IN THIS ISSUE

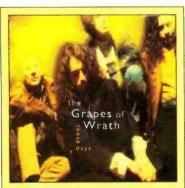


THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

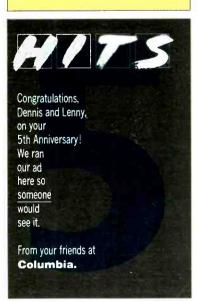
AUGUST 24, 1991



CHICK COREA Beneath The Mask Chick Corea, Frank Gamble, John Patitucci, Dave Weckl and Eric Marienthal make up the Chick Corea Elektric Band and the music "Beneath The Mask" the top contemporary jazz band's new chart-bound smash. GRD/C-9649.



These Days. The new album from The Grapes Of Wrath. Twelve pop gems with an electric kick, featuring the single and video "I Am Here." Coming August 27. On Capitol (96431).





GN'R Sets Spark 'Illusion' Of Grandeur Retailers Prepare For September Release

BY CHRIS MORRIS

LOS ANGELES-For months, retailers and consumers have been hearing about Guns N' Roses—the riot, the tantrums, the court cases. Finally, they can anticipate the release of the Guns N' Roses albums.

Geffen Records has set Sept. 17 as

the firm street date for "Use Your Illusion I" and "Use Your Illusion II." the band's two new studio albums. which, taken as a whole, comprise 30 studio tracks and $2\frac{1}{2}$ hours of music.

The albums will be preceded by the single "Don't Cry," which ships to radio and retailers Sept. 3. (An "Illusion II" track, "You Could Be Mine," was

featured in the summer hit "Terminator 2: Judgment Day" and has already sold in excess of 800,000 units as a single.)

"Use Your Illusion I" contains 16 tracks: "Right Next Door To Hell," "Dust N' Bones," "Live And Let Die" (the James Bond film theme comothe James Bond Tilm theme composed by Paul and Linda McCartney), "Don't Cry (Original)," "Perfect Crime," "You Ain't The First," "Bad Obsession," "Back Off Bitch," "Double Talkin' Jive," "November Rain," "The Garden," "Garden Of Eden," "Don't Damn Me," "Bad Apples,"
"Dead Horse," and "Coma."

"Use Your Illusion II" consists of 14 songs: "Civil War" (a remake of the song heard last year on Warner Bros.' benefit album for Romanian orphans, "Nobody's Child"), "14 Years," "Yesterdays," "Knockin' On Heaven's Door" (a new recording of the Bob Dylan song included on Gef-fen's "Days Of Thunder" soundtrack), "Get In The Ring," "Shotgun Blues," "Breakdown," "Pretty Tied Up," "Locomotive," "So Fine," "Es-(Continued on page 74)

3 Labels Raise **Tape/CD Tags On New Titles**

BY KEN TERRY and PAUL VERNA

NEW YORK—Despite the current weakness of the economy. some record labels have launched a new round of price increases on front-line cassettes and compact

In the past couple of months, EMI has repriced much of its front-line CD catalog from \$13.98 to \$15.98 list, without upgrading \$9.98 list cassettes to \$10.98. All of its new releases are now coming out at the \$10.98/\$15.98 levels, and EMI senior VP of marketing (Continued on page 70)

P'Gram's First Half: Record Sales, Profits

PAGE 3

MCA Makes 'Commitments' To Film Soundtrack, Actors

■ BY CRAIG ROSEN

LOS ANGELES-In an unprecedented move, MCA Records has picked up not only the soundtrack album from Alan Parker's new rock film "The Commitments," but has also signed two of the young actors featured in the motion picture.

The 20th Century Fox film, which opened Aug. 14 in New York and Los Angeles, has received overwhelming-

Top 40, Country

Are Neck & Neck

In Spring Survey

NEW YORK—Country and top 40

are neck and neck in national lis-

tening shares, according to Bill-

board and Arbitron's exclusive

quarterly study of national for-

mat preference. Country was one

of three formats, along with al-

bum rock and oldies, to achieve its

highest listening share in recent

memory, according to the study,

(Continued on page 9)

■BY PHYLLIS STARK

ly positive reviews. Based on Roddy Doyle's novel, "The Commitments" traces the rise and fall of a Dublinbased soul band formed by a group of disenfranchised youths.

MCA Music Entertainment chairman Al Teller was one of several record company executives invited by Beacon Communications, the Los Angeles-based production company that handled the film, to view 20 minutes (Continued on page 67)

Chart-Share Revisions: WEA No. 1 Pop; Sony Still No. 2

NEW YORK—Due to a computer programming error, there are signifi-cant flaws in the "chart-share" information printed in last week's Billboard. The recalculated information is reflected in this story and in the graphs on page 71.

Under the recalculated information, WEA remains the dominant distributor of pop albums with 30.3% of the chart, a higher percentage than indicated last week. WEA also was the champ for the second half of 1990, with a 35.9% share

Contrary to last week's information, Sony retains its place as the No.

2 pop distributor, with 17%, just slightly ahead of No. 3 CEMA, with 16.7%. Sony was the No. 2 pop distributor for the full year 1990, although CEMA was the stronger company on the pop albums chart for the July-December period.

Under the corrected figures, Uni Distribution Corp. (formerly MCA Distribution) and PGD each turned in significantly better performances in the first half than indicated last week. Uni, the No. 4 pop distributor, had 13.8% of the chart—a robust jump of 6.3 percentage points over

(Continued on page 71)

No. 1 IN BILLBOARD

HOT 100 SINGLES

* (EVERYTHING I DO) I DO IT FOR YOU
BRYAN ADAMS (A&A

TOP POP ALBUMS **★** UNFORGETTABLE

NATALIE COLE (ELEKTRA)

HOT R&B SINGLES

CAN YOU STOP THE RAIN
PEABO BRYSON (COLUMBIA)

TOP R&B ALBUMS * COOLEYHIGHHARMONY

HOT COUNTRY SINGLES

YOU KNOW ME BETTER THAN THAT
GEORGE STRAIT (MOTOWN)

TOP COUNTRY ALBUMS

NO FENCES
GARTH BROOKS

TOP VIDEO SALES

★ THE TERMINATOR (HEMDALE HOME VIDEO)

(CAPITOL)

TOP VIDEO BENTALS

* SLEEPING WITH THE ENEMY

(FOXVIDEO)

THEIR CHEMISTRY.



featuring "Step Into My Groove" (4-19258) the galactic debut single h roof Warner Bros Records Inc. Remember what the doormouse said.

vanessawilliams the comfort zone when you reach it, you'll know it! the comfort zone the new album from vanessa williams featuring the first hit single, On Wing Mercury Compact Discs and Cassettes.

CONTENTS

EMMYLOU HARRIS PLAYS THE RYMAN

When Nashville's historic Ryman Auditorium played host to country singer Emmylou Harris and her new band, the Nash Ramblers, recently, admission was by invitation only. But not to worry: The dates are being turned into an album, a television special, and a home video. Edward

BOB SEGER'S NEW-TIME ROCK'N'ROLL

Still the same? Fans will get a chance to hear for themselves Aug. 27 when Bob Seger bows his first new album in five years, "The Fire Inside." Gary Graff recently accompinied Seger and got an early listen to the disc, on which the singer tries out a few new moves.

SHOW (INDUSTRIES) & TELL

Show Industries board chairman Mark Siegel used that company's fourth-quarter "Beach Party" to explain the recent sale of City 1-Stop, emphasizing the decision to concentrate on the Music Plus chain. Earl Paige and Deborah Russell were there. Page 40A

EYE ON CD-I HARDWARE. SOFTWARE

American Interactive Media will launch 30-35 Compact Disc Interactive titles in October, reports Jim McCullaugh, to coincide with the release of the CD-I format hardware to consumers. Page 48

MUSIC

Album Reviews	64	International	59
Boxscore	29	Jazz/Blue Notes	30
Canada	60	Latin Notas	55
Chart Beat	6	Lifelines	63
Classical/Keeping Score	30	Music Video	46
Clip List	47	Newsmakers	58
Commentary	8	Power Playlists	16
Country	31	Pro Audio	36
Dance Trax	24 .	R&B	19
Executive Turntable	4	Radio	9
Gospel Lectern	56	Retail	40
Grass Route	43	Retail Track	45
Hits Of The U.K.	61	Rossi's Rhythm Section	21
Hits Of The World	62	Studio Action	37
Hot 100 Singles Spotlight	69	Talent	26
In The Spirit	57	Update	63
Inside Track	76		

Store Monitor

Video Rentals

Video Sales

Recreational Sports MUSIC CHARTS

Health And Fitness

Top Kid Video

HOME VIDEO

Box Office

T A!!			
Top Albums		Hot Singles	
Contemporary Christian	56	Adult Contemporary	11
Country	32	Country	35
Gospel	57	Dance	25
Latin	55	Hot 100	68
Modern Rock Tracks	14	Hot 100 Singles Action	69
New Age	43	R&B	18
Pop	72	R&B Singles Action	21
R&B	23	Rap	22
Rock Tracks	14	Top 40 Radio Monitor	70
World Music	43	Top POS Singles Sales	69

53

54

CLASSIFIED/REAL ESTATE

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

P'Gram Posts Record Sales, Profits

Levy Cites A&M In Strong 1st-Half Showing

■ BY JEFF CLARK-MEADS

LONDON-PolyGram defied the economic downturn in the U.K. and the U.S. by achieving record net sales and income in the first half of this year-with hardly any superstar re-

The company posted net income of \$72 million, up 24% from \$58 million for the same period in 1990. The group also achieved net sales of \$1.327 billion, 25% above its volume of \$1.065 billion for the same six months last year.

Company president and CEO Alain Levy says the success came from a strong worldwide release schedule, a buoyant performance from A&M, and steady progress in its U.S. operation. The American company was close to breaking even in the first half and should achieve a profitable position by year's end, he adds.

He comments, "This year is a great year, and we haven't had major releases. The only really major release has been from Sting.

He points out that A&M's generally strong first half was partly due to albums from Amy Grant and Extreme. "A&M is having an excellent six months with success starting to spread worldwide.'

Levy also points to strong results in the Far East, where, he states, sales are up 3% year-to-year. In Europe, he singles out the German and French operations, which are gaining market share.

Of the U.S., Levy says he is encouraged by the first-half results and by the fact that the company is breaking new artists

Asked about the U.S. company's lack of profitability, Levy says, There are different kinds of profit. You can have profit because the results are very skewed to albums which sell 5 million units. We had that in the old days with Bon Jovi and Def Leppard. What we're aiming at now is a sizable share of the top 50 albums. That will take three years.

"I'm being very careful not to claim victory yet," he continues. "If we have that magical 14% [chart share], we will have reasonable profit on a regular basis."

Of PolyGram's two big acquisitions of 1989, Island and A&M, Island was overshadowed in the first six months by A&M's obvious success. Levy says he is unconcerned by this and states that Island is taking its time to build its repertoire. "I'm encouraged by their new artists," he says. "They have a U2 album coming in September, but I'm most interested in them

(Continued on page 66)

Time Warner Restructuring Its R&B Foundation Donation

■ BY THOM DUFFY

NEW YORK-Time Warner Inc. has informed the Rhythm & Blues Foundation that it will not make a \$150,000 donation to the group this year as previously pledged, but says it will restructure its commitment to give \$50,000 this year and in two subsequent years.

Foundation executive director Susan Jenkins says Time Warner "has not reneged on their pledge. They just changed how we will receive it." She says the change in payment will not hamper the foundation's work, which has included bestowing more than \$200,000 in annual

grants to worthy R&B artists.

But other board members are alarmed, saying the Time Warner move may damage the foundation's fund-raising credibility. And they question whether it signals a change in the commitment of Warner labels to royalty recalculations promised to veteran R&B acts when the foundation was established in 1988 (Billboard, May 28, 1988). Those artists frequently were underpaid, regardless of the label for which they recorded, observers say. To date, only MCA and the Warner labels have agreed, where possible, to recalculate royalties for (Continued on page 67)

'Wolves' Is New Pre-order Rental Champ

Title Sparks Optimism Amid Caution For Second Half

■ BY PAUL SWEETING and JIM McCULLAUGH

Page 48

52

49

NEW YORK-Orion Home Video says it has racked up pre-orders for more than 649,000 copies of "Dances With Wolves," making it the biggestshipping rental title to date. The news bolstered hopes within the trade that the momentum is returning to the malaise-ridden video retail

But retailers and distributors temper their optimism with a caution growing out of the first half of the year, universally acknowledged as a dismal period for the business.

In the first half, dealers were hit with the triple-whammy of the Persian Gulf war, which kept consumers glued to CNN, a generally weak slate of titles, and the economic recession. The effects of those factors, distributors and retailers say, may be deeper and more long-lasting than the recent upturn in business might indicate.

Still, they see promise in the second-half product lineup—as seen in the record-setting orders for "Wolves," which bested the previous mark of 642,000 set in March by Paramount Home Video's "Ghost." This achievement comes on the heels of the 8.4 million units ordered for Fox-Video's "Home Alone," which is priced for sell-through and is also expected to be a strong renter.

Several distributors and retailers surveyed by Billboard attribute the enormous success of "Wolves," in part, to an upturn in consumer rental activity that began in early July and has raised dealer confidence.

"The market has been picking up in the last several weeks," says Amy Innerfield of the New York-based industry analyst Alexander & Associates. "In general, consumers are out renting more. In fact, consumers have been averaging about 94 million rental transactions a week for the past several weeks. That compares with about 88 million rentals a week during the comparable period last year. But it has only been in the last several weeks that we've seen an up

"Our customers have more cash flow and appear to be more successful renting films," says J.D. Mandelker, president of distributor Sight & Sound in St. Louis. "Purchases are up and generally there's more optimism than there was in the last few

As for the slow first half of the (Continued on page 75)

Federal Campaign Nets Another Adult-Vid Supplier

■ BY EARL PAIGE

LOS ANGELES-In the wake of the conviction of one adult video supplier and a mistrial in the case of another, Bon-Vue Enterprises of Compton, Calif., was indicted Aug. 7 by a federal grand jury.

The latest indictment, part of an ongoing Justice Department campaign against adult video suppliers, is the first to involve material that is not considered "hardcore," including so-called bondage videos.

According to Paul Fishbein, editor of Adult Video News, "There are no sexual acts in bondage videos. The other material in the case

is amateur, the kind people videotape themselves in their homes and attempt to exploit commercially.

The indictment, charging interstate shipment of obscene materials to a store in Flagstaff, Ariz., lists two subsidiaries and three individuals

Officials at the U.S. Attorney's office in Phoenix would not comment on the case. At press time, principals at Bon-Vue could not be reached.

The 24-page indictment identifies three titles in one count as "Couples Club II," "Educating Laurel," "Next Door Neighbors Vol II." In

(Continued on page 75)

BILL BOARD AUGUST 24 1991 www.americanradiohistory.com

Legacy Continues Reissue Formula

Chicago, Aerosmith, Beck Sets Slated

BY SUSAN NUNZIATA

NEW YORK-With a Jeff Beck retrospective expected home for Christmas, and reissues from Chicago, Billie Holiday, and Aerosmith due in September and October, the staff at Sony Music's Legacy Records continues to mine the archives of Epic and Columbia in search of musical treasure and sales success.

The Legacy imprint was established about 18 months ago with

roots in the Jazz Masterpiece series of CD reissues launched in 1986 by Jerry Shulman, VP of marketing development for Sony Music, and his team

"The reaction we got when Jerry started the Jazz Masterpiece series, from accounts and consumers, was so incredibly strong that it prompted our move into the Legacy label," says Paul Smith, president of Sony Music Distribution.

Shulman, Legacy's GM, says the

label is, in effect, the catalog product management department of Columbia and Epic

Recent notable titles include the Tony Bennett "40 Years" four-CD set, with initial orders of 30,000 units (and a list price of \$50); Mahalia Jackson's "Gospel," which sold more than 22,000 units; and Spirit's "Time Circle," which sold 18,000, according to Shulman.

A Clash set is among the many upcoming releases due for '91 and, in early 1992, Legacy plans a Carole King 20th anniversary box, a four-CD Johnny Cash set, and Kansas

and Cheap Trick collections.
"We strive to find previously unreleased material or alternative takes," says Shulman. "We're trying to define the digital profile of an artist's career."

While seeking to reissue product with "mint sound," Shulman notes, We're not the Smithsonian. We're here as a commercial venture. Where we can satisfy an artistic desire and tap into a successful sales situation, it's very gratifying."

Sales vary as widely as product, notes Shulman. Legacy's Grammywinning Robert Johnson box went gold and is still selling strongly; the Byrds set has sold 150,000 units; releases from Benny Goodman and Harry James are approaching 40,000 units each; and a Claude Thornhill "Best Of The Big Bands" reissue has sold about 20,000. Releases from Van Morrison, Adam Ant, and Electric Light Orchestra (Continued on page 75)



Welcome Aboard. Arista Records president Clive Davis announces the signing of guitarist Stanley Jordan to a long-term agreement. Jordan previously held the No. 1 position on the jazz albums chart for nearly a year. He is currently recording his Arista debut, which is slated for an early-1992 release. Shown, from left, are David Rubinson, Jordan's business manager; Davis; Jordan; Arista executive VP of operations Roy Lott; and Jordan's personal managers, Robin Tomchin and David Burrell.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Doug Daniel is appointed VP of promotion, black music, for Arista Records in New York. He was VP of black music for Elektra.

Les Silver is named VP of sales and marketing for Quality Records in Los Angeles. He was West Coast marketing director at Capitol.

Jeremy Pearce is named senior VP of music publishing and European business affairs at Sony Music U.K. in London. He was VP of business affairs and music publishing for Sony Music International. In other appointments, Alan Phillips is named director of international marketing and artist development for Columbia Records in London. He was VP of European marketing and sales for Sony Music International.









Bril Flint is appointed senior director of worldwide strategy and planning

for EMI Music in New York. He was manager at Bain & Co. Inc Margie Hunt is promoted to director of A&R for Sony Music Nashville. She

was associate director of A&R for the label

Capitol Records appoints Mick Angus tour marketing director in Los Angeles and Tita Gray associate director of black music A&R, East Coast, in New York. They were, respectively, an independent tour manager, and creative manager for MCA Music Publishing.









ALEXANDER

Epic Records in Los Angeles names Julie Farman director of media relations, West Coast, and Avarie Shevin associate director of media relations, West Coast. They were, respectively, associate director of West Coast media relations for the label, and a publicist at Scoop Marketing.

Judith Barahal is promoted to national field marketing director at I.R.S. Records in Chicago. She was Midwest director of marketing and sales.

Stanley Winslow is appointed national director of marketing and promotion for Pendulum Records in New York. He was regional promotion marketing manager for Elektra in Los Angeles.

Andrea Kinloch is named director of marketing for Curb Records in Los Angeles. She was director of publicity and artist development/country for the

Dave Neckar is named director of manufacturing for JRS Records in Los Angeles. He was owner of Dave Neckar Consultants.

PUBLISHING. Danny Strick is promoted to senior VP/GM of BMG Songs in Los

Angeles. He was VP/GM of the company. Robin Godfrey-Cass is promoted to senior VP of international A&R for Warner/Chappell Music in London. He retains his title of managing director of the Warner/Chappell U.K. operation.

DISTRIBUTION. Sony Music Distribution in New York promotes Steve Shimp to VP of operations and Ernie Hansen to VP of administration. They were, respectively, director of inventory management, and director of branch adminis-

RELATED FIELDS. Linda Alexander is promoted to VP of corporate communications, West Coast, for MTV Networks in Los Angeles. She was director of corporate communications, West Coast.

Read His Lips: Judge Says No To Milli Rebate Offer

NEW YORK-Judge Thomas O'Brien of the Cook County Circuit Court in Chicago has rejected a proposed settlement of a class-action lawsuit against Arista Records over lip-syncing duo Milli Vanilli.

Arista offered a \$3 refund on future purchases to those who had bought a Milli Vanilli CD, \$2 for a cassette tape or LP, and \$1 for a single. In order to obtain the refund, consumers would have had to send in the bar-code symbol from the Milli Vanilli album along with a receipt for the purchase of a new Arista recording. The label would then have sent back a check. Under this plan, Arista could have paid out in excess of \$25 million.

O'Brien called the offer "unfair," noting that consumers would have to make additional purchases in order to get a refund. "In my opinion, this was a rather provocative type of conduct, and to require a purchase of additional merchandise really rubs me the wrong way."

The judge set a new hearing date for Sept. 11, at which time Arista is expected to make a new offer.

accepting the offer or continuing legal action. None of the plaintiffs could be reached for comment.

The plaintiffs have the option of

More than 26 lawsuits have been filed against Arista, claiming the label defrauded the public by leading (Continued on page 74)

Decree On Fiber-Optic Phone Plan Reversed Cable, PPV Firms Unfazed; Cite '84 'Baby Bells' Act

BY PAUL VERNA

NEW YORK—Cable industry executives and pay-per-view suppliers say they are not alarmed about the July 25 reversal of the 1982 consent decree that prohibited regional phone companies from manufacturing equipment or carrying informational services over their lines.

The new ruling—issued by Federal Judge Harold H. Greene, who wrote the original decision—could potentially open the way for phone companies to deliver video on demand over vetto-be installed fiber-optic networks.

However, cable sources surveyed by Billboard say they are still protected by the Cable Act of 1984, which prohibits the so-called "Baby Bells" from getting into the cable business in their area of service.

Furthermore, because Greene's decision left open the possibility of appeals, and because the implementation of such services by the Bell companies would be years away even if the new rules were in effect today. cable and PPV operators say it is too early to assess the full impact of the

CABLE, PPV REACTIONS

The National Cable Television Assn., a Washington-based lobbying group that represents cable interests, says it is not concerned about the ruling. NCTA president James P. Mooney comments, "Judge Greene's ruling does not affect the 1984 Cable Act's prohibition on telephone companies providing television service inside their service areas.'

Similarly, the head of pay-per-view supplier Reiss Media Enterprises which co-owns the Request TV service with Group W Satellite Communications—does not perceive the phone companies' entry into fiber-optics as an immediate threat. "By the time this comes around we will have solidified our cable distribution, says Reiss chairman, president, and

CEO Jeffrey Reiss. "The real issue is how quickly cable will deliver on its fiber-optic promise, and based on everything we hear, we'll be quicker and earlier than the telcos.

Turner Home Entertainment (THE), which has vested interests in the cable and home video industries, is also brushing aside the move as virtually irrelevant to its core businesses. "I see no direct impact on our

(Continued on page 54)

Chameleon Returns As An Elektra Joint Venture

■ BY CRAIG ROSEN

LOS ANGELES-Time Warner's Elektra Entertainment has entered into a joint venture with the reactivated Chameleon Entertainment.

Dan Pritzker is chairman/CEO of Chameleon Entertainment and former RCA Records president Bob



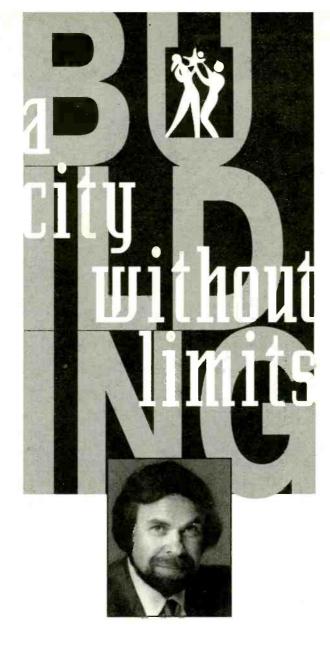


dent/chief operating officer. Bill Berger, until recently executive VP of Arista, has joined the company as president of Chameleon Records Chameleon is now headquartered in New York, but it will continue to

Buziak has been tapped as presi-

have an office here, helmed by executive VP Chuck Plotkin. The label, which was formerly distributed by CEMA, became inactive in December and laid off most of its staff.

Elektra GM/senior VP Brad Hunt says the joint venture will give the label "another important A&R source. It's a continuance of what we have been doing this year with Mute, Select, and Hollywood, (Continued on page 63)



You are cordially invited to attend

The City of Hope 1991 Spirit of Life Award Dinner Honoring

Al Teller

Chairman, MCA Music Entertainment Group

Wednesday Evening
September 4, 1991
7 pm Cocktails 8 pm Dinner
Universal Studios Sound Stage 12
Universal City, California
Black Tie

The City of Hope dinner is a music industry tradition, raising twelve million dollars in its eighteen-year history.

Please call Kirk Prais at (213) 892-7266 to participate in this important function.

www.americanradiohistory.com

Honorary Committee Bobby Brown Jerry Bruckheimer Michael Dornemann Tom Freston David Geffen Elton John Naomi Judd Wynonna Judd B.B. King Peter Morton Reba McEntire Seiichiro Niwa Tom Petty Tom Pollock Sid Sheinberg Don Simpson Rod Stewart George Strait Lew Wasserman

Board and Officers

Jann Wenner

President

Zach Horowitz

Executive Board

Jerry Sharell - Chairman

Harold Berkman

John Frankenheimer

Donald S. Passman

Joe Rascoff

Bruce Resnikoff

Fredric D. Rosen

Director

Kirk Prais

Dinner Committee

Chairman Richard Palmese. East Coast Chair Tom Freston East Coast Vice Chair Michael Klenfner Nashville Chair Bruce Hinton National Campaign Chair Bruce Resnikoff Major Gifts Chair Donald S. Passman Banquet Chair Glen Lajeski Entertainment Chair Louil Silas, Jr. Journal Chair John Burns Media Co-Chairs Paula Batson Ruth Robinson

Emmylou Harris Plays Historic Ryman Shows Yield Album, TV Special, Home Vid

■ BY EDWARD MORRIS

NASHVILLE-Seldom has blind luck so well served the cause of art as it does in the forthcoming "Emmylou Harris At The Ryman" album, TV special, and home video. And seldom have good musical taste and hard work put luck to better

On the three evenings of April 30-May 2, Warner Bros./Reprise artist Emmylou Harris and her band, the Nash Ramblers, simultaneously recorded an album and taped a special for The Nashville Network at the Rvman Auditorium here. The shows were done in front of small, by-invitation-only audiences

Allen Revnolds and Richard Ben-

nett produced the album. TNN's Bayron Binkley was in charge of the videotaning.

The TNN special will first air Oct. 7 and again near the release date of the album, which is tentatively set for January. Portions of the special will be encapsulated into a home video and also be used to promote Harris' European tour later this summer.

In using the Ryman as a performance venue—the first time that has been done on this scale since the Grand Ole Opry quit the premises in 1974—Harris and company have renewed the debate about whether the revered structure should be opened for live music shows or remain a museumlike tourist attraction

Hal Durham, who oversees the Rv-

man, says Opryland management has completed a study on renovating the interior but has not yet decided whether to go the performing venue or museum route.

'I guess what we'd like to come out with would be some kind of combination use of the building, where we could have a performing area left there, with quite a few fewer seats than it has currently," he says, adding that a decision on use may still be made this year.

The circumstances that culminated in Harris' Ryman project began to coalesce more than two years ago when she was looking to either patch up the current edition of her fabled Hot. Band or start another group from the ground up. At about the same time, the jazz/bluegrass group Newgrass

(Continued on page 31)



'Pop' Art. Taco Bell chief operating officer Zane Leshner presents a \$1 million advance check to several charities that will benefit from the company's "Rock Art Cups For Charity" campaign. From Aug. 12 to Sept. 8, original art from M.C. Hammer, Bell Biv DeVoe, the Scorpions, Diana Ross, and George Michael will be featured on five collectible plastic cups, given free to Taco Bell customers who order a large soft drink. Five cents from each of the 20 million cups will be donated to the charities. In September, the original art and other rock'n'roll memorabilia will be auctioned to generate additional money for the charities. Shown at the campaign's launch party, from left, are Leshner; Emma Samms of the Starlight Foundation; Ira Brodie of the T.J. Martell Foundation; manager Doc McGhee, representing the Nordoff Robbins Foundation; and MCA Music Group chairman Al Teller for the City of Hope. At right is KLSX Los Angeles radio personality Jim Ladd, who was MC at the event at L.A.'s Shark Club.

That's Not All, Folk: Newport Success May Incite Blues Fest

BY GREG REIBMAN

NEWPORT, R.I.—Despite the troubled New England economy, the 1991 Ben & Jerry's Newport Folk Festival. held here Aug. 10-11, was a rousing success, drawing its largest crowd since the legendary event was resurrected in 1985.

Encouraged by the two-day sellout and the continued good fortunes of the Aug. 16-18 Jazz Festival-Newport (which sold out for the fourth consecutive year), organizer George Wein is now considering holding a Newport Blues Festival here next summer.

Wein, CEO of the New York-based Festival Productions Inc., credits the folk festival sellout to a decision to refocus the event on contemporary singer/songwriters and away from the nostalgic approach of previous years. He also tips his cap to a promotion staff that managed to attract 17,000 fans with an advertising budget that was actually smaller than last vear's.

"We've been working on reshaping

the Folk Festival for a few years now," Wein says. "When we came back to Newport after a 10-year hiatus, we started out with young folk singers and nothing much happened. So we went back to some of our more-established stars like Joan Baez and we drew a few [more] people.'

"Slowly but surely, we integrated a lot of younger, more contemporary folk singers and it has really caught on," Wein adds, estimating that most attendees this year were between 25 and 35 years old. "There was a feeling backstage and in the audience that this was now established and that from now on, people will focus on the Newport Folk Festival as an event, not as a legend."

Only two acts in the 1991 lineup-Judy Collins and the Staple Singersperformed at the festival in the '60s. In addition, '70s veterans John Prine, Randy Newman, and the McGarrigle Sisters participated, drawing their share of fans.

But, judging by audience response, (Continued on page 66)

Cole Holds At No. 1, But Metallica's In Wings; Something Old, New In Albums List's Top 5

NATALIE COLE's "Unforgettable" holds at No. 1 on the Top Pop Albums chart for the fifth straight week. But the end may be in sight: Metallica, whose "Enter Sandman" is the top new entry on the Hot 100 at No. 47, stands a good chance of debuting at No. 1 next week with its "Metallica" album.

It's a win-win situation for Elektra, which released both albums. The company thus stands on the verge of having the top two albums simultaneously for the second time in three years. Elektra achieved the feat in

January 1989 with Anita Baker's "Giving You The Best That I Got" and the 'Cocktail" soundtrack.

'Metallica'' would be the third album by a hardrock band to debut at No. 1 this summer, following Skid Row's "Slave To The Grind" and Van Halen's "For Unlawful Car-nal Knowledge." The suc-cess of "Enter Sandman"

is enabling Metallica to expand its hardcore cult by reaching the broad pop/rock audience. The band's only previous chart single was "One," which reached No. 35

It is a tribute to the timelessness of Nat King Cole's music that "Unforgettable" is holding onto the No. 1 spot amid all this hard rock. The title track, which features Natalie Cole singing with her late father, peaked at No. 3 on the AC chart last week, but it continues to gain ground on the pop and R&B charts. It jumps to No. 14 on the Hot 100 and to No. 10 on the R&B chart. This gives Nat King Cole a 49-year span of top 10 R&B hits. As the leader of the King Cole Trio, he first made the mark in November 1942—back when the chart was still called the "Harlem Hit Parade"-with a song called "That Ain't Right."

One final note: Nat King Cole's "Collector's Series" jumps from No. 167 to No. 138 on the pop albums chart. It's his highest-charting album since "Nat King Cole At The Sands" in 1966, the year after his death.

BRYAN ADAMS' "(Everything I Do) I Do It For You" logs its fifth week at No. 1 on the Hot 100. And with the highest bulleted single (the Scorpions' "Wind Of Change") way down at No. 7, Adams could easily have a sixth week on top.

"I Do It For You" is already the longest-running No. 1 hit by a male artist since Prince's "When Doves Cry" in 1984. Adams' rock ballad from "Robin Hood: Prince Of Thieves" is also the longest-running No. 1 hit from a film since "When Doves Cry," Prince's "Purple Rain"

Incidentally, last week's one-two placement of hits

by Adams and Amy Grant marked the first time in 20 years-not 18, as we told you last week-that A&M has held the top two spots simultaneously. The label last achieved the feat in June 1971 with Carole King's "It's Too Late" (on Ode) and the Carpenters' "Rainy Days & Mondays.'

AST FACTS: Though '70s veterans Natalie Cole and Bonnie Raitt continue to hold down the top two spots



by Paul Grein

on the pop albums chart, rookie acts round out the top five. Boyz II Men jumps to No. 3, C&C Music Factory holds at No. 4, and Color Me Badd leaps to No. 5.

Bob Seger & the Silver Bullet Band's "The Real Love," the first single from their upcoming album, "The Fire Inside," enters the Hot 100 at No.

77. The album, the group's first in more than five years, is due later this month on Capitol. Don Was. who produced Bonnie Raitt's smash Capitol albums, also supervised Seger's album, which additionally features production by Seger, Punch, and Barry Beckett.

Prince & the N.P.G.'s "Gett Off" falls apart in its second week on the Hot 100, dropping from No. 66 to No. 78. But Prince hasn't lost his touch: Martika's "Love...Thy Will Be Done," which he and Martika cowrote, jumps from No. 57 to No. 45 in its third week.

Paula Abdul lands her seventh straight top 10 hit on the Hot 100 as "The Promise Of A New Day" jumps from No. 12 to No. 8. Abdul's "Spellbound" album has

appeared in the top 10 for the past 13 weeks.

A&M, Jive, and Virgin each have two singles in the top 10 on this week's Hot 100. A&M and Virgin have accomplished this many times, but it's a first for Jive.

WE GET LETTERS: William Simpson of Los Angeles notes that this week's top 10 on the Hot 100 has an international flavor, with Bryan Adams from Canada, Roxette from Sweden, the Scorpions from Germany. and the KLF from England . . . Simpson adds that this is the third year in a row that a Canadian act has topped the chart. Alannah Myles scored last year; Sheriff rang the bell in 1989.

Rob Durkee of "American Top 40" notes that the female artists who took the longest time between their first Hot 100 hits and their first top 40 hits are both in the top 40 this week: Loleatta Holloway, who first made the Hot 100 in March 1975, and Bonnie Raitt, who first made the chart in May 1977. These women waited a combined total of 30 years to crack the top 40.

PACE Teams With Hispanic Mktg. Firms For Tejano Shows

BY RAMIRO BURR

SAN ANTONIO, Texas-The Houston-based PACE Special Events, one of the largest rock concert promoters in the Southwest, has joined forces with two Hispanic marketing entrepreneurs to produce a series of concerts featuring top stars of Tejano and other Latin music.

The partnership, known as-Optimo/PACE Producciones, includes John Quintanilla of the Lead-M ad agency in Houston and Jose Lopez-Negrete of Lopez-Negrete Communications.

The Optimo/PACE series began with a July 20 "La Revolucion Musical" concert at the Summit in Houston, headlined by La Mafia and featuring Emilio Navaira, Selena, and Roberto Pulido. Some 11,000 fans paid \$10 and \$15 for the show.

'We were thrilled with the attendance," says Jane Holman, specialevents coordinator for PACE. "We were not sure what to expect because this was something new. We [at Pace] are not Hispanic and we don't presume to know everything there is to know about this music. That's why we hooked up with Quintanilla and Lopez-Negrete.

Holman says the next event on the drawing board is a major outdoor festival in Dallas, but that details are not yet firmed. "We intend to present events regularly in Houston, ideally in other parts of the country, but definitely in Texas.

She adds, "We're looking at Tejano groups, but we don't want to limit it to just that. Presenting shows at places like the Summit is an upgrading for the music, getting away from the traditional Latin venue.'

Quintanilla says the Summit of-fered the groups a "chance to per-form at a top-grade facility where other mainstream artists perform.'

PACE Special Events is a subsid-(Continued on page 66)

BILL BOARD AUGUST 24 1991

In Memory of Sam Goody

A pioneer in record retailing and founder and namesake of our

Sam Goody chain of stores.

All of us at The Musicland Group offer our deepest condolences to Sam's family and friends.



The — Musicland — Group — SUNCOAST MOTION PICTURE COMPANY

ASSOCIATE PUBLISHER/Mktg. & Sales: GENE SMITH
Managing Editor: KEN SCHLAGER
Director of Charts: MICHAEL ELLIS
Editorial Director of Special Issues (L.A.): ED OCHS

EDITORIAL

Deputy Editor: IRV LICHTMAN Senior News Editor: Ken Terry Special Issues Editor: Robyn Wells (N.Y.) Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington) IRV LICHTMAN

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

International Editor-In-Chief: ADAM WHITF

■ INTERNATIONAL

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

CHARTS & RESEARCH

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

MARKETING & SALES

National Advertising Director: JIM BELOFF
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Elssa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Mgr.: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Jon Guynn,
Jeff Cameron. Karen Cullen
Classified (N.Y.): Jeff Serrette, Linda Hersch
L.A.: Christine Matuchek, Arty Simon,
Jodie Levitus, Marv Fisher, Melinda Bell
Nashville: Carole Edwards, Desi Smith
Europe: Patricia A. Rod
U.K.: Christine Chinetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Jim Fotheringham, 416-830-0331 MARKETING & SALES

PRODUCTION

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

Directories Production Mgr.: Len Durham

ADMINISTRATION

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

PUBLISHER: HOWARD LANDER

■ BPI COMMUNICATIONS INC. PIE PICOMMUNICATIONS INC.
President & Chief Executive Officer: GERALD S. HOBBS
President, Publications Group: John Babcock Jr.
President, Corporate Development Group: Sam Holdsworth
President, Information & Research Group: Martin R Feely
Senior Vice Presidents: Ann Hane Paul Curran
Rosalee Lovett, Robert J. Dowling
Vice Presidents: Theo Roos Lee Zhito, Glenn Heffernan
Howard Lander, Georgina Challis, Rick Daniels
Chairman Emeritus: W D. Littleford

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., N.Y. 10036 212-764-7300 telex 710-581-6279 fax 212-536-5358 Nashville 49 Music Square W Nash., Tenn. 37203 615-321-4290 fax 615-327-1575 Tax 613-327-1375 London 3rd Floor 23 Ridgmount St London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316

Los Angeles 9107 Wilshire Blvd Beverly Hills, Calif. 90210 213-273-7040 telex 66-4969 fax 213-859-5302 Washington, D.C. 806 15th St. N.W. Wash. D.C. 20005 202-783-3282 fax 202-737-3833 Tax 202-70.
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-ku, Tokyo 150 Shibuya-ku, Tokyo 150 011-81-3-498-4641 fax 011-81-3-581-5822

COMMENTARY

RECORD BIZ LOOKS TO GLOBAL FUTURE

New Talent Sources, Technology Are Keys

BY RUDI GASSNER

(This Commentary is adapted from a speech Gassner gave at the recent New Music Seminar in New York.)

The world music market as a whole has grown considerably since bottoming out in the early '80s. To a large degree, that growth was fueled by the market introduction and subsequent rapid growth of CDs and their effect on back-catalog sales in the mid- and late '80s.

