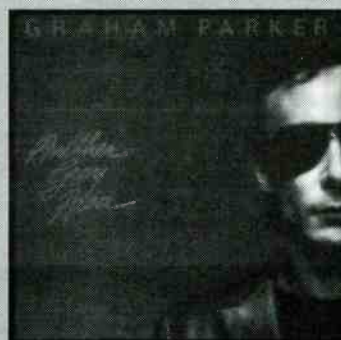
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ROCK SURGE SHOWS GENRE'S CONTINUING APPEAL

(Continued from page 1)

Other rock acts that have fared well in recent months include platinum-sellers Extreme and Queensryche, veteran act the Scorpions, and mainstream rock rookies Firehouse and Steelheart.

Metal clearly rules, yet rock's resurgence can't be attributed solely to heavy-metal acts. Last year at this time, all nine of the rock albums in the top 30 were by metal bands, with the exception of alternative act Faith No More, post-punk-rocker Billy Idol, and the blues-influenced Jeff Healey Band.

Currently there are 10 rock acts in the top 30, half of them nonmetal. While veteran hard-rockers Van Halen may have the highest charting rock album, releases by more traditional rock acts such as Raitt, R.E.M., the Black Crowes, and Tom Petty are in the top 20. Modern-rock crossovers EMF and Jesus Jones have albums in the top 40.

Rock acts are also performing better on the Hot 100 than they were a year ago. The current top 10 includes cuts from Adams, Jesus Jones, Lenny Kravitz, and the Scorpions, while cuts from the Black Crowes and Guns N' Roses are moving up

fast. Last year at this time, only Billy Idol and Poison had top 10 singles.

RELEASE CYCLE

Rock's resurgence can be attributed to the fact that a number of veteran acts that didn't release albums in 1990 have come out with new albums at the same time. In addition, their fans' reactions are better reflected on the new Billboard chart than on the pre-SoundScan listing.

"Right now, people are just responding to the name brands like R.E.M., Van Halen, Guns N' Roses, and Skid Row," says Arista VP of A&R Mitchell Cohen. "The familiar names are going to get instant responses, and the way the chart has been skewed, instant responses are more visibly represented. I don't think that there is any greater of lesser appetite for rock."

Capitol VP of sales Lou Mann concurs that at least part of rock's comeback can be attributed to SoundScan. "Certainly SoundScan is a reflection of the initial flurry of consumers. It's a knee-jerk reaction," he says. "That's why these albums are charting so high."

Mann also attributes rock's rise to

the "cyclical" nature of the business. "It's just a situation where people were starved for some rock'n'roll last year and now it happens to be the time when Metallica and Guns N' Roses are due."

Although Mann says consumers were not demanding more rock, the onslaught of rock releases will "draw people into the stores and will help everyone."

Warner Bros. senior VP of sales Lou Dennis also points out that rock's rise may be just "a function of the way the releases were falling." He says rock had a poor showing last year because most major rock acts didn't release albums.

Retail has felt the effect of more hit rock product, yet Stan Goman, Tower Records' senior VP of retail operations, says rock is not exactly making a comeback. "I don't think it ever left," he says. "This year, three rock records are happening at the same time. They just happen to be out. Last year there wasn't anything out."

Radio, however, has noticed the up-

surge in rock. KEGL (The Eagle) Dallas PD Joel Folger welcomes the trend. "Thank God," he says. "We need a little more balance. Particularly at my radio station, which has always had a rock heritage. When the music is not there, it's really hard for a station like ours."

Folger says the onslaught of "good quality rock" will help the format. He speaks highly of forthcoming releases from Seger and Mellenkamp, as well as Van Halen's latest effort. Although Warner Bros. is not working "Top Of The World" as a single, KEGL is one of several top 40 stations around the country that have added the album cut to their rotation.

"If I could hold up a record to show what we need to balance things out, it would be that record by Van Halen, Seger, and Mellenkamp."

Although WBSB (B104) Baltimore is also playing the Van Halen cut as a response to the album's strong sales, PD Todd Fisher says that there is still a lack of rock product for top 40. "Rock music, even the harder stuff, is not as active on top 40 as it was 18

months to two years ago," he says. "The requests and the activism for rock seems to have faded."

While Fisher, too, welcomes the forthcoming release from Mellenkamp, he says Guns N' Roses' "You Could Be Mine" is too hard for his station, which does not want to alienate its 25-34-year-old listeners. B104 is playing R.E.M. and the Black Crowes, but Fisher is not sure what to do with Raitt. "We are still trying to find out if she is a believable artist or a novelty because of her Grammy success."

IS IT DYING OR REBORN?

The industry seems to be divided over whether the current success of rock albums indicates the genre's continuing vitality or is just a temporary interruption in its decline.

"They have been predicting the death of rock since the early '50s, since it started," says Lou Dennis of Warner Bros. "I've heard those predictions for 40 years, and each time it's been proven that they are wrong. All you have to do is get the right rock records out there and rock is back."

Dennis points to the Top Pop Catalog Albums chart, which is dominated by such rock acts as Meat Loaf, Aerosmith, Guns N' Roses, Led Zeppelin, and AC/DC, as proof of rock's staying power.

Others, however, continue to hold the belief that rock is indeed on the critical list. "There is some truth in the slogan that rock is dead," says Michael McCarty, creative director for EMI Music Publishing. "Rock is not so much dead as it is hibernating or in suspended animation. There has been very little imagination in rock over the last few years. To young people especially, rock is less meaningful than its counterpart, rap."

McCarty says that rock's comeback is due in a large part to the return of superstar acts, and "if you look at the underlying creativity, rock is definitely still in trouble."

He says much of today's rock is missing the passion that classic rock acts such as Jimi Hendrix, Led Zeppelin, and others displayed. "That's why a lot of today's teens are buying music from the late '60s and early '70s."