The scenario for the coming years is less optimistic, but still shows growth in overall units. More important, however, than the sheer volume of units sold worldwide are two factors constituting the structure of these sales: the source of total unit sales by region and by configuration.

With regard to regional development, the emergence of economies like those of Korea and Taiwan opened up significant market notential and helped establish Southeast Asia as the third important economic part of Asia, besides Japan and Australasia. For the '90s, this region offers even bigger opportunities, especially if the integration of Hong Kong into mainland China in 1997 is not seen as the partial loss of one market, but the beginning of the opening of the possibly biggest consumer market in the world.

The Asian market is also very interesting because of its fast adaptation of new technologies. With most Southeast Asian countries almost already dual-carrier markets, they can be expected to be catalysts for the new technologies of the '90s.

Opportunities in the Latin American region are closely linked to the development of these countries' economies and their ability to cope with their foreign debt and high inflation rates. The potential in a country like Brazil, where only a fraction of the population are actual consumers, is especially significant. Since the CD share of the market in these coun-

tries is still very low, accelerated growth for that configuration opens major possibilities for record compa-

Finally, let's look at the potential for growth in the recently liberated countries of Eastern Europe. While nobody disputes the magnificent opportunities connected to the opening of an economic region of that size, it is necessary to take a realistic look at the expected future pace of developmajor opportunities will have to be sought outside the U.S., even though the U.S. market will always be a cornerstone of the world market.

Thus, in order to take full advantage of the markets described above, it will be more and more important to use many different locations as repertoire sources for regional and global markets. There are already examples of this development, such as Roxette, Snap!, Black Box, and, most does not match the growth triggered by the introduction of the CD in the '80s, the introduction of new digital formats will be an important catalyst for overall unit growth in the '90s.

The third important factor for the music business in the '90s will be the competitive structure of the industry.

The '80s and the first year of the new decade saw a consolidation in the music industry that resulted in the emergence of a handful of strong competitors. They are either part of horizontally integrated media conglomerates or affiliates of major hardware manufacturers. While the price level for acquisitions reached unprecedented heights, only the future will show whether companies can realize their projected synergies and which ones are best prepared for the challenges that lie ahead.

In the '90s, only a combination of an integrated organization's strengths and the ability to stay flexible will enable a company to take advantage of the opportunities presented by emerging and developing economies as well as new technologies. In light of this, a continuation of the acquisition mania of the '80s seems unlikely. Instead, flexible partnerships will take more prominence in exploiting the global and entertainment marketplaces. These partnerships will not necessarily be confined to the record business, but will encompass the whole range of entertainment.

The '90s will be a period as exciting as any in the history of the record business. The decade will offer opportunities for everybody able to stick to a long-term strategy as well as to seize the moment. And, since second to the artist roster, its people are the most important asset of a record company, the ability to attract and develop the right people will decide success or failure just as much as it does today.

The opinions expressed above are



'The U.S. will have a different status in the '90s'

Rudi Gassner is president and CEO of BMG Music International.

ments. The enormous difficulties of an economy as strong as Germany's in integrating its new eastern states are an indicator of the problems that still lie ahead. This is more of a reason for concern if one considers that the other Eastern European economies, as well as that of the U.S.S.R., have no "Big Brother" to help take care of them.

It is important to help shape the development of the record business in these countries and provide the product for which consumers there have been waiting for so long. Nevertheless, the international music business community should realize that the real payoff for these endeavors will be in the future.

The country that provided the biggest growth opportunities in the '80s, the U.S., will have a different status in the '90s. While a recession negatively impacts the North American market, other markets are booming or gearing up for an upswing. So the

recently, Candy Dulfer, BMG is also trying to develop the international career of Eros Ramazzotti, a major European star who recently performed in New York with great success.

In the field of technology, digitalization is the central issue. The '90s will see mass production of recordable digital formats, while fiber-optic networks will allow the digital transmission of sound and vision. This, in turn, will lead to the increasing convergence of audio and video home entertainment, providing opportunities for horizontally integrated companies with music and video programming capabilities as well as distribution expertise.

It is too early to decide whether Philips' digital compact cassette or Sony's Mini Disc will eventually be the recordable digital carrier of choice, but it is clear that the introduction of these new carriers will provide a further growth opportunity for the record industry. And, even if it

not necessarily those of Billboard or its management.



VSDA NOT 'SOMBER'

I was absolutely astounded to read your headline, "VSDA Puts On A Somber Face," in the July 27 issue. I immediately read the articles to see what I had missed. While the accompanying articles were not overly positive, they didn't convey a "somber tone." I thought maybe I didn't know the proper definition of the word, so I pulled out my trusty Webster's, and this is what I found for "somber": 1) so shaded as to be dark and gloomy, 2) grave, melancholy, 3) of a dull or heavy cast or shade. I don't care how subjective you want to be; that was not the tone of the convention.

It's true that attendance was down from 1990, and some of the "hoopla" from the past shows was subdued, but that is to be expected. of a maturing industry. While we

will work on increasing attendance for future shows and try to put more pizazz into some of the events, those factors are not on the top of the priority list. The important factors now are substance and quality. My conversations with retailers and manufacturers led me to believe that we delivered both. In fact, most of the people I spoke with told me that this was the best show in years. The main comment I heard was, "I got a lot of business done." Isn't that what a show is all about?

It is the responsibility of the press to report the news honestly and accurately. But in this instance, I think your headline grossly misled your readers.

Don Rosenbera Executive VP Video Software Dealers Assn. Marlton, N.J.

NOT THE FIRST

Regarding the controversy over the Holly Dunn song (Billboard, Aug. 10), I think it is pertinent to recall that an even more specific song on the same theme passed without a ripple circa 1940. Maybe they were not as sex-obsessed back then.

I forget the title, but Carmen Miranda sang, "If my lips say 'no' to vou/They're only telling lies/Look at me and you will see/A 'si, si' in my eyes."

Bob Musel Senior Adviser BMI London

KUDOS TO TOM SHEPARD

As a longtime fan of the musical theater works of Stephen Sondheim, I was thrilled to see the special tribute to his RCA recordings in your Aug. 3 issue.

It is unthinkable, however, that such a salute would not have mentioned the contribution of top Grammy award-winning producer Thomas Z. Shepard.

As a producer for National Public Radio, I was present at the entire recording sessions of "Sweeney Todd," "Sunday In The Park With

George," "Merrily We Roll Along," and the Avery Fisher Hall concert of "Follies." Shepard worked side by side with Sondheim and musical director Paul Gemignani to ensure that each recording would be more than a faithful representation of what happened on stage. It was clear that each record was to become a statement on its own.

Even when a Sondheim musical was not fully appreciated by a large theater-going audience, Tom Shepard fought for the recording.

While he is no longer producing at RCA, his accomplishments should not be diminished.

> Jay Kernis New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Top 40, Country Are Nearly Tied In Spring Survey

(Continued from page 1)

which is based on 12-plus numbers in the spring ratings.

In the latest study, which marks the second anniversary of the Billboard/Arbitron survey, country captured 11.5% of national listening, significantly higher than its 9.4% share two years ago. Top 40, meanwhile, claimed 11.6% of national listening, its lowest share ever in the survey.

With top 40 losing ground, every other major format—with the exception of easy listening—is ahead of its share from two years ago. Top 40's current share is down significantly from its high point of 15.9% in the spring 1989 survey. Easy has plunged from 6.8% to 2.5% of listening in two years.

Despite top 40's decline, the loss of three-tenths of a point from the winter study is actually the format's smallest drop in a year. Then again, top 40, which had been declining steadily since spring 1989, actually nudged ahead two-tenths of a share last spring

of a share *last* spring.
AC, which captured 18.6% of national listening—up slightly from 18.3%—continues to lead the formats as it has done every quarter since the format study began.

News/talk, which reached a Persian Gulf war-related high of 14.6% in the winter survey, is back down to 12.8% in the spring and lost the largest share (1.8%) of any of the formats. The N/T decline, in the first full post-war book, was not unexpected. What is notable is the magnitude of the decline; the format is slightly below the 13% it posted in last fall's "Gulf Crisis" book. But N/T, which got its usual spring boost from baseball at night (12.7-13.4), is still well ahead of where it was last spring.

Album rock, the biggest gainer

in the spring survey, was up dramatically (9.1-9.9), while classic rock also gained listeners (3.3-3.5). Oldies also scored a significant gain (6.3-6.7) in the spring survey. That those male-targeted formats are up as N/T numbers drop may indicate that listeners are returning to music formats after an extended steady diet of war news. It should also be noted that spring usually sees a heavy emphasis on outside marketing for every format except N/T.

Urban was off slightly (8.8-8.7) in the spring, but was still well ahead of its 7.6% showing in the initial survey two years ago. Spanish was also down slightly (4.0-3.8), although it, too, was ahead of its 3.3% in spring 1989.

Holding steady were adult standards (at 3.5%), easy listening (2.5%), adult alternative (2.1%), and modern rock (0.9%). Religious, which has never had more than 2.1% of national listening, was down (2.0-1.9) in the spring. Classical was up slightly (1.7-1.8).

SPLITTING THE TOP 40 PIE

With top 40's shares being divided, more formats grew to double-digits in the various demos and dayparts in the spring survey. Oldies, for example, now has more than a 10 share among 35-64-year-olds for the first time. Album, which had been lingering in the 9-share range in middays through the fall and winter, now has more than a 10 share in that daypart and, for the first time, has more than a 10 share in 12-17-year-olds, a cell that album rock PDs deny any interest in.

Top 40, which now has 46% of teen listening, has lost more than 10% of that demo since spring 1989, when the format boasted 56.6% of teens. By contrast, urban's share of teens has increased 3.6 points in two years, AC has picked up 2.5 share points, album rock has picked up 1.7 points, and country has added 1.6 points.

News/talk's biggest loss was in mornings, where the format dropped two full points, middays (14.1-11.4), and afternoons (13.4-11.3)

Country's major daypart gains could be found in mornings, afternoons, and nights. Demo gains were found among teens, where the format posted its highest

share ever (4.4%), as well as 18-34-year-olds, 25-54-year-olds, and among male adults, where the format also had its highest share ever (12.4%).

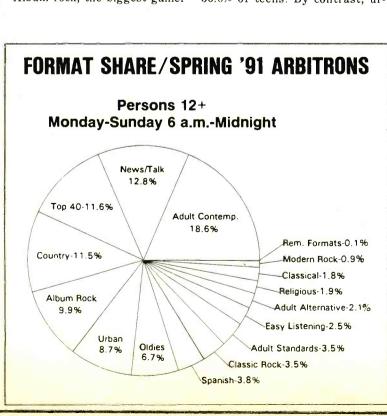
Album rock gained listening shares in mornings, middays, and afternoons, and was also up a full share among teens, and 1.3% among 18-34-year-olds. Album was also up in the 25-54 demo, and among men 18 plus (12.9-14.2).

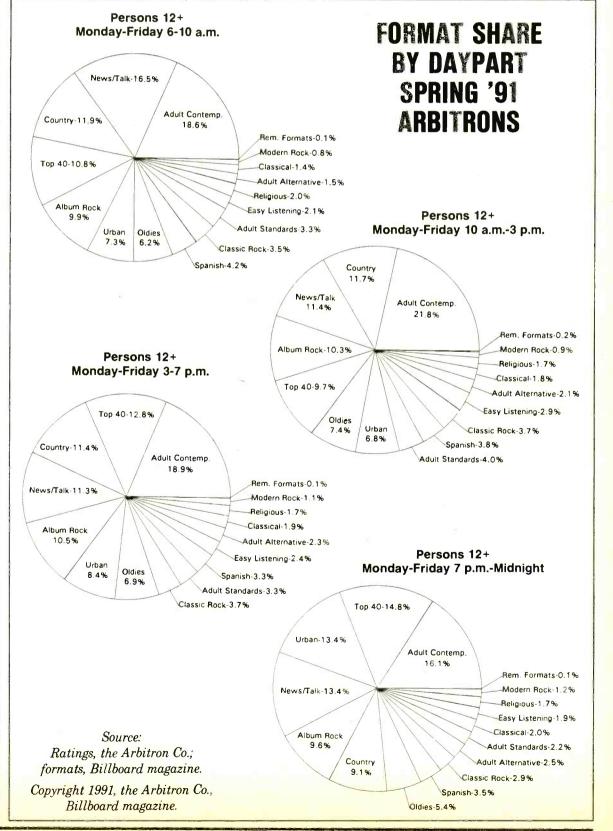
AC gained significant shares in afternoons and nights, as well as among teens (7.4-8.1) and 35-64-

year-olds (22.0-22.7); both age groupings continue to be displaced by format changes at top 40 and easy listening stations. Top 40, meanwhile, was off in mornings (11.3-10.8), nights (16.5-14.8), and among what are generally the format's two best demos, teens and 18-34-year-olds.

Urban's slight decrease in 12plus share is most noticeable at nights, where the format lost some listening (14.3-13.4). Conversely, the success of the oldies format in

(Continued on page 15)





Arb Advisory Council's New Wish List; KING Overthrows PD; Scott & Ross At PLJ?

FOLLOWING the announcement that Arbitron's three-book proposal had been rejected by subscribers (Billboard, Aug. 17), the Arbitron Advisory Council has passed two resolutions. The first asks Arbitron to increase its sample target in fall 1992 by an additional 5% above its previous commitment of 5% more sample in the fall 1990 and 1991 reports. The goal is an increase of 15% target sample over the fall 1989 report at no additional cost to subscribers.

The second resolution asks Arbitron to study alternative solutions to the three-book plan that would achieve the same goal of increased sample size at no additional cost. Among the options the council asks Arbitron to explore is the reduction or elimination of printed market reports. The results of this study should be made available by the December council meeting and would be implemented in fall 1992.

PROGRAMMING: KING DETHRONES MGMT.

At N/T outlet KING Seattle, both PD Brian Jennings and afternoon host Mike Siegel are out. No replacements have been named; GM Jack Swanson is handling PD duties for now. No word on whether this stems from Siegel's controversial participation in an oil industry junket last June, or just from the overall downsizing of King Broadcasting.

GSM Anna Shreve is now GM at KIXI/KMGI Seattle. KMGI will go modern rock Friday (23). Kelly Stevens, Alpha Trevette, Jeff King, and Randy Sole are out. Marco Collins from Relativity Records is MD/nights. Brian Jones from co-owned XETRA-FM (91X) San Diego also joins on. 91X PD Kevin Stapleford and MD Mike Halloran will consult.

By the time you read this, AC WYST-AM-FM Baltimore will have gone churban as 92Q, modeled on WIOQ (Q102) Philadelphia. New calls are forthcoming. WGTZ Dayton, Ohio, PD Jeff Ballentine is the new PD/MD. Both Dan Vallie and WHTZ (Z100) New York PD Steve Kingston will consult. Ballentine's replacement is Kevin Kenney, former GM of WXLK (K92) Roanoke, Va.

WKSS Hartford, Conn., PD Jefferson Ward joins Q102 as OM, replacing Mark Driscoll. No replacement

has been named; send T&Rs to OM Jeremy Savage ... Hurricane Dave from urban WBLK Buffalo, N.Y., is the new PD at similarly formatted WAMO (Hot 106) Pittsburgh. Exiting PD Eric Faison can be reached at 412-741-5813.

Top 40 KRNQ (Q102) Des Moines, Iowa, PD Chuck Knight is named PD at AC WENS Indianapolis, re-



by Sean Ross with Craig Rosen & Phyllis Stark

placing Joel Grey ... Former KFRC (Magic 61) San Francisco PD Harry Valentine has joined the L.A.-based Radio Group consultancy ... After a year with a separate hard-rock format, WLZR Milwaukee is again simulcasting its album rock FM ... At modern-rock-leaning top 40 KWOD Sacramento, Calif., p.m. driver Adam Smasher relinquishes his PD duties.

Part-timer Norm Hale has been upped to PD at all-sports WFNS Tampa, Fla., replacing Rick Sarro, who goes to local TV sports. Also at WFNS, a.m. drive team Scott Brantley & Bob Hewko go to afternoons, replacing Nanci Donnellan, who is now doing afternoons at KJR Seattle. Mark Daniels from WWNZ Orlando, Fla., and ex-Steeler Theo Bell are the new morning team.

Some more top 40 format modifications this week: WBLI Long Island, N.Y., has crossed from "adult top 40" into "hot AC," according to VP Len Rothberg. WQEN Gadsden, Ala., is also going AC. Then again, WJET Erie, Pa., is now rocking. A recent night sample: "Hold Your Head Up," "King Of Pain," "Roll With It," and Bad Company's "Holy Water."

N/T KXL Portland, Ore., PD Jeff Grimes exits. Across town, KUFO morning man Jeff Young is now PD of easy KDUO Riverside, Calif., replacing Larry Collins . . . Country WCTK Providence, R.I., PD Jim O'Brien is out. P/T Mark Burns is interim PD

interim PD.
PD Warren Tobaben is upped to OM and MD A.J. Willoughby is named PD at religious KCNW Kansas City, Mo. ... P.M. driver Rick Freeman has been named PD at AC WYLT Raleigh, N.C. ... Top 40 KLYV Dubuque, Iowa, morning man Doug Collins adds PD stripes, replacing Jeff Davis.

New FM outlet CJMJ Ottawa, Ontario, hits the air this week as AC "Magic 100" under PD Sandy Davis and APD/MD Kim Somers from CFNY Toronto. Kevin Nelson from CHFM Calgary, Alberta, and Karen Evans of CJFM Montreal will do mornings. Red Allen from CKOM Saskatoon, Saskatchewan, joins for middays. Rob Brown of CKIK Calgary does afternoons.

Several weeks after its simulcast deal with crosstown WRKU collapsed, album WNCD Youngstown, Ohio, has found a new simulcast partner, WKTX, formerly a Christian/AC outlet ... Album WEQX Albany, N.Y., PD Jim McGuinn leaves to become MD for the Hard Report ... Denny Anderson is out as PD of top 40 KGLI (KG95) Sioux City, Iowa.

AC KXLK Wichita, Kan., is looking for a PD to replace Mike Miller. T&R to GM Jeff Clark ... Former WGTC South Bend, Ind., PD Scott Mahalick is the new PD of KQSN (Easy 92) Tucson, Ariz., replacing PD Scotty Johnson and OM Bill Mortimer ... Full-service AM CJOB Winnipeg, Manitoba, loses both PD Del Sexsmith and MD Maureen Murphy. The latter goes to crosstown CKZZ as morning co-host.

When WIBU Madison, Wis., went

When WIBU Madison, Wis., went all-polka four years ago, it made the "NBC Nightly News." Now WIBU is changing to Satellite Music Network's adult standards Stardust format and the cameras are coming again. This time it's CBS's "48 Hours," which is covering the change as part of an upcoming episode on the state of the radio industry.

Veteran AC PD/tipsheet columnist/publisher Eric Norberg is back in action as PD/morning man of hot AC KWIP Salem, Ore., which returns to the air after two years. Ron Leonard, last with the late KXXX

newsline...

GERRY OFFRANCESCO is the new VP/station manager of KIIS Los Angeles as well as the executive VP for Gannett Radio.

BONNEYILLE has given senior VP Jack Adamson additional stripes as president of its major-market radio group as well as the company's syndicated programming service. VP/general counsel Bruce Reese becomes executive VP of the company and will also oversee KSL Salt Lake City. KIRO Seattle CEO Ken Hatch will continue to oversee that station and KMBZ/KMBR Kansas City, Mo.

KEVIN O'GRADY is out as GM of WYTZ Chicago. Tom Tradup, GM of coowned WLS, will handle his duties for now.

RICK PRUSATOR is named VP/radio operations at Park Communications. He was GM at its WNAX Yankton, S.D., and VP of Park's Western Division. Former Eastern Division VP John Enoch will now concentrate on GM duties at WHEN/WRHP Syracuse, N.Y.

JOHN IRWIN has exited as GM of WBZ Boston.

BOSTON ALBUM OUTLETS WBOS, WFNX, and WCGY are now being sold in combo as the "Boston Rock Network." The stations will retain their individual sales staffs. Former WBOS national sales manager Mary Menna and WBCN AE Donna Burns will head the network.

MARK JESSE, GM of WTCR Huntington, W.Va., is named GM/GSM at WWNC Asheville, N.C., replacing president Bud Polacek.

San Francisco, does middays. Bob Anthony from AC KLYC McMinnville. Ore., handles afternoons.

Oldies WTRY Albany, N.Y., parttimer Steve Elliott is the new PD at country/AC combo WDLC/WTSX Port Jervis, N.Y. Elliott, who replaces Bruce Allen, will do mornings for the FM. Also at WTSX, night jock Liz Foxx becomes MD/afternoons. Doug Kelly from WCKL Hudson, N.Y., joins for overnights. Rich Wilson goes from mornings to evenings.

Lee Abrams, managing director of Satellite Music Network's hard-driving Z-Rock format says his network is backing off of the hardest metal bands, i.e, Anthrax, Megadeth, Slayer. Abrams also says that Z-Rock is now adding some songs from groups like Boston, Foreigner, and Heart in an effort to service the FM affiliates it wants to target.

WBGM Tallahassee, Fla., morning man Bill Booth is the new PD of AC WSCQ Columbia, S.C. His replacement at WBGM is Frank Pietrowski from WKGW Utica, N.Y.

STATIC: PRICE SEPARATED FROM PRIDE?

A defamation lawsuit against album WFBQ (Q95) Indianapolis has

been dismissed by a judge who said the plaintiff, politician John Price, could not prove actual malice. Price filed suit against Q95 and jocks Chick McGee and Tom Griswold after they led a crowd in chanting Nazi slogans outside Price's office and referred to him as "Hitler" during a live broadcast on primary election day last year. Price, who lost his bid for a state senate seat, blamed his loss in part on WFBQ. Price has 30 days to appeal and still has an FCC complaint pending

complaint pending.

In this week's new lawsuits: Florida-based syndicated money-talk host Brian Sheen has filed a libel suit against Money magazine, claiming he was "Kitty Kellyized" in a June article entitled "Radio Rip-Offs." Also, Tampa, Fla.-area politician Kenneth Johnson has sued album WYNF claiming his conversation with a WYNF newsperson was taped without his consent. WYNF says it will "defend this lawsuit vigorously."

The Hollywood Reporter's David Kelly reports that, as this column went to press, Infinity president Mel Karmazin was before FCC lawyers investigating the murder hoax at his KROQ Los Angeles. The FCC was at KROQ itself two weeks ago.

When Todd Pettingill joined the

When Todd Pettingill joined the WPLJ (Mojo Radio) New York morning show this week, he did so under the name Ross London. This was proceeded by a weekend of promos advertising "Scott [Shannon] and Ross" at a time when Shannon's former WHTZ (Z100) partner Ross Brittain was on vacation. By the time you read this, Pettingill will probably have chosen another airname.

In another flashback to the great slogan wars of 1990, top 40s WJMO-FM (Jammin' 92) and WPHR (Power 108) Cleveland are now fighting over the term "Party Pig." Both stations began using the term Aug. 9. WPHR says it was first. WJMO-FM PD Keith Clark says it had been making pig references since the on-air funeral for WPHR that it staged that morning. WPHR's pig mascot, meanwhile, is named "Keith."

PEOPLE: RIF RAFF; KOST CHANGES NIGHTS

It's been a rough week for album WRIF Detroit. First, longtime morning host Ken Calvert's contract expired Aug. 7 and he refused to stay on the air during negotiations. Then on Aug. 11, p.m. driver Arthur Penhallow was charged with assault and battery against his wife.

In an apparent effort to collect the entire air staff, agent Saul Foos has added another legendary WLS Chicago jock to his stable of agents. Fred Winston, last the morning man at oldies WJMK, was Foos' first client in 1971. Now he's an agent/talent coach for Foos. Another ex-LS'er, Chuck Buell, joined Foos last year.

These part-timers are upped this week: Karen Sharp to nights at AC KOST Los Angeles, replacing Laurie Sanders; Deserie McRay replaces Pat Faulkner in afternoons at urban/AC WJPC Chicago; Roberta Gales to middays at N/

T WCBM Baltimore, replacing Rudy Miller; Chuck Woodford to nights at album KBCO Denver, replacing Richard Murphy.

Midday host Lenny Mack replaces Roger Carey in mornings at AC KEZR (Mix 106) San Jose, Calif. Also, former KEZR PD Jan Jeffries is now doing national secondary promotion for Zoo Entertainment . . . At album KSHE St. Louis, night jock Drew Johnson goes to p.m. drive, replacing Rich Dalton, now doing nights at crosstown KSD. Overnighter Jim Ellis goes to nights. Top 40 WYAV Myrtle Beach, S.C., is still look-

ing for a new PD to replace Chris Ling. But former WMXC (Mix 104) Charlotte, N.C., morning man Chuck Boozer is handling mornings for now. Across town at country WYAK, KIXY San Angelo, Texas, morning man Tab Allen replaces The Deacon in mornings. WYAK PD Dave

Priest goes from mornings to afternoons. Chris Palmer moves from nights to middays, replacing Mitch Gill, who exits. Former WYYD Lynchburg, Va., jock Cliff Beach will do nights.

Part-timer Carlos James is upped to afternoons at urban WSKN Montgomery, Ala., replacing Lawrence McDonald ... WKCI New Haven, Conn., morning man Dr. Chris Evans is out. American Comedy Network's Dale Reeves is handling those duties again ... Assistant MD Eric Jeffries is named MD at top 40 KTRS Casper, Wyo., replacing Sean Michaels.

Steve Woods, who does part-time at KBIG and KKBT Los Angeles, will start a week of fill-in at WGCI-FM Chicago on Saturday (24) when Doug Banks goes on vacation . . . At press time, a.m. driver Steve Cochran had come to contract terms with KDWB Minneapolis.

Hot Adult Contemporary.

				COMPUED FROM A MATE	01141
×	_×	KS	WKS. ON CHART	COMPILED FROM A NATI SAMPLE OF RADIO PLAYI	
THIS	LAST	2 WKS AGO	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIS
1	1	1	9	* NO. 1 * (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	★ ◆ BRYAN ADAM 4 weeks at No.
(2)	2	2	11	EVERY HEARTBEAT	◆ AMY GRAN
$\frac{\smile}{3}$	4	7	10	LOVE AND UNDERSTANDING	◆ CHE
4	7	9	8	THE MOTOWN SONG	◆ ROD STEWAR
5	3	6	11	WARNER BROS. 4-19322 UNFORGETTABLE	◆ NATALIE COL
6	8	10	12		WART/CANDY DULFER
$\frac{\widetilde{\sigma}}{\overline{\sigma}}$	11	14	7	TIME, LOVE AND TENDERNESS	◆ MICHAEL BOLTO
8	5	3	14	COLUMBIA 73B89 CAN'T FORGET YOU EPIC 34-73B64	◆ GLORIA ESTEFAI
9	10	12	9	IT AIN'T OVER 'TIL IT'S OVER	◆ LENNY KRAVIT
10	6	4	12	THE DREAM IS STILL ALIVE	◆ WILSON PHILLIP
11)	13	15	12	CAN YOU STOP THE RAIN	◆ PEABO BRYSON
12)	16	18	9	COLUMBIA 38-73745 FADING LIKE A FLOWER	◆ ROXETT
13	9	5	16	RUSH RUSH	◆ PAULA ABDU
14)	17	17	8	CAPTIVE 4-98828/VIRGIN SOMETHING TO TALK ABOUT	◆ BONNIE RAIT
15	12	8	22	PLACE IN THIS WORLD	◆ MICHAEL W. SMITH
16)	20	24	7	REUNION 19019 / GEFFEN EVERYBODY PLAYS THE FOOL	◆ AARON NEVILLI
17	15	13	17	A&M 1563 MORE THAN WORDS	◆ EXTREM
18)	19	22	5	A&M 1552 IT HIT ME LIKE A HAMMER ◆ HUE	Y LEWIS & THE NEWS
19)	21	21	7	YOU COME TO MY SENSES	CHICAGO
20	14	11	18	POWER OF LOVE/LOVE POWER	◆ LUTHER VANDROSS
20	17	11	10	EPIC 34-73778	
21)	23	28	5	***POWER PICK TOO MANY WALLS POLYDOR 867 134-4/PLG	CATHY DENNIS
22	18	16	18	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
23	22	19	19	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
24)	26	29	7	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
25	27	26	25	BABY BABY A&M 1549	◆ AMY GRANT
26	24	23	21	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
27)	32	37	4		H NIELSEN CHAPMAN
28	28	25	17	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
29	34	35	4	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
30	37	38	4	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAF
31	25	20	16	STARTING ALL OVER AGAIN DAR	YL HALL JOHN OATES
32)	33	40	5	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
33	29	27	12	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
34)	40		2	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
35	30	32	24	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
36	31	34	6		◆ THE MOODY BLUES
37)	42	42	4	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
38	38	36	6	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
39)	43	47	3		HE HEARTBREAKERS
40)	46		2	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
-				* * * HOT SHOT DEB	
41)	NEW	-	1	THE REAL LOVE ◆ BOB SEGER & THE S CAPITOL 44743	
42	41	33	20	ARISTA 2222	WHITNEY HOUSTON
43	35	31	18	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
44	36	30	17	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
45)	NEW	-	1	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	♦ HI-FIVE
46	44	46	3	MY NAME IS NOT SUSAN ARISTA 2259	WHITNEY HOUSTON
-		00	00	CRY FOR HELP	
47	39	39	29	RCA 2774	
-	39 NEW		1 7		◆ RICK ASTLEY LUTHER VANDROSS ◆ TOM SCOTT

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



of the week

Ty Cooper KSUX Sioux City, Iowa



Y COOPER has the worst calls west of the Mississippi. He isn't sure if he'll have a job in two months. He does, however, have a 15-share in his first book.

Cooper is PD/morning man of KSUX Sioux City, Iowa, which, appearances to the contrary, is called "K-Sioux 105.7, The Super Pig." Not "K-Sucks." KSUX signed on last September as the market's first major country FM in 10 years. In the spring Arbitron, it debuted with a 15.8 share 12-plus, making it third in the market behind top 40 KGLI (22.1-22.4) and album KSEZ (15.9-17.6)

Cooper, an 18-year radio veteran, had actually left radio in the mid-'70s to become a quality-control meat inspector when he ended up doing part-time at Sioux City top 40 outlet KMNS. In 1981, shortly after Cooper had replaced a then-unknown Mark Todd as p.m. driver, KMNS went country and he became MD, despite knowing nothing about the format at the time. In 1983 he was named PD.

KMNS drove the market's automated country FM, KBCM, out of the format. For 10 years, no FM would come after it; even in the heartland, Cooper says, there was still a stigma attached to country. But last year, Gary Violet, owner of urban KBUZ Wichita, Kan., hired Cooper away from KMNS to program the new CP he'd been building for the last five years.

The calls came about because Violet is a licensed pilot and SUX is the airport code for Sioux City. The alternate interpretation of the calls never occurred to him until long after-the-fact, Cooper says. "At first I was going to try to talk him out of it, then I decided the biggest problem a new station has is becoming instantly known. First I groaned, then I decided it was probably good. With the acceptance of this station, only a few rockers would call us K-Sucks anyway."

Two weeks before KSUX could sign on, AC KQHU revived the KBCM calls and went Unistar country, backed by a heavy TV, outdoor, and print campaign. KMNS had an extensive marketing campaign promoting its full-service elements, including Paul Harvey.

KSUX, for its part, signed on without a sales staff. It had initially intended to debut by going commercial free for 105 hours. Instead, Cooper says, KSUX was commercial free for two months. Promotionally, KSUX relied heavily on album and other small giveaways, although it also traded out some 10-second spots with one of the local TV stations and advertised on 15-16 marquees around town.

Musically, KSUX runs a long list: 48 current titles and another 36 album cuts that play once an hour at night and once every other hour during the day. KSUX is about 50% current, 50% gold. Heavy rotation is 4:15. While most of the older gold is saved for a Friday lunchtime show, the station plays some '70s megahits, e.g.,

"Satin Sheets" or "Rose Garden," in regular rotation.

Cooper doesn't do music research. He does believe in holding onto titles that weren't major hits nationally, like Eddy Raven's "Too Much Candy For A Dime," which still shows up in KSUX's top-five-at-five, or Chris LeDoux's "This Cowboy's Hat." Sioux City is a market where "people are glued into Country Music Television" and the Wild Jimbos' "Let's Talk Dirty In Hawaiian," which received a major CMT push was in heavy rotation at KSUX for several weeks.

This is KSUX in p.m. drive: Baillie & the Boys, "A Fool Such As I"; George Strait, "You Know Me Better Than That"; Conway Twitty, "Tight Fitting Jeans"; Travis Tritt, "Here's A Quarter (Call Someone Who Cares)"; Larry Gatlin & Gatlin Brothers, "All The Gold In California"; Eddie London, "If We Can't Do It Right", Janie Fricke, "It Ain't Easy Bein' Easy"; Tanya Tucker, "Down To My Last Teardrop"; and Charlie Daniels Band, "Boogie Woogie Fiddle Country Blues."

KSUX hasn't had a lot of money to work with since its sign-on. Although the Sioux City economy is diversified and, Cooper says, improving, agencies had resisted the station until the spring book came back, he says. The station has also had no GM since its sign-on. Cooper—who splits those duties with his GSM and business manager—puts in about 90 hours a week at the station, except for the week he went on vacation. Then, he says, he worked 50 hours. It's usually Cooper, for example, who ends up delivering pizzas to area offices in the station's pig mascot costume.

One of the few toys KSUX has had to work with is its eight-track studio. "Nobody in this market concentrates on stereo promos or commercials," Cooper says. "I went crazy with stereo effects; I probably over produced stuff. It made us sound totally different from anybody in this market."

Although the country stigma has lifted in Sioux City, as it has in most places, KSUX rarely uses the term "country" in its produced sweepers because, Cooper says, he wants them to sound different. Liners the station uses include "Nashville's Hottest Licks," "Sioux City's New Home For America's Music," and "The Original American Music Animal."

As for the part about not knowing if he'll have a job in two months, shortly before this interview, KSUX was sold to KBCM's owners who will, in turn, spin off that station to new owners. Cooper says he doesn't know if he or his staff are staying. KBCM GM Tom Spies says that KSUX will stay local, but won't elaborate beyond that. If he doesn't stay, Cooper says, he'd like to find another startup or turnaround situation. Or he'd like to consult. "I've got something that's working here with an audience from 18 to 64. And we did it with a current-based, personality format."

CD Storage Cabinet

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



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

Systems with a future.

In just 15 years Musician Magazine has interviewed more artists Introduced more new bands Pissed off more publicists Sold more copies in record stores **Created more controversy Won** more awards Listened to more bad music Reviewed more new

releases Taken more phone calls **Cut through more hype Turned**

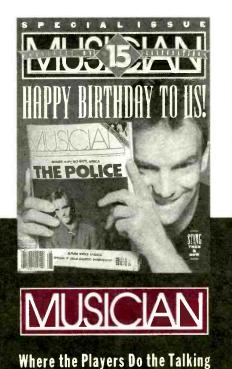
more people on to more new

artists & Delivered

Nothing but the music

Nothing but the truth

And we're just getting started . . .



RADIO

Seattle Station Sets Sail For 'Pirate' Broadcasts

NEW YORK—Two years ago, when Scott Shannon signed on KQLZ (Pirate Radio) Los Angeles, KUBE Seattle PD Bob Case got an idea-broadcasting 24 hours a day, seven days a week from an actual "pirate ship." Case filed the idea in the back of his mind and vowed to do it if the right opportunity ever arose. So when the annual Seattle Seafair was approaching this year, Case decided the time was right.

The Seafair, a three-week celebration of Puget Sound and the area lakes that includes parades, special events, and hydroplane races, kicked off July 15. That same day "Pirate Station KUBE," a 45-foot yacht, was launched.

The original idea of mooring the

Promotions & Marketing



by Phyllis Stark

pirate ship somewhere for three weeks and running phone lines under the water was scrapped early on when Case realized "we couldn't find anyone that would tolerate us for three weeks." Instead, Case contacted a local cellular phone company, which provided free cellular air time in exchange for mentions. A local Bayliner distributor provided the yacht for the same consider-

The station purchased a two-line cellular Comrex unit, which, Case says, "gave us complete mobility. We were [broadcasting from] all over the lakes and Sound." The pirate station broadcast from in front of people's waterfront homes when they were having parties, broadcast from lakefront company picnics, and even broadcast the Saturdaynight hot-mix party from in front of clubs on the water.

Initially, there were some tense moments. "It was a really big un-dertaking," Case says. "The air staff was tentative at first. [But] after the first few shakedown cruises, everything went smoothly." Eventually the feel changed as staffers got used to broadcasting on water. "At the end we were on the verge of

tears because we had to leave the boat," he says.

But the three-week event was not without hitches. Four different times the boat was stopped by the police for making too much noise, although Case says that added to "the renegade feel." Once, the boat's generator sucked in a plastic bag and divers had to be sent down to pull it out. This incident actually knocked the remote off the air for about 10 minutes, although staffers back at the studio were prepared for such an emergency and were able to continue broadcasting.

The first day, KUBE got on the bad side of the department of transportation by tying up to a floating commuter bridge used by thousands of people each day and virtually stopping traffic.

The station's top 40 programming was altered slightly to be "a little rowdier," with "party oldies" like Wild Cherry's "Play That Funky Music" and Devo's "Whip It" coming back into rotation. "It changed the whole texture of the radio station," Case says.

Custom drops and liners were produced with "a pirate feel," including ones such as "broadcasting to a couple of hundred thousand humans and 10 million fish." Most were recorded over a bed of static. "We wanted to do everything anti- what we had been, says Case. To that end, a new production voice was hired that had never before been heard on the station. "We'd play half a jingle and then run the needle through it," Case says. "It was dripping in attitude. We poked a lot of fun at ourselves.'

A small ski boat was used as a water taxi to shuttle jocks and guests like Eddie Money back and forth. Case says there were usually about 30 people on board at any

Despite the party feel, Case says the promotion took a lot of hard work. "On the air it was an outrageous party," he says. "Off the air it was very serious and very businesslike."

Keeping the remote operating was "a full-time job for the engineers." The sound was not studio quality, Case says, "but we didn't

(Continued on next page)



Pirate Radio. KUBE Seattle became a mobile pirate station when the jocks took over this luxury "pirate ship" and broadcast live 24 hours a day for three

PROMOTIONS & MARKETING

(Continued from preceding page)

want it to be because [then] nobody would have believed us that we were broadcasting from a boat."

Although the whole operation was in the works for eight months, KUBE staffers kept it closely guarded because, Case says, "we were fearful that it was going to be stolen." KUBE began teasing the pirate broadcast on the air just one week before it began.

Surprisingly, Case says the entire production cost relatively little money. KUBE bought \$5,000 worth of cellular telephone equipment, spent about \$10,000 for telephone interface, and shelled out about \$1,000 for custom pirate flags and banners. Everything else, including lunch, was provided by sponsors

by sponsors.