BETWEEN THE BULLETS



by Geoff Mayfield

A weekly look behind Billboard's album charts.

STILL UNFORGETTABLE: Last week, Natalie Cole became the first artist, since the May 25 issue's conversion to the point-of-sale system, to bullet at No. 1 two weeks in a row on Top Pop Albums. Now, she's the first to do so for three weeks. Since many of the tracks on the album feature pure jazz arrangements, perhaps this title's performance will be a revelation for pop-minded record company executives who have convinced themselves that jazz is a dirty four-letter word... Initially, Cole's album outpaced her single's Top 40 play, but Elektra has seen this happen before. You'll recall Tracy Chapman's first album was practically gold before radio paid any attention to her.

MEANWHILE, CAPITOL continues to benefit from the attention that Cole's "Unforgettable" has drawn to Nat King Cole's career, as the budget-priced "Collector's Series" moves ahead 197-182. Strong sales have also been reported on "The Nat King Cole Story," though it hasn't charted yet... The unlikely combination of MTV play and exposure from adult-oriented stations wakes up Toni Child's latest (189-155)... Concert exposure is apparently the catalyst for Top Pop Catalog jumps by Steve Miller (5-4) and Nine Inch Nails, and a catalog-list debut by Jane's Addiction. The latter also continues to chug ahead on the current chart (138-113). Other touring acts who make moves include Siouxsie & the Banshees (101-82), Living Colour (127-110), and Dangerous Toys (168-151).

GROOVE TUBE: Though not a free-TV debut, the recent CBS broadcast of "Out Of Africa," which registered peak rating shares of 18 and 15 on the nights it was broadcast, causes the film's soundtrack to, out of nowhere, enter on the catalog chart at No. 21.

NOTABLES: As previously documented in this column, Bonnie Raitt and Michael Bolton continue to buck the odds; their previous sets continue to excel, in part because their labels have advertised the older titles in conjunction with their new albums. Bolton recently started a tour, and Raitt hits the road Aug. 24, so don't be surprised if their trends continue... David Arkenstone, who holds at No. 1 on Top New Age Albums for a ninth week, is the first artist to have two different titles top that list.

HOUSEKEEPING: We have moved three titles, two by the Doors and one by Bob Marley, from Top Pop Albums to the catalog chart. The soundtrack from "The Doors," the movie that initially gave the two Doors collections a boost, fell off the chart last week, but it looked like these older titles would ride forever. The band's "In Concert" continues on the current list because it is a newly configured album. The Marley package, "Legend," debuted last year as a new title because it sported additional material and a different catalog number than its original version, which first charted in 1984. Even so most accounts view this as a catalog item.

REVERSAL OF FORTUNE FOR A&M

(Continued from page 6)

the acts that were dropped were developing artists, according to the company's VP of publicity, West Coast, Diana Baron. Also leaving the label in this period was Joe Jackson, who chose to depart when his contract ended.

The sales staff was halved to eight people and Cafaro simplified a management structure he says had gotten "too thick." Much of the new staff was promoted from within and had worked under Friesen. "Senior management had been here for a long time, and there was a very vibrant core of middle management people that had been sort of suffering quietly over a period of time," says Cafaro. "In that process they really gained a high level of expertise and we had some great record people waiting in the wings."

Among those promoted were Bill Gilbert, to VP/executive director of sales; Chuck Gullo, VP of sales, A&M/distributed labels; Rick Stone, senior VP of promotion; Jim Guerino, VP of artist development; David Gales, VP of product development/operations; and Wayne Isaak, VP/executive director of publicity and director of East Coast operations.

Janet Jackson's departure from the label created a greater resolve and commitment to the future, Cafaro says. "I think that enabled us to implement the changes and the marketing strategies on our new and developing records much more aggressively."

Signing and developing new talent is now A&M's primary focus and the label is operating on a philosophy of putting maximum resources behind maximum opportunity.

"We're being much more aggressive in terms of taking chances along the way to maximize that record," says Cafaro.

He cites Extreme as a prime example of the label's new aggressiveness. "We're just going to stay on this thing and make it as big as it possibly can be," he says, noting that the label is working to keep the band's profile high and keep the record in the forefront at retail for a longer period of time.

"It takes money and you need to

make that commitment ahead of time," he says. "You can't be cautious about it."

The label has also made a significant commitment to the R&B market with the Perspective and Tabu deals (Billboard, March 23). A second single off the Sounds of Blackness album is due out shortly; other acts on the Perspective roster include Lisa Keith, Crush, Mint Condition, and Low Key.

The first Tabu album, from African Unity, has yet to be launched, but Cafaro is optimistic that the label will have some hits before year's end. The Tabu roster includes the Wailers, Cherelle, and Kool & the Gang (Billboard, Aug. 3).

"We want to be successful in the black marketplace and we finally have a department that I think can do the job," says Cafaro. The department is headed up by Don Eason, VP of R&B promotion and marketing.

A&M's efforts in the world music arena, with the planned rebirth of the Horizon label, have been put on hold.

Horizon, formerly a jazz label, was put under the auspices of Tom Schnabel (Billboard, Nov. 10) but, according to Cafaro, the level of competition, the cost of acquiring and importing product, and the relatively small volume of potential sales made the company decide to disband the label.

There are no plans to re-release any of the Horizon jazz catalog at this time, Cafaro notes.

A&M's high-profile recording studios are also a contributor to the overall success of the company, notes Cafaro. Operated by Shelly Yakus, the studios bring in top-notch artists as well as newer acts and create "a people landscape that is attractive and palpable," says Cafaro.

Cafaro expects that A&M's recording studios will help the label discover new artists.

The future, Cafaro says, is "going to be about the artist's ability to communicate to the press, to the media, to radio stations, to retailers," he says. "It's a full emerging on everyone's part to make things happen. We want highly motivated artists who have a point of view who will be partners in the marketing of their records with us."

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LABELS ECSTATIC OVER IDEA OF MTV TIMES 3

(Continued from page 1)

Columbia Records, echoing the feelings of many record company reps. "It would be great if one of the channels was adventurous enough to play everything from world beat to Tony Bennett."

While such a range is unlikely, the move will still give more artists exposure because the number of programmable hours will be tripled.

"There are three reasons why we are doing this," says MTV Networks CEO/chairman Tom Freston. "In the past three years we've seen a major fragmentation in the marketplace; the amount of videos are there for us to address those needs," he says. Second, he says the technology is at hand for cable systems to expand from the current 37-channel average to more than 100 channels. Third, he claims three feeds would better serve the needs of MTV's advertisers.

According to Freston, the three

channels will be aimed at MTV's current audience: 12-to-34-year-olds. Though each feed will have a separate identity and name, the MTV logo will be incorporated into all three.

"Initially, we're not getting into audiences that we haven't had before," he says. "These three MTV feeds will still target the same people. The idea is to get them to watch longer—increase length of viewership, not necessarily get more viewers."

At MTV's height several years ago, its Nielsen ratings were around 1.1. However, like most cable channels, its ratings have declined and now hover around a 0.5 or 0.6. Despite decreased ratings, advertising on MTV has continued to increase, and according to Freston, "1991 has been the most successful year in MTV's history." The channel is currently in more than 55 million U.S. households.

This summer's block programming—where songs of the same genre are grouped together in three- or four-song packages—proved to be an experiment for the narrowcasting concept. According to Freston, research showed 90% of viewers liked the block concept. Additionally, viewers indicated that they would watch the specialized channels significantly longer. "We obviously have a lot more testing," he says. "But the product is there and we're perfectly positioned to do this."

ENCOURAGEMENT FOR CABLE SYSTEMS

While the details are sketchy, Freston says the channel decided to go ahead and announce the plans "because by making this announcement, we want to give cable systems added encouragement to [expand their capacity] and know that we're going to be there for them."

Rentrak Reports 1st-Quarter Loss

■ BY DON JEFFREY

NEW YORK—Although sales rose in the first quarter, Rentrak Corp. says expenses for marketing and a stock offering caused a loss for the period.

For the three months ended June 30, Portland, Ore.-based Rentrak posted a net loss of \$279,565, compared with a net profit of \$135,392 in the same quarter last year.

But revenues for the pay-per-transaction home video distributor jumped 15.6% to \$8.69 million from \$7.51 million last year.

PPV CONCERT SHOW

(Continued from page 5)

are happening, on the charts, and having successful tours."

Meyrowitz is aware that even superstar acts have not always fared well in the PPV arena. But he is optimistic that TNC will be a profitable venture, even with the relatively small buy rate he anticipates, and that the rock audience will be attracted to Thursday Night Concerts. "For a rock'n'roll audience, there is no way to see a show [like this] on [broadcast] TV," he says. Although Meyrowitz will continue to head DIR, a radio syndication company, he says there are no plans for DIR to air the concerts. "This has nothing to do with DIR," he says. "This is a completely separate entity."

TNC also has no immediate plans to use DigiCipher, the new technology developed by Macrovision Corp. and licensed to General Instrument that prevents home taping of PPV programs (Billboard, Aug. 3). Meyrowitz says home taping "hasn't been as much of a factor as people thought it would be."

In addition to Meyrowitz, TNC principals include Stephen Cherner, Abramson, and Michael Pilott. Cherner, who will serve on the board of directors, is a partner in the Boulder, Colo.-based Maxim Financial Corp. and owner of the Fuller Brush Co. Abramson exits his position as VP of affiliate relations and programming at DIR to join TNC. Pilott, who was VP of production at the Meyrowitz-owned RBM Television Corp., joins TNC as VP of production. The company, which will be publicly traded (NASDAQ: TNC), will be based in New York.

The company attributes the loss to several factors: a downturn in home video that was "more severe than anticipated"; increased expenses associated with a private placement of stock; higher marketing costs; and "expanded efforts to assure system integrity."

A Rentrak spokesman says, "Although there was a downturn in activity, the biggest hit was the private placement, which was very expensive. That adds to equity but none of it goes to sales." The company raised \$18 million by selling 2.95 million shares of common stock.

In a company release, senior VP Kim Cox says that "key factors contributing to the downturn in the home video market during April and May, and the company's loss, were the lack of quality titles to bring customers into the stores and the fact that studios participating in Rentrak's PPT program provided a smaller percentage of the most popular titles released in the quarter than they had during the comparable quarter in 1990. The company had distributed an unusually high percentage of the most popular titles released during the June 1990 fiscal quarter."

Rentrak also says it signed up fewer retailers to the PPT system in the recent quarter than in previous quar-

ters. The reasons for the slowdown, according to the company, were stricter requirements for retailer participation; the sluggish home video market, which has "affected video retailers' ability to invest in the Rentrak program and Rentrak-approved equipment"; and "higher-than-expected retailer suspensions due to the poor economic climate."

According to the company spokesman, "We're not adding customers at the same rate. PPT has become more accepted, but we're being more discriminatory. We're being much tougher in who we'll accept. Some of these moms-and-pops just don't survive."

At quarter's end, the source adds, there were 1,805 video retailers working with Rentrak, compared with 1,117 at the same time last year.

Rentrak also reports that its one-third interest in Rentrak Japan yielded net income for the first time—\$157,878 in the recent quarter.

Cox states, "We expect to see continued growth for Rentrak Japan and hope to use it as a model for developing European operations which the company anticipates launching in 1992."