While most regular promotions were put on hold during the Seafair, KUBE did give away an 18-foot ski boat in its "enter to win your very own pirate ship" contest.

OLDIES WRAP-UP

During KCBS-FM (Oldies 93) Los Angeles' "hunt for 93" scavenger hunt, listeners were given one item to find each weekday morning for a month. Some listeners took out classified ads in The Los Angeles Times looking for some of the hard-to-find items. Listeners with all 20 items were entered in a drawing at a nightclub and one person was randomly selected to win \$10,000.

WXTR (Xtra 104) Washington, D.C.'s Golden Summer Oldies Party was interpreted for the hearing impaired by sign-language expert Barry Nickelsberg, who incorporates dance, mime, gesture, and facial expressions to convey the rhythm and emotion of the music. The concert starred Jan & Dean, the Crystals, and Gary "U.S."

WCBS-FM New York sponsored a video tribute to rhythm & blues as part of a campaign to save Harlem's historic Apollo Theater. The tribute was included in the Aug. 9 and 10 Apollo Rhythm & Blues Reunion Shows and featured some past Apollo performers, including the late Sam Cooke, Jackie Wilson, and Marvin Gaye. WCBS-FM's Bobby Jay hosted the event.

KSFO/KYA San Francisco is commemorating the 25th anniversary of the last Beatles concert with a month of special programming and promotions culminating in a party Aug. 29 at the Hard Rock Cafe. The station will donate some rare Beatles memorabilia to the Hard Rock. Special promotions include giving away a "magical mystery tour" of England. The Beatles' last U.S. show, at Candlestick Park in 1966, was sponsored by KYA, then a top 40 station.

WODS Boston was set to close out its Saturday-night oldies concert series with a performance by former Monkee Davy Jones Aug. 17. Listeners are being asked to bring along a child's book to donate to the Boston Community Centers.

IDEA MILL: POT OF GOLD

KRNQ (Q102) Des Moines, Iowa, sponsored "pot of gold" night at a local racetrack. Five qualifiers were given a chance to select one of 102 bags of money from the back of an armored car. All but one of the bags contained \$102. The remaining bag contained \$20,000.

WPOC Baltimore brought 10 winners and guests aboard "Flight 93.1" for a weekend getaway to Nashville that included a tour of the city and a show at the Grand Ole Opry with Ricky Van Shelton ... WRQX (Mix 107.3) Washington, D.C., teamed up with the local Fox-TV affiliate to promote local auditions for the Fox show "Studs." More than 900 people attended the auditions, where two male and three female contestants were chosen.

WFMS Indianapolis morning men Jim Denny & Charlie Morgan broadcast their show from a downtown fountain as part of an effort to collect electric fans for a charity that distributes them to needy families . . . Album WLLZ Detroit morning team Jim Johnson & George Baier held a 28-hour radiothon for leukemia Aug. 8-9. Among the prizes auctioned off during the broadcast were a trip to Vancouver, British Columbia, to see Aerosmith record its new album, and an afternoon visit with John Cougar Mellencamp.

PRO-MOTIONS

Modern KOCM/KSRF (Mars FM) Los Angeles promotion director Howard Freshman exits. No replacement has been named ... Thad Gentry has been named marketing and promotions director at WBBM-FM (B96) Chigago. He was advertising and promotions manager at Ala Carte Entertainment and formerly held the same position a crosstown WKQX (Q101)... Former KOY-FM Phoenix assistant promotion director Lisa Vazquez moves to XHTZ (Z90) San Diego as promotion director, replacing Martha Paulsen.



Warp Speed. Actor George Takei, who played Lt. Sulu on "Star Trek," recently stopped by KRBE Houston to visit with morning man Paul Barsky and give the Vulcan greeting.

Eric Clapton Anthrax Vince Gill The Farm David Bowie 3rd Bass Marc Cohn Luciano Pavarotti Daryl Hall Candy Dulfer Slayer Karl Wallinger Skid Row 13 **Engines Paul McCartney Robyn** Hitchcock Tony Bennett Megadeth Marvin "Smitty" Smith Tin **Machine Andrew Strong Willie Nelson Louis Price Heavy D & the Boyz Alice in Chains Larry Knech**tel Peter Himmelman Garry Gary

... And this is just the September issue

Beers Axl Rose





Where the Players Do the Talking

Album Rock Tracks...

	Ш	ul		NULN II alno™
			z	COMPILED FROM NATIONAL ALBUM ROCK
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	RADIO AIRPLAY REPORTS. TITLE ARTIST
->	>	N 4	>0	LABEL & NUMBER/DISTRIBUTING LABEL * * NO. 1 * *
1	1	1	9	RUNAROUND VAN HALEN WARNER BROS, ALBUM CUT 3 weeks at No. 1
2	2	4	10	HOLE HEARTED A&M 1564 EXTREME
3	4	7	7	OUT IN THE COLD MCA ALBUM CUT TOM PETTY & THE HEARTBREAKERS
4	3	2	8	END OF THE LINE ALLMAN BROTHERS BAND EPIC ALBUM CUT
				FLASHMAKER THE REAL LOVE BOB SEGER & THE SILVER BULLET BAND
(5)	NEV	_	1	FACE THE MUSIC RTZ
6	8	11	5	GIANT 4-19273 LEARNING TO FLY TOM PETTY & THE HEARTBREAKERS
8	7 6	6	10 14	JET CITY WOMAN QUEENSRYCHE
9	10	12	7	SHINY HAPPY PEOPLE R.E.M.
(10)	11	19	5	WARNER BROS. 4-19242 TWIST OF THE KNIFE THE FABULOUS THUNDERBIRDS
11	5	5	10	ASSOCIATED ALBUM CUT/EPIC THE SOUND OF YOUR VOICE 38 SPECIAL
12	14	15	10	CHARISMA 4-98773 SOMETHING TO TALK ABOUT BONNIE RAITT
(13)	15	21	7	SIGN OF THE STORM THE ERIC GALES BAND
(14)	18	38	3	ELEKTRA ALBUM CUT KEPING THE FAITH LYNYRD SKYNYRD 1991
15	13	18	6	ALL OF A SUDDEN JOE WALSH
(16)	17	24	12	PYRAMID ALBUM CUT/EPIC 3 STRANGE DAYS SCHOOL OF FISH
17	12	14	8	ROLLIN' ON THE DOOBIE BROTHERS
18	16	22	8	CAPITOL ALBUM CUT KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG L.A. GUNS
19	9	8	9	YOU COULD BE MINE GEFFEN 19039 GEFFEN 19039
(20)	24	_	2	ENTER SANDMAN METALLICA ELEKTRA 4-64857
(21)	21	25	6	POWER WINDOWS JAMBCO 868 672-4MERCURY BILLY FALCON
				POWER TRACK
(22)	27	35	4	NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE THE FOUR HORSEMEN
22				SILVER THUNDERBIRD MARC COHN
23	22.	27	8	ATLANTIC 4-87678
23	28	33	8	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST KISS
			-	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II KISS INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE DRIVIN' N' CRYIN' ISLAND ALBUM CUT
25 26	28	33	4	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT KIX
25	28	33	4 12 6 4	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGC ALBUM CUT TYKETTO
24 25 26 27 28	28 19 29 32 30	33 16 30 36 34	4 12 6 4 5	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS TYKETTO DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868
24 25 26 27 28 29	28 19 29 32 30 34	33 16 30 36 34 47	4 12 6 4 5	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS TYKETTO DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD PROCOL HARUM ZOO ALBUM CUT
24 25 26 27 28	28 19 29 32 30 34 23	33 16 30 36 34 47	4 12 6 4 5 3	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD 200 ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567
24 25 26 27 28 29 30 31	28 19 29 32 30 34 23	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4
24 25 26 27 28 29 30 31 32	28 19 29 32 30 34 23 25	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9 21	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748
24 25 26 27 28 29 30 31 32 33	28 19 29 32 30 34 23 25 NET	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9 21 1	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE BAD COMPANY
24 25 26 27 28 29 30 31 32 33 34	28 19 29 32 30 34 23 25 NET	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9 21 1 1	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT A WALL I MUST CLIMB GINT ALBUM CUT SEEING THINGS THE BLACK CROWES
24) 25 26 27) 28 29) 30 31 32) 33) 34) 35	28 19 29 32 30 34 23 25 NEX 40	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9 21 1 1 4	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT GIANT ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN JOHNNY WINTER
24 25 26 27 28 29 30 31 32 33 34 35 36	28 19 29 32 30 34 23 25 NE' 40 31 41	33 16 30 36 34 47 10 23 W > 43 29	4 12 6 4 5 3 9 21 1 1	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST TYKETTO DEG ALBUM CUT SEASONS DEG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ASM 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATO 4-98748 LISTEN ATLANTIC ALBUM CUT A WALL I MUST CLIMB GIANT ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY VES BUILD A FIRE DRIVIN' N' CRYIN' KIX
24 25 26 27 28 29 30 31 32 33 34 35 36	28 19 29 32 30 34 23 25 NE' 40 31 41	33 16 30 36 34 47 10 23	4 12 6 4 5 3 9 21 1 1 4 16 2	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST TYKETTO DGC ALBUM CUT SEASONS TYKETTO DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD PROCOL HARUM ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS ARM 1567 WIND OF CHANGE SCORPIONS MERCURY 868 180-4 WALK THROUGH FIRE BAD COMPANY ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT A WALL I MUST CLIMB MICHAEL MCDERMOTT GIANT ALBUM CUT SEEING THINGS THE BLACK CROWES DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF FLIES ON FIRE
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38	28 19 29 32 30 34 23 25 NET 40 31 41	33 16 30 36 34 47 10 23 W > 43 29	4 12 6 4 5 3 9 21 1 1 4 16 2	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST TYKETTO DEG ALBUM CUT SEASONS DEG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD AMM 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT A WALL I MUST CLIMB GIANT ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT FLIES ON FIRE CRY TO MYSELF ATCO ALBUM CUT FLIES ON FIRE CRY TO MYSELF ATCO ALBUM CUT FLIES ON FIRE CRY TO MYSELF ATCO ALBUM CUT FLIES ON FIRE CRY TO MYSELF ATCO ALBUM CUT FLIES ON FIRE CRY TO MYSELF ATCO ALBUM CUT STUART HAMM
24 25 26 27 28 29 30 31 32 33 34 35 36	28 19 29 32 30 34 23 25 NE' 40 31 41 NE	33 16 30 36 34 47 10 23 W >	4 12 6 4 5 3 9 21 1 4 16 2	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST TYKETTO DEC ALBUM CUT SEASONS TYKETTO DEC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD PROCOL HARUM ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS AM 1567 WIND OF CHANGE SCORPIONS MERCURY 868 180-4 WALK THROUGH FIRE ADD JULIAN LENNON ATLANTIC ALBUM CUT A WALL I MUST CLIMB MICHAEL MICHAEL MCDERMOTT GIANT ALBUM CUT SEEING THINGS THE BLACK CROWES DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN JOHNNY WINTER POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT RIGHT NOW VAN HALEN STUART HAMM
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47	33 16 30 36 34 47 10 23 W > 43 29	4 12 6 4 5 3 9 21 1 4 16 2 1	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS TYKETTO DEG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD PROCOL HARUM ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M 1567 WIND OF CHANGE SCORPIONS MERCURY 868 180-4 WALK THROUGH FIRE BAD COMPANY ATLONG AS 180-4 WALK THROUGH FIRE JULIAN LENNON ATLANTIC ALBUM CUT A WALL I MUST CLIMB MICHAEL MCDERMOTT GIANT ALBUM CUT SEEING THINGS THE BLACK CROWES DEF AMERICAN ALBUM CUT/CHARISMA JOHNNY WINTER POINTBLANK ALBUM CUT/CHARISMA JOHNNY WINTER ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT LONE STAR STUART HAMM RELATIVITY ALBUM CUT LONE STAR STUART HAMM RELATIVITY ALBUM CUT LONE STAR STUART HAMM RELATIVITY ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT TOP OF THE WORLD
24 25 26 27 28 29 30 31 32 33 34 35 36 31 38 39 40	28 19 29 32 30 34 23 25 NE' 40 31 41 NE 46 47 50	33 16 30 36 34 47 10 23 W > 43 29 46	4 12 6 4 5 3 9 21 1 4 16 2 1 2 2	ATLANTIC 4-87678 GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS TYKETTO DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD PROCOL HARUM ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS AMD 1567 WIND OF CHANGE SCORPIONS MERCURY 868 180-4 WALK THROUGH FIRE ADD JULIAN LENNON ATLANTIC ALBUM CUT A WALL I MUST CLIMB MICHAEL MCDERMOTT GIANT ALBUM CUT SEEING THINGS THE BLACK CROWES DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT TOP OF THE WORLD WAN HALEN SMOKESTACK LIGHTNING LYNYRD SKYNYRD 1991
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44	33 16 30 36 34 47 10 23 ₩ ► 43 29 - 46 39	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 9	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ASM 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ALL I MUST CLIMB GIANT ALBUM CUT A WALL I MUST CLIMB GIANT ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT MONKEY BUSINESS SKID ROW MONKEY BUSINESS SKID ROW
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 40 41 42	28 19 29 32 30 34 23 25 NE' 40 31 41 NE 46 47 50 44 26	33 16 30 36 34 47 10 23 W > 43 29 — 46 39 17	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 9 8 12	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU ASM 1567 WIND OF CHANGE MERCUTY 868 180-4 WALK THROUGH FIRE ATO 4-98748 LISTEN JULIAN LENNON ATLANTIC ALBUM CUT A WALL I MUST CLIMB GIANT ALBUM CUT SEING THINGS DEF AMERICAN ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT MONNEY BUSINESS ALUNG MY HEART SKID ROW SAVING MY HEART SKID ROW SAVING MY HEART
24 25 26 27 28 29 30 31 32 33 34 35 36 37 40 41 42 43	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44 26 35	33 16 30 36 34 47 10 23 W > 43 29 - 46 39 17 28	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 9 8 12	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT SKID ROW ATLANTIC ALBUM CUT SKID ROW ATLANTIC ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT MONKEY BUSINESS ATLANTIC 4-87673 SKID ROW ATLANTIC 4-87673 SKID ROW
24 25 26 27 28 29 30 31 32 33 34 35 36 37 40 41 42 43 44	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44 26 35 20 48	33 16 30 36 34 47 10 23 W > 43 29 46 39 17 28 9	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 2 9 8 12 11	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU ASM 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ALL IMUST CLIMB GIANTI ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT MONKEY BUSINESS ATLANTIC 4-87673 SAVING MY HEART ARISTA ALBUM CUT MAN IN THE BOX ALICE IN CHAINS
24 25 26 27 28 29 30 31 32 33 34 35 36 37 40 41 42 43 44 45	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44 26 35 20 48 NE	33 16 30 36 34 47 10 23 W > 43 29 46 39 17 28 9 40	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 2 9 8 12 11 10 20	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DEG ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD AMM 1567 WIND OF CHANGE MERCUTY BES 180-4 WALK THROUGH FIRE ATOA 4-98748 LISTEN ATLANTIC ALBUM CUT A WALL I MUST CLIMB GIANT ALBUM CUT SEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT CRY TO MYSELF ATOA ALBUM CUT CRY TO MYSELF ATOA ALBUM CUT CRY TO MYSELF ATOA CLIMB CUT CRY TO MYSELF ATOA CLIMB CUT CRY TO MYSELF ATOA CLIMB CUT RIGHT NOW WARNER BROS. ALBUM CUT TOP OF THE WORLD WARNER BROS. ALBUM CUT MONKEY BUSINESS ALICE IN CHAINS UNTIL MY DYING DAY THUNDER
24 25 26 27 28 29 30 31 32 33 33 34 41 42 43 44 45 46	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44 26 35 20 48 NE	33 16 30 36 34 47 10 23 W > 43 29 46 39 17 28 9 40	4 12 6 4 5 3 9 21 1 1 4 16 2 1 2 9 8 12 11 10 20 1	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUTEAST WEST BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DIGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU ARM 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT SMOKESTACK LIGHTNING ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT MONKEY BUSINESS ALLANTIC ALBUM CUT SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT MONKEY BUSINESS ALLOE IN CHAINS SKID ROW ATLANTIC ALBUM CUT MONKEY BUSINESS ALBUM CUT FOR GIGHER AN IN THE BOX COLUMBIA 38-73851 UNTIL MY DYING DAY GEFFEN ALBUM CUT FOR GIGHER KINGOFTHEHILL KISS KINGOFTHEHILL KINGOFTHEHILL KINGOFTHEHILL KINGOFTHEHILL KIXES BURIUM CUT I'LL FIGHT FOR YOU ATLANTIC ALBUM CUT KINGOFTHEHILL KINGOFTHEMICALD KINGOFTHEHILL KINGOFTHEMICALD KINGOFTHEMICALD KINGOFTHEMICALD KINGOFTHEMICALD KINGOFTHEMICALD KINGOFTHEMICALD KINGOFTH
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 40 41 42 43 44 45 46 47	28 19 29 32 30 34 23 25 NET 40 31 41 NE 46 47 50 44 26 35 20 48 NE NE NE NE NE NE NE NE NE NE	33 16 30 36 34 47 10 23 W > 43 29 46 39 17 28 9 40 W >	4 12 6 4 5 3 9 21 1 1 4 16 2 2 1 2 9 8 12 11 10 20 1	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT BUILD A FIRE ISLAND ALBUM CUT GIRL MONEY EAST WEST ALBUM CUT SEASONS DGC ALBUM CUT LIVING WITH THE LAW COLUMBIA 38-73868 ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT (EVERYTHING I DO) I DO IT FOR YOU AMN 1567 WIND OF CHANGE MERCURY 868 180-4 WALK THROUGH FIRE ATCO 4-98748 LISTEN ATLANTIC ALBUM CUT SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA MAKE IT EASY ATCO ALBUM CUT CRY TO MYSELF ATCO ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT RIGHT NOW WARNER BROS. ALBUM CUT WARNER BROS. ALBUM CUT MONKEY BUSINESS ATLANTIC 4-87673 SAVING MY HEART ARISTA ALBUM CUT MAN IN THE BOX COLUMBIA 38-73851 UNTIL HYDING DAY GEFFEN ALBUM CUT FOREIGNER FOREIGNER ALLO C IN HABRING ALLO CUT VAN HALEN WAN IN THE BOX COLUMBIA 38-73851 UNTIL HYDING DAY GEFFEN ALBUM CUT FOREIGNER FOREIGNER KINGOFTHEHILL KISS INVINGOFTHEHILL KISS INVINGOFTHEHILL KISS INVINGOFTHEHILL KISS INVINGOFTHEHILL KISS INVINGOFTHEHILL IF I SAY KINGOFTHEHILL

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week Defore. © 1991

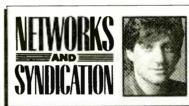
Dr. Demento To Tour In Support Of New Rhino Album

This week's column was written by Glenn Darby.

LOS ANGELES—Listeners will get a chance to see Westwood One host Dr. Demento when he hits the road on a 14-city tour in September to coincide with the recent release of Rhino Records' "Dr. Demento 20th Anniversary Collection: The Greatest Novelty Records Of All Time" a two-CD/cassette set, and a companion video, "The Greatest Novelty Videos Of All Time."

The tour, which kicks off Sept. 9 in Albany, N.Y., runs through Oct. 13. The final date in Los Angeles will be taped for an upcoming television special. Other stops include Philadelphia, Washington, D.C., Boston, New York, Cleveland, Chicago, Denver, and San Francisco. In each city local stations will be hosting the show.

Highlights will include special guests performing "demented" hits from the Rhino collection, and the



by Craig Rosen

Doctor himself singing his updated version of Benny Bell's 1946/1975 hit, "Shaving Cream."

A national in-store promotion to promote the Rhino releases is also in the works with the Sam Goody/Musicland chain.

It was 20 years ago that Demento, aka Barret Hansen, was invited to play some wacky records from his collection on early progressive outlet KPPC Los Angeles. "I didn't start out to be funny," says Hansen. "It was just my way of being different [and] standing out. The askew oldies were getting requested and the name just fit."

WW1 has been Demento's home since 1974. The two-hour weekly show is heard on more than 175 stations domestically. Demento attributes his two decades of success to "keeping the show fresh" by mixing classics such as Ogden Edsel's "Dead Puppies (Aren't Much Fun)," and Stan Freberg, Daws Butler, and June Foray's "The Honey-Earthers" with modern parodies such as the 2 Live Jews' "Oi! It's So Humid" and Loose Bruce Kerr's "Scudbusters."

Since his show is syndicated across the country, Demento is sensitive to material that could offend listeners. "Howard Stern is only on a few stations in our larger and more sophisticated cities," he says. "My show has to play in Mobile, Ala., and Ogden, Utah, so it's Middle America. I found out over a period of time there are a lot of places where they like my show, but they aren't quite ready for shock radio." On a recent show, Demento even bleeped the word "choke" when discussing the song "Choke Your Chicken."

(Continued on next page)

"The world must surely now stand in awe and horrified admiration of the genius of Mark Eitzel and American Music Club."

-Sounds



Available on CD. Cassette and LP

NID 818.565.1034

415.546.1863

NAIRD

Billboard®

FOR WEEK ENDING AUGUST 24, 1991

Modern Rock Tracks...

					COMMERCIAL AND
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COLLEGE RADIO A TITLE LABEL & NUMBER/DISTRIBUTING LABEL	AIRPLAY REPORTS. ARTIST
1	1	1	8	★ ★ NC RUSH COLUMBIA 38-73844	D. 1 * * BIG AUDIO DYNAMITE II 3 weeks at No. 1
2	2	2	6	UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS
3	3	4	4	SATISFIED REPRISE 4-19211	SQUEEZE
4	4	6	7	CHORUS SIRE 4-19202/REPRISE	ERASURE
5	5	7	8	WALKING DOWN MADISON CHARISMA 2-96342	KIRSTY MACCOLL
6	7	8	7	TIGHTEN UP WARNER BROS. ALBUM CUT	ELECTRONIC
7	8	3	14	KISS THEM FOR ME GEFFEN 7-24387	SIOUXSIE AND THE BANSHEES
8	10	10	7	CAUGHT IN MY SHADOW POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
9	13	18	4	SIT DOWN FONTANA ALBUM CUT/MERCURY	JAMES
10	6	5	9	MARBLE FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE
(11)	NE	N Þ	1	SO YOU THINK YOU'RE	ROBYN HITCHCOCK/EGYPTIANS
12	14	15	9	SUBMARINE SONG DGC ALBUM CUT	THE CANDY SKINS
13)	22	_	2	IT'S ONLY NATURAL CAPITOL ALBUM CUT	CROWDED HOUSE
14	15	12	5	TALKIN' LOUD AND SAYIN' NO EPIC ALBUM CUT	OTHING LIVING COLOUR
15	12	16	9	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
16	11	17	6	HAPPY COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
17	18	24	3	SAM LONDON ALBUM CUT/PLG	MEAT PUPPETS
18	17	13	7	TIMELESS MELODY LONDON ALBUM CUT/PLG	THE LA'S
19	25	29	3	HUMAN NATURE PERFECTO 2855/RCA	GARY CLAIL
20	9	11	11	CRAZY SIRE 4-19298/WARNER BROS.	SEAL
21	19	21	4	RED HILLS ROAD ATLANTIC 0-86023	CANDY FLIP
22	20	22	9	GROOVY TRAIN SIRE ALBUM CUT/REPRISE	THE FARM
23	28	30	3	JULIE'S BLANKET MORGAN CREEK 4-23003	MARY'S DANISH
24	26	19	4	PANDORA'S BOX (IT'S A LONG VIRGIN 4-98771	G, LONG WAY) O.M.D.
25	NE	w >	1	BACKLASH EPIC ALBUM CUT	JOAN JETT
26	16	9	9	PEARL DEDICATED ALBUM CUT/RCA	CHAPTERHOUSE
27	23	14	11	CHOCOLATE CAKE CAPITOL 44725	CROWDED HOUSE
28	21	20	6	MAN SCARED ATLANTIC ALBUM CUT	THE FAT LADY SINGS
29	29	_	2	(I JUST WANNA) B WITH U MCA 54113	TRANSVISION VAMP
30	24	25	8	I FEEL SO GOOD CAPITOL 15728	RICHARD THOMPSON

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

RADIO

FORMAT RATINGS

(Continued from page 9)

the spring can, in part, be credited to a rise in 35-64 numbers (9.5-10.1).

Despite gains in 12-plus numbers for oldies and country, there are nine fewer stations broadcasting the oldies format and seven fewer stations playing country since the winter book. Top 40 lost six stations in the last quarter, as did the religious format.

This information is based on Arbitron's quarterly collation of national data in its 95 continuously measured markets based on format data supplied by Billboard.

(See accompanying charts for full information on format shares.)

NETWORKS

(Continued from preceding page)

AROUND THE INDUSTRY

Satellite Music Network's "Real Country" hosts Jim Murphy and Richard Lee co-hosted a live broadcast Aug. 12 from Universal Studios in Los Angeles.

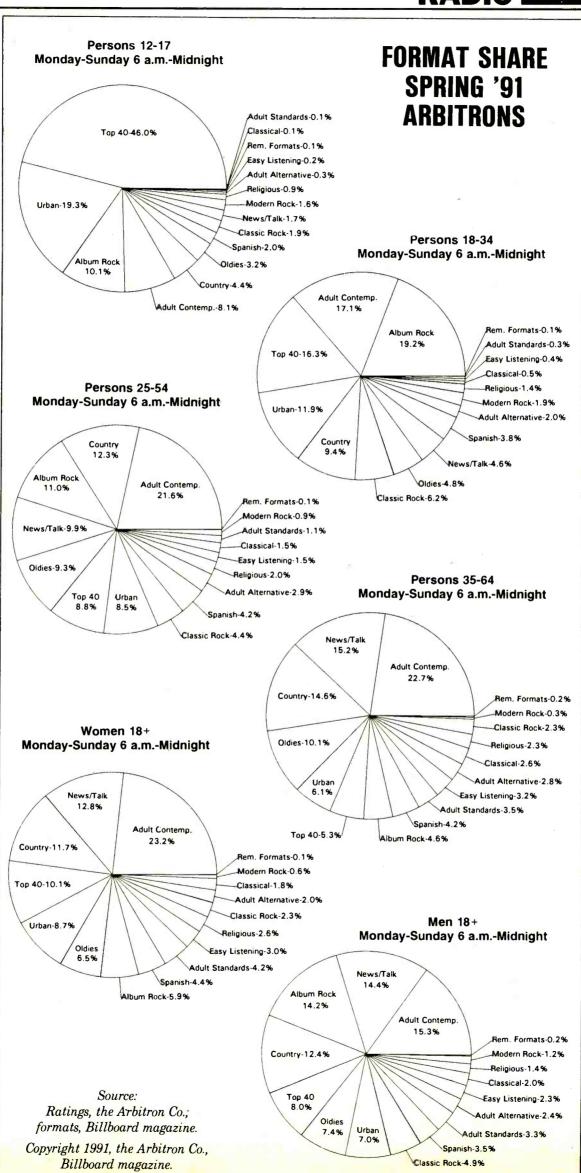
Unistar is set to present the final edition of "The Soul Of The Sixties" on Labor Day weekend. The 90-minute special is hosted by WCBS-FM New York personality Bobby Jay. Also set for Labor Day from Unistar is "The Sixties Party," a four-hour retrospective hosted by Bill Rock; and "The Judds' Story," part of Unistar's Country Six Pack 1991. That three-hour holiday special is hosted by Mike Brophy.

Merlin Olsen has returned to the CBS Radio Sports fold with "NFL '91," a 10-part series that runs through Aug. 30. Also coming from CBS Sports is "NFL Preview With Greg Gumbel And John Madden." The 15-minute show makes its debut Aug. 30 and will be heard for 22 consecutive weeks on Fridays throughout the 1991 season.

MediaAmerica and Radio Vision International will offer a world-premiere radio special of Dire Straits' new album, "On Every Street," Sept. 4.



Getting Grimy. WIOT Toldeo, Ohio, personalities participated in a mud volleyball tournament to raise money for the March of Dimes. Pictured after getting down and dirty for a good cause are APD/MD Michael Young, left, and PD Lyn Casye.





INER PLAYLS

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



O.M.: Steve Kingston
Bryan Adams, (Everything I Do) I Do I
Arny Grant, Every Heartbeat
Corina, Femplation
Domanda, Gof A Love For You
CAC Music Factory F. Williams, Things
Paula Abdul, The Promise Of A New Day
Michael Bolton, Time, Love And Tender
ard Bass, Pop Goes The Weasel
I Lenny Kravitz, It Ain't Over 'Til It'
Scorpions, Wind Of Change
Cathy Dennis, Too Many Walls
Natalie Cole, Unforgettable
Color Me Badd, I Adore Mi Amor
Coro, My Fallen Angel
Boyz II Men, Motownphilly
Salt-N-Pepa, Do You Want Me
Roxette, Fading Like A Flower (Every
Marky Mark & The Funky Bunch
Heavy D. & The Boyz, Now That We Foun
The Scape Club, I'll Be There
R.E.M., Shiny Happy People
The Black Crowes, Hard To Handle
Billy Falcon, Power Windows
Firehouse, Love Of A Lifetime
Seal, Crazy
EMF, Unbelievable
Rythm Syndicate, P. A.S. S. J. O. N.
Paula Abdul, Rush Rush O.M.: Steve Kingston 13 9 10 12 14 15 17 19 18 20 11 21 22 24 25 26 4 27 28 30 16 23 29 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 27 28 29 30

New York

EX EX EX EX

P.D.: Joe! Salkowitz
Heavy D. & The Boyz, Now That We Foun
Coro, My Failen Angel
The KLF, 3 AM. Eternal
D.J. Jazzy Jeff & The Fresh Prince, S.
C&C Muss Factory F. Williams, Things
Boyz II Men, Molownphilly
Color Me Badd, I Adore Mi Amor
Frankie Knuckles, The Whistle
B.G. The Prince Of Rap, This Beat Is
Rare Arts, Boriqua Posse
Marky Mark & The Funky Bunch
Hi-Five, I Can't Wait Another Minute
Clubhouse, Deep In My Heart
Brothers in Rhythm, Such A Good Feeli
TKA, Louder Than Love
Jomanda, Got A Love For You
Jord Bass, Pop Goes The Weasel
Cathy Dennis, Too Many Walls
Whitney Houston, My Name Is Not Susan
Corina, Temptation
Crystal Walers, Makin' Happy
Paula Abdul, The Promise Of A New Day
2 In A Room, Do What You Want
Vanessa Williams, Running Back To You
Unity, Unity
Jinny, Keep Warm
Naughty By Nature, O.P.P.
Seal. Crazy
Ros, I Don't Want You Back
Tara Kemp, Piece Of My Heart
Donna Summer, When Love Cries
Ceybil Jeffres. Open Your Heart
Luther Vandross, Don't Want To Be A F
Karyn White, Romantic
Brand New Heaves, Never Stop
Black Box, Fantasy
Gerina, Whispers
Bell Biv DeVoe, Word To The Mutha
Litsa Fischer, Save Me P.D.: Joel Salkowitz 5 6 11 15 9 7 14 12 13 23 16 8 19 18 20 10 32 22 24 27 29 17 31 21 33 34 35 EX EX

> Mojo RADIO 75.5 FM

Corina, Whispers
Bell Bir DeVoy
Word To The Mutha
Lisa Fischer, Save Me
Cut 'M' Move, Get Serious
Lenny Kravitz, It Ain't Over 'Til H'
Lonnie Gordon, Gonna Catch You

P.D.: Scott Shannon
Bryan Adams, (Everything I Do) I Do I
Amy Grant, Every Heartbeat
Lenny Kravitz, It Ain't Over Til It'
Corina, Templation
Rosette, Fading Like A Flower (Every
The Black Crowes, Hard To Handle
Paula Abdul, The Promise Oi A New Day
Michael Boiton, Time, Love And Tender
Jomanda, Got A Love For Voy
Scorpions, Wind Oil Change
Cac Music Factory F, Williams, Things
Marky Mark & The Funky Bunch
The KLT, Ja Am. Eternal
Rod Stewart, The Mindown Song
The Escape Club, I'll Be There
Schalle Cole, Unforgettable
Cathy Dennis, Too Many Walls
Color Me Badd, I Adore Mi Anor
RE.M., Shiny Happy People
Boyz II Men, Motownphilly
Whitney Houston, My Name Is Not Susan
Natural Selection, Do Anything
3rd Bass, Pop Goes The Wessel
Hi-Five, I Can't Wart Another Minute
Firehouse, Love Of A Lifettime
Huey Lewis & The News, It Hill Me Like
Kanyn White, Romantic
D.J. Jazzy Jeff & The Fresh Prince, S
Heavy O. & The Boyz, Now That We Foun P.D.: Scott Shannon 10 12 11 13 14 16 17 15 4 22 19 20 21 23 25 24

28 29

Chicago P. D.: Dave Shakes
Bryan Adams, (Everything | Do | Do |
C&C Music Factory F. Williams, Things
Conina, Temptation
D. J. Jazzy Jeff & The Fresh Prince, S
Heavy D. & The Boyz, Now That We Foun
Rythm Syndicate, P.A.S.S.I.O.
Ni-Five, I Can't Wait Another Minute
Jornanda, Goft A Love For You
Dime KLF, 3 A.M. Eternal
Marky Mark & The Funky Bunch
Boyz II Men, Motomphilly
E Brothers On The 4th Floor, Can't He
Xpansions, Move Your Body
UB40, Here I Am (Come And Take Me)
UB40, Here I Am (Come And Take Me)
Coro, My Talen Angel
Paula Abdul, The Promise Of A New Day
Color Me Badd I Adore Mi Amor
3rd Bass, Pop Goes The Weasel
Latin Alliance Featuring War, Low Rid P.D.: Dave Shakes

Cut 'N' Move, Get Serious Whitney Houston, My Hame Is Not Susan TKA, Louder Than Love Clubhouse, Deep in My Heart Jimny, Keep Warm Cathy Dennis, Too Many Walls B. G. The Prince Ol Rap, This Beat Is Roverte, Fading Like A Flower (Every Sait-N-Pepa, Let's Talk About Sex Unity, Unity Amy Grant, Every Heartbeat Karyn White, Romantic Young M.C., That's The Way Love Goes 22 23 24 25 26 27 28 29 30 A 22 28 25 27 30 EX 29 EX EX EX EX

KIISFM 102.7

Los Angeles

es P.D.: Bill Richards
Bryan Adams, (Everything I Do) I Do I
D.J. Jazzy Jeff & The Fresh Prince, S
Scorpions, Wind Of Change
Amy Grant, Every Heartbeat
Natalie Cole, Unforgettable
Corina, Temptation
Color Me Badd, I Adore Mi Amor
Marky Mark & The Funky Bunch
Roxette, Fading Like A Flower (Every
Michael Botton, Time, Love And Tender
Boyz II Men, Motowphilly
Rythm Syndicate, P.A.S.S.I.O.N.
Cathy Dennis, Too Many Wans, Things
C&C Music Factory, F. Williams, Things
C&C Music Factory, F. Williams, Things
C&C Music Factory, F. Williams, Things
Seal, Crazy
Paula Abdul, The Promise Of A New Day
Jesus Jones, Right Here, Right Now
The Escape Club, I'll Be There
H.Five, I Can't Wait Another Minute
R.E.M., Shimy Happy People
Tara Kemp, Piece Of My Heart
Michael W. Smith, Place In This World
Heavy D. & The Boyz, Now That We Foun
EMF, Unbelievable
The KLF, 3 M. Eternal
Lenny Kravitz, It Anit Over Till It'
A Lighter Shade Of Brown Featuring Te
Rod Stewart, The Motown Song
Luther Vandross, Don't Want To Be A F
Aaron Neville, Everybody Plays The Fo
Karyn White, Romantic P.D.: Bill Richards 98 11 12 15 6 13 16 19 20 10 22 24 25 14 18 27 21 28 23 EX 8 8 9 11 10 12 11 12 16 13 13 13 14 16 15 19 16 16 22 14 22 18 22 23 27 24 21 25 23 27 24 21 25 28 EX EX EX EX

POWER 106FM

P.D.: Jeff Wyatt Los Angeles

D.J. Jazzy Jeff & The Fresh Prince, S
Lenny Kravitz, It Ani't Over Til It'
Corina, Templation
Hi-Five, I Can't Wait Another Minute
Rythm Syndicate, P.A.S.S.I.O.N.
Jomanda, Got A Love For You
Boyz II Men, Motownphily
UB40, Here I Am (Come And Take Me)
Chubb Rock, Treat 'Em Right
April You're The One For Me
D.J. Lar Featuring Danny O, Mami El
Lisa Fischer, How Can I Ease The Pain
C&C Music Factory F. Williams, Things
A Lighter Shade Of Brown Featuring Te
Sterco MC's, Elevate My Mind
Cathy Dennis, Too Many Walls
Cathy Dennis, Too Many Walls
Color Me Badd, I Adore Mi Anot
Cathy Dennis, Too Many Walls
Color Me Badd, I Adore Mi Anot
Cathy Dennis, Too Many Walls
Cathy Ming Cathy
Cathy Ming
Cathy Dennis Many Many
Cathy Mark & The Funky Bunch
Seacon
Cathy Mark & The Funky Bunch
Seal, Clay?
Gloria Estefan, Can't Forget You
Latin Alliance Featuring War, Low Rid
Brand New Heavies, Never Stop
Angel, You're Low Just Alin Kight
Young M.C., That's The Way Love Coes
Guy, Do Me Right
Vanessa Williams, Running Back To You
Donna Summer, When Love Cries
Karyn White, Romantic
Jinny, Keep Warm
Massive Attack, Sale From Harm
TKA, Louder Than Love
Natural Selection, Do Anything
Marika, Love. — Thy Will Be Done
Lonnie Gordon, Gonna Catch You
Whitney Houston, My Mame Is Not Susan 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 5 25 26 29 30 31 2 33 34 A34 A A A EX