Rentrak's shares closed recently at \$7.625 each in over-the-counter trading. The 52-week price range is \$3.75 to \$11.125.

VID BUYING GROUPS FORM TRIPARTITE ALLIANCE

(Continued from page 5)

council will not combine its members' buying operations. He notes, however, that the three groups together represent at least \$60 million in annual new-release purchases.

That volume of buying, Engen notes, points up what "we can do in terms of promotions, advertising, tackling issues, and opening up lines of honest communications between us and any groups that want to join the council."

While details of the council's agenda are still being worked out, Lucca dismisses suggestions that cooperation among the competing buying groups could be construed as anti-competitive.

"We're not doing anything that would change our pricing or decrease the competitive nature of our stores, so there are no anti-competitive problems," Lucca says. "We're not going to try to set prices or negotiate deals

as a group, certainly not at this point. We would have to be far more united than we are now for that, in a formal sense . . . We all have our own distributors, so we're not talking about going to the studios and trying to collectively negotiate deals. Nothing like that."

Ron Friedman, president of Video Alliance Group, confirms that his organization was approached about the meeting during VSDA but decided not to attend.

"I originally asked for an agenda as to what the purpose of the council was supposed to be," Friedman says. "I haven't gotten that agenda yet."

Friedman adds, "We think that what we offer the retailer is unique. That's the whole point."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

Channel availability on the nation's 11,000 cable systems is extremely tight, says Larry Gerbrandt, senior analyst with cable-analysis firm Paul Kagan Associates.

However, Gerbrandt says the average number of channels is expected to be between 50 and 67 in 1993, up from the current 37. By 1995, he estimates it will be 80-130.

Among the systems with space currently available is Fairfax, Va.-based Media General. It is one of the five cable systems participating in a limited-market test of the new MTV channels that is scheduled to start in the third quarter of 1992.

"MTV has basically lined us up as a laboratory," says Don Mathison, Media General's senior VP of marketing/programming. "We have 120 channels, and our entire subscriber base is psychographically coded so MTV can learn about the viewers."

During the test, Freston says the network will be looking at "the balance of the programming mix, the relative popularity of different types of music, and how to cross-promote."

REASONS TO BE CHEERFUL

Whatever the mix, some labels see this as a winning proposition and a move that could increase video production. "I can't imagine anyone seeing this as a negative," says Peter Baron, head of video promotion for Geffen/DGC Records. "It's only healthy for the industry. It'll certainly give us more reason to make a video than not if we have the possibility of getting it on MTV."

"It will also be interesting to see what this does to influence radio," says Peacock. "Maybe it will get them off their oldies kick."

When the tri-channel system launches, cable operators that already have licensing agreements in place with MTV Networks for MTV, VH-1, and Nickelodeon will be offered the additional channels at "little or no extra cost," Freston says.

Advertising for the three feeds will be sold as a package. Ads will run equally on all feeds and Nielsen reports will combine the three channels

for ratings purposes.

Cable systems without expanded capabilities will carry the general channel that will resemble the current music mix.

The expansion will require some additional staff, including different VJs for each channel, "but we don't see this involving a huge incremental cost," Freston says. Current MTV heads Sara Levinson and Judy McGrath will oversee the expansion.

The content of the other two channels will be decided as the launch nears. "The business will change in the next 12 months," Freston says. "It would be premature to tell people what the other two channels will be because I really don't know."

However, speculation is that one of the channels will focus on rap and urban music. That would compete directly with Black Entertainment Television, which offers nine hours of music video programming a day.

"If we're on all [the cable systems], I don't care if MTV has 20 channels," says BET's VP of programming, Jeff Lee. He adds, though, that if MTV's expansion discourages cable operators from picking up BET, "we'll start a 24-hour video channel and offer it to anyone who carries BET in its present form for free."

Cable operators say they do not view MTV's action as a pre-emptive move to stop the growth of other video channels. "This wouldn't keep us from carrying other music channels," says Jedd Palmer, director of programming for TCI, the nation's largest cable operator. "We want to give subscribers everything we can."

Though not included in the initial expansion, future plans could include splintering VH-1 into multiple channels and starting an interactive music channel, according to sources.

Such a move does not concern Les Garland, VP of programming for interactive music channel The Jukebox Network. "We should be so far along by the time that would happen that MTV will be the one introducing the new channel," he says. "But each day they wait gives us a further head start."

SOUNDS OF SIMON TO ECHO THRU CENTRAL PARK

(Continued from page 6)

we can never thank them enough. One of our greatest native sons will play in one of our city's greatest treasures."

Simon, who grew up in Queens, said \$400,000 would be earmarked to cover the expenses and contribute to city park maintenance. Approximately \$225,000 will pay for all concert-related city costs, including police, sanitation, emergency medical service, and parks personnel, with the rest going to the City Parks Foundation for distribution to parks in all five New York boroughs.

Simon said that other revenues may come from additional corporate sponsors, and that merchandise sales would be donated to the Children's Health Fund, which Simon previously established to provide medical care for needy children.

The Central Park concert is the 95th of Simon's ongoing world tour and marks the beginning of its second U.S. leg. Besides his regular tour band, Simon hopes to have the Bahian percussion unit Olodum, which starred on his single "The Obvious Child" from his current album

"Rhythm Of The Saints," depending on its own tour schedule.

Asked whether his former partner, Art Garfunkel, might also participate, Simon said he hadn't mentioned the show to him during a visit the day before.

The Simon & Garfunkel reunion concert eventually generated an album, and Simon said the Aug. 15 concert may as well, if the performance merits it. He said that the HBO telecast would probably be edited for home video.

The concert, which Simon said was suggested in a New York Post review of his Madison Square Garden show, will be a "typical New York event, big and fun, [which could] only happen in New York."

He said it would show that people can "gather together peacefully and have a very good time."

Simon also presented Dinkins with a guitar, while the mayor gave Simon an inscribed silver dish. Simon also signed a copy of "Graceland" for Nelson and Winnie Mandela, which Dinkins will deliver to them when he leads a New York delegation to South Africa in September.

MINNESOTA WARNS MUSICLAND: DON'T SELL N.W.A ALBUM TO MINORS

(Continued from page 1)

is reviewing the complaint, Musicland does not face immediate prosecution in the matter.

Musicland, which has affixed its own 18-to-purchase sticker on the album in certain locations around the country, will continue to sell the album, according to executive VP Arnie Bernstein.

The Ruthless/Priority release "Efil4zaggin," which reached No. 1 on Billboard's Top Pop Albums chart in June, bears the Recording Industry Assn. of America's parental advisory sticker on explicit lyrics. The hardcore rap album includes such tracks as "To Kill A Hooker," "One Less Bitch," and "Findum, Fuckum & Flee."

On July 26, attorney general Humphrey, the grandson of the late Vice President, Hubert H. Humphrey, wrote a letter to Eugster, saying that he believed "Efil4zaggin" violated Minnesota statute 617.291, which provides criminal penalties for the sale and dissemination of "harmful" sexually explicit material to minors.

"The issue here is not record burning or censorship," Humphrey wrote. "The issue here is the access by minors to harmful and sexually offen-

sive material. I want to assure you that I have no intention of being the state's record police. However, in recent weeks we have witnessed the terrible tragedy that results from violence against women. Material such as that contained in the N.W.A album feeds the warped and demented minds that perpetrate such violence. At a minimum, such material should not be available to Minnesota minors."

Humphrey concluded, "I urge you to review the material at issue and take the necessary steps to ensure that harmful sexually explicit materials are not readily available or accessible to minors."

Citing jurisdictional concerns, Humphrey forwarded the complaint to Minneapolis city attorney Robert Alfton on July 26.

'SERIOUS QUESTIONS'

While Rothman says that his office will be reviewing a copy of the album, he adds, "There are serious substantive questions of whether the album is harmful to minors... and whether you can prove if the defendant has made the album available to minors. It is premature to talk about the involvement of this office."

Musicland defended its position in a prepared statement: "While there are many recordings that we may not personally like, our company does not want to set itself up as censors to decide what the public will or will not have the freedom to buy. Clearly, however, our industry cares about minors and, therefore, the record companies have stickered certain titles with a 'Parental Advisory—Explicit Lyrics' [label]. Our company has previously taken the further step on some albums such as N.W.A of adding the additional sticker stating that you 'Must be 18 Years of Age to Purchase.' Today, we have reinforced this policy with our store personnel."

Sources within Musicland indicate that the sticker policy on "Efil4zaggin" is on a community-by-community basis and is not nationwide. Some sources also say that enforcement of the 18-to-purchase policy was reiterated both verbally and in writing to Minneapolis store managers after the Humphrey letter became public.

"We have not pulled the record," says Musicland's Bernstein. "We are selling it nationally. At this time we have no intention of pulling the al-

bum."

Other retail operations with stores in Minneapolis are approaching the sale of the record with caution. Employees at Record Shop, Best Buy, and Great American Music outlets in the city report that they are all enforcing an 18-to-buy policy on the N.W.A album.

Jack Thompson, whose lobbying in opposition to the sale of the 2 Live Crew's "As Nasty As They Wanna Be" led to Musicland's withdrawal of the album from sale last year, says he deliberately targeted the state of Minnesota for his latest campaign.

"The point is best made in a liberal state with a liberal attorney general that there are limits to the distribution of obscene material to children," he says.

Thompson, who claims that "Efil4zaggin" is "pro-rape," says that Musicland is continuing to violate its 18-to-purchase policy on the album; he notes that CBS-TV affiliate WCCO in Minneapolis got a 15-year-old to purchase a copy of the record on July 29, three days after Humphrey sent his letter to Eugster.

Thompson has also lodged a similar complaint with the prosecutor's office in Stark County, Ohio, and with the state attorney general's office regarding the sale of the record to minors at the 300-store Camelot Music chain, which is based in North Canton.

While not commenting on Thompson's action, Camelot executive VP/CEO Jim Bonk says the Florida attorney sent him a letter that mentioned the chain's sales of the N.W.A album.

Camelot does not have an 18-to-purchase policy, Bonk says, but "we tell our managers to use discretion relative to young people's purchases."

He adds that "we've had some al-

bums brought to our attention by various authorities. They've demanded that we not sell them to minors, and we abide by that." Moreover, he says, "we don't feature the product in the front of the stores and we don't advertise it."

LABEL OUTRAGED

Ruthless Records GM and N.W.A manager Jerry Heller characterizes Humphrey's attack on the album as "an outrage to all Americans."

He says that the group has retained civil rights attorney Louis Sirkin, who defended N.W.A against obscenity charges in Cincinnati in 1989, to prepare a response to Humphrey's allegations. "We definitely think it's a First Amendment violation," Heller says.

Bryan Turner, president of Priority Records, which distributes N.W.A's albums, says Jack Thompson is "helping [N.W.A] achieve their goal of being the world's most hated group. And you know what, they like that... The basis of the Constitution is that Jack Thompson can spout off like that. And we're selling records."

Concerning "Efil4zaggin," he concludes, "You don't have to buy it, you don't have to agree with it, but that doesn't mean it shouldn't be available."

N.W.A previously took some government heat in August 1989, when a Federal Bureau of Investigation official wrote a letter to Priority Records, objecting to what he perceived as "degrading" anti-law enforcement sentiments in the N.W.A song "Fuck Tha Police" from its album "Straight Outta Compton" (Billboard, Oct. 14, 1989).