EX

COLU 108FM

P.D.: Steve Rivers
Bryan Adams, (Everything | Do) | Do |
D.J. Jazzy Jeff & The Fresh Prince, S.
Marky Mark & The Funky Bunch
Amy Grant, Every Heartbeat
Cathy Dennis, Too Many Walls
Jomanda, Gol A Love For You
Boyz II Men, Motownphilly
Heavy D. & The Boyz, Now That We Foun
Natalie Cole, Unforgettable
Extreme, Hole Hearted
The KLF, Ja Am. Eternal
C&C Music Factory/F. Williams, Things
Corina, Temptation
Paula Abdul, The Promise Of A New Day
Lisa Lisa & Gutt Jam, Let The Beat Hi
Rod Stewart, The Motown Song
Seal, Crazy
Color Me Badd, I Adore Mi Amor
Atter, 7, Nights Like This (From "The
Roxette, Fading Like A Flower (Every
Michael Botton, Time, Love And Tender
R.E.M., Shiny Happy People
Coron, My Fallen Angel
Bonnie Rartt, Something To Talls About
Hi-Frue, I Carl Walt Another Minute
Scorpions, Wind Change
Whitney Houston, My Name Is Not Susan
Natural Selection, Do Anything
Gerardo, When The Light's Go Out
Martika, Love. Thy Will Be Done
Lonnie Gordon, Gonna Catch You
The Escape Club, I'll Be There
Conna Summer, When Love Cee
Bith The Prince Were My Hill Be Done
Lonnie Condon, Gonna Catch You
The Escape Club, I'll Be There
Conna Summer, When Love Cee
Bith The Prince Were My Hill Be Done
Lonne Gordon, Gonna Catch You
The Escape Club, I'll Be There
Conna Summer, When Love Cee
Bith The Prince Were My Hill Be Done
Lonne Gordon, Gonna Catch You
The Escape Club, I'll Be There
Conna Summer, When Love Cee
Bith The Prince Were My Hill Be Done
Lonne Gordon, Gonna Catch You
Luther Vandross, Don't Want To Be A F P.D. Steve Rivers Roston 12 4 5 8 9 10 12 18 13 14 20 3 17 11 16 21 22 25 5 6 7 8 9 10 1 12 13 4 15 16 7 18 8 19 20 21 22 32 4 25 6 27 28 9 30 3 32 33 34 A35 6 EXX EXX

WZOU-94.5 FM

P.D.: Sunny Joe White Boston

P.D.: Sunny Joe White
Bryan Adams, (Everything | Do.) | Do |
Corina, Tempitation
Lenny Kravitz, It Ain't Over Till II'
Boyz II Men, Motowophilly
The KLF, 3A M. Eternal
Amy Grant, Every Heartbeat
Leavy D. & The Boyz, Now That We Foun
Paula Abdul, The Promise Of A New Day
Scorpions, Wind Of Change
Michael Botton, Time, Love And Tender
Rod Stewart, The Motown Song
For Fun, You Can't Play Me
3rd Bass, Pop Goes The Weasel
Huey Lewis & The News, It Hit Me Like
Marky Mark & The Funky Bunch
Jomanda, Got A Love For You
Young M.C., That's The Way Love Goes
Cathy Dennis, Too Many Walls
Robbie Nevil, Just Like You
Desmond Child, Love On A Roottop
C&C Music Factory F. Williams, Things
Luther Vandross, Don't Want To Be & F.
Whitney Houston, My Name Is Not Susan
Donna Summer, When Love Cries
Rovette, Fading Like A Flower (Every
Vanessa Williams, Running Back To You
Seal, Crazy
Orchestral Manoeuvers In The Dark, Pa
Natalia Cole, Unlorget Labo
B. 6. The Prince Of Rap, This Beat Is
Natural Selection, Do Anything
Color Me Badd, I Adore Mi Amo
Martika, Love. Thy Will Be Done
Slouxis & The Banshees, Niss Them Fo
Karyn White, Romantic
Chesney Hawkes, The One And Only
Coro, My Pallen Angel

B94.m

P.D.: John Roberts Pittsburgh

P.D.: John Roberts
Bryan Adams, (Everything I Do) I Do I Michael W. Smith, Place In This World Paula Abdul, The Promise Of A New Day Amy Grant, Every Heaitbeat Jesus Jones, Right Here, Right Now Nelson, Only Time Will Tell Rowette, Fading Like A Flower (Every Mariah Carey, Prisoner The Black Crowes, Hard To Handle Lenny Kravitz, It Aint Over Til It' The Escape Club, I'll Be There Rythm Syndicate, P. A.S.S.I.O.N. Michael Bolton, Time, Lowe And Tender Wilson Phillips, The Dream Is Still A C&C Music Factory F. Williams, Things Tara Kemp, Piece Of My Heart Luther Vandross, Power Of Love/Love P.D.J. Jazzy Jeff & The Fresh Prince, S. Rod Stewart, The Motown Song Corina, Temptation Scorpions, Wind Of Change Robbie Nevil, Just Like You Cathy Dennis, Too Many Walls 38 Special, The Sound Of Your Voice Alias, Perfect World Whitney Houston, My Name Is Not Susan The KLT, 3 A.M. Eternal Firehouse, Love Of A Lifetime Color Me Badd, I Adore Mil Amor Extreme, Hole Hearted Hard Selection, Do Anything Hard Selection, Do Anything Araon Mexille, Everybody Plays The Fo Sec. M., Shirry Happy People Tom Petty & The Heartbreakers, Learni Karry White, Romantic

6200

Philadelphia

Philadelphia

1 1 Bryan Adams, (Everything I Do) I Do I Coro, My Fallen Angel
3 7 Marky Mark & The Funky Bunch
4 10 His-Five I Can't Wait Another Minute
5 5 The KLF, 3 AM. Eternal
6 6 Jomanda, Got A Love For You
7 13 TKA, Louder Than Love
8 16 Heavy D. & The Boyz, Now That We Foun
9 2 D.J. Jazzy Jeff & The Fresh Prince, S
10 14 Color Me Badd, I Adore Mi Amor
11 23 B. G. The Prince Of Rap, This Beat Is
12 4 Boyz II Men, Motownphilly
13 9 Nardo Ranks, Burrup
14 11 T.P.E., Then Came You
15 18 Tony Terry, With You
16 17 Cut 'N' Move, Get Serious
17 27 Young M.C., That's The Way Love Goes
18 19 Oaktown's 3.5.7, Turn It Up
19 22 April, Losing My Heart
20 20 D.J. Lazz Featuring Danny D., Mami El
21 Auaghty By Nature, O.P.
22 22 Janessa Williams, Running Back To You
24 25 Tevin Campbell, Just Ask Me To (From
26 28 Los Aller Sham Is Cold
27 32 C'Vello, This Jam Is Cold
28 EX A Lighter Shade Of Brown Featuring Te
29 31 R.E.M., Shiny Lappy People
30 EX Luther Vandrock, Many Grant, Levery Wearbleat
31 EX Karyn White, Romantic
32 35 Fun Foundation, Masterplan
33 30 Amy Grant, Every Wearbleat
34 — Rog Loss, Affect The Summer's Gone
35 LL Cool J. 6 Minutes Of Pleasure
36 Cerardo, When The Lights Go Out
28 EX Luther Vandrock How Come Home
4 — Gerardo, When The Lights Go Out
28 EX Luther Vandrock How Come Home
4 — Gerardo, When The Lights Go Out
28 EX Look Grant Marker Howe Come Home
4 — Gerardo, When The Lights Go Out
28 EX Luther Vandrock How Come Home
4 — Gerardo, When The Lights Go Out
28 EX Luther Vandrock How Come Home
4 — Gerardo, When The Lights Go Out
28 EX Luther Vandrock How Come Home
4 — Gerardo, When The Lights Go Out
29 Ex Look Come Home
4 — Gerardo, When The Lights Go Out

EAGLE 106

P.D.: Brian Philips Philadelphia nia P. D.: Brian Philips
Bryan Adams, (Everything | 100 | 100 |
D. Jazzy Jeff & The Fresh Prince, S
Corina, Temptation
Sait-N-Pepa, Do You Want Me
C&C Music Factory, F. Williams, Things
Amy Grant, Every Heartbeat
Roxette, Fading Like A Flower (Every
Paula Abdul, The Promise of A New Day
The Black Crowes, Hard To Handle
Michael Botton, Time, Love And Tender
Lenny Kravitz, It Ain't Over Til It'
UB40, Here I Am (Come And Take Me)
Boyz II Men, Motownphilly 7 9 8 10 5 12 14 15 24

Seal, Crazy
The KLF, 3 A.M. Eternal
Marky Mark & The Funky Bunch
Matale Cole, Unforgetlable
Scorpions, Wind Of Change
R.E.M., Shiny Happy People
Cathy Dennis, Too Many Walls
Color Me Badd, I Adore Mi Amor
EMF, Unbelievable
Martika, Love... Thy Will Be Done
Hi-Five, I Can't Wait Another Minute
Jesus Jones, Right Here, Right Now
Heavy D. & The Boyz, Now That We Foun
Karyn White Romantic
The Escape Club, I'll Be There
Firehouse, Love Of A Lifetime
Huey Lewis & The News, It Hit Me Like 16 17 18 19 20 21 22 23 6 26 25 11 31 30 28 32

MIX 107.3

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

Washington

P.D.: Chuck Beck
Bryan Adams, (Everything | Do) | Do |
EMF, Unbelievable
Rovette, Fading Like A Flower (Every
D.) Jazzy Jeff & The Fresh Prince, S
Corina, Templation
Michael W. Smith, Place In This World
Lenny Kravitz, It Am 1 Over 'Til It'
Boyz It Men, Motownphiliy
Paula About, Townsphiliy Of A New Day
Jasus Grant, Every Heartheast
R.E.M., Shiny Happy People
Natalie Cole, Unforgettable
CaC Music Factory/F. Williams, Things
Marky Mark & The Funky Bunch
R.E.M., Shing My Religion
P.C Quest, Can I Call You My Girl
Rod Steward, The Motown Song
Extreme, More Than Words
Color Me Badd, I Adore Mi Amor
Cathy Dennis, Too Many Walls
Heavy D. & The Boyz, Now That We Foun
Natural Selection, Do Anything
Hi-Fre, I Can't Wait Another Minute
Karyn White, Romantic
3rd Bass, Pop Goes The Weasel P.D.: Chuck Beck

POWER 97 FM

P.D. Rick Stacy Atlanta

P.D.: Rick Stacy
Bryan Adams, (Everything | Do) | Do |
Cathy Dennis, Too Many Walls
Amy Grant, Every Heartbeat
The Escape Club, I'll Be There
The KLF, 3A M. Eternal
Rosette, Fading Like A Flower (Every
Hatural Selection, Do Anything
Paula Abdul, The Promise Of A New Day
Seal, Grayy
Corina, Temptation
Michael Botton, Time, Love And Tender
Hanny Mark. A The Funky Bunch
Grow, My Fallen Angel
Salt.-Nepa, Do You Want Me
Color Me Badd I Adore Mi Annor
R.E.M. Shiny Happy People
Calt.-Mine Carlot Williams, Things
Rod Stewart, The Motown Song
Jomanda, Got A Love For You
EMF, Unbelievable
Boy; Il Men, Motownphilly
Hi-Five, I Can't Wait Another Minute
Lisa Lisa & Gulf Jam, Let The Beat Hi
Extreme, Hole Hearted
Scorplons, Wind Of Change
Rythm Syndicate, P. A.S. S.I.O. N.
Michael W. Smith, Place In This World
Huey Lewis & The News, It Hit Me Like
Karry White, Romantic
Lonie Gordon, Gonna Catch You
CVello, This Jam Is Cold
Michael Learns To Rock, My Blue Angel
Army Of Lovers, My Army Of Lovers 10 4 17 12 16 15 13 23 18 19 22 21 31 25 27 26 28 EX 8 14

認

P. D.: John McFadden
Bryan Adams, (Everything | Do) 1
J. Jazzy Jeff & The Fresh Prince,
Boy, I I Men, Motownphilly
The KLF, 3 A M. Eternal
Rythm Syndicate. P. A.S. S. LO. N.
C&C Music Factory F. Williams,
Paula Abdul, The Promise Of A New
Corina, Temptation
D'zyre, Forever Amor'
Marky Mark & The Funky Bunch
Amy Grant, Every Heartbeat
Jesus Jones, Right Here, Right Now
Hi-Five, I Can't Wait Another Minute
Color Me Badd, I Adore Mi Amor
Stereo MC's, Elevate My Mind
R.E. M., Shiny Happy People
Tara Kemp, Piece Of My Heart
Heavy D. & The Boyz, Now That We
Seal, Crazy
The Standard Like A Flower (Ev
Hatalie Cole, Unforgettable
Young M.C., Inal's The Way Love
Latin Alliance Featuring War, Low
Siouxsie & The Banshees, Kiss P.D.: John McFadden Detroit 19 13 22 21 23 25 24 26 27

26 EX Michael Bolton, Time, Love And A — Martika, Love. Thy Will Be Done A — Salt-N-Pepa, Let's Talk About Sex EX EX Cut 'N' Move, Get Serious EX EX Oaktown's 3.5.7, Turn it Up

RADIO WHYT Detroit P.D. Rick Gillette

P.D.: Rick Gillette

1 1 Bryan Adams, (Everything I Do) I Do I
2 2 Boyz II Men, Motownphilly
3 3 D. Jazzy Jeff & The Fresh Prince, S
4 4 3rd Bass, Pop Goes The Weasel
5 5 Hi-Five I Can'l Wail Another Minute
6 6 Corina, Temptation
7 7 Marky Mark & The Funky Bunch/Lo
8 8 The Left, 3 A M. Eternal
9 9 CaC Music Factory/F. Williams, Things
10 10 Lenny Kravitz, It Ain'l Over 'I'll I'l
11 11 Natalie Cole, Unforgettable
12 12 Heavy D. & The Boyz, Now That We Foun
13 13 Paula Abdul, The Promise Of A New Day
14 14 Color Me Badd, I Adore Mi Amor
15 16 Jomanda, Got A Love For You
16 17 Hi-C, I'm Not Your Puppet
17 19 Amy Grant, Every Heartbeat
18 18 R.E.M., Shiny Happy People
19 15 Jesus Jones, Right Here, Right Now
20 Oaktown's 3.5.7, Turn II Up
21 21 Young M.C., Thal's The Way Love Goes
22 EX Luther Vandross, Don't Want To Be A F
Xan White, Romantic
24 EX Saft.N. Paps, Left's Talk About Sex
25 EX Sioussie & The Banshees, Kiss Them Fo
26 Dos's I Mere & D. F.C., Ain't No Future
27 Bob Seger, The Real Love
28 EX Gerardo, When The Lights Go Out

KOWB 1013

P.D.: Mark Bolke

Bryan Adams. (Everything I Do) I Do I The Escape Glub, I'll Be There Amy Grant, Every Heartbeat Natural Selection, Do Anything Roartte, Fading Like A Flower (Every Corina, Templation and To Handle Rythm Syndicate, P.A.S.S.I O.N. Paula Abdul, 1916. However, 1916. The Black Crowes, Handle H Minneapolis

94.7FM

Chicago

123456789

P.D.: Greg Cassidy

P.D.: Greg Cassidy
Amy Grant, Every Heartbeat
Bryan Adams, Everything I Do I Do I
Marky Mark & The Funky Bunch
Scorpions, Wind Of Change
Corina, Temptation
Paula Abdul, The Promise Of A New Day
Rouette, Fading Like A Flower (Every
The Black Crowsey, Hard To Handle
Jesus Jones, Right Here, Right how
Rod Stewart, The Additionable Minute
D.J. Jazzy Jeff & The Fresh Prince, S
Jomanda, Got A Love For You
R.E.M., Shiny Happy People
Firehouse, Love Of A Lifetime
C&C Music Factory, F. Williams, Things
Boy, II Men, Motownphilly
Heavy D. & The Boyz, Now That We Foun
The KLF, 3 AM. Eternal
3rd Bass, Pop Goes The Weasel
Rythm Syndicate, P.A. S.S.I.O.N.
Michael Bolton, Time, Love And Tender
Color Me Badd, I Addree Mi Amor
Michael Bolton, Time, Will Tell
Extreme, Hole Hearted
Karyn White, Romantic
Natural Selection, Do Anything
Aftershock, Going Through The Motions
Lenny Kravitz, It Aint Over 'Til It'
Salt-N-Pean, Let's Talk About Sex
Martika, Love... Thy Will Be Done
Natalie Cole, Unforgettable
Cathy Dennis, Too Many Walls
Coro, My Fallen Angel 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 22 23 24 5 26 6 A A A 2 9 A A 3 1 1 E X E X

97.1 MAGL

P.D.: Joel Folger Dallas P. D.: Joel Folger Bryan Adams, (Everything I Do) I Do I Corina, Temptation Amy Grant, Every Heartbeat Lenny Kravitz, It Aint Over Till It' Paula Abdul, The Promise Of A New Day Van Halen, Standin On Top Of The Worl Jesus Jones, Right Here, Right Now Marky Mark & The Funky Bunch Rythm Syndicate, P. A.S.S. I.O.N. Koxette, Fading Like A Flower (Every Hi-Five, I Can'l Wait Another Minute Seal, Crazy The Escape Cub, I'll Be There C&C Music Factory/F. Williams, Things Robbie Nevil, Just Like You Sait-N-Peap, Do You Want Me Michael W. Smith, Place In This World 10 8 12 14 15 13 16 17 11 20

18 21 R.E.M., Shiny Happy People
19 18 EMF, Unbelievable
20 27 Natural Selection, Do Anything
21 19 Color Me Badd, I Wanna Sex You Up (Fr
22 24 The KLF, 3 A.M. Eternal
23 25 The Black Crowes, Hard To Handle
24 26 Cathy Dennis, Too Many Walls
25 29 Michael Bolton, Time, Love And Tender
26 28 Natalie Cole, Unforgettable
27 22 UB40, Here I Am (Come And Take Me)
28 31 Color Me Badd, I Adore Mi Amor
29 32 Tevin Campbell, Just Ask Me To (From
30 EX Karyn White, Romantic
31 EX Boyz II Men, Motownphiliy
32 EX Huey Lewis & The News, It hit Me Like
A Billy Falcon, Power Windows
A Firehouse, Love Of A Lifetime
A Michael Learns To Rock, My Blue Angel
A Billy Falcon, Power Windows
A Firehouse, Love Of A Lifetime
A Michael Learns To Rock, My Blue Angel
A Sioussie & The Banshees, Kiss Them Fo
EX EX Nelson, Only Time Will Tell
EX EX Latin Alliance Featuring War, Low Rid



Houston

P.D.: Dene Hallam

104 **KRBE**

P.D.: Steve Wyrostok

P.D.: Steve Wyrostok
Bryan Adams, (Everything 1 Do 1 Do 1
Seal, Crazy
Salt-N-Pepa, Do You Want Me
Rozette, Fading Like A Flower (Every
Lenny Kravitz, It Ain'1 Over Till It'
R.E.M., Shiny Happy People
Orchestral Manoeuvers in The Dark, It
Erasure, Chorus
D.J. Jazzy Jestf & The Fresh Prince, S
Corina, Temptation
Hi-Five, I. Can't Wait Another Minute
Jesus Jones, Right Here, Right Now
C&C Music Faciory/F, Williams, Things
The La's, There She Goes
Paula Abdul, The Promise Of A New Day
Firehouse, Love Of A Litetime
The Escape Glub, Till Be There
Marky Mark & The Funky Bunch
Amy Grant, Good For Me
Whitney Houston, My Hame Is Not Susan
Color Me Badd, I Adore Mi Amor
Michael W. Smith, Place In This World
The KLf, 3 AM. Eternal
N-Joi, Anthem
Toung M.C., That's The Way Love Goes
Natural Selection, Do Anything
Amy Grant, Levy Heartbeat
Boyz II Men, Michonnphilly
Extreme, Mole Hearted
Jesus Jones, Red Resel
Jesus Jones, Red Resel
Jesus Jones, Red Mes For You
School, Michange
Karyn White, Romantic
Bell Biv Devlee, Word To The Mutha
Kirsty MacColl, Walking Down Madison Houston 10 13 14 9 16 15 17 18 23 20 19 21 22 24 25 27 28 EXX EXX

KMELJAMS

San Francisco

P.D.: Keith Naftaly

Hi-Five, I Can't Wait Another Minute
Tony Terry, With You
D Quik, Tonite
Color Me Badd, I Adore Mi Amor
Natalie Cole, Unforgettable
Boys II Men, So Hard To Say Goodbye
M.C. Breed & D.F.C., Ain't No Future
Jasmine Guy, Just Want To Hold You
Bryan Adams, (Everything I Do) I Do I
Heavy D. & The Boyz, Now That We Foun
Naughty By Nature, D.P.
Oaktown's 3.5.7, Turn It Up
Marky Mark & The Funky Bunch
Paula Abdul, The Promise Of A New Day
Jomanda, Got A Love For You
Tevin Campbell, Just Ask Me To (From
Cathy Dennis, Too Many Walls
Queen Latifah, Flygri
C&C Music Factory/F. Williams, Things
Ben B. Hard, Special
Agron Neville, Everybody Plays The Fo
Vanessa Williams, Running Back To You
Srid Bass, Pop Goes The Weasel
Karyn White, Romantic
Luther Vandross, Don't Want To Be A F
Lenny Kravitz, It Amit Over Till It
Ex-Griffrend, Why Can't U Come Home
Rodney O'Joe Gooley, Let If Roli
Bell Bir Devoe, Word To The Mutha
D.J. Jazry Jeff & The Fresh Prince, S
Jinny, Keep Warm
Riff, Il You're Serious
Whitney Houston, My Name Is Not Susan
Brand New Heavies, Never Stop
Out 'M' Move, Gel Serious
Whitney Houston, My Name Is Not Susan
Brand New Heavies, Never Stop
Young M.C., That's The Way Love Goes
Gerardo, When The Lights Go Out

BILLBOARD AUGUST 24, 1991

16

An Earful Of New Music By Suavé, S.O.S. Band, More

LISTEN UP! As this hits the newsstand, most of the R&B music industry is preparing to head to "Martin's Town" (Atlanta) for the 15th Jack the Rapper convention. This week I made a concerted effort to put a dent in the pile of music crowding the desk. Here's a sampling:

Capitol comes on with Suave's single "Rocked Your Boots" from the upcoming album "To The Maxx." This 22-year-old charted in 1988 with a cover of the Temptations classic "My Girl." Now back with a host of new young producers, Suavé leads off with a tune that sends a dubious message. He boasts about how he has sexually used a woman for whom

he clearly doesn't have any feeling; he explains to her that the only reason she wants him is because he rocked her whole world.



by Janine McAdams

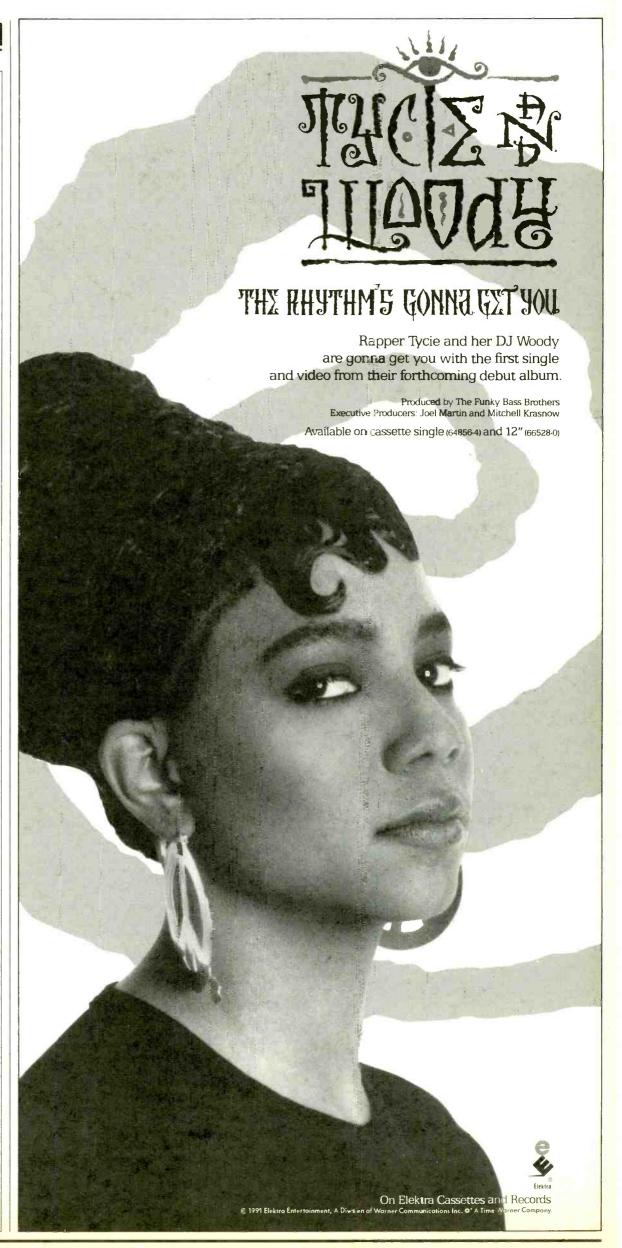
Musically, nothing I haven't heard before; lyrically, nothing I'd care to hear again. Too bad, because the deep, smooth voice has promise. Let's wait for the album . . . The S.O.S. Band is back! Still on Tabu but now being distributed through A&M and with new vocalist Chandra Currelly picking up where Mary Davis left off, the new album, "One Of Many Nights," is classic S.O.S., with the big R&B band sound smoothed out with great arrangements. This is a veteran band that knows how to write hooky R&B that will ride well on the charts. First single, "Sometimes I Wonder," is a percussion-heavy piece of funk with a chorus hyped by horns and harmonies that fits the profile of their previous hits without sounding dated. The album is produced by Curtis Williams, formerly of Kool & the Gang . . . Def Jef's "Soul Food" album, due in September from Delicious Vinyl, furthers Jef's stance as a West Coast philosopher who mixes the New York lyrical attitude with the California cutting-edge production style (he's a transplanted New Yorker). A worshipper of '70s funk and soul styles, Jef pumps the tracks (produced mostly by Jef, with help from Mike Ross, Matt Dike, DJ Mark The 45 King, Devastatin, and label mates the Brand New Heavies). with a definite lean on that time period. The first single, "Here We Go Again," finds the rapper on that love roller coaster and unable to help himself. While Jef doesn't have the storytelling charm of a Slick Rick or the stentorian style of a Chuck D or KRS-One, Jef's lyrics and vocal style cut through the crap to tell us what time it is without stooping to gutter talk or reaching for mystical analogies. It is appreci-

ated ... After a three-year absence from the charts, Mic Murphy-the vocal partner in the System-takes a solo spin on East West Records and really shows his rock/soul roots. On his upcoming solo album, Murphy's voice sounds better than ever, but the material meanders over R&B. rock, and pop without really anchoring him in any one genre. R&B purists will find it too popleaning, but with the past pop success of "Don't Disturb This Groove" having introduced him to the mainstream audience, he should do well. Cover of Chair-men Of The Board's "Give Me Just A Little More Time" is the first single, due in September . .

EMI releases the first single from the second album by its first and now only rap artist, the Groove (This Is What U Rap 2)," the

Jaz drops science about the schools of rap over a smooth, jazz-tinged groove that is radioready. This is one rapper who gets better with time . . . Wild Pitch, the New York rap indie that introduced the successful Main Source, comes again with the U.M.C's, a pair of Staten Island youngsters with a definite New York philosophical style. Their single, "Blue Cheese" (b/w "Any Way The Wind Blows"), is a funky slice of their lifestyle, as the pair describes what turns them on and off. Quirky, catchy, and sure to make a wave, at least on the East Coast . . . Over at Mercury, there's been a buzz for quite a while over the Black Sheep, whose album, "Black Sheep In The Family," debuts next month. The first single, "Flavor Of The Month," is also in the jazz/funk category (with cribbed Herb Alpert trumpet hook). While Black Sheep members Mr. Lawnge and Des lay claim to the Native Tongues Posse legacy, the lyrics on their album, "Wolf In Sheep's Clothing," put them on a lower plateau of consciousness; tracks like "Strobelite Honey" and "La Menage" prove their minds are clearly buried in their flies . . . We Have A Party To Attend—Come Along: This is a sampled phrase from Georgio's current single "Rollin" (RCA), which, by the way, pumps! It seems the latest trend of the dance trade is for records to feature wordless vocal hooks. Crystal Waters' monster "Gypsy Woman (She's Home-less)" made "La Da Di La Da Da" a national bit of musical slang. On the Clivilles & Cole versions of Lisa Lisa & Cult Jam's "Let The Beat Hit 'Em,'' Lisa counter-punches the house beat by belting

(Continued on page 23)



'Summertime'—And The Livin' Is Easy For Jeff & Prince

BY HAVELOCK NELSON

NEW YORK-Having topped the Hot R&B Singles chart, "Summertime," by Jive rappers D.J. Jazzy Jeff & the Fresh Prince, is currently platinum and at No. 5 on the Hot 100. Meanwhile, "Homebase," the Philadelphia duo's latest album, is sitting pretty in the top 20 on both the R&B and pop albums lists.

Following the multiformat, multiplatinum success of "He's The DJ, I'm The Rapper" in 1988, the next release by Jazzy Jeff (Jeff Townes) and the Fresh Prince (Will

This album is 180 degrees from anything else we've ever done'

Smith), "And In This Corner . . ., met with disappointing sales amid cries of "sellout" from those at rap's core. "Everybody was saying we were over," says Smith.

If comebacks in hip-hop are rare, then D.J. Jazzy Jeff & the Fresh Prince have certainly beaten tough odds to a pulp with "Homebase." At one point, the album was moving at a rate of 25,000 units a day; four weeks ago, it was the highestdebuting entry on the Top R&B Albums chart. According to Barry Weiss, Jive senior VP of opera-tions, "Homebase" cleared 600,000 units after just one and a half weeks in release.

As Weiss sees it, the act benefited from "a combustible mix of events": meeting a challenge in the studio, unique media support, perfect timing. "Because [the last

album] didn't do so well, there was a lot of curiosity and a rush of anticipation at the consumer level,' says Weiss. "Then, just as the season was beginning, 'Summertime' came out and was a natural smash because of its sound.

The single shipped May 1. The video got its world premiere May 20 on NBC-TV, following an episode of "The Fresh Prince Of Bel-Air," which stars Will Smith. "It was sweeps week," says Weiss, "and 20 million people saw the vid-

Though Townes makes frequent guest appearances on the television show, while his partner was off on the Left Coast, Townes was back East putting together tracks in the recording studio. Townes, via his company, A Touch Of Jazz, produced most of "Homebase," which reaffirms Smith's talent for narrative as it reflects maturity and textural depth. Townes says, "This album is 180 degrees from anything else we've ever done.

This month, as the new TV season begins, Jive will move into phase two of its campaign to support "Homebase." Planning to exploit the prime-time success of 'The Fresh Prince Of Bel-Air' once again, Weiss says, "We're looking at another world premiere of the next single, probably 'Ring My Bell.'"

Additionally, the publicity departments at Jive and NBC-TV will work together to coordinate features and cover stories in national magazines, while the promotions department will sponsor contests with BET and other outlets to fly winners to Hollywood to view tapings of "The Fresh Prince Of Bel-

Hot R&B Singles Sales & Airplay

WEEK	EK	SALES	HOT R&B POSITION	THIS	LAST WEEK	AIRPLAY	HOT RAB
¥ .	WE	TITLE ARTIST	유요	± ₹	WE	TITLE ARTIST	E
	1	CAN YOU STOP THE RAIN PEABO BRYSON	1	1	2	MEN GLADYS KNIGHT	1
	5	ADDICTIVE LOVE BEBE & CECE WINANS	3	2	1	CAN YOU STOP THE RAIN PEABO BRYSON	I
	2	MEN GLADYS KNIGHT	2	3	5	ADDICTIVE LOVE BEBE & CECE WINANS	
I	4	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ	6	4	6	SPECIAL VESTA	
]	7	LET THE BEAT HIT 'EM LISA LISA & CULT JAM	4	5	7	LET THE BEAT HIT 'EM LISA LISA & CULT JAM	
	10	SPECIAL VESTA	5	6	8	IN YOUR EYES SHIRLEY MURDOCK	
1	8	IN YOUR EYES SHIRLEY MURDOCK	7	7	9	IF YOU'RE SERIOUS RIFF	
I	6	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE	9	8	14	DON'T WANT TO BE A FOOL LUTHER VANDROSS	
I	11	IF YOU'RE SERIOUS RIFF	8	9	10	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ	
T	3	I CAN'T WAIT ANOTHER MINUTE HI-FIVE	11	10	12	ALWAYS PEBBLES	
T	13	TONITE DJ QUIK	13	11	15	ARE YOU STILL IN LOVE WITH ME KEITH WASHINGTON	
T	15	SO MUCH LOVE B ANGIE B	12	12	3	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE	
T	12	UNFORGETTABLE NATALIE COLE	10	13	16	UNFORGETTABLE NATALIE COLE	
T	16	EVERYDAY PEOPLE ARETHA FRANKLIN	14	14	17	DON'T WANNA CHANGE THE WORLD PHYLLIS HYMAN	
T	19	DON'T WANNA CHANGE THE WORLD PHYLLIS HYMAN	15	15	19	NEVER STOP THE BRAND NEW HEAVIES	
1	21	NEVER STOP THE BRAND NEW HEAVIES	19	16	20	SO MUCH LOVE B ANGIE B	
T	9	OPTIMISTIC SOUNDS OF BLACKNESS	25	17	11	EVERYDAY PEOPLE ARETHA FRANKLIN	
1	25	TURN IT UP OAKTOWN'S 3.5.7	24	18	4	I CAN'T WAIT ANOTHER MINUTE HI-FIVE	
1	20	ARE YOU STILL IN LOVE WITH ME KEITH WASHINGTON	18	19	24	I ADORE MI AMOR COLOR ME BADD	-
T	24	WHY CAN'T YOU COME HOME EX-GIRLFRIEND	20	20	22	WHY CAN'T YOU COME HOME EX-GIRLFRIEND	-
t	18	ALWAYS PEBBLES	16	21	21	JUST ASK ME TO TEVIN CAMPBELL	-
1	22	SUMMER BREEZE NICKI RICHARDS	26	22	23	TONITE DJ QUIK	
1	30	DON'T WANT TO BE A FOOL LUTHER VANDROSS	17	23	26	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ	-
1	27	THE CHUBBSTER CHUBB ROCK	43	24	25	MY NAME IS NOT SUSAN WHITNEY HOUSTON	-
+	28	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ	23	25	28	LONG HOT SUMMER NIGHT J.T. TAYLOR	-
1	32	JUST ASK ME TO TEVIN CAMPBELL	21	26	30	RUNNING BACK TO YOU VANESSA WILLIAMS	-
-	35	O.P.P. NAUGHTY BY NATURE	33	27	29	GETT OFF PRINCE AND THE N.P.G.	-
+	33	I ADORE MI AMOR COLOR ME BADD	22	28	34	KEEP ON LOVING ME O'JAYS	-
+	40	LONG HOT SUMMER NIGHT J.T. TAYLOR	28	29	27	SUMMER BREEZE NICKI RICHARDS	
t	14	FOR THE LOVE OF MONEY TROOP/LEVERT	34	30	32	TURN IT UP OAKTOWN'S 3.5.7	_
t		MY NAME IS NOT SUSAN WHITNEY HOUSTON	27	31		ROMANTIC KARYN WHITE	-
t	17	GOTTA HAVE YOU STEVIE WONDER	35	32	31	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY	-
1	_	GETT OFF PRINCE AND THE N.P.G.	30	33	40	I'M DN YOUR SIDE JENNIFER HOLLIDAY	
t	23	6 MINUTES OF PLEASURE L.L. COOL J	45	34	13	OPTIMISTIC SOUNDS OF BLACKNESS	-
T.		RUNNING BACK TO YOU VANESSA WILLIAMS	29	35	37	THAT KIND OF GUY TONY TERRY	-
1	39	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY	31	36	38	I GO CRAZY WILL DOWNING	-
+	36	HOW CAN YOU HURT THE ONE CHERYL "PEPSII" RILEY	56	37	_	IT'S SO HARD TO SAY GOODBYE TO BOYZ II MEN	-
Ť		I SHOULDN'T HAVE DONE IT SLICK RICK	51	38		ALL ABOUT YOU PRETTY IN PINK	-
1	29	MOTOWNPHILLY BOYZ II MEN	59	39		THAT'S THE WAY LOVE GOES YOUNG M.C.	-
+	31	POP GOES THE WEASEL 3RD BASS	62	40		SAVE ME LISA FISCHER	-

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

45 6 MINUTES OF PLEASURE (Marley Marl

6 MINUTES OF PLEASURE (Marrey Marr),
ASCAP/LL. Cool J. ASCAP/Def Jam, ASCAP)
ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow
Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood,
BMI/Pooky's Music, BMI) WBM
AINT NOBODY BETTER (Street Knowledge,

BMI/Overdue, ASCAP/Bridgeport, BMI)
ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI)
ALWAYS (No Pain No Gain, ASCAP/Pebbitome,

ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)

ARE YOU FREE (Fyhe Tyme, ASCAP) WBM

ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)

ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM

BABY I'M READY (Trycep, BMI/Willesden, BMI)

CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Watter Afanasieft, ASCAP) WBM

THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI/trying, BMI) CPP

BMI/Getaloadoffatso, BMI/Irving, BMI) CPF

COME AND GET IT (Careers-BMG, BM/R.L.),
ASCAP/John Barnes III, BMI/Andee Pandee, ASCAP)
D-0-G ME OUT (Donril, ASCAP/Zomba,
ASCAP/Jamron, ASCAP/Ten Ways To Sundown,

ASCAP/Jamron, ASCAP/Ten Ways 10 Sundown, ASCAP)

DON'T WANNA CHANGE THE WORLD (Number 9,

17 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle onnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

DO WHAT I GOTTA DO (Flyte Tyme, ASCAP) WBM DROP DEAD GORGEOUS (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP) EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane,

95 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar,

FOREVER MY LADY (EMI April, ASCAP/AI B. Surel, ASCAP/DeSwing Mob, ASCAP/AI B. Surel,

FOR THE LOVE OF MONEY (Warner-Tamerlane;

FUN THE LOVE OF MONEY (Warner-Tamerlane; BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/WBM GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM GOTTA HAVE YOU (FROM JUNGLE FEVER) (Steveland Morris, ASCAP) CPP HASSLE FREE (Black Hat, ASCAP) HOUSE CALL (PRS, BMI/Shadows, BMI) HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MEA) CPP/JULI

ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL HOW CAN YOU HURT THE ONE YOU LOVE (Forceful,

HOW KOOL CAN ONE BLACK MAN BE (Willesden, BMI)
I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel.

I CAN'T STAND IT (Don't Give Up, BMI/Ghetto, BMI)

90 I CAN'T STANUT II (DOIT GUIVE UP, BMT/GRETO, BMI)

1 I CAN'T WAIT ANOTHER MINUTE (Zomba,
ASCAP/AMW, ASCAP)

9 I FIND EVERTHING IN YOU (Irving, BMI/James Carr,
BMI/Ted-On, BMI) CPP

8 IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-

Tune, ASCAP/Primate, ASCAP)
38 I GO CRAZY (Web IV, BMI/Paul & Jonathan, BMI)
60 I KNEW (Bender, ASCAP)
92 I'LL DO ANYTHING FOR YOU (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu,

BMI)

"M A GOOD WOMAN LOOKING FOR A GOOD MAN
(La Love Lane, ASCAP/Tibovida, ASCAP)
I"M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple
Bull, BMI/When Words Collide, BMI)

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

Fyme, ASCAP) I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift,

BMI)
IN YOUR EYES (Degroat & Degroat, BMI)
I SHOULDN'T HAVE DONE IT (Def American, BMI/Def
Jam, ASCAP/Vance Wright, ASCAP)
IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)

IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)
IT'S SO HARD TO SAY GOODBYE TO YESTERDAY
(Jobete, ASCAP)
I WANT YOUR SEX (Promuse, BMI/5th Power,
BMI/Chris Smith, BMI)
JEALOUS GIRL (Colgems-EMI, ASCAP/Boston
International, ASCAP/EMI April, ASCAP/Maurice Starr,
ASCAP/EMI ASCAP.