Assistance in preparing this story was provided by Ken Terry in New York.

SHIPPING SCHEDULE ALTERED FOR METALLICA, YOUNG M.C. SETS

(Continued from page 6)

addressees that did not receive the album until late that Monday.

With the point-of-sale methodology that now drives Billboard's Top Pop Albums and Top Country Albums charts, a Monday street date gives a new title an additional day of sales in which to garner a high chart position. At reporting accounts that use a Monday-Sunday calendar, a Monday-dated album receives a full week of sales reports.

In the case of Van Halen, the rock act hardly needed the extra day, because its album blasted out of the box at a wide margin over the previous week's No. 1, Skid Row. By contrast, in June N.W.A's independently distributed "Efil4zaggin" came within a hair of opening at No. 1 with one less day of sales. Its street date was Wednesday, rather than Tuesday, but it opened at No. 2—just 2,000 units behind Paula Abdul.

Although Elektra executives and several of their competitors believe that Metallica stands a healthy chance to debut at No. 1, the label insists it scheduled the Aug. 12 release in order to create an "international street date" that would coincide with the album's European bow. They say the point-of-sale-driven chart was not a motivating factor, and national sales director Steve Heldt is convinced that Metallica could come out on top with less than a full week of sales.

But, at Capitol, VP of sales Lou Mann acknowledges his company did have an eye on the charts when it settled on Aug. 12 for Young M.C.'s label debut. And, he says even if Metallica had not been scheduled for the same day, the label would probably still have opted for a Monday street date. The issue, says Mann, is not so much how new releases compete with each other, but rather how a new title—with one or two less sales tracking days—competes with top sellers that have already been released in prior weeks.

"In this new system, your debut could be your highest chart position, so it puts more pressure on where

you debut," he says.

The likelihood of an off-cycle release date for these two titles adds spice to what already figured to be an intriguing chart battle. The recent debuts at No. 1 by Skid Row and Van Halen prove that hard-rock fans, like those in Metallica's camp, rush to stores to grab their favorite artists' releases. Similarly, the debut at No. 2 by N.W.A, and its move to No. 1 in just its second week, proves that rap fans have a similarly voracious appetite. Further, unlike most rap acts, the Grammy-winning Young M.C. has benefited from top 40 radio exposure, a factor that enhances his chart prospects.

The Young M.C. and Metallica titles will not be shipped by themselves; WEA and CEMA both plan to ship all titles due for release in that early package. CEMA has assigned the Monday street date to all of the titles in that cycle, including new Chrysalis artists Carter & the Unstoppable Sex Machine and Laurie Freeloove, plus Capitol and Blue Note reissues.

WEA, though, is asking stores to

hold the other titles in its shipment for the standard Tuesday debuts. Henry Droz, WEA president, says the package will include a letter from Metallica, requesting that stores not sell its album until the assigned Aug. 12 debut.

Sources indicate that WEA and several of its key customers urged Elektra to reschedule the album for a Tuesday date, but Droz says the label was concerned because the Aug. 12 date had already "been publicized earlier" in ads placed in two metal fanzines. "They didn't want fans coming to stores, only to be disappointed that it wasn't there yet that Monday."

Both Droz and CEMA's McFadden are concerned about the possibility of stores violating street date, because it is harder for labels and distributors to monitor the marketplace during a weekend. "We're trying to police it, but unfortunately, when it's a Monday street date, it's impossible to police," says McFadden.

"There's always concern, and we will be watching it very closely," says Droz.

Ticketmaster Sues Broker Claims Barry's Devised Tix Scheme

LOS ANGELES—Ticketmaster has filed suit against Barry Clark Rudin, head of Encino, Calif.-based Barry's Ticket Service, claiming he "used and manipulated Ticketmaster's telephonic sales operations and induced at least one telephone sales operator to provide Barry's with unlawful access to tickets."

In the suit, filed July 24 in L.A. Superior Court, Ticketmaster seeks at least \$50,000 in compensatory damages plus punitive damages, claiming Barry's reaped unlawful profits, damaged its contractual relationship with venues, and unlawfully infringed on its trademarks.

Rudin declined to comment on the suit.

According to the suit, a Barry's Tickets employee called Ticketmaster and provided a sales operator with a number to call if the operator "desired to earn extra money."

The suit charges that the Barry's employee offered the Ticketmaster operator \$25 per ticket for seats in the first 10 rows, and \$10 per ticket for all other prime tickets.

Ticketmaster claims Barry's received more than \$2,091 worth of tickets in February 1991 through the scheme.

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Chicago Promoter Under Fire For Show That Didn't Deliver

BY MOIRA McCORMICK and MATTHEW LaFOLLETTE

CHICAGO—A local concert promoter has come under fire after a July 27 show in which all but one of the advertised headliners did not perform.

Promoter Pervis Spann of Delta Productions had billed the concert as the Chicago Music Festival, with headliners advertised as James Brown, Aretha Franklin, Al Green, Little Richard, the Dells, Johnny Taylor, and the Winans. Tickets for the event were \$27.50, and 10,700 of them were sold for the show, which was held at 70,000-capacity Soldier Field.

Brown, however, was the only artist on that bill to appear. Chicago natives the Chi-Lites, Gene Chandler, and Artie White filled out the rest of the 5½-hour show, which left scores of disgruntled fans and rumors of lawsuits.

Spann—who is also a part owner of urban WVON-AM here—could not be reached for comment. His daughter, Melody Spann, who assisted in organizing the event, declined to comment on the situation when contacted by Billboard, saying that her father and Delta Productions were planning on filing a lawsuit themselves. She would not say whom the suit would be filed against, or for what reason.