ASCAP/A.R.L. ASCAP)

ASCAP/A.R.L., ASCAP)

JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP)

KEPP ON LOVING ME (WE, BMI/Owain Duane, BMI)

LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP

4 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP/Cole-Clivilles, ASCAP/Cole-Clivilles)

4 LET THE BEAT HIT EM (VIRIII, ASCAP)/COIR-CHIVITIES, ASCAP)
28 LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)
82 LOVE TALK (Virgin Songs, BMI/Chesca Tunes, ASCAP/Non Parell, ASCAP/WB, ASCAP)
100 MAIN COURSE (MCA, ASCAP/Bush Burnin, ASCAP)

MAIN COURSE (MM.A. ASCAP/BUSN BUTININ, ASCAP/ MEN (Shakei), ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP) MIRACLE WORKER (Alvert, BMI/Stora, ASCAP/ROXAtlanta Lane, BMI) MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike

MOVE ON (Third World, ASCAP/Alfie, BMI)

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

ASCAP) WBM
NEVER STOC (Not Listed)
NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)
(TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM
NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM

O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP

O.P.P. (Jobete, ASCAP/Naugnty, ASCAP) CPP
OPTIMISTIC (Flyte Tyme, ASCAP)
P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be
Music, ASCAP/Bayjun Beat, BMI) WBM
POP GOES THE WEASEL (Rhyming Is Fundamental,
ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black
Bull, ASCAP/Jobete, ASCAP/Peter Gabriel,
BMI/(Middle Purp BMI) CREAMENT

Bull, ASCAP/Jobere, ASCAP/Peter Gadnel, BMI/Hidden Pun, BMI) CPP/WBM RATED R (Unicity, ASCAP/Le Troope, ASCAP) A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Days yage, BMI/Prinse Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)

ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) RUMORS (Willesden, BMI/Da Posse's, BMI/Zomba,

ASCAP)
RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale

Warnings, BMI)
SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA,

93 SHAKE (YOU MAKE ME SHAKE) (G.R., BMI/Virgin

SHAKE (YOU MAKE ME SHAKE) (G.R., BMI/Virgin Songs, BMI)
SHINE ON (SRL)
SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
SO MUCH LOVE (Bust-1t, BMI)
SECUAL (Outs Saven, ASCAP/Almo, ASCAP/Captain, BECLAN, Couts Saven, ASCAP/Captain, ASCAP/Captain, BMI/Captain, BMI/C

SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP

Z, ASCAP) CPP

Ready, ASCAP/Music Corp. Of America, BMI/Ready
For The World, BMI)

STRONG FOR YOU (Virgin Songs, BMI/Abana,

BMI/Slam City, ASCAP)
SUMMER BREEZE (Dawn Breaker, BMI/Duchess,

BMI) WBM
SUMMERTIME (Warner-Tamerlane, BMI/Second
Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba,
ASCAP) WBM
TEARDROPS (Tocep, BMI/Jumpin' 0ff, BMI/Dream

Dealers, ASCAP/BMG, ASCAP/
TENDER KISSES (Zodroq. ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer,

THAT KIND OF GUY (Shaman Drum, BMI/Sunsace,

THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young

THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP
THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)
THIS BEAT IS HOT (Edition Alistar, ASCAP/Rolf Elmer, ASCAP/Uta/BMG, ASCAP)
TONITE (Protunes, BMI/Total Trak, ASCAP)
TURN IT UP (Bust-It, BMI)
MICCOPETTIAL (PARAMACAP)

TURN IT UP (Bust-It, BMI)
UNFORGETTABLE (Bourne, ASCAP)
THE WAY YOU LOVE ME (Getlen, ASCAP/Eve N'
Steph, ASCAP/WB, ASCAP/High & Mighty, ASCAP)
WHEN LOVE CRIES (Sweet Summer Night,
ASCAP/Eve Nelson, ASCAP/Keith Diamond,
BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)
WHY CAN'T YOU COME HOME (Forceful,

WISH I COULD FIND ANOTHER (Mr. & Mrs. H.

WISH I COULD FIND AND HER (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/1.A.T.I.A., BMI/MCA, BMI) WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) THE YOKE (G.U.O.T.R.) (Flyte Tyme, ASCAP/Avant

Garde, ASCAP)
YOU'RE A VICTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes,
ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)

ARTIST DEVELOPMENTS

STONE COLD & HOT

Almost a decade after the New Edition saga commenced with the hit "Candy Girl," co-lead singer Ralph Tresvant finds himself the last of the multitalented clan to break with a solo effort. following Bobby Brown, Bell Biv DeVoe, and Johnny Gill. But though the group is split into separate factions-each equally successful-the members remain loyal to the group concept.

Tresvant, whose debut album, "Stone Cold Gentleman," on MCA, reached platinum status earlier this year, is still getting accustomed to the "single" life. "I really enjoy being a solo act," he says, "but the first time I performed alone and slid back to find the fellas when no one was there, that loneliness of being by myself hit me."

His first single, "Sensitivity" (produced by Jimmy Jam & Terry ewis), reached the No. 1 slot on the Hot R&B Singles chart; 'Stone Cold Gentleman," his follow-up single, featured former New Edition member Brown and

made it into the top five. The latest single, "Do What I Gotta Do"-a ballad that no one thought he had in him—climbed to the No. 2 position. The fourth single is "Rated R."

While the separate factions of the original "Cool It Now" gang have hit hard with individual projects, fans are eagerly awaiting the long-rumored New Edition reunion album, but the big question has always been, "When?"

Says Tresvant, "The plans for our reunion are already in the making for the album and our tour with all six of us [including Bell Biv DeVoe, Brown, and his replacement, Johnny Gill]. It is the conclusion to this whole story.

But according to A.D. Washington, senior VP of promotion and marketing for MCA, "The fellas have all agreed to do it and we were shooting for a first-quarter reunion album, but with everyone out on tour or in the studio, this happening in the (Continued on page 22)

20



AT THE TOP: "Can You Stop The Rain" by Peabo Bryson (Columbia) holds onto the No. 1 spot on the Hot R&B Singles chart by a small margin over "Men" by Gladys Knight (MCA). "Men" makes sufficient gains to move to No. 1 in total radio points, finally getting an add at WMXD Detroit. In spite of an increase in sales points, it is pushed back in rank 2-3. Twentyeight stations report it at No. 1 and 66 stations show upward movement. If radio can be sustained, it has a chance at No. 1—otherwise, "Addictive Love" by BeBe & CeCe Winans (Capitol) will take the honors. It has reports from 101 stations, including 60 top-five reports and four No. 1's: WNJR Newark, N.J.; WATV Birmingham, Ala.; KMJM St. Louis; and KPRS Kansas City, Mo. Moving 6-4, "Let The Beat Hit 'Em" by Lisa Lisa & Cult Jam (Columbia) is on 98 stations, with new action at WDAS Philadelphia and KKBT Los Angeles. It is No. 1 at WRKS New York, WOWI Norfolk, Va., and WILD Boston. The chart development of this single has been well managed, with both radio and retail points ranking at No. 5. Whether this record will be a No. 1 single will in large part be decided by the six stations that are still out. "Special" by Vesta (A&M) has a profile the SIX stations that are still out. Special by vesta (A&M) has a prome similar to "Beat." It has reports from 99 stations, with new reports from WRBD Fort Lauderdale and WTMP Tampa, both in Florida. It has No. 1 reports from WBLS New York, WBSK Norfolk, and WLOU Louisville, Ky. It has 43 top five reports; "Beat" has 48.

T AIN'T OVER 'Til It's Over' by Lenny Kravitz (Virgin) slugs it out in a pack of bullets and gains eight stations for a total of 87 reports. This week's action includes adds at WRKS New York, KKDA-FM Dallas, and KJMZ Memphis. It has top-of-the-list reports from across the country, including 10-8 at KKBT, 11-5 at KSOL San Francisco, 8-6 at WJFX Fort Wayne, Ind., and 11-7 at WEAS Savannah, Ga.

NEVER STOP" By the Brand New Heavies featuring N'Dea Davenport (Delicious Vinyl) has reports from 103 stations, gaining four: WQFX Gulfport, Miss., KKDA-FM at No. 20, WMXD, and WPEG Charlotte, N.C. This single appears to be the one to break this live-performance band from England. It is working well, with representative numbers such as 7-3 at KMJQ Houston, 13-9 at XHRM San Diego, and 12-9 at KPRS.

THERE ARE 27 TITLES on the singles chart by female solo artists, and both Power Picks have been won by ladies. "Running Back To You" by Vanessa Williams (Wing) earns the sales award, gaining 33 new-dealer results and the sales award, gaining 33 new-dealer results are sales award. ports. It has radio reports from 101 stations, adding WJMI Jackson, Miss., and WMXD. In its fourth week on the chart, it has nine top 20 reports, including No. 19 at WGOK Mobile, Ala., WUSL Philadelphia, and KKBT; and No. 14 at WATV and WXYV Baltimore. "Romantic" by Karyn White (Warner Bros.) handily earns the airplay power pick, getting new reports from 26 stations for a total of 96 reports.

THE WAX IS BACK: After a compelling performance in "Boyz N The Hood," Ice Cube re-enters the albums chart with "Kill At Will" (Priority). The top-five album was previously certified gold by the RIAA.

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 REP	TOTAL ON ORTERS
SOMETIMES I WONDER					
THE S.O.S. BAND TABU	7	9	23	39	40
YOU'RE A VICTIM					
GENE RICE RCA	1	6	24	31	31
FOREVER MY LADY					
JODECI UPTOWN	4	9	16	29	5.1
IT'S SO HARD TO SAY					
BOYZ II MEN MOTOWN	5	7	15	27	71
ROMANTIC					
KARYN WHITE WARNER BROS	8	8	10	26	96
TEARDROPS					
SMALL CHANGE MERCURY	2	5	18	25	47
I WANT YOU					
MARC NELSON CAPITOL	1	9	13	23	23
I'M STILL WAITING					
JOHNNY GILL GIANT	4	8	10	22	22
WORD TO THE MUTHA					
BELL BIV DEVOE MCA	2	5	10	17	58
ARE YOU LONELY FOR ME					
RUDE BOYS ATLANTIC	2	6	9	17	36

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 periodi-cally 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.

BILLBOARD AUGUST 24, 1991

he male vocalist of

the year hits again with



"You're A Victim," the second smash single from

On the RCA Records Label-

cassettes, compact discs

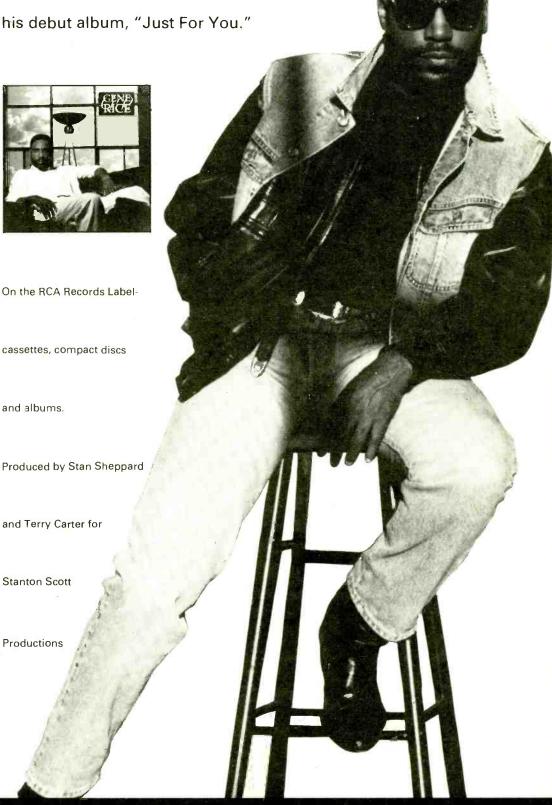
and albums.

Produced by Stan Sheppard

and Terry Carter for

Stanton Scott

Productions



THE RCA RECORDS LABEL - IT ALL ADDS UP TO DONE

Tmk(s) @ Registered • Marca(s) Registrada(s) General Electric, USA, BMG logo @ BMG Music © 1991 BMG Music

BAG

R&B

MAIN SOURCE

FU.M.C.'s

AT JACK THE RAPPER

AUGUST 23RD RAPPIN' IN THE A.M.



WATCH FOR THE FORTHCOMING SINGLE FROM MAIN SOURCE "PEACE IS NOT THE WORD TO PLAY" AND THE U.M.C.'S NEW ALBUM "FRUITS OF NATURE" FEATURING "BLUE CHEESE."

A.A.C.T.

Billboard.

FOR WEEK ENDING AUGUST 24, 1991

Hot Rap Singles...

1			l 1	
THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail TITLE and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				* * No. 1 * *
1	3	6	7	THE HOUSE THE DOG BUILT EAR CANDY 38000 (C) (CD) (T) SHOULD THE HOUSE THE DOG BUILT I week at No. 1
2	1	1	10	THE CHUBBSTER SELECT 25015*/ELEKTRA (M) (T) ◆ CHUBB ROCK
3	2	3	9	I SHOULDN'T HAVE DONE IT DEF JAM 38-73739/COLUMBIA (C) (M) (T) ◆ SLICK RICK
4	7	9	6	GROWIN' UP IN THE HOOD ◆ COMPTON'S MOST WANTED QWEST 4-19243/WARNER BROS. (C) (M) (T)
5	5	5	7	TONITE PROFILE 5338 (C) (T) ♦ DJ QUIK
6	4	4	8	NOW THAT WE FOUND LOVE UPTOWN 54090/MCA (C) (M) (T) ◆ HEAVY D. & THE BOYZ
7	8	7	7	6 MINUTES OF PLEASURE DEF JAM 38-73821/COLUMBIA (C) (CD) (M) (T) ◆ L.L. COOL J
8	6	2	10	SUMMERTIME ▲ D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1465 /RCA (C) (CD) (T)
9	9	10	7	HOW KOOL CAN ONE BLACK MAN BE JIVE 1453 /RCA (C) (T) ◆ KOOL MOE DEE
10	15	24	3	O.P.P. TOMMY BOY 988* (M) (T) ♦ NAUGHTY BY NATURE
(11)	16	17	3	IF YOU WANNA SEX ME UP COLD CHILLIN' 4-19238/WARNER BROS. (C) (CD) (M) (T)
12	12	13	11	AIN'T NO FUTURE IN YO' FRONTING ♦ M.C. BREED & D.F.C. S.D.E.G. 62 /ICHIBAN (C) (T)
13	14	16	5	IT'S A LOVE THANG VIRGIN 4-98782 (C) (T) ◆ REDHEAD KINGPIN
14	18	22	4	GET BIZZY ATLANTIC 4-87689 (C) (T) ◆ GREYSON & JASON
15	11	12	14	BITCH BETTA HAVE MY MONEY SELECT 5013*/ELEKTRA (M) (T)
16	19	28	3	WHAT COMES AROUND GOES AROUND COLD CHILLIN' 4-19218/WARNER BROS. (C) ◆ BIZ MARKIE
17)	20	_	2	F-CK COMPTON RUFFHOUSE 73892*/COLUMBIA (M) (T) ◆ TIM DOG
18)	27	_	2	AIN'T NOBODY BETTER ◆ YO-YO EAST WEST 98755 (C) (T)
19	21	26	4	SOBB STORY ELEKTRA 66545* (M) (T) ◆ LEADERS OF THE NEW SCHOOL
20	13	11	10	JUST HANGIN' OUT wild pitch 8022*/emi (M) (T) ♦ MAIN SOURCE
21	10	8	13	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA (C) (M) (T) ◆ 3RD BASS
(22)	23	27	4	SEASON OF THE VIC QWEST 4-19295/REPRISE (C) ◆ JUSTIN WARFIELD
23	26	29	3	CONFUSED RUFFHOUSE 38-73871/COLUMBIA (C) (T) ◆ LARRY LARR
24	25	_	2	MIND PLAYING TRICKS ON ME THE GETO BOYS RAP-A-LOT 7241 (C) (T)
25	24	19	9	GET READY TO ROLL NASTYMIX 76110 (C) (T) ◆ RODNEY O - JOE COOLEY
26	NE	N >	1	TURN IT UP BUST IT 44717/CAPITOL (C) (M) (T) ◆ OAKTOWN'S 3.5.7
27	NE	WÞ	1	BUG-A-BOO PWL 867 355*/MERCURY (M) (T) ◆ ED O.G & DA BULLDOGS
28	17	18	7	IT'S HARD BEING THE KANE COLD CHILLIN' 4-19536/REPRISE (C) (M) (T) ◆ BIG DADDY KANE
29	NE	WÞ	1	OH WHAT A NIGHT COLD CHILLIN' 4-19308/REPRISE (C) ◆ DIAMOND SHELL
30	22	15	8	BANG (GET DOWN, GET DOWN) SOUL 54095/MCA (C) (M) (T) SON OF BAZERK

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

Jennifer Holliday's Hiatus Is History

BY JIM RICHLIANO

NEW YORK—It has been five years since Jennifer Holliday's last album. The singer describes the time between her departure from Geffen Records and her signing with Arista as some of her "darkest and most difficult days."

Now, after a number of personal transitions—including her recent marriage and weight loss—Holliday is back with a new 10-song album, "I'm On Your Side."

Even though she has been on an extended recording hiatus, Holliday has been performing at venues like Radio City Music Hall and sang at Arista's televised AIDS benefit concert, a performance that Marty Diamond, VP of A&R at the label, stresses served as a "potent reminder that this great voice hasn't disappeared."

The Houston-born Holliday began singing in church as a teenager. Though she originally planned to become a lawyer, a member of a touring production of "A Chorus Line" saw her in a local play in 1978 and gave her the money to fly to New York to audition for the lead in "Your Arm's Too Short To Box With God." In 1981,

with that role under her belt, the then-21-year-old singer was chosen to play Effie in "Dreamgirls," and her one-year stint in that show earned her Grammy and Tony awards.

Geffen signed Holliday to a three-album contract, but marketing her voice proved difficult. Though she had hit with the "Dreamgirls" tunes "And I'm Telling You I'm Not Going" and "I Am Love" in the early '80s, Holliday's two albums on the label failed to register significant sales.

Clive Davis, president of Arista, signed her two years ago, soon after her departure from Geffen.

Davis commissioned a host of established writers for "I'm On Your Side," ranging from the team of Angela Bofill, Narada Michael Walden, and Jeffrey Cohen for the title cut to Ashford & Simpson ("It's In There") and Diane Warren ("I Fall Apart"). In addition, top-notch producers like Barry Eastmond and Michael Powell were brought in.

The album, released this month, is getting special attention from Arista. According to Diamond, the company's goal is to "reacquaint the R&B marketplace with Holliday." Last month the company sent

out postcards, focused on the singer's svelte new image, to hundreds of R&B radio and press outlets; two weeks later, the title cut was released to radio stations. The song is showing early signs of success on the Hot R&B Singles chart, where it is positioned this week at No. 37. The video for "I'm On Your Side" will be Holliday's first, and the label is working out a way for Holliday to perform live on the video instead of lip-syncing. In addition, the label will begin advertising in the theater magazine Playbill and will post billboards in Shubert Alley to take advantage of Holliday's presence in the theater community. Diamond says the singer is gearing up for a major tour and television appearances.

Arista hopes to cross her over to AC and top 40 radio eventually, as well as to clubs. Holliday had previous dance-club success with "No Frills Love," and remixers will likely be brought in to reinterpret some of the album's unterproduts.

of the album's up-tempo cuts.

Holliday hopes "I'm On Your Side" will offer her new visibility. "I think it worked out perfectly because I'm not burned out and I'm not overexposed," she says.

ARTIST DEVELOPMENTS

(Continued from page 20)

first quarter is wishful thinking."
In the meantime, fans have to be satisfied with the remix version of Bell Biv DeVoe's current single, "Word To The Mutha," which also features Tresyant, Gill, and Brown.

Since embarking on a solo career, Tresvant has been busy performing. The "Stone Cold R.T. Crew," as the dancing/playing members call themselves, toured Japan earlier this week and are expected to return by midsummer. Tresvant was also featured in this summer's Budweiser Superfest series, which ended a 22-city tour July 7.

LAJOYCE HUNTER WARLIX

NEW BOYZ ON THE BLOCK

"We didn't expect our first record to do as well as it has, particularly since it's up-tempo and we consider that ballads are our strong suit," says Shawn Stockman, who with Nathan and Wanya Morris and Michael McCary form Boyz II Men.

Brought to Motown by Michael Bivins of Bell Biv DeVoe (who also signed Another Bad Creation to the label), the Philadelphia-based quartet has already reached gold status with its

"Cooleyhighharmony" album. The single "Motownphilly" is a major R&B and pop hit. In addition, Stevie Wonder used the group on his "Jungle Fever" soundtrack.

Working with producers Dallas Austin and Troy Taylor & Charles Ferrar, the group wrote a large portion of the material and arranged many of the vocals on its debut. In a move unheard of in the age of hitech, the group did no preproduction work and delivered the finished project unmixed.

"The company didn't know initially that it wasn't mixed when we handed it in but the result was that we captured the raw realness of our sound," says Nathan Morris.

According to Paris Eley, senior

According to Paris Eley, senior VP of R&B promotion at Motown, the response that "Cooleyhighharmony" has

generated "has everything to do with the fact that these guys can really sing," he says. "Although we began selling 'Motownphilly' to a younger 18-to-24 demographic, several radio stations started playing as many as four songs from the album and that has taken the group to an adult audience. Right now, 40% of urban radio stations are playing 'It's So Hard To Say Goodbye To Yesterday' on either medium or heavy rotation."

The group that first came together in 1988 at Philly's High School of the Creative and Performing Arts admits that Grammy winner Take 6 is among its primary influences. Nathan Morris adds that the group got into singing a cappella because it didn't have music or instruments: "We worked on our harmonies and now it's almost an instinctive thing with us; we just seem to know the parts we're going to do."

Boyz II Men became the first group to sing a cappella live on BET's "Video Soul" earlier this year, which has helped boost album sales, says Eley. The group's current plans include a possible tour with Another Bad Creation and one other new act from Biv Entertainment.

DAVID NATHAN



Sisters Under The Skin. When Elektra pulled out the stops to celebrate the release of "Let There Be Love" with a showcase by artist Shirley Murdock, several top songstresses stopped by to offer congratulations. Shown, from left, are Columbia artists Regina Belle, Murdock, Pendulum signee Meli'sa Morgan, and Elektra label mate Lisa Fischer.

Bilboard TOP R&B ALBUNS

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

FU	N WE		MDIN	G AUGUST 24, 1991	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
	3	3	12	★★ NO. 1 ★★ BOYZ II MÈN ● MOTOWN 6320* (9.98) .1 week at No. 1 COOLEYHIGHHARMONY	1
2	1	2	14	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) POWER OF LOVE	1
3	2	1	10	STEVIE WONDER ● MOTOWN 6291* (10.98) MUSIC FROM "JUNGLE FEVER"	1
(4)	7	13	5	SOUNDTRACK QWEST 26643*/WARNER BROS. (10,98) BOYZ N THE HOOD	4
5	5	9	8	NATALIE COLE ▲ ELEKTRA 61049 (13.98) UNFORGETTABLE	5
6	8	8	12	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98) THE EVOLUTION OF GOSPEL	6
7	6	5	14	LISA FISCHER ELEKTRA 60889* (9.98) SO INTENSE	5
8	4	4	11	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) EFIL4ZAGGIN	2
9	10	15	5	HEAVY D. & THE BOYZ UPTOWN 10289*/MCA (9.98) PEACEFUL JOURNEY	9
(10)	14	18	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98) HOMEBASE	10
(11)	12	12	9	PEABO BRYSON COLUMBIA 46823 (9.98) CAN YOU STOP THE RAIN	11
12	9	6	17		1
(13)	17	19	5	KEITH WASHINGTON QWEST 26528*WARNER BROS. (9.98) MAKE TIME FOR LOVE	
14	13	7	25	GLADYS KNIGHT MCA 10329* (9.98) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW!	13
-	11		7	MOTOWN 6318* (9.98)	
15	15	10	17	3RD BASS DEF JAM 47369/COLUMBIA (9.98) DERELICTS OF DIALECT	10
(17)	19	16		B ANGIE B BUST IT 95236/CAPITOL (9,98) B ANGIE B	12
18		26	5	BEBE & CECE WINANS CAPITOL 92078* (9,98) DIFFERENT LIFESTYLES	17
	16	11	40	HI-FIVE ● JIVE 1328/RCA (9.98) HI-FIVE	1
19 (20)	18	20	5	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98) THE RULER'S BACK	18
	24	29	6	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98) WE CAN'T BE STOPPED	20
21	21	21	27	DJ QUIK ● PROFILE 1402 (9.98) QUIK IS THE NAME	9
(22)	_27	30	6	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/Z00 (9.98) PRIME OF MY LIFE	22
23	22	23	12	CHUBB ROCK SELECT 21640 (9.98) THE ONE	13
24	25	24	8	KOOL MOE DEE JIVE 1388/RCA (9.98) FUNKE WISDOM	19
25	20	14	12	ICE-T ● SIRE 26492*/WARNER BROS. (9.98) O.G. ORIGINAL GANGSTER	9
26	23	17	28	O'JAYS EMI 93390 (9.98) EMOTIONALLY YOURS	2
27	29	31	7	SHIRLEY MURDOCK ELEKTRA 60951* (9.98) LET THERE BE LOVE	27
28	28	25	12	DAMIAN DAME LAFACE 6000/ARISTA (9.98) DAMIAN DAME	21
29	30	27	39	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT	1
30	34	39	5	ARETHA FRANKLIN ARISTA 8628* (9.98) WHAT YOU SEE IS WHAT YOU SWEAT	30
31)	33	36	18	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98) THE BRAND NEW HEAVIES	31
32	26	22	22	SOUNDTRACK ▲ GIANT 24409/REPRISE (9,98) NEW JACK CITY	1
33	31	28	39	FREDDIE JACKSON ● CAPITOL 92217 (9.98) DO ME AGAIN	1
34)	36	44	9	JODECI MCA 10198 (9.98) FOREVER MY LADY	34
35	38	53	3	VESTA A&M 5347 (9.98) SPECIAL	35
36	32	34	20	WILL DOWNING ISLAND 848 278/PLG (9.98) A DREAM FULFILLED	_22
37	46	41	8	GENE RICE RCA 3159 (9.98) JUST FOR YOU	37
38	49	63	3	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98) STRAIGHT CHECKN 'EM	38
39	50	65	3	ABOVE THE LAW RUTHLESS 47934 /EPIC (9.98) VOCALLY PIMPIN'	39
40	37	37	39	LEVERT ● ATLANTIC 82164 (9.98) ROPE A DOPE STYLE	9
41	35	33	22	PHIL PERRY CAPITOL 92115 (9.98) THE HEART OF THE MAN	17
42	53		2	COLOR ME BADD GIANT 24429*/REPRISE (9.98) C.M.B.	42
43	39	42	17	M.C. POOH IN A MINUTE 187 (8.98) LIFE OF A CRIMINAL	39
44	42	40	33	C&C MUSIC FACTORY ▲ ² COLUMBIA 47093 (9.98 EQ) GONNA MAKE YOU SWEAT	11
45	44	45	20	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98) M.C. BREED & D.F.C.	38
46	40	38	19	YO-YO EAST WEST 91605* (9.98) MAKE ROOM FOR THE MOTHERLOAD	5
47	43	35	13	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ) TERMINATOR X & THE VALLEY	19
48	45	46	47	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT	2
49	47	60	6	LAMONT DOZIER ATLANTIC 82228* (9.98) INSIDE SEDUCTION	47

50	41	32	22	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
<u>(51)</u>	60	51	. 30	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
52	54	55	8	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
53	48	43	39	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
54	74	<u> </u>	2	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	54
55	57	61	22	ED O.G & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
(56)	66	71	5	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST	56
57	58	59	20	RIFF SBK 95828 (8.98)	RIFF	41
58	56	49	33	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
59	55	54	7	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
60	64	73	6	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	60
61	62	67	11	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
62	72	79	3	LITTLE MILTON MALACO 7462 (8.98)	REALITY	62
63	69	_	2	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	63
64	61	58	10	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	49
65	52	52	22	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
66	86	98	3	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	66
67	63	56	12	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
68	73	66	9	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	62
69	92	_	2	JAMES BROWN SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	69
70	70	62	14	RODNEY O - JOE COOLEY NASTYMIX 70300 (9,98)	GET READY TO ROLL	51
(71)	95		2	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	71
72	67	64	11	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
73	59	48	13	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
74	51	47	38	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
(75)	81	80	47	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
76	77	74	70	EN VOGUE ▲ ATLANTIC 82084 (9,98)	BORN TO SING	3
77	76	78	7	DADDY FREDDY CHRYSALIS 21844 (9.98)	STRESS	74
(78)	88	94	3	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	78
79	79	75	47	PEBBLES ● MCA 10025 (9,98)	ALWAYS	12
80	65	70	6	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
81	71	57	18	SOUNDTRACK VIRGIN 91609* (9.98)		
82	68	50	27	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 FQ)	THE FIVE HEARTBEATS	3
83	85	76	7	AARON NEVILLE A&M 5354* (9.98)	ALL TRUE MAN	62
84	82	87	27		WARM YOUR HEART	40
85	80	81	6	MAIN SOURCE WILD PITCH 97543/EMI (8.98) CLARENCE CARTER	BREAKING ATOMS THE DR'S GREATEST PRESCRIPTIONS	74
86	75	69	14	ICHIBAN 1116* (9.98) INNOCENCE CHRYSALIS 21797 (9.98)		54
87	78	68	15	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
88	87	82	8	SHABBA RANKS POW WOW 7417* (8.98)	RAPPIN' WITH THE LADIES	75
89	83	77	60	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
90	84	85	6	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	80
	90					
91 (92)	NEV	83	56 1	D.J. MAGIC MIKE CHEETAH 9403 (9.98) THE GET FRESH GIRLS	TRICKIN' (I SEEN YOUR BOYFRIEND)	92
				BREAKAWAY 1001/PANDISC (9.98) ICE CUBE ●	TRIORIN (I SEEN TOUR BUTFRIEND)	
93)	RE-EN		29	PRIORITY 7230* (6.98)	KILL AT WILL	5
94	89	93	7	JAMES BROWN POLYDOR 849 108*/PLG (44.98)	STAR TIME	89
95	96	90	38	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
96	NEV	-	1	VARIOUS ARTISTS HOT 1000* (9.98)	SUPER BASS	96
97)	NEV	-	1	RAY PARKER JR. MCA 10327 (9.98)	I LOVE YOU LIKE YOU ARE	97
98	98	92	66	TONY! TON!! TONE! ▲ WING 841 902/MERCURY (8.98		4
99	97	91	53	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)		11
100	93	95	22	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46

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.

THE RHYTHM AND THE BLUES

(Continued from page 19)

out "Ba Da Da Doo Badoo." With "Rollin" "-already on the airwaves and a bulleted climber on the Hot R&B Singles chart-Georgio sets a deceptively simple groove on its ear with Ohio Players and Sly & the Family Stone samples and rhythmic humming that would be foolish to try to spell out here. Georgio's vocals and guitar work do little to dispel his image as an aspirant to the Prince throne, but who cares with a track this danceable. Happiest moments on the CD single occur during the Club Version (remixed by Gerrie E. Brown and DJ L.A.

Jay), which begins with his urgent a cappella "I just want to roll in your love" and features a pumping rhythm guitar romp and a horn-y jazz break. Irresistible.

Now For Something Totally Different: For those admirers of music in a classical vein, be aware of Opera Ebony, which opens its 18th New York season with a performance of Mozart's "Cosi Fan Tutti" Sept. 8 at City Univ. of New York's Aaron Davis Hall. This all-African American opera company has brought in soloists from

around the country for this premiere, such as Bonnie Bradley, Lawrence Craig, and Samuel McKelton. Leslie Dunner will conduct the Harlem Symphony Orchestra under the musical direction of Wayne Sanders . . . Expo '92 will take place in Seville, Spain, and in conjunction with the expo, a festival celebrating guitar virtuosos has been scheduled. Guitar Legends, an international festival set for Oct. 15-19, will feature 25 artists performing in a week of concerts. These artists will include George Benson, Stanley Clarke,

Larry Coryell, Albert Collins, Robert Cray, Steve Cropper, Bo Diddley, B.B. King, Les Paul, and John McLaughlin. The performances will take place on five nights, with artists lined up for each night under one musical theme and musical director. George Duke will direct one evening. Guitar Legends is being produced by Tony Hollingsworth of Tribute Productions, which produced the Nelson Mandela Tributes in London. The programs will be internationally broadcast; tickets go on sale in September.

DID YOU KNOW . . .?

- —more than 50% of Billboard readers own homes valued at over \$250,000:
- —more than 40% maintain 2, 3 or more residences.
- IF YOU HAVE PROPERTY TO SELL, SELL IT IN BILLBOARD!

Call Linda at Billboard's REAL ESTATE TO THE STARS 1-800-950-1018

Christopher Gets It 'Right'; New ABC; Mute Sounds

ET THE MUSIC PLAY: A highlight of this week in music is "The Right Thing," Shawn Christopher's follow-up to the smash "Another Sleepless Night." Produced by Mike "Hitman" Wilson, this delicious houser is tad more subtle and urban-angled than its predecessor. However, it also sports a well-shaded vocal and a slammin' groove. This is already out in Europe on Arista; immediate domestic release is highly recommended.

Don't know what it will mean for the future of his group Inner City, but Kevin Saunderson has begun to cause quite a stir with a solo project, "Direct Me" (Network, U.K.), an invigorating house anthem issued under the name Reese. The track underlines soulful horns with techno-hip keys. Underground Resistance provides a kickin' remix. No deal for this one in the U.S. yet, but it's just a matter of time.

ABC resurfaces with "Love Conquers All," an optimistic houser that has subversive acid riffs, smooth disco strings, and Martin Fry's reliably dramatic vocals. David Morales turns in a fine remix, though the percolating "Boiler-house" version by Ben Wolff and Andy Dean should be your first choice. This track is out on import via EMI, though MCA has picked up ABC for the U.S. Grab this one now, since MCA is planning a dif-ferent cut, "Say It," for domestic release Sept. 17.

We're pleased to welcome Helen Bruner back to clubland with "Gimme Real Love" (Cardiac), a delicious deep-houser. Bruner and co-producer Bluejean keep the song's arrangement crisp and clear, emphasizing a rich bass line, light horns, and her assertive and

soulful stylings. Can't wait for the album she's currently recording.

Empowered with strong sleeper-hit potential is "Rhythm Gets Funky," a scratch-happy hip-houser by A Step Beyond (Hard Pumpin', Miami). Clever "party rhymes are countered with cool diva vocals and a kickin' heat-base Flip side has a Spanish-language version that works fairly well. Give it a shot.

For something smooth'n'sexy, get into "Love Of Live" by Yohan Square (Easy Street, New York). Square's suave baritone is complemented by a silky, atmospheric house arrangement, created by the ever-reliable Smack Productions. A lovely way to ease into early a.m. hours.

Stereo MC's drop some dope (and topical) rhymes on the funk-lined hip-hopper "Lost In Music" (4th & B'way). Remixes by Ultimatum maintain the streetwise vibe of the album version while adding proper club-viable nuances. Love the Hammond organ fills and wriggling bass. Get "lost."

A hidden treasure is found in "Freedom" by Carl E. Featuring Lifetime (On The Move, Toronto). This enticing R&B/houser boasts jazzy vocals and a low-key, afterhours tone. We're most fond of the "Spiritual" dub, with its wafting synth/strings and rumbling per-

Mute serves up a pair of tasty treats with "Colours" by Cabaret Voltaire and "Massive Overload" by DJ Massive. The former is a mind-blending hard-house instrumental, replete with hypnotic melody lines and spooky sound effects. Brace yourself for the act's forthcoming EP. What a trip!

"Massive Overload" is a busier,

more rapid-paced rave, tripping out with aggressive techno riffs and scratching. This one's already gathering well-deserved kudos overseas and should fare well within the burgeoning (and long overdue) techno movement afoot in the IIS This track is featured on an uncoming Mute compilation album. "Paroxysm," which also includes





by Larry Flick

"Acid Bitch" by DCB and "Choice Of A New Generation" by A.Z.T. Be aware.

ALBUM NOTES: Although we wondered if it would ever see the light of day, "Blue Notes In The Basement" by Ultra Nate (Eternal/Warner Bros.) has finally been released.

This brilliant set of retro-soul, house, and jazz tunes was crafted by The Basement Boys way before they became one of dance music's prime properties. They dress Ultra's unique voice in dark and insistent rhythms, warm strings, and memorable melodies. Songs like the gospel-spiced "Rejoicing" and the new single, "Deeper Love," have the juice to go beyond clubs and click on urban and pop cross-

Still think freestyle is tired? You clearly haven't heard Corina's selftitled debut (Cutting/Atco). The Bronx, N.Y., native has teamed up with a clique of up-and-coming producers for a set that retains the

genre's original concept and revitalizes it with funk, R&B, and house nuances. There are no thin. Casio-like keyboards here: and Corina's fine vocal range is shaded with lots of attitude. Besides the multiformat hit "Temptation," check out the house-ish "Now That You've Gone" and percussive new single "Whispers."

Giant Swedish trio Army Of Lovers stir up a tasty self-titled collection of Euro-pop/dance that sounds like a cross between Abba and Depeche Mode. Loads of singles prospects, including the festive disco anthem "Ride The Bullet" and techno-vibed "Love Me Like A Loaded Gun." The only problem is the absence of the super-hot "Crucified," a slammin' houser that is getting massive play here on import. The cut is from the band's next overseas album; Giant would be wise to strip it onto the current U.S. release and get out domestically now.

KEEPING THE NRG UP: Hi-NRG circles are currently heating up with a bunch of groovy releases. First up is "RSVP," the latest from Jason Donovan (PWL, U.K.). Here we have a fun'n'fluffy ditty with a memorable hook. Also quite nice is When I Get You Alone" on the flip. A house remix of either song could spark U.S. mainstream ac-

After an extended recording silence, Jimmy Somerville returns with a new version of the Bronski Beat nugget "Run From Love" (London). Phil Harding and Ian Curnow dress his signature falsetto with swirling synths and a pumnin' bass.

For purists, we have a pair of essential tunes: "Magic" by Bella &

Blue (Flea, Italy) and "Everybody May Be Wrong" by Citizen Kane (Energy, Italy). The former is an exhaustingly frenetic and bright twirler that will have you shaking your tambourine til dawn. The latter shines with Madonna-like vocals and a contagious chorus. A good bet for mainstream success given the right remix.

ID-BEATS: DJ Times and Testa Communications are taking their series of DJ/label seminars to Disney World in Lake Buena Vista, Fla., Oct. 14-16. In addition to the requisite panel discussions, workshops, and artist showcases, there will be a DJ spin-off competition and the inaugural DJ Times Awards. Categories include best 12-inch single, best club DJ, and most innovative DJ product . . . S'Express mastermind Mark Moore has formed a label, Splish. It will feature both mainstream and underground dance acts. Underground music will be distributed through Rhythm King, while more mainstream material will come out via Sony U.K. U.S. distribution is pending.

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. ESCAPE FROM BKLYN, "Ecstacy Recall" 2. CANDY J. "Let's Get Together" 3. ROBERT GORL "Electric Marilyn HANGMAN 4. VALERIE JOHNSON "Step Into My Life" **EMOTIVE** 5. MIND TRIPS "Volume One" RAVE 6. X-CRASH "Aggression" 7. FREQUENCIES, BEATS & BLEEPS "Vol 3" F.B.B. 8. PROGRAM 2 "More Energy" RGP 9. GROOVE SECTOR/FUSE HI BIAS/PLUS 8 10. DELTA 12" "Volatile" 11. THE CHOICE "Solitude" WEST SIDE 12 DHS "The House Of God (Re-mix)" HANGMAN 13. GYPSYMEN "Daylite" E. LEGAL 14. SECOND REVELATIONS "First Power" B.G.P 15. AMBIENT DREAMS "Volume One" RAVE 16 TAMMY RANKS "My Life" **BOTTOM LINE** 17. RAVE MASTERS "Volume Two" RAVE 18. PARADISE, INC. "Deep Thoughls" FOURTH FLOOR 19. FINAL EXPOSURE "Vortex" 20. Ml "Dynomite" **EMOTIVE**

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

All the above titles available through VISTA SOUNDS INTERNATIONAL, INC. 215 Englewood Avenue
Englewood, N.J. 07631
Tel: 201-568-0040 FAX: 201-568-2599

We have a complete selection of all U.S. major & indie label 12"

OUR TOP 20 INDEPENDENT HOUSE HITS ON 12 INCH



REY GANG - DO IT THE JAZZY WAY - REY DUPREE - BRASS DISK - FLS D'JS RULE - SET ME FREE - HI BIAS GYPSYMEN - DAYLITE - ELS RHYTHM SECTION - THRILL ME - MOVIN SEX TRIP NETWORK - COLD SWEAT - ID INTENSE - MOVEMENT SOUL - ACEBEAT KIM SIMS - TOO BLIND TO SEE IT - ID RANDOM NOISE GENERATION - FALLIN IN - 430 WEST SMOKE SIGNALS - I WANT YOUR LOVE - EMOTIVE

GROOVE SECTOR & F.U.S.E. (EP) - HI BIAS DA NOYZ BOYZ - FRANTIC - NUG EVASION - SLAVE TO THE RAVE - POWERTRAXX HOUSE 2 HOUSE - BOOM - STRICTLY RHYTHM SECRET IDENTITY - BODY TO BODY - REQUESTLINE GINA STEWART - DANCE ALL NIGHT - RL

PHOTON INC FT P BRION - GENERATE POWER - STRICTLY RHYTHM INFRA-RED - LOVE HONEY - STROBE

UNDERGROUND INC. - BLACK NIGHT - REY

NEW LABELS SEND YOUR CASSETTES AND TEST PRESSINGS

CALL FOR FREE CATALOG Listing all new records & titles we stock including over 800 DANCE/DISCO CLASSICS

YOUR FULL LINE SUPPLIER 110 Denton Ave. New Hyde Park, N.Y. 11040 TEL(516)294-5900 FAX(516)741-3584 (800)992-9011

Budweiser

Ultimate Entertainment Presents

East Coast DJ Forum

Valley Forge Convention & Exhibit Center King Of Prussia, PA (30 mins. from Philadelphia) September 27 - 28 - 29, 1991

ATTENTION:

DJs / Night Club & Bar Owners Retailers / Reps / Dealers

The Latest Audio and Lighting Technology! Informative Workshops and Discussion Groups! Representatives and HOT ACTS from Major Labels! Great Deals, Door Prizes, and More! 3-day Forum Badge - \$25 Pre-registered Includes exhibits and seminars

For more information & registration call 1-800-899-6727 (in PA 1-215-675-6727)

Hot Dance Breakouts

CLUB PLAY

- 1. KEEP WARM JINNY NEXT PLATEAU
- LOST IN MUSIC STEREO MC'S 4TH &
- 3. REAL, REAL JESUS JONES SBK 4. THINKING OF YOU SEVEN RED
- SEVEN SPEED

 5. FINALLY CECE PENISTON A&M

12" SINGLES SALES

- 1. UNITY UNITY CARDIAC
- AS IS NITZER EBB MUTE RATED R RALPH TRESVANT MCA
- TURN IT UP OAKTOWN'S 3-5-7 BUST IT
- NEVER STOP BRAND NEW HEAVIES
 DELICIOUS VINYL

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

Billboard.

ard HOT DANCE MUSIC

FOI	RWE	EK EI	NDIN	G AUGUST 24, 1991	
				CLUB I	DIAV
			_		
_ 🛨	. 🗻	S)	S F	COMPILED FROM A NA OF DANCE CLUB	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
		_			
(1)	2	,	0	* * No.	-
_	_	3	8	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLA	
(2)	3	7	5	THINGS THAT MAKE YOU GO HMMMM COLUMBI	
3	4	6	8	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
4	1	2	8	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
5	6	11	7	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
6	16	23	4	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
(1)	14	20	5	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
8	8	12	7	KISS THEM FOR ME GEFFEN 21653	◆ SIOUXSIE AND THE BANSHEES
9	15	15	5	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
10	5	1	12	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
11	13	18	6	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
12	7	4	12	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
<u>(13)</u>	20	26	5	LIES EMI PROMO	◆ EMF
(14)	22	27	5	NOTHING TO LOSE SIRE 0-21789	S-EXPRESS
15	10	9	10	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIL
<u>16</u>	23	30	4	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
17	12	10	8	RED HILLS ROAD ATLANTIC 0-11670	CANDY FLIP
18	11	8	8	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
<u>19</u>	26	34	3	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
(20)	24	33	5	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	◆ THE ORB
				***POWER	Pick* * *
(21)	27	50	3	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	PRINCE & THE N.P.G.
(22)	29	36	4	BASS POWER ATLANTIC 0-85992	RAZE
23	17	17	7	FREE LOVE MORGAN CREEK 26001-1	◆ VOICE FARM
24)	32	45	3	UNITY CARDIAC 3-4013-0	UNITY
25	18	19	7	WALKING DOWN MADISON CHARISMA 0-61660	◆ KIRSTY MACCOLL
26	34	42	3	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
27	21	16	10	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
28	28	31	5	POSITIVITY FOKUS PROMO	CHOSEN FEW
29	36	_	2	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
30	9	5	12	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
				***Hot Shot	DEBUT * * *
31	NEV	V >	1	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
(32)	40	40	4	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA	♦ 3RD BASS
33	19	13	8	OOOPS TOMMY BOY 986	808 STATE
34)	44		2	A ROLLERSKATING JAM NAMED SATURDAYS TOMM	
35	47	_	2	PANDORA'S BOX VIRGIN 0-96338	ORCHESTRAL MANOEUVRES IN THE DARK
36	NEV	V	1	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
37)	NEV	V	1	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
(38)	42		2	DREAM ABOUT YOU SMASH 867 279-1/POLYDOR	◆ D'BORA
(39)	NEV	V D	1	DANCE NOW RCA 52024-1	MOSAIC 3
40	33	39	5	EVERYDAY PEOPLE ARISTA AD-2240	ARETHA FRANKLIN
41	39	49	3	FRIENDS FOREVER I.R.S PROMO	CANDI AND THE BACKBEAT
42	43		2	ROBOTRONIK ELEKTRA 0-66526	KRAFTWERK
(43)	NEV	V >	1	RIDE ON THE RHYTHM ATLANTIC PROMO	LITTLE LOUIE VEGA WITH MARC ANTHONY
44	30	22	16	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
45	31	21	8	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
46	41	28	7	NOTHING CHARISMA 0-96335	◆ FRAZIER CHORUS
47	37	29	6	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
48	25	14	12	MALFUNCTION RCA 2006-1	♦ N-JOI
49	46	43	5	SUMMERTIME JIVE 1465/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
					

				12-INCH SINGLES	SALES
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMP OF RETAIL STORES AND ONE-STOP SALES F TITLE LABEL & NUMBER/DISTRIBUTING LABEL	LE
	,			* * No. 1 * *	
1	1	2	8	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA 2 weeks at No.	
(2)	2	4	8	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
3	4	5	7	THINGS THAT MAKE YOU GO HMMMM COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
<u>(4)</u>	8	7	12	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
5	7	8	10	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
6	6	6	10		ZZY JEFF & THE FRESH PRINCE
7	3	1	15	TEMPTATION CUTTING CR-248	◆ CORINA
<u>(8)</u>	10	14	5	CHORUS SIRE 0-40123/REPRISE	♦ ERASURE
9 (10)	9	9	9	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
	13	22	4	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
<u>(11)</u>	11	16	5	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
12	5	3	11	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
13	19	26	5	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
<u>(14)</u>	24	32	4	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
15	12	13	9	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
16)	NEV	N >	1	* * * HOT SHOT DEBUT	★ ★ ★ CRYSTAL WATERS
(17)	22				
(18)	_	33	6	CRAZY SIRE 0-19298/WARNER BROS.	◆ SEAL
$\overline{}$	26	39	3	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
19	14	11	13	MOTOWNPHILLY MOTOWN 2090	♦ BOYZ II MEN
20	18	18	10	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	♦ 3RD BASS
(21)	40		,	***POWER PICK**	
(21)	40		2	GOOD VIBRATIONS INTERSCOPE 0-98764/EAST WEST ◆ MARK	KY MARK & THE FUNKY BUNCH
(22)	27	29	6	MALFUNCTION RCA 2006-1	◆ N-JOI
<u>(23)</u>	36	47	3	0.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
24	20	21	8	KISS THEM FOR ME GEFFEN 21653 ◆	SIOUXSIE AND THE BANSHEES
25)	31	41	4	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTAIRS UR-	DALTE.
			6 I		O101 DAIZE
26	29	34		MY FALLEN ANGEL CUTTING 0-91595/CHARISMA	◆ coro
27	17	17	9	MY FALLEN ANGEL CUTTING 0-91595/CHARISMA OPTIMISTIC PERSPECTIVE 0001/A&M	◆ CORO ◆ SOUNDS OF BLACKNESS
27 28	17 34	17 36	9		◆ coro
27 28 29	17 34 23	17 36 24	9 4 7	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986	◆ CORO ◆ SOUNDS OF BLACKNESS
27 28	17 34	17 36	9	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT
27 28 29	17 34 23	17 36 24 27	9 4 7	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE
27 28 29 30	17 34 23 21	17 36 24 27	9 4 7 7	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON
27 28 29 30 31 32	17 34 23 21 NEV	17 36 24 27	9 4 7 7	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL
27 28 29 30 31 32	17 34 23 21 NEV	17 36 24 27	9 4 7 7 1	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK
27 28 29 30 31 32 33 34	17 34 23 21 NEV 41 NEV	17 36 24 27 V >	9 4 7 7 1 1 2	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA
27 28 29 30 31 32 33 34 35	17 34 23 21 NEV NEV 41 NEV	17 36 24 27 V > V > 20	9 4 7 7 1 1 2 1 6	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E
27 28 29 30 31 32 33 34 35 36	17 34 23 21 NEV 41 NEV 15	17 36 24 27 V 20 V 20 V	9 4 7 7 1 1 2 1 6	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE
27 28 29 30 31 32 33 34 35 36 37	17 34 23 21 NEV 41 NEV 15 NEV	17 36 24 27 V 20 V 10	9 4 7 7 1 1 2 1 6 1	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V
27 28 29 30 31 32 33 34 35 36 37 38	17 34 23 21 NEV 41 NEV 15 NEV 16 33	17 36 24 27 V > 20 V > 10 35	9 4 7 7 1 1 2 1 6 1 7	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY
27 28 29 30 31 32 33 34 35 36 37 38 39	17 34 23 21 NEV 41 NEV 15 NEV 16 33 35	17 36 24 27 V > 20 V > 10 35 19	9 4 7 7 1 1 2 1 6 1 7 5	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE 1 I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD
27 28 29 30 31 32 33 33 34 35 36 37 38 39 40	17 34 23 21 NEV 41 NEV 15 NEV 16 33 35 37	17 36 24 27 V	9 4 7 7 1 1 2 1 6 1 7 5 16 3	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE H I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J
27 28 29 30 31 32 33 34 35 36 37 38 39 40	17 34 23 21 NEV 41 NEV 15 NEV 16 33 35 37 28	17 36 24 27 V	9 4 7 7 1 1 2 1 6 1 7 5 16 3	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE H I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS
27 28 29 30 31 32 33 34 35 36 37 38 39 40 41	17 34 23 21 NEV 15 NEV 16 33 35 37 28	17 36 24 27 V 20 10 35 19 45 23	9 4 7 7 1 1 2 1 6 6 1 7 5 16 3 17	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE FILMANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 42	17 34 23 21 NEV 41 NEV 15 16 33 35 37 28 NEV	17 36 24 27 V 20 10 35 19 45 23	9 4 7 7 7 1 1 2 1 6 1 1 7 5 16 3 17 1	OPTIMISTIC PERSPECTIVE 0001/A&M MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE H I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 42 43	17 34 23 21 NEV 41 NEV 15 16 33 35 37 28 NEV 46	17 36 24 27 V V C 20 10 35 19 45 23 V V C C C C C C C C C C C C C C C C C	9 4 7 7 1 1 2 1 6 6 1 7 5 16 3 17	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE 1 I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 PANDORA'S BOX VIRGIN 0-96338 ◆ ORCHESTRA	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 42	17 34 23 21 NEV 41 NEV 15 16 33 35 37 28 NEV	17 36 24 27 V V C 20 10 35 19 45 23 V V C C C C C C C C C C C C C C C C C	9 4 7 7 7 1 1 2 1 6 1 1 7 5 16 3 17 1	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE 1 I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 PANDORA'S BOX VIRGIN 0-96338 ◆ ORCHESTRA I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK COLOR ME BADD
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 42 43	17 34 23 21 NEV 41 NEV 15 16 33 35 37 28 NEV 46	17 36 24 27 V V C 20 10 35 19 45 23 V V C C C C C C C C C C C C C C C C C	9 4 7 7 7 1 1 2 1 6 1 7 5 16 3 17 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE FLIED GROWN	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK COLOR ME BADD KRAFTWERK
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 43 44 45	17 34 23 21 NEV 41 NEV 15 NEV 16 33 35 37 28 NEV NEV 46 NEV	17 36 24 27 V V C 20 10 35 19 45 23 V V C C C C C C C C C C C C C C C C C	9 4 7 7 7 1 1 2 1 6 1 7 5 16 3 17 1 1 2 1 1 2 1 1 1 2 1 1 1 1 1 1 1 1	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE 1 I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 PANDORA'S BOX VIRGIN 0-96338 ◆ ORCHESTRA I ADORE MI AMOR GIANT 0-19204/REPRISE ROBOTRONIK ELEKTRA 0-66526 KEEP IT UP DANCE RCA 2858-1-RD	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK COLOR ME BADD KRAFTWERK PCP
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 43 44 45 46	17 34 23 21 NEV 41 NEV 15 33 35 37 28 NEV 46 NEV	17 36 24 27 V 20 V 10 35 19 45 23 V V V	9 4 7 7 7 1 1 2 1 6 1 7 5 16 3 17 1 1 2 1 1 2 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 1 1 2 1 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 2 1 1 1 1 1 1 2 1 1 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 2 1 1 2 1 2 1 2 1 2 1 2 1 2 1 1 2 1 2 1 1 2 1 2 1 1 2 1 2 1 2 1 2 1 1 2 1 2 1 1 2 1 2 1 1 2 1 2 1 2 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 1 1 2 1 1 2 1 2 1 1 2 1 2 1 2 1 1 2 1 2 1 1 1 1 2 1 2 1 1 1 2 1 2 1 1 1 1 2 1 1 1 2 1 1 1 1 1 1 1 1 2 1 1 1 1 1 2 1 1 1 1 2 1 1 2 1 1 2 1 1 2 1 1 1 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 1 2 1 1 2 1 1 2 1 2 1 1 2 2 1 2 1 2 2 2 1 2 2 1 2 2 1 2 2 1 2	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 GEORGE HIM WITH GRAND AND GEORGE HIM WITH GEORGE HIM WITH GEORGE HIM GEORGE HIM WITH GEORGE HIM GEORGE HIM GEORGE HIM WITH GEORGE HIM	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK COLOR ME BADD KRAFTWERK PCP ◆ KIRSTY MACCOLL
27 28 29 30 31 32 33 33 35 36 37 38 39 40 41 42 43 44 45 46 47	17 34 23 21 NEV 41 NEV 16 33 35 37 28 NEV 46 NEV 47 38	17 36 24 27 V 20 V 10 35 19 45 23 V V 45 45 45 45 45 45 43	9 4 7 7 7 1 1 2 1 6 1 7 5 16 3 17 1 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 1 1	MEN MCA 54130 OOOPS TOMMY BOY 986 ONE STEP AHEAD ATLANTIC 0-86025 A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990 RUNNING BACK TO YOU WING 867 519-1/MERCURY WHAT WOULD WE DO FFRR 869 465-1/LONDON JUST GET UP AND DANCE EMI V-56225 DROPPIN' LIKE FLIES WARNER BROS. 0-40085 BASS POWER ATLANTIC 0-85992 THAT'S THE WAY IT IS MERCURY 868 357-1 DIN DAA DAA '91 CARDIAC 3-4016-0 I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 PANDORA'S BOX VIRGIN 0-96338 ◆ ORCHESTRA I ADORE MI AMOR GIANT 0-19204/REPRISE ROBOTRONIK ELEKTRA 0-66526 KEEP IT UP DANCE RCA 2858-1-RD WALKING DOWN MADISON CHARISMA 0-61660 STRAIGHT DOWN TO BUSINESS MCA 54122	◆ CORO ◆ SOUNDS OF BLACKNESS ◆ GLADYS KNIGHT 808 STATE DEBBIE GIBSON ◆ DE LA SOUL ◆ VANESSA WILLIAMS DSK ◆ AFRIKA BAMBAATAA ◆ SHEILA E RAZE THE ADVENTURES OF STEVIE V KRANZ FEATURING DOUG LAZY ◆ COLOR ME BADD ◆ L.L. COOL J ◆ CRYSTAL WATERS AL MANOEUVRES IN THE DARK COLOR ME BADD KRAFTWERK PCP ◆ KIRSTY MACCOLL ◆ READY FOR THE WORLD

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

◆ RYTHM SYNDICATE



50 35 32 6 P.A.S.S.I.O.N. IMPACT 54063/MCA

Talent

Like A Rock'N'Roll Mainstay, Seger's Back, At Last

■ BY GARY GRAFF

DETROIT—Sitting in the basement of his manager's office in suburban Detroit, Bob Seger looks like a guy suffering from a few too many night

'He's one of the Mount Rushmore artists'

moves. A cup of coffee in one hand, two packs of Marlboros in the other, his hair in a wind-tunnel tousle, the 46-year-old Michigan rocker flashes a smile and acknowledges his fatigue: "I'm toast," he says.

Seger has good reason to feel a bit

burnt around the edges. He's just completed a week of filming the video for his new single, "The Real Love," which included a whirlwind trip to Colorado and Utah and finished with a 13-hour blowout that went into the wee hours. Ahead of him is five days of nonstop editing—and that's just the beginning as he prepares for the Aug. 27 release of "The Fire Inside," his first album in more than five years.

He may look tired, but Seger says he's energized by the approach of the release date. "I'm running on creative fire, and that's a good place to be," he says, ready to embrace the rock'n'roll competition once more.

And since 1986—when he released his last album, "Like A Rock"—Seger acknowledges that the playing

field has changed.

"It's a brave new world," he says. While his past multiplatinum sales allowed Seger to hold a take-it-or-leave-it attitude toward marketing moves like videos, he takes little for granted now.

Indeed, five years—five years and four months, to be exact—can be an eternity considering pop music's fick-

le tastes and short attention span. Seger's legacy is certainly ensured: "Like A Rock" sold almost 2 million copies; he followed that in 1987 with "Shakedown," the No. 1 hit from the film "Beverly Hills Cop II" and his first-ever chart-topper; and such songs as "Night Moves," "Against The Wind," and "Hollywood Nights" are rock radio staples. "He's one of

the Mount Rushmore artists," says radio consultant Fred Jacobs, whose classic rock format has kept Seger's spot well-chiseled.

But legacies are based on past accomplishments. Much has happened during the past five years, to pop music and to Seger. After all this time, will people still remember the man

(Continued on page 28)

Crop Of Aussie Pop Acts Is Finding American Dream

■ BY KATHERINE TULICH

SYDNEY—While Australian bands like Midnight Oil and INXS are recognized sights on the U.S. charts, some less familiar Australian faces have been making appearances on the Hot 100 lately.

Two of the acts, the Divinyls and

Two of the acts, the Divinyls and Daryl Braithwaite, after long careers that have brought them to the top of the charts and touring circuit of Australia, enjoyed recent pop breakthroughs in the U.S. Newcomer Troy Newman, meanwhile, is braving the waters of success for the first time in both hemispheres.

When the Divinyls reached the top five on the Hot 100 recently with their single "I Touch Myself," it was the culmination of a 10-year saga that has seen the band release four albums in Australia and three in the U.S. on Chrysalis. The Divinyls were, in fact, the first Australian band to be signed directly to a major international record company, and came close to breaking in the U.S. in 1986 when their single "Pleasure And Pain" hit the lower reaches of the Hot 100.

But while their albums made little impression, the Divinyls' talent, in particular the provocative singing style of lead vocalist Chrissie Amphlett, did not go unnoticed.

The band is now signed to Virgin Records America with management by Freddy DeMann, whose DeMann Entertainment Co. represents Madonna, among others.

"I always remembered the Divinyls' sound and I always wondered (Continued on page 60)

Groups Get A Lollapalooza Of A Platform; Acts Nurture Nature; Rose's Legal Thorns

TUCKED IN THE REAR corner of the concert field at New Jersey's Waterloo Village, between the hot dog tent and the draft beer booth, a yellow-striped tent boasted a banner promising "Revolutionary Books." Inside were tables offering artwork and info on such groups as Rock The Vote, the anti-right-wing Refuse & Resist campaign, and the National Abortion Rights Action League. The crowds picking up leaflets and signing petitions couldn't compare in size with, say, those lining up for funnel cakes and falafel sandwiches outside but

the art-and-politics potpourri offered by this summer's much-ballyhooed Lollapalooza Festival tour—conceived by Perry Farrell of Jane's Addiction and booking agent Marc Geiger—was obviously reaching some in this rock'n'roll audience.

If only that was as clear on the other side of the stage. Perhaps someone from the Handgun Control Inc. table could have chatted

with Ice-T about his "gangster-rap" schtick, or the images of sexual violence still strewn through his set. Or maybe somebody from the Greenpeace booth could have asked where the soda-can recycling barrels were or why the the tour's tractor-trailers idled for hours backstage, spewing exhaust into the clear (?) Jersey skies.

No, rock'n'roll was never meant to be politically correct—or particularly consistent in its vision. But who else are you going to look to nowadays to advance social discourse or press an agenda? Politicians?

Despite its shortcomings, Lollapalooza is a credit to the artists involved and to Farrell. Here, after all, is one rock star using his industry clout to do more than beat traffic tickets and cow his record company.

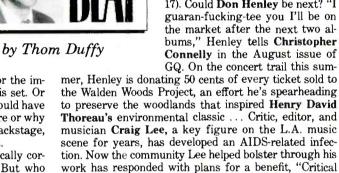
CHARITY BEGINS AT HOME for Billy Joel, Paul Simon, and pals who live on the trendy East End of Long Island, N.Y., during the summer months. Joel headlined two benefit concerts, Aug. 8 and 9, at the Indian Field Ranch in Montauk for the South Fork/Shelter Island chapter of the Nature Conservancy, which works to buy and protect wilderness property. Beat contributor Karen O'Connor reports: Simon last year played a benefit at the same site to save and restore the Montauk Lighthouse. Joel has publicized the struggles of Long Island's bay fishermen with his hit "The Downeaster 'Alexa'" and previously played benefits for them.

"It's kinda getting to be old hat for musicians to do this kinda thing; save this, save that," said Joel at a preshow press conference. "We know that people get bored with this stuff. I think most people like us because of our music, not because of our philosophies, not because of our ideologies. And we're aware of that. But this is an opportunity to do something that we feel will help these issues. We live here. We feel we can be effective." Both nights offered a lineup including Marc Cohn, Joe Ely, Crystal Taliefero, and a gospel choir. Simon and Ric Ocasek played the first night. Don Henley and Foreigner appeared the second. At the second show, Carly Simon joined Joel for a duet on "You're So Vain." The

dates were not recorded for release—but Joel suggested, hopefully, that somebody made a "really good bootleg."

ON THE BEAT: Axl Rose has been charged with five misdemeanor counts in connection with the riot at a Guns N' Roses concert July 2 outside St. Louis. The band's management has blamed the incident on poor security ... Contrary to previous press statements, the management of Jefferson Airplane and RCA are not

seeking—or condoning—bootlegs made of the band. For an upcoming boxed set, manager Bill Thompson is on the lookout for "unusual memorabilia" . . . First Aerosmith bolts (Billboard, Aug. 17). Could Don Henley be next? "I guaran-fucking-tee you I'll be on the market after the next two albums," Henley tells Christopher Connelly in the August issue of GO. On the concert trail this sum-



Mass," Sept. 4 at the Palace. Confirmed: fiREHOSE, L7, Circle Jerks with Alice Bag, Concrete Blonde in an acoustic set, reunions of Dream Syndicate and the Zeroes, El Vez, co-hosts Phranc and Vaginal Creme Davis, Lee's band Alarma, members of the Red Hot Chili Peppers, members of the Go-Go's, Mary's Danish, Perry Farrell narrating one of his films, Blackbird, Redd Kross, and others to be announced. Co-organizer Jim Fouratt can be reached at 212-206-0424 or 213-281-6086 Sharing a bill with the Subdudes, the singer/songwriter duo of Eric Lowen and Dan Navarro, who have written hits for Pat Benatar and the Triplets, drew a noontime New York crowd to a promotional show cosponsored by WNEW-FM with rich melodies, harmonies, and acoustic rock arrangements of percussion, cello, and standup bass. After one disc on Chameleon, the duo is shopping for a new deal . . . Music attorney Donald Passman, whose big deals have included Janet Jackson's lucrative move to Virgin Records, has written 'All You Need To Know About The Music Business' (Prentice Hall, \$24.95), a volume the author predicts will irk "the sleazeballs who take naive young people" for a ride in the industry ... Scores of L.A.'s music biz landmarks, from the Academy of Nude Wrestling (featured on the cover of Alice Cooper's "Muscle Of Love" album) to Frank Zappa's former homestead, are featured in "The L.A. Musical History Tour," compiled by musical man-about-town Art Fein (Farber & Farber, \$13.95). This trivia trove was publicized recently with an actual sold-out bus tour, directed by Fein, sponsored by Tanqueray and benefiting the T.J. Martell Foundation.



Feat In The Creek. Little Feat celebrates signing a worldwide, multi-album deal with Morgan Creek Records, which will release the veteran act's latest album, "Shake Me Up," Sept. 24. Pictured, front row, from left, are co-producer George Massenburg; Morgan Creek co-president David Kershenbaum; Little Feat member and co-producer Bill Payne; and Morgan Creek co-president Jim Mazza. In top row, from left, are Ira Koslow of Peter Asher Management; Little Feat members Fred Tackett, Sam Clayton, and Kenny Gradney; attorney John Frankenheimer; Little Feat members Richie Hayward and Paul Barrere; band business manager Nick Ben-Meir; and Little Feat lead singer Craig Fuller.

BILLBOARD AUGUST 24, 1991

(Continued on page 29)

ABC-TV



is proud to announce their

FALL SEASON RENEWAL

Special Thanks To The Artists Who Have

Made The Launch Of This Show Such A Success

- ☆ REUBEN BLADES ☆ JACKSON BROWNE ☆ BULLETT BOYS
- ☆ CHER ☆ ALICE COOPER ☆ ELVIS COSTELLO ☆ DEE-LITE
 - ☆ DIVINYLS ☆ PETER GABRIEL ☆ GRATEFUL DEAD
- ☆ DON HENLEY ☆ SUSANNA HOFFS ☆ BILLY IDOL ☆ INXS
 - ☆ ELTON JOHN ☆ JUDAS PRIEST ☆ B.B. KING
- ☆ LENNY KRAVITZ ☆ LYNCH MOB ☆ WYNTON MARSALIS
 - ☆ PAUL McCARTNEY ☆ GEORGE MICHAEL
- ☆ MOODY BLUES ☆ MOTORHEAD ☆ SINEAD O'CONNOR
 - ☆ POISON ☆ BONNIE RAITT ☆ ROXETTE
 - ☆ SCORPIONS ☆ SLAUGHTER ☆ STING ☆ YES

Executive Producers:

Howard Kaufman, David Saltz, Marty Callner, Trudy Green

TALENT

PUBLICITY PRINTS

Lithographed On Heavy Closs Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR

1000 - \$396.00

Above Prices include Typesetting & Freight

Send 8x10 Photo - Check or M.O.

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

Send For Catalog & Samples

Re PICTURES

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

LIKE A ROCK'N'ROLL MAINSTAY, BOB SEGER'S BACK, AT LAST

(Continued from page 26)

who sang "rock'n'roll never forgets"?

Capitol Records president Hale Milgrim, a longtime fan who is openly relishing the opportunity to work a Seger project, doesn't think the average record-buyer realizes so much time has passed since Seger's last album. "Whenever I've told anybody it's been five years, they go, 'Come on!' Most think it's been more like two or three, just because Bob is one of those artists who is so recognizable and played all the time on the radica."

Adds John Fagot, Capitol's senior VP of promotion, "There's a hell of a fan base waiting for the next Bob Seger album to come out. There's anticipation rather than a situation where people have forgotten about an artist."

Capitol plans an aggressive campaign for "The Fire Inside" and "The Real Love." The label is pitching the song—a prototypical Seger "Medium" along the lines of "Fire Lake" and "Against The Wind"—to top 40, album rock, and adult contemporary radio. "We're not gonna go out with a

lot of toys or gimmicks," Fagot says. "The natural buzz of the music itself is stronger than anything I could manufacture."

Jeffrey Hammond, Capitol's VP of marketing, says retail has already been supportive, and the company plans a bombardment of teasers, banners, and posters promoting the single and leading up to the album's release.

There is already good news from the public domain. Cleveland classic rocker WNCX snuck "The Real Love" onto the air a week before its official release and played it for two days before being ordered to cease and desist. "We got great reaction right off the bat," says programmer Doug Podell. "We're normally a norepeat station, but we repeated it five times a day due to the amount of calls we got."

But while other programmers understand the wisdom of leading with a familiar sound, there is much curiosity and concern about what else "The Fire Inside" has to offer.

Seger is at a point in his career where his next album is crucial, says consultant Jacobs. Programmers will be watching to see whether he will pursue his success with ballads, rock out, or try to go down the middle.

The good news is that "The Fire Inside" has all of that. More than two years in the making—following a bitter divorce in 1988 and the death of Seger's mother in 1989—the album is filled with fire-propelled rockers such as "Take A Chance," "Which Way," and "The Mountain" (which features a metallic guitar duel with Joe Walsh), as well as reflective and moving ballads. Seger also tosses in a few change-ups: "Sightseeing" cruises on a zydeco groove, while two Tom Waits songs offer smoky saloon blues ("New Coat Of Paint") and stone country ("Blind Love").

"It just came from me wanting to do something different, to break the mold a little bit," Seger explains, expressing his desire to explore new creative territory. He claims a feeling of "kinship" with Waits and particular admiration for Waits' writing style. And after a 25-year recording career, Seger says he is still growing as a songwriter himself.

"The Fire Inside" also benefits from a strong cast of players, including Bruce Hornsby, Steve Lukather, members of Little Feat, Fleetwood Mac's Rick Vito, John Jorgenson, Patty Smyth, and the three standing members of Seger's Silver Bullet Band—bassist Chris Campbell, keyboardist Craig Frost, and saxophonist Alto Reed. The album was recorded with co-producers Barry Beckett in Nashville and Don Was in Los Angeles, and Seger is particularly happy with his work with Was.

with his work with Was.

"The Real Love' is a good example," Seger says. "It's basically a very simple lyric—about a guy determined to find the real thing—so the background had to be a little special. Don brought in something, a depth, that wouldn't have been there otherwise.

"I would love to work with Don again, now that we've felt each other out. I would block more time, because I take longer—as he learned."

Was, meanwhile, says that while Seger's perfectionist ways could be frustrating—a hoped-for release last fall was delayed because Seger wasn't happy with the mixes—they were justified in the end. The producer, who also hails from the Detroit area, says he made his last contribution to the album a year ago and couldn't believe Seger was "beating the stuff to death"—until he heard the final album. Then he understood that Seger knew exactly what he was after.

As Seger recalls, "He said to me at one point, 'You really go for it, don't you?"



CELEBRATE A DECADE OF DECADENCE WITH THE BAND THAT KICKED IT OFF, GAVE IT A LICKIN', AND KEEPS ON KICKIN'!

TGAST 16 YEARS OF INCENDIARY, KICK-ASS ROCK'N'ROLL WITH THE BGYS WHO TGRCHED THE '80S TO TRASH THE '60S!

THIS IS IT -- THE SPECIAL ISSUE THAT CAPTURES THE INCREDIBLE SUCCESS STORY BEHIND THE BAND THAT FIRST LIT THE FUSE OF TODAY'S GUT-GF-CONTROL, GLOBAL MUSIC REVOLUTION.

ISSUE DATE: SEPTEMBER 28 AD CLOSE: SEPTEMBER 3
SALUTE THE CRÜE ON A DECADE OF EXCITEMENT, A DECADE OF DECADENCE, A DECADE WELL SPENT!

LGS ANGELES / CHRISTINE MATUCHEK (213) \$54-5344



NEW YORK / ANDY MYERS (212) 536-5272

Versions Of A Soap-Opera Track Cleaning Up In Japan

Words&Music

by Irv Lichtman

A HEARTY 'WELCOME': A song, "Welcome To The Edge," was written by lyricist Roxanne Seeman, artist/producer Billy Hughes, and Dominic Messenger, composer and music director of popular daytime soap "Santa Barbara," as thematic material for a plot line about a love triangle and it still plays a year-and-a-half later. Seeman sent the song to Japan—one of 50 countries that has aired the soap-via her subpublisher there, FujiPacific, and eventually got a No. 1 record by

female duo Wink. But there's more-lots more. Messenger then had Hughes record a new vocal over a copy track.

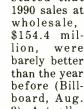
whereupon, at FujiPacific's suggestion, Seeman sent the Hughes version over. This recording became a theme for a new TV show, which in turn stimulated a Hughes CD single of the song released by Pony Canyon. With a two-week deadline to create material for an album, an album was released to feed off Hughes' No. 1 rendition of the song. Also, a number of Japanese artists, including Bon Chic and Mie Yamamoto, have recorded the song, and there are also renditions on a compilation album and even a karaoke tape on the market.

DEALS: MCA Music Publishing has completed several new worldwide publishing deals, president Leeds Levy reported at the company's recent convention in Naples, Fla. They include a co-publishing pact with Atlantic singer Alannah Myles, as well as an administration deal with the music publishing units of GRP recording act Special EFX and works by artist/writer Dave Grusin, MCA Music also acquired rights to new writer/artists Peter Murphy (Beggars Banquet/BMG), Black Eyed Susan (PolyGram), and Troy Newman and Blue Rodeo, both on East West/Atlantic. Abroad, MCA Music has made a subpublishing deal with Joe Jackson, which includes the songs he wrote for his new Virgin album, "Laughter & Lust"... BMG Music Publishing has purchased My! My! Music's share of Full Force copyrights recorded by Lisa Lisa & Cult Jam, in a deal concluded with My! My! owners Jurgen Korduletsch and Don Oriolo and BMG chief Nick Firth. BMG will also own an interest in all future Full Force songs featured by Lisa Lisa & Cult Jam, currently making big noise on Columbia with a non-Full Force song, "Let The Beat Hit 'Em." A new album is about ready to roll ... Warner/ Chappell Music has signed Michael O'Martian to a global writer pact. The three-time Grammy

winner (with a dozen nominations) produced and co-wrote Rod Stewart's multiplatinum "Camouflage" album, as well as Peter Cetera's "Solitude/Solitaire," with two No. 1 songs. He's penned hits for such other acts as Donna Summer, Jermaine Jackson, and Al Jarreau.

SWEETER PRINT NOTES: Things are already looking up for the music print market, just weeks after a report by the National Music Publishers' Assn.

stated that 1990 sales at wholesale, \$154.4 million, were barely better than the year before (Billboard, Aug. 3). Actually.



the good news has nothing to do with a sudden surge in print activity, but another report, "Music USA 1991," compiled by The American Music Conference. The wholesale figures here represent a rosier 3% increase in sales, at \$175 million. Words & Music got wind of this alternative view from Keith Mardak, president of Hal Leonard Publishing Corp., who was also present at the NMPA meeting in New York when its figures were revealed. Says Mardak, "NMPA surveys members of their organization and additional publishers through [the] Music Publishers' Assn. and the Church Music Publishers Assn. There are other publishers that don't belong to [either] of these associations. Mardak also notes that while the AMC numbers "might not meet with inflation, [they] aren't as negative as [portrayed by NMPA].'