Melody Spann, had, however, told the Chicago Sun-Times July 29 that "Aretha was there, the money was in place, and she refused to go on stage." Not true, according to Audrey LaKatis, a spokeswoman for Franklin's label, Arista Records. "Aretha had been in town," says La-

Katis. "She had a private engagement on the 25th, and had every intention of appearing at the [Soldier Field] show." But, says LaKatis, Franklin left Chicago before the evening of the 27th.

As to why Franklin did not perform, LaKatis says, "The fact that the majority of the acts refused to go on speaks for itself. The problem was with the promoter, not the artists."

According to Todd Ensalaco of Triad Artists, which books Al Green and the Winans, neither of those artists was ever officially on the bill. "An offer was made, but both parties rejected it," he says. "There was no legal contract, no obligations."

Chuck Barksdale, bass vocalist for the Dells, says the Dells were on site but refused to go on after Spann informed them he could not pay them. "We never got a proper advance," Barksdale says.

Melody Spann also told the Sun-Times that the Chicago Park District, which owns Soldier Field and leases out the facility, subjected her father to "unique contractual requirements," in the Sun-Times' words. Spann told the paper that the Park District treated him "differently from other promoters."

Shawnelle Richie, a spokeswoman for the Park District, denies the allegation. She adds, "The general superintendent of the Park District has sent letters to local and state law enforcement agencies, including the Cook County state's attorney's office, and the Illinois attorney general's office, offering full cooperation and assistance with any investigations concerning this concert."

Lenny Kravitz Collaborator Sues Over Madonna Smash

BY JON BREAM

MINNEAPOLIS—Ingrid Chavez, who played Prince's paramour in his film "Graffiti Bridge," is asking her onetime companion Lenny Kravitz to justify his love for her to the tune of several hundred thousand dollars.

Chavez has filed suit in U.S. District Court here alleging that she co-wrote the song "Justify My Love," which became a smash for Madonna last year, and that Kravitz duped her into an illegal, unenforceable contract that resulted in her relinquishing royalties due to her.

In the suit, Chavez, who lives in Minneapolis, said she co-wrote the song with Kravitz in June 1990 at the Power Station in Los Angeles with the aim of getting her own record contract. She said the song was demo'd and even played for executives of Virgin Records in hopes of getting a recording deal.

Then, in October in New York, "after engaging in conversation and activity consistent with their close personal relationship," says the suit, Kravitz asked Chavez to sign a "standard songwriter's contract" in which he agreed to pay her \$500 immediately and 25% of the writer's royalty share and in which it was stipulated that she keep her involvement secret, the suit states. Chavez later spilled the beans to USA Today, TV's "Hard Copy," and others, saying she was

the principal author of the song's lyrics; actually, Chavez and Kravitz co-wrote the chorus and Madonna added some lyrics of her own.

Since more than 10 million copies of "Justify My Love" have been sold (via singles, videos, and on Madonna's album "The Immaculate Collection"), Chavez's representatives say her lyricist's share should be at least \$300,000. Kravitz, who admits he co-wrote the lyrics with Chavez, maintains he had a valid contract with her.

"I didn't misrepresent anything to Ingrid, and she received fair compensation for her contribution to the song under the agreement," Kravitz said in a statement. "We agreed to keep her role in the creation of the song private so that my then wife would not draw the wrong conclusion about the nature of our relationship. Ingrid never had a problem with the agreement until the song became a hit. When it did, she ignored the agreement and went straight to the media."

Kravitz has also been sued by the song's co-producer, Andre Betts, who claimed he has never been compensated as co-producer. Kravitz's attorney said Betts never had an agreement entitling him to compensation from Kravitz.

Chavez now has a record deal with Prince's Paisley Park Records. Her debut single, "Elephant Box," is due this month. She co-wrote it with Prince.

INSIDE TRACK



Irv Lichtman is on vacation. This week's column was edited by Ken Schlager.

RUMORS THAT SUPPORT for Hollywood Records is eroding at the Walt Disney Co. are vociferously denied by both Frank Wells, Disney's president and chief operating officer, and Peter Paterno, president of Hollywood. "Nothing could be further from the truth," says Wells. "We are in the [music] business, and we are in it forever." Referring to Hollywood's lack of hits in its first year, Wells adds, "We knew it would take time." Paterno points out that Disney chairman/CEO Michael Eisner also endorses the label. "Look at how much money he gave me to spend on Queen," he says. Regarding rumors that Disney is unhappy with Hollywood's signing of hardcore rappers like the Lifers Group, he says, "I think everybody's happy with the Lifers Group and feels it's a commendable act," but that Eisner might not want him to sign a "shock-value" group like 2 Live Crew. Finally, he notes, "We've got more money than anyone else... What can we lose in a year—\$20 million? We've got \$700 million. Who cares?"

AT THE BMG Distribution convention in Toronto, Lou Tatulli announced he is leaving his position as the senior director label liaison to become VP of marketing with JRS, Artie Mogull's label. In moving to the BMG-distributed label, Tatulli set off a chain of moves within the BMG family. Bill Graham, the L.A. branch manager, was named to replace Tatulli. Graham will remain in L.A. In turn, Jerry Silhan, the Dallas branch manager, will move west to replace Graham. Silhan's replacement will be Darrell Booth, RCA's national director of sales... Speaking of JRS, the new label has already spawned an offshoot: BFE Records, which is headed by former Mercury Records president Charles Fach.

THE TRUTH: Madonna's "Truth Or Dare" is set for release on video Oct. 9 by LIVE Home Video, according to sources. The \$92.95-list film will be available in letterboxed and pan-and-scan versions. Dealers who order a five-pack get a T-shirt and two Madonna recordings, "The Immaculate Collection" and "Like A Virgin." A national promotion is expected involving the star and charitable organizations.

MUSICAL CHAIRS AT BMG? Sources speculate that Bob Jamieson, president/GM of BMG Canada and former PolyGram executive VP, is in line to become the next president of RCA Records. Under that scenario, they say, current RCA chief Joe Galante would again head up the label's Nashville division. But all of this depends on Rudi Gassner, president of BMG International, replacing BMG chairman/CEO Michael Dornemann—a rumor that has been spinning around for months without coming to fruition. BMG spokeswoman Trish Heimers emphatically denies the rumors.

THE FIRST FILM starring Michael Jackson under his lucrative Sony deal will be the futuristic action-fantasy feature "Midnight," according to The Hollywood Reporter. Former Columbia Pictures co-chief Jon Peters will likely produce. In the feature, Jackson will portray an omnipotent being who is exploited by an evil doctor.

RUMORS CONTINUED late last week that Orion Pictures Corp. may seek protection from creditors with a Chapter 11 bankruptcy filing or that its creditors could force a liquidation of the company's assets. Bondholders met with Orion executives July 31 to discuss a complicated debt swap plan but had no comment at press time.

THE REMAINING SIX shows on a 15-date multigenre package tour headlined by Sisters Of Mercy and Public Enemy have been scrapped. According to a spokesperson for the Sisters Of Mercy, dates in Costa Mesa, Calif., Houston, Dallas, Phoenix, Denver, and Berkeley, Calif., were canceled because of poor ticket sales.

DEFENSE ATTORNEYS for two Dodge City, Kan., youths charged with murder allege that their clients were "temporarily hypnotized" by the music of the rap group the Geto Boys when they committed the crime. The lawyers say that Christopher Martinez and Vin-

cent Perez, both 16, will plead guilty by reason of insanity in the apparently random April 16 murder of Bruce Romans. Attorney Camila K. Haviland told a Kansas reporter that Martinez's actions were prompted by liquor and marijuana consumed at a party and by such Geto Boys songs as "Trigger Happy Nigger" and "Mind Of A Lunatic." James Smith, president of the group's Houston-based label, Rap-A-Lot Records, has characterized the line of defense as "racism."

BILL BERGER has departed Arista Records, where he was executive VP, to join Chameleon Entertainment as head of its label group. Word is expected soon of Chameleon's joint-venture deal with Elektra.

ANOTHER BRICK IN THE WALL: BMI has granted a license to the Lifetime cable TV service, covering past use of BMI repertoire and extending through June 30, 1992. The two parties have applied for dismissal of litigation between them in New York federal court.

ON THE MOVE: Watch for Jay Krugman to be named soon as the new VP of marketing at Columbia Records, presumably filling the slot to be vacated by Jack Rovner, expected to be moving to a senior VP post at Arista (Inside Track, July 27). Krugman has been director of product marketing, East Coast, for the label. Another Columbia vet, Bob Garland, apparently has resigned as VP of singles promotion... Bob Benjamin departs his post as senior chart manager at Billboard, effective Aug. 2. He can be reached at 908-249-3911.

MORE MOVES: Steve Vining is the new senior director of sales and marketing, RCA Victor, at BMG Classics. He joined the company in April as director of marketing after a long tenure at Intersound. Vining heads up a newly revamped sales team that includes David Weise, the former director of sales who now becomes director of national account sales/Eastern region; Carl Pritzkat, key account manager/Western region; Bob Haas, key account manager/Midwestern region; and, within BMG Distribution, Carol Brown, classical sales specialist/San Francisco and John Nadeau, classical sales specialist/New York.

THE MOTHER OF ALL BILLS: Sen. Dennis DeConcini, D-Ariz., and Representatives Jack Brooks, D-Texas, and William Hughes, D-N.J., announced the introduction of the Audio Home Recording Act of 1991 at a press conference Aug. 1 on Capitol Hill. Identical bills in the Senate and House will provide a royalty to music industry interests by imposing a surcharge of 2% on digital audio recorders with an \$8 cap per single recorder unit (\$12 cap on machines with two recorders), and a 3% surcharge on blank tapes and compact discs.

AMID A FLURRY of rumors, Chrysalis Records is redirecting its infant black music division to concentrate exclusively on rap. That means that division head Ed Strickland, who came on board nine months ago and had announced plans to expand the department into R&B, dance, and gospel, as well as rap, is not likely to return to his post after his current vacation. Confirmation was not available from Chrysalis.

THAT'S ALL, FOLKS: Two Japanese companies, Sotsu Inc. of Osaka and Daiichi Kikaku of Tokyo, have agreed to stop manufacturing and selling CDs under the name Billboard, settling a suit filed against them in 1989 by the magazine's publisher, BPI Communications. Sotsu had sold a 10-CD series of No. 1 Billboard hits, and Daiichi Kikaku had offered a 30-CD series containing 500 former No. 1 hits from Billboard, according to the suit.

THE CALIFORNIA ban-the-box legislation is one step closer to becoming law. On July 16, a Senate committee approved the bill, which would prohibit disposable CD or cassette packaging that is more than one inch longer or wider than the CD or cassette. The bill previously passed in the Assembly (Billboard, July 6). The date the bill would go into effect, however, has been pushed back to July 1, 1993, to give the industry more time to phase out existing packaging.

MISSING: The wife of Bill Ham, manager of ZZ Top and Clint Black, has been reported missing and police in Texas are hunting for a man believed to be using Cecile Ham's red Cadillac and credit cards, the Houston Chronicle reports. Police say they have found no trace of Cecile Ham, 48, who disappeared July 2 in west Houston while running errands.

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A promotional image for Biz Markie's single "I Need a Haircut". Biz Markie is in the foreground, wearing a blue barber cape, looking directly at the camera with a surprised expression. Behind him, a barber with a goatee and braids is using a chainsaw to cut his hair. The chainsaw has a yellow and black body with the word "BUZZ" on it. The background is a dimly lit barbershop with blue lighting.

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