Mardak also points to another aspect of the AMC survey that would not be documented by NMPA, that the business done in music print ranks third among all product areas that are part of the AMC's universe. Pianos are first and fretted instruments are sec-

As for the NMPA, its response is that "while not every musicpublishing company is represented among the membership of these associations, and not all members responded to the survey, NMPA is confident the 1989-90 printed music survey accurately reflects the scope of the print music industry as well as recent industry trends."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

- 1. Skid Row, Slave To The Grind
- 2. Roxette. Jovride 3. Black Crowes, Shake Your
- Money Maker 4. Lenny Kravitz, Mama Said
- 5. Huey Lewis & the News, Hard

THE BEAT

(Continued from page 26)

Guests included Randy California and Jim Messina . . . MCA has picked up its option for a third album from Austin siren Kelly Willis. Willis has been writing material with John Leventhal, who has worked recently with Shawn Colvin, Marc Cohn, and Rosanne Cash. Willis was in New York opening at the Lone Star Roadhouse for the Nitty Gritty Dirt Band, which is on the road while its new Capitol disc, "Live Two Five," rides up the country albums chart ... Dirt Band manager Chuck Morris, meanwhile, has formed a new partnership with longtime associate Mark Bliesener. The roster of the Denver-based Morris, Bliesener & Associates now includes the Dirt Band, Highway 101, Leo Kottke, the Desert Rose Band, Tom Kell, the Wild Jimbos, and Ronny Cox ... China Club co-founders Michael Barrett, Danny Fried, and David Boyd have joined with restauranteur Paul Stepan to launch a Chicago location for the music biz hangout. The three-level Chi-town complex opened with all-star bash Aug.

ON THE ROAD: AC/DC, Metallica, Motley Crue, Queensryche, and the Black Crowes were set to play the 11th Monsters of Rock Festival, Aug. 17 at Castle Donington, Leicestershire, England. AC/DC becomes the first band to headline Britain's top metal fest three times, according to "Monsters Of Rock: The Official History," written by Billboard's European news editor and own headbanger-in-residence, Jeff Clark-Meads. At present, the book is available only overseas ... Rod Stewart's 40-city "Vagabond Heart" tour opened Aug. 17 in Halifax, Nova Scotia . . . Ziggy Marley & the Melody Makers opened their U.S. tour Aug. 15 in Manchester, N.H., with supporting acts Queen Latifah and Crystal Waters . . . "Real, Real, Real" tour news: Jesus Jones opens another U.S. tour Thursday (22) in Miami. The group's sophomore SBK disc, "Doubt," has gone gold. Jesus Jones will be joined Aug. 28 by opening act Ned's Atomic Dustbin ... Promoting the new MCA album "Into The Great Wide Open," Tom Petty & the Heartbreakers launch a late-summer concert swing—"Touring The Great Wide Open"-Aug. 29 in Denver. The tour, with opening act Chris Whitley, is due to run through a Nov. 11 date at the L.A. Forum ... After a summer presumably spent skateboarding, the indomitable New Kids On The Block, booked by the Famous Artist Agencv. launch vet another international tour Oct. 30 at the Forum in Copenhagen. The swing of arena dates takes the kids through Europe, Mexico, Australia, and the Pacific Rim through February.

FOR THE RECORD

The upcoming Rickie Lee Jones album, "Pop Pop," on Geffen Records, was co-produced by Jones and David Was. The production credit given in the Aug. 17 Beat column was incorrect.

NEW ON THE CHARTS

"When we first made the album, we directed it to America," says Chesney Hawkes of his debut disc for Chrysalis Records, which was recorded and released first in the U.K. "The fact it happened in England is a bonus.'

But happen it did. Hawkes' debut single, "The One And Only," hit No. 1 on the British chart and

stayed there for five weeks.
"The One And Only" now marks Hawkes' debut on the Hot 100 as well with a promotional push that includes the song's se-



CHESNEY HAWKES

new Michael J. Fox movie "Doc Hollywood."

It is not the first movie tie-in to benefit Hawkes' burgeoning career. The 19-year-old son of '60s pop star Chip Hawkes, lead singer in the Tremeloes, Chesney Hawkes successfully auditioned for a role alongside the Who's Roger Daltrey in a British film called "Buddy's Song." Daltrey not only picked Hawkes to play the part of his son in the flick, the veteran rocker jetted to the U.S. with Hawkes this spring to help publicize the young singer's upcoming debut and herald his tal-

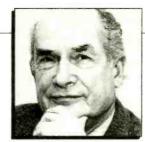
Hawkes says it helps to have a father with experience in the pop music game but he recognizes the business is not the same as it was then. "If you had a hit record then, you were made for four years. Now if you have a hit record, you're made for four months.

Hawkes also acknowledges that he has the image—for now—of a teen idol. "Obviously, if that's what it takes to start off in America, you can use that vehicle. The difference with me is that I write my own stuff and I hope to prove myself.

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES SKIÐ ROW	Great Western Forum Inglewood, Calif.	July 29-30, Aug. 2-3	\$1,613,175 \$25	64,527 sellout	Parc Presentations Nederlander Organization Avalon Attractions
JIMMY BUFFETT FINGERS TAYLOR	Riverbend Music Center Cincinnati	July 30-31 & Aug. 2	\$1,233,000 \$27.50/\$19	57,000 sellout	Nederlander Organization
ZZ TOP STEVE MILLER ERIC JOHNSON EXTREME	Spartan Stadium San Jose, Calif. San Jose State Univ,	Aug. 10	\$1,033,097 \$28.50	36,249 sellout	Beaver Prods.
KMEL JAM: T. KEMP, J. GUY, OAKTOWN 3-5-7, HEAVY D & BUYS, GERARDO, SALT-H- PEPA, COLOR ME BADD, 40- 40, R. TRESVANT, C&C MUSIC FACTORY, C. DENNIS, MONIE LOYE	Shoreline Amphitheatre Mtn View, Calif.	Aug. 3-4	\$1,026,849 \$32/\$25	37,600 sellout	Bill Graham Presents
GUNS N' ROSES SKID ROW	Shoreline Amphitheatre Mtn View, Calif,	July 19-20	\$934,310 \$25/\$22.50	40,000 sellout	Bill Graham Presents
LOLIAPALOGZA TOUR: JANE'S ADDICTION, SIOUXSIE & THE BANSHEES, LIVING COLOUR, ICE-T, NINE INCH NAILS, BUTTHOLE SURFERS, HENRY ROLLINS BAND	Shoreline Amphitheatre Mtn View, Calif.	July 26-27	\$771,286 \$25/\$20	35,048 selfout	Bill Graham Presents
GLORIA ESTEFAN & MIAMI SOUND MACHINE	Great Western Forum Inglewood, Calif.	July 26-27	\$674,635 \$40/\$27.50	23,969 sellout	Parc Presentations Nederlander Org. Avalon Attractions
GUNS N' ROSES SKID ROW	Arena Tacoma Dome	July 16	\$571,730 \$22	25,373 sellout	Bill Graham Ogden Presents
GUNS N' ROSES SKID ROW	Pacific Amph. Costa Mesa, Calif.	July 25	\$422,815 \$25/\$20	19,057 sellout	Nederlander Org. Avalon Attractions
LOLLAPALOGZA TOUR	The New Pine Knob Music Theat. Clarkston, Mich.	Aug. 4	\$349,346 \$27/\$20.50	15,135 selfout	Cellar Door Prods. Belkin Prods.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. No part of this publication may be reproduced, stored in any retrieval system or transmitted in any form without prior written permission from the publisher. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh. (615)-321-4254.



by Is Horowitz

DELOS & A&M SNIP TIE: Delos Records has signed a distribution agreement with Allegro Imports, terminating a licensing pact with A&M Records that had been in effect for just under three years. Severance of the Delos/A&M tie was said to be amicable. Amelia Haygood, Delos president, says the new deal will permit her label a stronger marketing role.

Delos inventory is being transferred from PolyGram Distribution to Allegro's warehouse near Portland, Ore., where Allegro's president, Joe Micallef, said dealer service would be continued without interruption. Arrangements have been worked out for Allegro to process product currently in the pipeline, including returns, he added.

Vol. 3 of Delos' charting Hanson cycle, featuring the composer's Third Symphony, performed by Gerard Schwarz and the Seattle Symphony, will lead off the first new release under Allegro auspices, in September. The label's Great American Composers Series will continue to receive priority attention, says VP Rudi Simpson, with a specially priced sampler to kick off a special promotion in October.

The Delos defection trims the scope of A&M's classical effort substantially. Only Denon remains in what was once a three-part cluster of classical labels. Nimbus peeled off from A&M last year to set up its own distribution facility. But Denon's **Ken Yoshimura** says his pact with A&M remains in force.

Other activity at Allegro has the West Coast importer/distributor taking over the DMP jazz line from Telarc. In the fall Allegro will take on the Olympia line, says Micallef. Olympia, now handled by Koch International, has product agreements with a number of East-

ern Europe labels.

#APPY 75th: When the last take of Robert Shaw's recording of the Mahler 8th Symphony was safely on tape last April, the Atlanta Symphony and Chorus, plus soloists and extra choristers, serenaded the maestro, just turned 75, with a chorus or two of "Happy Birthday"

The Telarc microphones remained open, and now that not-quite-spontaneous tribute will be incorporated on a promotional tape being prepared for broadcast on stations affiliated with American Public Radio, when

Delos has cut its A&M tie and pacted with Allegro

the Telarc album is released in October. Generous portions of the Mahler will also be included in the one-hour program, as well as interviews and other material relevant to Shaw's career.

Each participating station will receive six sets of the Mahler package from Telarc for contest or other promotional use. The program is being produced by KNPR Las Vegas. Ellen Kushner is host and writer.

PASSING NOTES: As piano competitions multiply, it takes some fancy dancing around the calendar to keep one from stepping on the toes of another. The biennial Gilmore Keyboard Festival, for instance, has pushed its next contest back from 1993 to 1994 to avoid a conflict with the Van Cliburn International Piano Competition, a quadrennial event. It's feared that major music critics would be reluctant to attend both events within weeks of each other, as called for in the original schedule.

Christof Perick, who replaces Iona Brown as music director of the Los Angeles Chamber Orchestra next season, will also become music director of the City of Hannover in Germany, beginning in 1993. Brown will continue her association with the Los Angeles group as principal guest director.

BLUE NOTES



by Jeff Levenson

As the leading proponent of crunch-blatt-buzz-screech guitar, sonny Sharrock enjoys a singular place among lovers of free jazz. The man who modeled his sound after that of the '60s' most adventurous saxophonists—John Coltrane, Ornette Coleman, and Albert Ayler, among them—is finally achieving a modicum of notoriety beyond that tiniest of circles that reveres his revolutionary stylings.

The 51-year-old Sharrock appears to be mellowing—if not mellowing then going the way of many seasoned artists who strip away the nonessentials in their work, finding, at last, some irreducible kernels of truth and clarity. This stage of his development is especially impressive because to unreceptive ears his music is so vast and formless, devoid of any kind of narrative structure.

But the sound of the universe is supposed to be wide. There's an ethereal, hallowed quality to Sharrock's celestial clusters of cacophony. He hasn't lost his fire; he's just shrewder about when and where he chooses to burn. He's still an atom splitter, a *fission* guitarist messing with pure energy while the rest of us duck for cover.

Three recent releases underscore that Sharrock has reached a significant point in his evolution, a point that takes him beyond his own recordings of recent years ("Guitar" or "Seize The Rainbow" on Enemy), or those of the Sharrock-Bill Laswell-Peter Brotzmann-Ronald Shannon Jackson collaborative, Last Exit ("Iron Path" on Venture/Virgin).

Axiom's "Ask The Ages" finds Sharrock and cohorts Pharoah Sanders, Elvin Jones, and Charnett Mofett romping through territory outlined by Coltrane's shadow. There's plenty of melody here, as Sharrock and Sanders, in particular, re-examine the creative well-

springs that originally inspired them.

"Faith Moves," on CMP, is a dreamy set of duets with multistring instrumentalist Nicky Skopelitis, who surrounds and offsets Sharrock with veils of ethnic pickings. There's a warmth and folkiness to their dialogs.

"Highlife," on Enemy, reflects the new, stately Sharrock. His play is less orgiastic though no less passionate than in the other recordings and probably augurs his enduring reconciliation of all the terror and beauty he always knew he would marry.

So maybe the lesson here is that Thelonious Monk had it right when he advised that an artist should keep

Sonny Sharrock is finally getting a modicum of notoriety

doing what he does, and sooner or later the public will come around to it.

NETWORK NEWS: As reported here some months back, the Lila Wallace-Reader's Digest Fund set aside \$3.4 million for a national jazz network designed to improve the state of jazz around the country. Sixteen performing arts organizations have been chosen as charter members: The Afro-American Historical and Cultural Museum in Philadelphia; Artists Collective in Hartford, Conn.; Caribbean Culture Center in New York; Contemporary Arts Center in New Orleans; District Curators in Washington, D.C.; Earshot Jazz in Seattle; Flynn Theater for the Performing Arts/Discover Jazz Festival in Burlington, Vt.; Helena Presents, Helena, Mont.; Jazz Institute of Chicago; Jazzmobile in New York; Kentucky Center for the Arts in Louisville; Koncepts Cultural Gallery in Oakland, Calif.; Manchester Craftsmen's Guild in Pittsburgh; Northeast Ohio Jazz Society in Cleveland Heights; Performing Arts Foundation/Folly Theater in Kansas City, Mo.; and SumArts in Houston.

WHOOPS DEPARTMENT: In a recent column, I omitted a label reference for McCoy Tyner's album "New York Reunion." The work is on Chesky records.

TALENT

ARTISTS IN CONCERT

THE TURN ON, TUNE IN, BURN OUT TOUR Radio City Music Hall, New York

THE RECESSION MAY BE be officially over, but concert receipts continue to slide. So summer tours have been harking back to the '60s glory days of multiple-band bills.

glory days of multiple-band bills.

The Turn On, Tune In, Burn Out tour did that with a twist. Instigated by Sisters Of Mercy singer/songwriter Andrew Eldritch, its acts—Warrior Soul, Gang Of Four, Public Enemy, and the Sisters—reflected a political agenda.

Warrior Soul is one of those metal bands with a fistful of angry slogans: its recent DGC album is called "Drugs, God & The New Republic." For the band, politics means profanity-strewn diatribes that address real concerns—ecology, corruption—by seizing a fact or two and wrenching them into black-andwhite angst. Propelled by a hyperactive Bonham-style drummer, it raged through fitful smoke at the largely empty house at this New York show—one of the last dates before the tour was canceled due to slack sales elsewhere.

A decade ago, Gang Of Four was the political band with a backbeat. The re-formed group's Polydor album, "Mall," which provided most of its concert material, unfortunately traces the distance between past and present. Its songs now tend to be talky, preachy chants over static beats and chords. Andy Gill is still an off-the-wall genius whose crashand-burn guitar sputters backwashes of grungy delight, but the limits of the new stuff came into sharp focus by contrast when the band launched into an older nugget, 'I Love A Man In Uniform.

Afer an inadvertent bit of vaudeville from Young Black Teenagers, Public Enemy took the stage—complete with mock commandos and dance corps dressed in pseudo-Navy whites. The diverse audience didn't sit down or stop moving until PE had finished tearing into favorites like "Bring The Noise" and "Fight The Power." The group's rich, dense sonics, Chuck D.'s resonant, incantatory

raps, and Flavor Flav's comic-relief schtick and interaction with the crowd powered a nonstop energy explosion with a socially conscious edge. Chuck and Flav bounded across Radio City's stage lip and along the side-wall ledges, shadowed by their commandos. An announcement about their forthcoming Columbia album, "Apocalypse '91: The Enemy Strikes Black," and the show's high point was over.

Sisters Of Mercy packed far more visual firepower than their tour mates: laser batteries drilled a smoky stage that evoked a London-fog nightmare. But the PA, pushed beyond its max, frequently broke up, shattering the trancelike effect the band's bleak guitar-rock and Bowie-esque vocals have at their best. Still, the crowd stayed on its feet, though without the fever pitch PE's set inspired. In fact, at least some of PE's audience left, undermining Eldritch's good intentions about cross-pollinating tastes. But those remaining, filtering into empty orchestra seats, loudly demanded an encore, and Sisters obliged with "Vision Thing," the title cut off their latest album that satirizes George Bush.

GENE SANTORO

PAUL BRADY

The Bottom Line, New York

PAUL BRADY ATTRACTS a legion of adoring followers wherever he appears, and the "evening with" at the Bottom Line found rabid Brady fans rubbing shoulders with curious music-biz types wondering if the Irish singer/songwriter would make good on the strong buzz that preceded this showcase.

At the outset, Brady delivered, opening the night accompanied only by his open-tuned acoustic guitar on stirring renditions of "Deep In Your Heart" and "Luck Of The Draw," the Brady-penned title song from Bonnie Raitt's new album. Brady belted out his uplifting lyrics and catchy melodies in a soaring tenor that combines Van Morrison's phrasing with Jon Martyn's dreamy sincerity, and the acoustic setting gave his Guinness-thick lyrics room to breathe.

Then things got a little stuffy. Brady's five-piece, Dublin-based band made a noble effort to toughen up the overproduced recorded versions of songs like "Soul Child" and "Hard Station." But too many times, notably on "Trick Or Treat"—the title track of his U.S. debut on Mercury Records—and "Can't Stop Wanting You," the color and texture of Brady's lyrics got lost in the synthesizer wash.

Happily, there were moments when song and band (synths and all) came together to create the perfect atmosphere, as on the haunting "Nobody Knows." But for the most part, this performance left one wondering if Brady is more interested in attempting some kind of Christopher Crossover than in giving listeners a chance to swallow his Celtic-flavored songs—without all the dressing.





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).

Country

Emmylou Harris' Ryman Shows Yield Album, TV Special, Home Vid

(Continued from page 6)

Revival broke up, freeing founder/ member Sam Bush for other labors. The mandolin and fiddle whiz agreed to be the nucleus of Harris' new

The five-time Grammy winner was leaning toward forming an all-acoustic unit, but she was far from working by blueprint. "I had a couple of false starts," she admits. "I didn't really know what the configuration should be; and at one point, to my disgrace, I didn't know whether I could put all my eggs into the acoustic bass basket." Initially, she asked her old friend and former band member Emory Gordy to join the group as electric and acoustic bass player. He

Certain that popular session bassist Roy Huskey Jr. would also turn her down, Harris asked nonetheless, and Huskey accepted.

"Sam brought [drummer] Larry [Atamanuik], who he knew from working with Peter Rowan," Harris continues. "Carl Jackson toyed with the idea [of joining]. He was going to be my high-harmony singer. But he just couldn't do it unless we were on [the road] for a week and off for two weeks. I said, 'Well, Carl, I just can't do that.' But, bless his heart, he found [lead guitarist] Randy Stewart for me.

Harris says she had had her eye on multi-instrumentalist Al Perkins from the time she knew she was going to have to replace the steel player in the Hot Band. "I asked him to play dobro, with the idea if I ever want steel that he would be willing to play electric slide steel. He also plays banjo.

NORMAN AWED

Thus were the Nash Ramblers born. Harris took them on the road, and last year Warner Bros. Records Nashville chief, Jim Ed Norman, was in California and decided to check out the group's all-acoustic show. He was so awed by the experience, he says, that he determined to "capture" what he had witnessed, whether it had any commercial use or not.

Norman arranged for the group to play at Nashville's Tennessee Performing Arts Center in September. And he asked Reynolds and Bennett, who had also produced Harris "Brand New Dance" album, to check out the show to see what they thought of it. They were as taken by it as Norman had been. Harris, her producers, and the label reps decided she and the band should cut a live album during the spring of 1991.

The original date for recording was March, according to Harris, but as that time approached, "I said, 'look, why are we putting ourselves under this pressure? Let's just back off and do it a couple of months later'which really helped me. I didn't feel like I was under a lot of pressure, and maybe that's why the songs came in bundles."

Bennett says Harris wanted to record songs that she had not done before but which had been done by other artists. Consequently, amassed an American songbag Carl

'It was completely new material to the band and to her'

Sandburg might have envied for its sheer range and variety.

Among the more than 20 songs Harris performed at the Rymanand the 17 initially selected for the album-are such gems as Steve Earle's "Guitar Town," Tex Owens' "Cattle Call," John Fogerty's "Lodi," Bill Monroe and Peter Rowan's "Walls Of Time," Dion's "Abraham,

horde that gathers back-

stage for pictures and

autographs. He hugs,

kisses, poses, preens,

and sends his publicist

scurrying for more pho-

tos. And on it goes for

more than an hour. "I

could get used to this,"

he confides during a

breathing spell. Some-

how, we doubt it.

Martin & John," Nanci Griffith's "It's A Hard Life," and Stephen Foster's "Hard Times.

Harris says she had to drop other favorites, including "If Teardrops Were Pennies," which she wanted to do in bluegrass style, and the old Jim Reeves hit, "According To My Heart," simply because she couldn't integrate them smoothly enough into the set. "We thought it would be nice to do a Webb Pierce song," she continues, "but what we did was a sort of Webb Pierce rockin' treatment of [Hank Williams' hit] 'Half As Much' and use it as a tribute to both those

RYMAN CONSIDERED

With the song-selection under way, the question then arose of where to sing them. "Emmy wanted to do a live album in town," Reynolds says, 'so we started talking about venues. Along the way, the Ryman was mentioned as a possibility, and she immediately liked the idea. But none of us thought there was much of a chance they'd let us do it, frankly." Adds Harris, "When it was mentioned, it was like, 'Oh, please don't mention it. Because if we can't do it, everything else is going to be second fiddle."

Opryland USA, the Ryman's owner, agreed to let Harris perform there, with the proviso that the stage and adjacent premises be cleared during the day to keep the auditorium open to tourists. When the time came to record. Revnolds and Bennett would set up at 4:30 each day and tear down at the end of each show.

Once the Ryman was secured, Warner Bros. began working with The Nashville Network, also an Opryland property, on the TV special

Harris reports that preparation for the project was long but low-key: "I'd have the boys come over for a combination pickin' party and rehearsal. Their families would come, and we would just sort of sit around the living room. I'd say, 'Well, let's try this,' and we'd work on keys and vocal arrangements and try different instruments. We'd do little takes on a tape recorder sitting in the corner, and Allen and Richard would give their input. It was all very exciting.

"There was a hell of a lot of preproduction and rehearsal that went into it," Bennett agrees, "particularly being that it wasn't stuff that she had done before. It was really completely new material to the band and to her. This stage lasted for "a couple of months," Bennett estimates. "Then, about a week before the show, they rented [a Nashville rehearsal hall], set up as a band, stood up on stage, and ran the show from top-to-bottom, top-to-bottom for a week.

PLAYED HALL PREVIOUSLY

Bennett and Reynolds, oddly enough, had both played the Ryman when it housed the Opry. Reynolds sang with Don Williams and Dickey Lee on their first Opry appearances, while Bennett performed with Neil Diamond in a concert there.

It was a different story for Harris. "I had never been there—even to see a show," she says. "I was in Nashville in 1970, but I was in no position to see a show. I was working as a barmaid around the corner at the Hi-Hat Lounge. My daughter was about 4 months old. I would serve people who'd come in [from the Ryman] and think that someday I'd see a show

Certainly, Harris made up for time lost when she did get to the Ryman. Her shows involved none of the tedious start-and-stop quality common to television tapings. Reynolds and Bennett told the TV crew that they did not want retakes; and except for one brief period in the third show, there weren't any.

Because of safety codes, only a small, 250-350-seat slice of the Ryman was allowed to be used. Many fellow performers sought tickets to see Harris sing (and clog-dance), including Kathy Mattea, former Hot Bandsman Rodney Crowell, Rosanne Cash, and John Prine.

Except for some very modest editing, the sound on the record is identical to what the audience heard. Bennett reports. "There's really not a lot of doctoring here like people usually do to live albums," he says. "There was virtually no overdubbing done. I think maybe there were half a dozen spot repairs—a note here or a word there. It's very wholesome, this album, and very honest. It's complete with little countoffs and little stumbles in between."

Still to be decided is whether the album will parallel the live show in length or be pared to the usual 10 or so cuts. Harris, Reynolds, and Bennett say they do not know how the album could be cut without doing major injury. Norman says if cuts are made, it will be for artistic and not economic considerations.

Besides a full album, Harris is lobbying for an accompanying picture booklet that gives due both to the project and the Ryman.

Janice Azrak, senior VP of press and artist development at Warner Bros., says she is aiming to compile a 45-minute home video that will contain parts of the Ryman concerts intercut with an interview in which Harris talks about the songs, the band, and other aspects of the project. If conditions warrant, she adds, she is willing to extend the video to an hour. Price and release date are

still pending.
It will not be on the new album, but Harris also performed "Rollin' And Ramblin'," which is on her current album. It will be pulled from the TNN footage and used as a music video.

Bob Saporiti, Warner Bros.' VP of international marketing, is also excerpting a half-hour of programming from the TV footage and making it available to label affiliates in Switzerland, Holland, Belgium, France, Germany, and England to promote Harris' late-September tour in those countries. TV stations can use all or parts of the half-hour. After the album is released in Europe, Saporiti continues, "We'll release the entire package that was broadcast on TNN. What we'll try to do is broker it as a video for sale worldwide.'

Newcomer B.B. Watson's Up For Tour Looking Toward 'Light At The End Of The Tunnel'

THE GAME'S AFOOT, WATSON: These are the headiest of days for B.B. Watson. As the first act on BNA Entertainment, RCA Records' sister country label, Watson has had a level of attention, both from within the label and without, that few news acts ever enjoy. And, man, is he enjoying it! So far, the Houston native has approached each career-building assignment as one more door to ecstasy-whether it's shooting an album cover, calling a DJ, or explaining his musical influences for the millionth

time to someone who's asked that question of a million other new singers. Watson radiates eagerness. That explains why he's grinning and cracking jokes in a Nashville parking lot at 5:30 on a Sunday morning, while everyone else auditions for a casket commercial. Watson and company have con-

verged to board a tour bus for Louisville, Ky., where radio station WAMZ has commanded the newcomer to strut his stuff that afternoon at a "listener appreciation party." His single, "Light At The End Of The Tunnel," he's been told, is catching on in Louisville.

Watson's enthusiasm survives the three-hour ride and a sweltering backstage wait that lasts almost as

As befits his status as new kid on the block, he opens for Davis Daniel and Joe Diffie, both of whom have had greater chart prominence. He struts very well, indeed. BNA has backed him with an ad hoc all-star band that includes his producer, Clyde Brooks, on drums; former Rod Stewart bassist Jav Davis; Bruce Bouton, steel; Kenny Greenberg, lead guitar; Holly Odell, fiddle; Barry Walsh, keyboards; J.T. Koernflos, rhythm guitar; and the scorching Jonell Mosser, for harmony vocals.

Watson does his entire album, and you know he's getting through when you see the crowd singing along by the time the second chorus of each new song comes around. Coyote Calhoun, WAMZ's frenzied and colorful PD, beams like he's having a spiritual experience when Watson belts out "Hank Drank," one of the great lyrical rationales for downing one or two more. Watson earns himself a standing ovation. But what really delights him is the



by Edward Morris

AKING THE ROUNDS: Rounder Records will release another Alison Krauss single, "I've Got That Old Feeling," Aug. 26. The music video of that song went No. 1 on Country Music Television a few months back . . . In the notes for "Forty Years: The Artistry Of Tony Bennett," the superb new boxed set in the Columbia Legacy series, Bennett has these comments on his 1951 recording of Hank Williams' "Cold, Cold Heart": "This was the first country song ever performed with strings and the first to become an international hit. [What about Patti Page's "Tennessee Waltz" of the year before?] Within two weeks, it sold a million records. Hank Williams loved the royalties but had a very humorous way of thanking me for its success. He called me up and said, 'What's the idea of ruining my song?'

Billboard TOP COUNTRY ALBUMS

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

οι	m	d٤	iC_i	а	п	
П	П	П				

101	. ** :	-17 -11		AUGUS1 24, 1991	$\overline{}$
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
1	1	1	48	★ ★ NO. 1 ★ ★ GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98) 37 weeks at No. 1 NO FENCES	1
2	3	6	6	TRISHA YEARWOOD MCA 10297* (9.98) TRISHA YEARWOOD	2
3	2	2	11	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98) IT'S ALL ABOUT TO CHANGE	2
4	4	4	119	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98) GARTH BROOKS	2
5	6	5	12	RICKY VAN SHELTON ◆ COLUMBIA 46855*/SONY (9.98 EQ) BACKROADS	3
6	5	3	13	ALAN JACKSON ● ARISTA 8681* (9.98) DON'T ROCK THE JUKEBOX	2
7	7	7	48	REBA MCENTIRE ▲ MCA 10016 (9.98) RUMOR HAS IT	2
8	8	9	40	CLINT BLACK ▲ RCA 52372 (9.98) PUT YOURSELF IN MY SHOES	1
9	9	8	21	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98) EAGLE WHEN SHE FLIES	1
10	10	10	6	TANYA TUCKER CAPITOL 95562* (9.98) WHAT DO I DO WITH ME	10
11	11	11	20	GEORGE STRAIT ● MCA 10204* (9.98) CHILL OF AN EARLY FALL	4
<u>12</u>)	17	23	17	LORRIE MORGAN RCA 30210-4* (9.98) SOMETHING IN RED	12
13)	13	18	11	DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO	13
14	15	14	75	ALAN JACKSON ▲ ARISTA 8623 (8.98) HERE IN THE REAL WORLD	4
15	12	12	19	BILLY DEAN SBK 94302*/CAPITOL (9.98) YOUNG MAN	12
16)	19	17	119	CLINT BLACK ▲ 2 RCA 9668 (9.98) KILLIN' TIME	1
17	14	15	74	TRAVIS TRITT ● WARNER BROS. 26094* (9.98) COUNTRY CLUB	3
18	16	13	18	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98) ELECTRIC BARNYARD	3
19)	20	20	63	ALABAMA ● RCA 52108* (9.98) PASS IT ON DOWN	3
20	18	16	47	THE JUDDS ● CURB/RCA 52070*/RCA (9.98) LOVE CAN BUILD A BRIDGE	5
21	21	19	22	VINCE GILL MCA 10140* (9.98) POCKET FULL OF GOLD	5
22	22	21	16	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98) PURE HANK	8
23	28	31	28	AARON TIPPIN RCA 2374* (9.98) YOU'VE GOT TO STAND FOR SOMETHING	23
24	26	26	54	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) PIRATES OF THE MISSISSIPPI	12
25	24	22	93	THE KENTUCKY HEADHUNTERS ▲ PICKIN' ON NASHVILLE MERCURY 838 744 (8.98 Eq.)	2
26	27	25	157	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98) GREATEST HITS	1
27	23	30	44	MARK CHESNUTT MCA 10032* (9.98) TOO COLD AT HOME	12
28	29	24	71	DOUG STONE EPIC 45303*/SONY (8.98 EQ) DOUG STONE	12
29	31	32	52	KEITH WHITLEY ● RCA 52277* (9.98) GREATEST HITS	5
30	33	36	20	KATHY MATTEA MERCURY 846 975* (9,98) TIME PASSES BY	9
31	34	34	40	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9,98) IF THERE WAS A WAY	7
32	36	33	85	VINCE GILL ● MCA 42321 (8.98) WHEN I CALL YOUR NAME	2
33	30	27	15	MCBRIDE & THE RIDE MCA 42343* (9.98) BURNIN' UP THE ROAD	27
34	25	37	3	HOLLY DUNN WARNER BROS. 4-26630* (9.98) MILESTONES, GREATEST HITS	25
35)	40	42	27	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98) BUICK	26
36	32	28	6	WAYLON & WILLIE EPIC 47462*/SONY (9.98) CLEAN SHIRT	28
37	38	38	43	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) SHOOTING STRAIGHT IN THE DARK	22
38	35	29	63	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) EXTRA MILE	11
39	52		2	CHRIS LEDOUX CAPITOL 96499* (9.98) WESTERN UNDERGROUND	39

1	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	TITLE (QUIVALENT)	PEAK POSITION
42	-		-				
43 41 41 82 DAN SEALS CAPITOL (48308 (4.98) THE BEST 7 444 44 44 50 KATHY MATTEA ● MERCURY 842 330* (8.98 EQ) A COLLECTION OF HITS 8 45 42 39 47 RANDY TRAVIS ▲ WARRIER BROS. 25310* (9.98) HEROES AND FRIENDS 1 46 45 47 21 RONNIE MILSAP RCA 2375* (9.98) BACK TO THE GRINDSTONE 24 47 46 50 28 PAUL OVERSTREET RCA 2459* (9.98) BACK TO THE GRINDSTONE 24 48 52 114 LORRIE MORGAN ● RCA 9594 (9.98) LEAVE THE LIGHT ON 6 489 48 52 114 LORRIE MORGAN ● RCA 9594 (9.98) LEAVE THE LIGHT ON 6 499 53 48 43 HANK WILLIAMS, JR. WARRIERCURD 26453* WARRIER BROS. (9.98) AMERICA (THE WAY I SEE IT) 11 500 58 65 3 THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12.98) LIVE TWO FIVE 50 51 50 51 98 REBA MCENTIRE ● MCA 8034* (8.98) REBA LIVE 2 52 62 66 8 VERN GOSDIN COLUMBRA 47051* (5.98) QUITO FMY HEART 52 53 54 47 46 97 RANDY TRAVIS ▲ WARRIER BROS. (9.98) OUT OF MY HEART 52 53 54 55 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) UIVIN' IT UP 1 55 51 45 52 TANYA TUCKER CAPITOL 91821* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* WARRIER BROS. (9.98) TEXAS TORNADOS 25 580 65 60 15 CHARLIE DANIELS FIEL 46855* SONY (9.98) TEXAS TORNADOS 25 580 65 60 15 CHARLIE DANIELS FIEL 46855* SONY (9.98) TEXAS TORNADOS 25 580 65 7 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) TEMPED 20 60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) FIEM BROS. (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEURNS CAPITOL 9931* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) PUT YOURSELF IN MY PLACE 34 66 66 — 2 EXILE ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 66 66 — 2 EXILE ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 67 68 69 47 SAWYER BROWN CURBICAPTIOL 9989 GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 67 68 69 47 SAWYER BROWN CURBICAPTIOL 9989 HOT YOURSELF IN MY PLACE 34 67 68 69 47 SAWYER BROWN CURBICAPTIOL 9989 HOT YOURSELF IN MY PLACE 34 67 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 67 71 74 72 124 K.T. OSLIN & RCA 8569 (9.98) THIS WOMAN 2 67 75 75 99 1	41	37	35	82	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8,98 EQ)	RVS III	1
44 44 50 KATHY MATTEA ● MERCURY 842 330* (8.98 EQ) A COLLECTION OF HITS 8 45 42 39 47 RANDY TRAVIS ▲ WARNER BROS, 26310* (9.98) HEROES AND FRIENDS 1 46 45 47 21 RONNIE MILSAP RCA 2375* (9.98) BACK TO THE GRINDSTONE 24 47 46 50 28 PAUL OVERSTREET RCA 2459* (9.98) BACK TO THE GRINDSTONE 24 47 46 50 28 PAUL OVERSTREET RCA 2459* (9.98) LEAVE THE LIGHT ON 6 48 52 114 LORRIE MORGAN ● RCA 9994 (9.98) LEAVE THE LIGHT ON 6 490 53 48 43 HANK WILLIAMS, ST. AMERICA (THE WAY I SEE IT) 11 500 51 98 REBA MCENTIRE ● MCA 8034* (8.98) AMERICA (THE WAY I SEE IT) 11 50 51 98 REBA MCENTIRE ● MCA 8034* (8.98) REBA LIVE 2 52 62 4 EARL THOMAS CONLEY RCa 3116* (9.98) OUT OF MY HEART 52 53 54 62 <	(42)	43	43	39	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
45	43	41	41	8 2	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
66 45 47 21 RONNIE MILSAP RCA 2375* (9.98) BACK TO THE GRINDSTONE 24 47 46 50 28 PAUL OVERSTREET RCA 2459* (9.98) HEROES 17 48 48 52 114 LORRIE MORGAN ● RCA 2994 (9.98) LEAVE THE LIGHT ON 6 49 53 48 43 HANK WILLIAMS, JR. 49 53 48 43 WAINTERCURE 26453* MARNER BROS. (9.98) AMERICA (THE WAY I SEE IT) 11 50 51 99 REBA MCENTIRE ● MCA 8034* (8.98) REBA LIVE 2 52 62 66 8 VERN GOSDIN COLUMBIA 47051*/SONY (9.98) OUT OF MY HEART 52 53 54 62 4 EARL THOMAS CONLEY RCA 3116* (9.98) YOURS TRULY 53 54 47 46 97 RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) NO HOLDIN' BACK 1 55 56 54 64 GEORGE STRAIT ▲ MCA 6415* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* WARNER BROS. (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS FITC 46885* /SONY (9.98) TEXAS TORNADOS 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPED 20 60 57 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 10.1 WARNER BROS. 4.26588* (9.98) HI WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275* (9.98) IVE GOT THAO LOT FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 66 9 71 44 JOE DIFFIE PIC 46047*/SONY (8.98 E0) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURBICAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401* (9.98) FIGHTING FIRE WITH FIRE 71 74 76 59 9 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' BOUT MEN 16 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) THIS WOMAN 2 71 72 124 K.T. OSLIN A RCA 8369 (9.98) THIS WOMAN 2 72 74 77 124 K.T. OSLIN A RCA 8369 (9.98) TALKIN' BOUT MEN 16 70 70 70 70 70 70 70	44)	44	44	50	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
17	45	42	39	47	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
(48) 48 52 114 LORRIE MORGAN ● (*C.9994 (9.98)) LEAVE THE LIGHT ON 6 (49) 53 48 43 HANK WILLIAMS, JR. (*MAINERCIURE 264537WARRER BROS, (9.98)) AMERICA (THE WAY I SEE IT) 11 (50) 58 65 3 THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12.98) LIVE TWO FIVE 50 51 50 51 98 REBA MCENTIRE ● (*MCA 8034* (8.98)) REBA LIVE 2 (52) 62 66 8 VERN GOSDIN COLUMBIA 47051* (9.98) OUT OF MY HEART 52 (53) 54 62 4 EARL THOMAS CONLEY RCA 3716* (9.98) YOURS TRULY 53 54 47 46 97 RANDY TRAVIS A WARRER BROS. (2.9588* (9.98) NO HOLDIN' BACK 1 (55) 56 54 64 GEORGE STRAIT A MCA 6415 (9.98) LIVIN' IT UP 1 550 55 54 64 GEORGE STRAIT A MCA 6415 (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* WARRER BROS. (9.98)	46	45	47	21	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
\$\frac{49}{50} \$53 \$48 \$43 HANK WILLIAMS, JR. WARREQUER 2 2 54937 WARRER BROS. (9.98) AMERICA (THE WAY I SEE IT) \$11 \$150 \$51 \$98 REBA MCENTIRE	47	46	50	28	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
\$\color{\color	48	48	52	114	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
(50) 58 65 3 THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12.98) LIVE TWO FIVE 50 51 50 51 98 REBA MCENTIRE ● MCA 8034* (8.98) REBA LIVE 2 (52) 62 66 8 VERN GOSDIN COLUMBIA 47051*/50NY (9.98) OUT OF MY HEART 52 (53) 54 62 4 EARL THOMAS CONLEY RCA 3116* (9.98) YOURS TRULY 53 54 47 46 97 RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) NO HOLDIN' BACK 1 (55) 56 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* WARNER BROS. (9.98) TEXAS TORNADOS 25 (58) 65 60 15 CHARLIE DANIELS EPIC 46835*/50NY (9.98) TEXAS TORNADOS 25 (59) 63 36 28 MARTY STUART MCA 10106* (9.98) TEXAS TORNADOS 25 (59) 63 36 80 MARTIN DELRAY ATLANTIC 82176* (9.98) BING BANG BOOM	49)	53	48	43		MERICA (THE WAY I SEE IT)	11
52 62 66 8 VERN GOSDIN COLUMBIA 47051*/SONY (9.98) OUT OF MY HEART 52 53 54 62 4 EARL THOMAS CONLEY RCA 3116* (9.98) YOURS TRULY 53 54 47 46 97 RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) NO HOLDIN' BACK 1 55 56 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS EPIC 46835*/SONY (9.98) RENEGADE 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 <t< td=""><td>50</td><td>58</td><td>65</td><td>3</td><td></td><td>LIVE TWO FIVE</td><td>50</td></t<>	50	58	65	3		LIVE TWO FIVE	50
53 54 62 4 EARL THOMAS CONLEY RCA 3116* (9.98) YOURS TRULY 53 54 47 46 97 RANDY TRAVIS ▲ WARNER BROS. 2598B (9.98) NO HOLDIN' BACK 1 55 56 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) LIVIN' IT UP 1 56 51 45 52 TANYA TUCKER CAPITOL 19821* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* (MARNER BROS. (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS EPIC 46835* (9.98) RENEGADE 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63	51	50	51	98	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
54 47 46 97 RANDY TRAVIS ▲ WARNER BROS. 2598B (9.98) NO HOLDIN' BACK 1 55 56 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) LIVIN' IT UP 1 56 51 45 52 TANYA TUCKER CAPITOL 91821* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS EPIC 46835* (9.98) RENEGADE 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4.26588* (9.98) BING BANG BOOM 36 62 60 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55	(52)	62	66	8	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	52
(55) 56 54 64 GEORGE STRAIT ▲ MCA 6415 (9.98) LIVIN' IT UP 1 56 51 45 52 TANYA TUCKER CAPITOL 91821* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251* MARNER BROS. (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS EPIC 46835* /SONY (9.98) RENEGADE 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 655	53	54	62	4	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
56 51 45 52 TANYA TUCKER CAPITOL 91821* (9.98) TENNESSEE WOMAN 18 57 49 49 53 TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98) TEXAS TORNADOS 25 58 65 60 15 CHARLIE DANIELS EPIC 46835*/SONY (9.98) RENEGADE 25 59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) THOUSAND WINDING ROADS <th< td=""><td>54</td><td>47</td><td>46</td><td>97</td><td>RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)</td><td>NO HOLDIN' BACK</td><td>1</td></th<>	54	47	46	97	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
57 49 49 53 TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98) TEXAS TORNADOS 25 (58) 65 60 15 CHARLIE DANIELS EPIC 46835*/SONY (9.98) RENEGADE 25 (59) 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS	(55)	56	54	64	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
(58) 65 60 15 CHARLIE DANIELS EPIC 46835*/SONY (9.98) RENEGADE 25 (59) 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4.26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL (9.98) ON DOWN THE LINE 12 </td <td>56</td> <td>51</td> <td>45</td> <td>52</td> <td>TANYA TUCKER CAPITOL 91821* (9.98)</td> <td>TENNESSEE WOMAN</td> <td>18</td>	56	51	45	52	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
59 63 56 28 MARTY STUART MCA 10106* (9.98) TEMPTED 20 60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE <	57	49	49	53	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
60 57 — 6 MARTIN DELRAY ATLANTIC 82176* (9.98) GET RHYTHM 57 61 59 53 8 HIGHWAY 101 WARNER BROS. 4.26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 71 RE-ENTRY 72 RESTLESS HEART ● FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	58	65	60	15	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
61 59 53 8 HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM 36 62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 71 RE-ENTRY 72 RESTLESS HEART ● FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	<u>59</u>	63	56	28	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
62 60 — 2 RAY STEVENS CAPITOL 95914* (9.98) #1 WITH A BULLET 60 63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 11 RE-ENTRY 72 RESTLESS HEART ● FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	60	57	_	6	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
63 61 61 9 ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING 61 64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 (65) 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 (66) 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 (71) RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' BOUT MEN 16	61	59	53	8	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
64 55 57 27 PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE 34 (65) 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 (66) 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURBYCAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 (71) RE-ENTRY 72 RESTLESS HEART ● FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	62	60	_	2	RAY STEVENS CAPITOL 95914* (9.98)	#1 WITH A BULLET	60
65 73 — 26 MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME 22 66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 11 RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16 <td>63</td> <td>61</td> <td>61</td> <td>9</td> <td>ALISON KRAUSS ROUNDER 0275 (9.98)</td> <td>'VE GOT THAT OLD FEELING</td> <td>61</td>	63	61	61	9	ALISON KRAUSS ROUNDER 0275 (9.98)	'VE GOT THAT OLD FEELING	61
66 69 71 44 JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS 23 67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 71 RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	64	55	57	27	PAM TILLIS ARISTA 8642* (8.98)	UT YOURSELF IN MY PLACE	34
67 68 69 47 SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS 26 68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 11 RE-ENTRY 72 RESTLESS HEART ● FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	65	73		26	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
68 64 55 64 PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE 12 69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 11 RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	66	69	71	44	JOE DIFFIE EPIC 46047*/SONY (8,98 EQ) A T	HOUSAND WINDING ROADS	23
69 66 — 2 EXILE ARISTA 8675* (9.98) JUSTICE 66 70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 (71) RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	67	68	69	47	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
70 70 64 28 RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY 32 71 RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	68	64	55	64	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
71 RE-ENTRY 72 RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN 6 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	69	66	_	2	EXILE ARISTA 8675* (9.98)	JUSTICE	66
71 RE-ENIRT 72 RCA 9961 (9.98) FAST MOVIN TRAIN 0 72 74 72 124 K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN 2 73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	70	70	64	28	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
73 71 — 2 DAVIS DANIEL MERCURY 848 291* (9.98) FIGHTING FIRE WITH FIRE 71 74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	(71)	RE-E	NTRY	72		FAST MOVIN' TRAIN	6
74 67 59 19 THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN 16	72	74	72	124	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
	73	71	-	2	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	71
75 75 75 17 THE OAK RIDGE BOYS RCA 3023-4* (9.98) UNSTOPPABLE 41	74	67	59	19	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
	75	75	75	17	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.

ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING AUGUST 24, 1991

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	WKS. ON CHART
1	1	PATSY CLINE ▲ ² MCA 12 (8.98) 14 weeks at No. 1 GREATEST HITS	14
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ) A DECADE OF HITS	14
3	5	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98) GREATEST HITS	14
4	3	GEORGE STRAIT ▲ MCA 42035* (8.98) GREATEST HITS, VOL. 2	14
5	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) ALWAYS & FOREVER	14
6	6	GEORGE STRAIT ▲ MCA 5567 (8.98) GEORGE STRAIT'S GREATEST HITS	14
7	7	ALABAMA ▲ ³ RCA AHL1-4939 (8.98) ROLL ON	14
8	8	THE JUDDS RCA 2278-4* (3.98) COLLECTOR'S SERIES	13
9	12	VINCE GILL RCA 9814-4R* (4.98) BEST OF VINCE GILL	14
10	11	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) HEARTLAND	14
11	15	DOLLY PARTON ▲ RCA 4422 (6,98) GREATEST HITS	12
12	10	ALABAMA ▲ ³ RCA 7170 (8.98) GREATEST HITS	14
13	9	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) TWENTY GREATEST HITS	14

THIS	LAST WEEK		WKS. ON CHART
14	14	GEORGE STRAIT ● MCA 42114 (8.98) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	14
15	13	REBA MCENTIRE ▲ MCA 2789 (8.98) GREATEST HITS	14
16	18	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98) GREATEST HITS	11
17	17	GEORGE STRAIT ▲ MCA 5913 (8.98) OCEAN FRONT PROPERTY	13
18	16	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) GREATEST HITS	11
19	25	GEORGE JONES EPIC 40776*/SONY (9.98) SUPER HITS	4
20		WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/SONY (6.98 EQ) STARDUST	2
21	19	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98) MOUNTAIN MUSIC	12
22	20	REBA MCENTIRE ● MCA 6294 (9.98) SWEET SIXTEEN	12
23	21	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) WHY NOT ME	13
24	24	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98) GREATEST HITS III	9
25		RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ) WILD EYED DREAM	2

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

FOR YOUR CONSIDERATION

• THE AWARD •

CMA HORIZON AWARD

• THE CRITERIA •

Awarded to the new Country Music artist or group who has demonstrated the most significant creative growth and development in overall chart and sales activity...live performance professionalism and critical media recognition.

• THE NOMINEE •

TRAVIS TRITT

• THE FACTS •

Nearly 2,000,000 albums sold...one platinum and one gold album...four #1 singles. Over 200 live performances in the past 12 months. Record Breaking Crowds. Billboard Magazine's "Top New Male Artist." Performance Magazine's "The New Country Act of 1990."

• THE CRITICS •

"...one of the most promising young performers in country today." Los Angeles Times

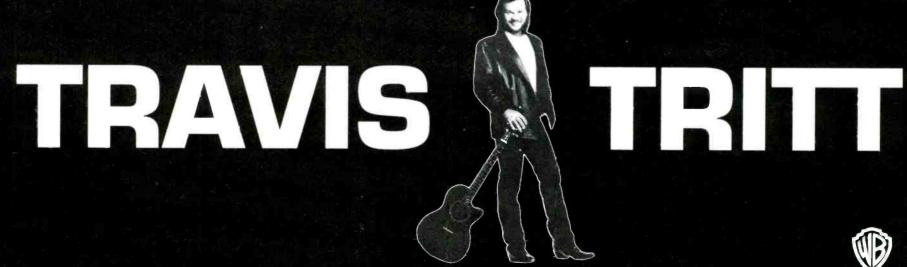
"Of all the young traditionalists to emerge in country music of late, few balance honky-tonk and outlaw country rock styles better than Travis Tritt." Washington Post

"...it's not all that often that a new artist writes with such inventiveness and phrases with the grizzled voice of experience. Tritt is poised on the brink of well-deserved stardom." Entertainment Weekly

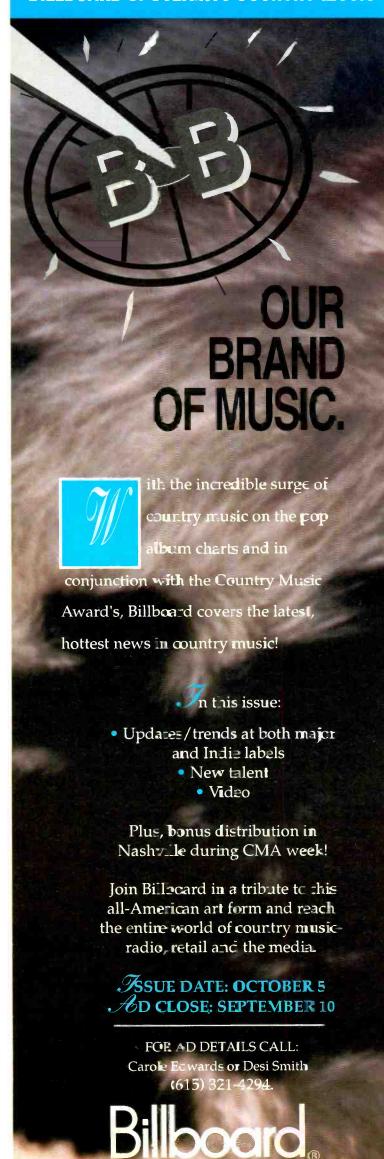
"You can add the name Travis Tritt to your list of box office heavies..." Worcester Telegram & Gazette

"...the most all-out and no-holds-barred young vocalist on today's Nashville scene."

Jack Hurst, Chicago Tribune



BILLBOARD SPOTLIGHTS COUNTRY MUSIC



COUNTRY

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

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

- 29 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree,
- ALL IN THE NAME OF LOVE (Red Brazos, BMI/Urge,
- ANGELS ARE HARD TO FIND (Bocephus, BMI)
- AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- ASCAP/Almo, ASCAP) CLM/CPP
 BING BANG BOOM (Careers, BMI/Hugh Prestwood,
- BLUE MEMORIES (Irving, BMI/Littlemarch, BMI)
- BRAND NEW MAN (Sony Tree, BMI/Sony Cross
- KKeys, ASCAP) HL
 CALLOUSED HANDS (Bait And Beer,
 ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
- CHANGE MY MIND (Bull's Creek, BM1/Zomba,
- ASCAP)
 COWBOYS DON'T CRY (Jim's Allisongs,
 BMI/Tapadero, BMI/Merit, ASCAP)
 DON'T ROCK THE JUKEBOX (Mattie Ruth,
 ASCAP/Seventh Son, ASCAP/Tom Collins,
 BMI/Murrah, BMI) CPP/WBM
- DOWN AT THE TWIST AND SHOUT (EMI April
- ASCAP/Getarealjob, ASCAP) HL
 DOWN TO MY LAST TEARDROP (Paul & Jonathan,
- EVEN NOW (With Any Luck, BMI/Sleepy Time,
- FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL THE GARDEN (Bobby Fischer, ASCAP/Hookem,
- THE GARDEN (BODD) FISCHER, ASCAP/HOOKEN,
 ASCAP/YOUNG WORLD, BMI/HOOKIT, BMI)
 HANG UP THE PHONE (Eddie Rabbitt, BMI)
 HARD-HEADED MAN (Warner-Tamerlane, BMI/Shiny
 Penny, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
 HERE'S A QUARTER (CALL SOMEONE WHO CARES)
 (SC. TASS) BMI/(DALL SOMEONE WHO CARES)
- (Sony Tree, BMI/Post Oak, BMI) HL HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
- HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL I AM A SIMPLE MAN (Rick Hall, ASCAP)

- I AM A SIMPLE MAIN (RICK PIAII), ASSAY)
 IF IT WILL IT WILL (BOCKPHUS, BMI) CPP
 IF WE CAN'T DO IT RIGHT (Maypop,
 BMI/Blackwood, BMI/Wrightchild, BMI) WBM
 I THOUGHT IT WAS YOU (Sony Cross Keys,
 ASCAP/Miss Dot, ASCAP/Warner-Tamerlane,
 BMI/Patrick Joseph, BMI) HL/WBM
 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis,
 BMI)
- 19 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run
- LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) LIGHT AT THE END OF THE TUNNEL (Of Music,

- 46 LIGHT AT THE RIN OF THE TOWNEL (OF MUSIC,
 ASCAP/Sony Cross Keys, ASCAP)
 60 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in,
 BMI/Sir Claxton, BMI)
 71 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
 72 LORD HAVE MERCY ON A COUNTRY BOY (Polygram,
 ASCAP/Ranger Bob, ASCAP) HL
 75 MAYBE I MEAN YES (Careers-BMG, BMI/South
 Hart BMI/Effac V. Woods, ASCAP/Kingtir, Diamond
- Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond
- Heart, SMI/Edge O WOODS, ASCAP/MINE DIAMO ASCAP/MOINE Valley, ASCAP) CPP/HIL MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM THE MOON OVER GEORGIA (Fame, BMI)
- NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba
- ASCAP/Forest Hills, BMI) CPP
- NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP)
- 43 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) 44 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI)
- ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red
- Brazos, BMI) CPP ONE SHOT AT A TIME (Tillis, ASCAP)
- DICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
 POINT OF LIGHT (Don Schitz, ASCAP/EMI
- Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP)
- PUT YOURSELF IN MY PLACE (Polygram
- PUT YOURSELF IN MY PLACE ('Folygram,
 ASCAP/Amada-Lin, ASCAP/Sony Tree, BMI)
 RODEO (Rio Bravo, BMI)
 SAME OLD STAR (Violet Crown, BMI/Blame,
 BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) HL/CPP
 SHADOW OF A DOUBT (Fame, BMI/Bobworld,
- BMI/Rick Hall, ASCAP)
 SHE CAN (Love This Town, ASCAP/Caddo, BMI)
- SHE MADE A MEMORY OUT OF ME (Acuff-Rose
- BMI)
 SHE'S A NATURAL (Grand Coalition, BMI/Maypop
- BMI) WBM SHE'S GOT A MAN ON HER MIND (David 'N' Will,
- ASCAP/WB, ASCAP/Two Sons, ASCAP)
 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-
- Asylum, BMI/Rites Of Passage, BMI) CLM/WBM SILVER AND GOLD (Brick Hit, BMI) CPP



by Lynn Shults

NO. 1 AGAIN: George Strait's "You Know Me Better Than That" claims the top slot for the second consecutive week. This is the second time Strait has accomplished this feat this year. (Actually, this makes three in a row, if you count Strait's "I've Come To Expect It From You," which ended 1990 in the No. 1 position and also claimed 1991's initial top spot.) This is the 11th time an artist has stayed at No. 1 for two straight weeks this year. Alabama and Alan Jackson have been the only ones to hold the No. 1 position for three weeks. Earlier I made an error on Strait's "Hollywood Squares." The song charted due to airplay but it was never released as a single. Therefore, Strait has charted on 21 of 28 releases for an average of .750. Duffers beware. Strait's manager, Erv Woolsey, attests that George has been known to carry a one iron and says, "He can hit it."

NSIDE THE TOP 10: Brooks & Dunn's "Brand New Man" explodes from No. 16 to No. 10. The duo is benefiting from Dunn's victory in Marlboro's first national talent contest. Currently they are appearing on selected Marlboro military shows, opening for such noncountry acts as 38 Special, the Marshall Tucker Band, and the Fabulous Thunderbirds. Brooks & Dunn are also being considered for Marlboro's Fall Festivals in September and October. The duo will be filming TNN's "On Stage" Saturday (24) from Billy Bob's in Fort Worth, Texas. The album "Brand New Man" hit the retail bins Aug. 12... Hal Ketchum's "Small Town Saturday Night" continues to make strides, jumping from No. 5 to No. 3. Ketchum's album, "Past The Point Of Rescue," has yet to make the Top Country Albums chart. However, Sound Warehouse's location in Mesquite, Texas, reports the album as one of its top 10 best sellers.

WHATS HOT: Garth Brooks' "Rodeo" soared from its debut position of No. 37 to No. 17 and is again the week's most active track by a margin of almost 4 to 1. Other tracks making noise are Ricky Van Shelton's "Keep It Between The Lines," debuting at No. 37; Ronnie Milsap's "Since I Don't Have You" (21-13); Clint Black's "Where Are You Now" (24-20); and Paul Overstreet's "Ball And Chain" (30-27).

HE COUNTRY ALBUMS chart is buzzing with activity. The most active album for the week is Trisha Yearwood's self-titled debut, which moves easily from No. 3 to No. 2 on the country chart and roars from No. 40 to No. 31 on the Top Pop Albums chart ... Chris Le-Doux's "Western Underground" leaps from No. 52 to No. 39 on the country chart, despite only minimal airplay. Evidence that the Le-Doux legend is building comes from SoundScan, which is picking up sales not only from the Southwest but in Pensacola, Fla., where WOWW's airplay is converting into retail action for LeDoux. Both Camelot and Record Bar report sellouts of their initial inventory. The Hastings store in Mesa, Ariz., reports steady sales, and in Grand Junction, Colo., the Hastings Mesa Mall outlet reports the album will probably be No. 1 in sales this week. Ed Chandler, PD of KEKB Grand Junction, Colo., added the track "This Cowboy's Hat" immediatly upon receiving the record. Chandler says the timing for KEKB was perfect since the rodeo season was beginning. And in Wyoming, where LeDoux has his roots, the Musicland Frontier Mall store in Cheyenne reports the album is a solid top-10 seller. And the obstreperous "Western Beat" goes on.

- 13 SINCE I DON'T HAVE YOU (Bonnyview,
- ASCAP/Southern, ASCAP) CPP SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug,
- SOMEWHERE IN MY BROKEN HEART (EM Blackwood, BMI/EMI April, ASCAP/Lion Hearted,
- ASCAP) HL
 SPEAK OF THE DEVIL (Great Cumberland,
 BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of
 PolyGram, BMI)
 THIS COWBDY'S HAT (Warner-Elektra-Asylum,
 BMI/Brooks Bros., BMI/Halsey Bros., BMI) WBM
- THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP)

- ASCAP/Tommy Barnes, ASCAP) CPP THE VERY FIRST LASTING LOVE (Les Taylor
- BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The
- Hill, ASCAP)
 THE WALK (Zoo II, ASCAP)
 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music
 Of The World, BMI)
 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP WHOLE LOTTA HOLES (Sheddhouse
- ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
- HL
 WORKING FOR THE JAPANESE (Paul Craft, BMI)
 YOU KNOW ME BETTER THAN THAT (Millhouse,
 BMI/Sheddhouse, ASCAP) HL
 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI
 Blackwood, BMI/Wrightchild, BMI) CPP/WBM
- CLM/CPP
 TILL I FOUND YOU (Irving, ASCAP/Littlemarch,
 BMI/Little Nemo, BMI/Bug, ASCAP) CPP
 TO BE WITH YOU (Silverline, ASCAP)
 TOO MANY HONKY TONKS (ON MY WAY HOME)
 (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods,

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

FOI	FOR WEEK ENDING AUGUST 24, 1991								
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL				
1	1	3	11	★ ★ NO. 1 ★ YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM) 2 week	★ s at No. 1 GEORGE STRAIT (V) MCA 54127				
2	4	5	14	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108				
3	5	8	16	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER.H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4km-76865				
4	2	1	15	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076				
5	6	10	10	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711				
6	3	2	12	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN.V.GILL)	ALABAMA (V) RCA 2828-7				
7	8	11	11	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 54123				
8	9	13	13	SHADOW OF A DOUBT R.LANDIS (R.BYRNE, T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7				
9	7	4	13	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)					
10	16	17	10	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN.K.BROOKS)	◆ BROOKS & DUNN (v) ARISTA 2232				
(11)	14	24	7	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136				
12	12	14	16		GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690				
13)	21	22	7	SINCE I DON'T HAVE YOU R.GALBRAITH.R.LANDIS.R.MILSAP (J.ROCK, J BEAUMONT, THE SKYLINERS	◆ RONNIE MILSAP				
<u>14</u>)	15	16	12	DOWN AT THE TWIST AND SHOUT M.C. CARPENTER, JLENNINGS (M.C. CARPENTER)	◆ MARY-CHAPIN CARPENTER				
15	10	6	17	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B DEAN,R.LEIGH)	(V) COLUMBIA 38-73838 ◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL				
(16)	18	18	10	EVEN NOW	◆ EXILE				
<u>(17)</u>	37	_	2	R.SHARP,T.DUBOIS (R.SHARP,M.BEESON) RODEO A.REYNOLDS (L.BASTIAN)	(V) ARISTA 2228 GARTH BROOKS				
18	17	15	12	SILVER AND GOLD	CAPITOL PRO-79838 ◆ DOLLY PARTON				
(19)	19	19	8	S.BUCKINGHAM.G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS) LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	(V) COLUMBIA 38-73826 ◆ LIONEL CARTWRIGHT				
20	24	25	5	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	(V) MCA 54078 CLINT BLACK (V) RCA 62016-7				
(21)	23	26	6	I THOUGHT IT WAS YOU	◆ DOUG STONE				
22	11	9	15	D.JOHNSON (T.MENSY, G.HARRISON) DON'T ROCK THE JUKEBOX SUENDRYKY KETECALLA (ALEXEON EMILIPALIK STECALLA)	(V) EPIC 34-73895 ◆ ALAN JACKSON				
23	13	7	15	S.HENDRICKS.K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL) LORD HAVE MERCY ON A COUNTRY BOY	(C) (CD) (V) ARISTA 8681 DON WILLIAMS				
(24)	25	29	6	D.WILLIAMS,G.FUNDIS (B.MCDILL) MIRROR MIRROR	(v) RCA 2B20-7 ◆ DIAMOND RIO				
25	22	23	8	M.POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS) WHOLE LOTTA HOLES WHOLE (LOTTA HOLES)	(V) ARISTA 2262 KATHY MATTEA				
(26)	26	33	6	A.REYNOLDS (J.VEZNER, D.HENRY) THE WALK	(V) MERCURY 868 394-7 ◆ SAWYER BROWN				
				R.SCRUGGS, M.MILLER (M.MILLER) ** * POWER PICK/AIRF	CURB/CAPITOL PRO-79750/CAPITOL				
27	30	38	6	BALL AND CHAIN B.BANNISTER, P.OVERSTREET (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7				
28	20	12	17	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON				
29	29	35	12	ALL I CAN BE (IS A SWEET MEMORY) JFULLER,J.HOBBS (H.HOWARD)	(y) COLUMBIA 38-73780 ◆ COLLIN RAYE (y) EPIC 34-73831				
30	32	45	4	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J. SLATE (L. WILSON J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935				
31	31	27	17	POINT OF LIGHT	◆ RANDY TRAVIS				
32	27	20	15	KLEHNING (D.SCHLITZ.T.SCHUYLER) THE THUNDER ROLLS A DEVNOID OR (JA LIGE D. C. BEDOUS)	(C) (V) WARNER BROS. 19283 ◆ GARTH BROOKS				
(33)	40	47	7	A.REYNOLDS (P.ALGER, G.BROOKS) AS SIMPLE AS THAT SPLICENINGLAM (AMERICA)	(V) CAPITOL 44727 MIKE REID				
34)	39	40	9	S.BUCKINGHAM (M.REID, A.SHAMBLIN) CALLOUSED HANDS T.BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	(V) COLUMBIA 38-73888 MARK COLLIE				
35	28	21	17	THE MOON OVER GEORGIA R.HALLR.BYRNE (M.NARMORE)	(V) MCA 54079 SHENANDOAH				
36	34	36	19	TILL I FOUND YOU R.BENNETT, T.BROWN (P.KENNERLEY, H.DEVITO)	(V) COLUMBIA 38-73777 MARTY STUART (V) MCA 54065				
				***HOT SHOT DEB					
(37)	NEW	/▶	1	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH, K.LOUVIN)	RICKY VAN SHELTON (V) COLUMBIA 38-73956				
38	48	58	4	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7				
39	38	32	19	SHE'S A NATURAL S.HENDRICKS (R.CROSBY, R.BOWLES)	◆ ROB CROSBY (v) ARISTA 2180				

		1	Z	1	
THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	55	3	ONE LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,P.LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
(41)	44	46	8	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON
42	43	42	18	ONE MORE PAYMENT J.STROUD (C.BLACK, H.NICHOLAS, S.RUSSELL)	(C) (V) RCA 2821-7 CLINT BLACK (V) RCA 2819-7
43)	49	60	3	NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
44	41	41	20	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY, D. POTTER, W. JUDD)	THE JUDDS (v) CURB/RCA 2782-7/RCA
45)	50	54	5	SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
46)	52	75	3	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
47	47	49	9	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK, B.SHAW, T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
48	36	34	14	TO BE WITH YOU S.BUCKINGHAM, M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
49	53	61	4	SAME OLD STAR T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER.R.ELLSWORTH.G.NICHOLSC	◆ MCBRIDE & THE RIDE
50	60	_	2	PUT YOURSELF IN MY PLACE P.WORLEY,E.SEAY (C.JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
51	51	50	20	BING BANG BOOM P. WORLEY, E. SEAY (H. PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
52	42	30	16	BLUE MEMORIES T.BROWN (P.KENNERLEY, K. BROOKS)	PATTY LOVELESS (V) MCA 54075
53	56	56	7	ONE SHOT AT A TIME R.PENNINGTON (C.RYLE)	◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430
<u>54</u>)	61		2	TEMPTED R.BENNETT.T.BROWN (P.KENNERLEY, M STUART)	◆ MARTY STUART (V) MCA 54145
<u>(55)</u>	58	63	5	THE VERY FIRST LASTING LOVE J.STROUD (L.TAYLOR, L.WILSON, P. HOLLOWELL)	◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
56	45	39	10	FRIDAY NIGHT'S WOMAN B.MEVIS.D.DILLON (D.DILLON, B.MEVIS.B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
57	55	43	16	PICTURE ME R. HAFFKINE (B.R. SHAW, M. WILLHAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
<u>58</u>	62	_	2	HANG UP THE PHONE R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
59	59	48	7	MAYBE I MEAN YES H.DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN WARNER BROS. 7-19266
60	63	67	6	LILLIE'S WHITE LIES B.MEVIS,N.LARKIN (W.NEWTON,B.R.REYNOLDS)	◆ MARTIN DELRAY (V) ATLANTIC 7-87680
61	67	_	2	LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS.M.MCANALLY (D.WILSON,D.COOK,J.JARVIS)	RICKY SKAGGS (V) EPIC 34-73947
62)	NEV	v >	1	THE GARDEN B.MONTGOMERY (B.FISCHER,F.WELLER)	◆ VERN GOSDIN (v) COLUMBIA 38-73946
63	NEV	v >	1	SHE MADE A MEMORY OUT OF ME E.GORDY,JR. (A.TIPPIN)	◆ AARON TIPPIN (v) RCA 62015
64	70	65	8	WORKING FOR THE JAPANESE R.STEVENS (R.OELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
<u>65</u>	NEV	V >	1	WE'RE STRANGERS AGAIN K.LEHNING (M.HAGGARD, L.WILLIAMS)	Y WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
66	NEV	V	1	SHE'S GOT A MAN ON HER MIND C.TWITTY.D.HENRY (C.WRIGHT.B.SPENCER)	CONWAY TWITTY (V) MCA 54186
67	68	57	17	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.
68)	NEV	V >	1	COWBOYS DON'T CRY J.BOWEN,D.MOWREY (J.ALLISON,B.SIMON,D.GILMORE,J.RAYMOND)	DUDE MOWREY CAPITOL PRO-79780
69	57	51	8	NOTHIN' BUT YOU J.STROUD (S.EARLE)	◆ ROBIN LEE (v) ATLANTIC 7-87680
70	72	73	3	CHANGE MY MIND R.CHANCEY (A.J.MASTERS.J.BLUME)	♦ THE OAK RIDGE BOYS (V) RCA 62013-7
71	69	66	8	THIS COWBOY'S HAT J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
72)	NEV	V	1	SHE CAN N.LARKIN,R.REYNOLDS (S.SESKIN,A.GARDNER)	◆ THE MARCY BROTHERS (C) (CD) ATLANTIC 4-87741
73	NEW	/ 	1	HARD-HEADED MAN S.BUCKINGHAM, W. WALDMAN (A. LANDIS, D. SCHLITZ)	SWEETHEARTS OF THE RODEO (V) COLUMBIA 38-73907
74	74	-1	2	ALL IN THE NAME OF LOVE D.BELLAMY, H.BELLAMY, R.TAYLOR (J. L. WILLIAMS)	THE BELLAMY BROTHERS ATLANTIC PRO-4031
75	75	-	2	ANGELS ARE HARD TO FIND B.BECKETT.H.WILLIAMS,JR.J.E.NORMAN (H WILLIAMS,JR.)	HANK WILLIAMS, JR. (v) WARNER/CURB 7-19193/WARNER BROS.

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

HOT COUNTRY RECURRENTS

_					HUI GUUNINT
1	1	1	3	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFR(MMER)	◆ DIAMOND RIO ARISTA
2	2	_	2	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN RCA
3	3	2	4	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL.B.JONES,D.LEE)	DOUG STONE EPIC
4		_	1	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
5	4	3	3	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON, P.BELFORD)	◆ GEORGE STRAIT MCA
6			1	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS ARISTA
7	11	7	20	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
8	7	10	14	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
9	9	14	8	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
10	6	4	4	HEROES B.BANNISTER, P.OVERSTREET (P.OVERSTREET, C.CLONINGER)	◆ PAUL OVERSTREET RCA
11	5	5	4	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE MCA
12	8	9	6	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
13	15	12	6	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE

			Τ	LUCKY MOON	THE DAY DIDGE DO
14	10	8	3	R.LANDIS (M.WRIGHT, D.JOHNSON)	THE OAK RIDGE BOY
15	12	13	12	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSO ARIS
16	13	6	34	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOI CAPIT
17	21	17	20	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNU M
18	17	15	5	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIË MILSA R
19	14	11	9	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOL
20		16	5	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTO COLUM
21	20	19	20	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTRE
22	19		2	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNU
23	16	18	50	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAV WARNER BR
24	_	24	22	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROO CAPIT
25	25	21	14	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWIT

below the top 20. Commercial availability is not indicated on the recurrent chart.

Pro Audio

A Larrabee-Like Room Of One's Own Crew Designs Va. Studio For Teddy Riley

■ BY GORDON ELY

RICHMOND, Va.-When Teddy Riley decided he needed some space of his own, he enlisted the skills of Kevin Mills and the Larrabee Sound crew to create a recording studio in Virginia Beach, Va.

A member of the successful R&B group Guy, Riley has also scored hits as a producer with Bobby Brown, Hi-Five, and Heavy D. & the Boyz, among others. In addition, he is one of three co-producers working on the upcoming Michael Jackson album, "Dangerous."

Working with Jackson at Larrabee Sound, Los Angeles, brought Riley into contact with Mills, the studio's owner/manager. In April 1990, Riley asked Mills to oversee the design and construction of the recently completed \$3.5 million facility that is now home base for Riley's Future Rec-

"Teddy wanted his studio to be the kind of environment he was used to when working at Larrabee," says Mills, "so we incorporated our monitoring system, and wiring plans, and acoustic design. We were able to build most everything in Los Angeles and just ship it here and plug it in. It's a simple, versatile setup, and very easy to use, designed so that Teddy can just roll in his racks of sequencers, computers, and synthesizers, and plug into the wall with one connector and everything will come up on the console.

Larrabee chief engineer Bruce Millett says the new facility is equipped with a 72-channel SSL E-series console with G-series upgrades, two Studer A-827 multitracks and an A-820 two-track, as well as an Otari MTR-12 four-track and MTR-12 twotrack time code machine, and a new Sony time code DAT recorder. Millett says the studio's monitor system is based on a George Augsperger design with minor modifications.

In addition to what Millett refers to as the usual selection of Lexicon, TC, and Yamaha reverbs and processors, UREI, DBX, and Tubetech limiters and compressors, and the Eventide 3000SE harmonizer, AMS DMX digital delay, and Pultec and Lang EQ, the studio has the Audio Kinetics ES-Bus synchronizer system and a Motion Worker controller system that integrates the machine synchronization, console automation, and MIDI operations, allowing Riley to run the console automation and all his MIDI gear from either the tape machine, the console, or his MIDI equipment.

The studio is also equipped with two J.L. Cooper Synapse MIDIswitchers to allow comprehensive MIDI switching from anywhere in the control room.

"Teddy does most of his tracks himself," says Mills. "He's a one-man production team. He communicated to us some of his basic needs. Everything from liking the color purple, to a certain kind of monitoring system, to having enough room behind the mix engineer to fit all of his stuff.

Other than that, we just tried to keep it as close to a Larrabee room as we

In a building set amid lush vegetation on an inlet on Virginia Beach Boulevard, the first studio features a spacious and colorful control room with purple, yellow, black, and red

'Teddy wanted his studio to be the kind of environment he was used to at Larrabee'

fabric acting as acoustical treatments for sound deadening, with fairly small isolation booths and a separate

Plans call for the facility to have a second studio comparably designed and equipped to the one just complet-

ed.
The 34-year-old Mills, who holds a degree in economics from U.C.L.A., took the helm at Larrabee in 1985 when his parents, who founded the business in 1969, retired. He describes himself as a creative busi-

"I bring together a lot of people of various technical expertise and make it all work in the room," he says. "I work closely with a lot of producers and mix engineers to try to create work spaces that are both comfortable and stylish, as well as functional and efficient.

Although Mills and Millett are both enthusiastic about their work with Riley, Mills says such jobs are not a high priority for Larrabee.

'I don't seek out this type of project and I don't plan on building that many studios, but I am open to an exclusive number of clients to develop other high-end mixing environments outside of Los Angeles," says Mills. "I'm not concerned about competing with myself. Larrabee is one of the most popular studios in L.A. and we're always fully booked.

"This is expensive," he adds. "We're only interested in building very upscale studios. Teddy was willing to invest the money and take the time to let us do it the way we wanted

AUDIO TRACK

NEW YORK

AT POWER PLAY, Noise In The Attic members Kid'N Play completed sessions for the song "Friends." Quicksilver produced, Yianni Papadouplous engineered, and Chris Tserotas assisted.

Producer Patrick Leonard mixed a new track by Rod Stewart at Encore, for release on Warner Bros. Brian Malouf engineered and David Betancourt assisted. Patti LaBelle was in with producer Michael Powell working on mixes, with Barney Perkins engineering and Milton Chan assist-

39th Street had Skadanks re-

cording several numbers with KRS-One as executive-producer. Dwayne "D2" Sumal engineered and Matt Sietz assisted. Marianne Yutalo of LMR Records worked on preproduction and mixdowns for a 24-track vocal compilation. Executive-producer was Peter Schwartz. Sue Gibbons engineered, assisted by Jay DeVito.

Platinum Recording had the Lovedrops in laying down tracks for their 12-inch versions of "I Feel The Music' and "Heavy Monster Sound." The sessions were produced by group members Asia Love and DJ Smash. Doug Deanelis engineered.

(Continued on page 38)



Galway Takes Wing. James Galway, second from left, pauses for a breather during his recording of "Wind Beneath My Wings," slated for September release on the RCA Victor label. Visiting him at BMG's Studio C in New York, from left, are president of BMG Classics Guenter Hensler, producer Ralph Mace, conductor Vincent Fanueli, and VP of international marketing James Glicker

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.

II K

UN JULY 30, ITALIAN OPERA singer Luciano Pavarotti performed in front of about 120,000 people in London's Hyde Park, celebrating 30 years at the top of his profession.

Although it rained throughout the 20-aria show, sound, provided by Sound Hire using a Ramsa desk and Meyer speaker systems, was consistent and clear.

This was the first such performance in the park since Queen played there

AKG PURCHASED A 30% stake in Amek Technology, the latest chapter in the company's heavy acquisition program.

AKG's U.K. managing director, Jim Hallington, says, "The audio industry is reaching its mature phase and our belief is that it is only the strong groupings with extensive marketing, manufacturing, and R&D capabilities which will survive.

The arrangement allowed Amek managing director Nick Franks to retain overall control. AKG is currently developing a 32-track hard-disc recorder, while Amek is working on building a fully digital console.

LIVE CONCERTS IN THE U.K. may have to have their sound levels turned down once the results of a survey by the Travers Morgan Consulting Group are handed over to the Health And Safety Executive, the government's safety body.

According to Travers Morgan's Jim Griffiths, tests at a wide range of venues revealed that sound levels will have to be reduced slightly. All types of music were scientifically monitored, from rap to heavy metal. Only Vanilla Ice refused to take part in the tests.

A new code will be set in the fall.

THE 1991 INTERNATIONAL MUSIC SHOW, held at Olympia, London, in July, was visited by 18,873 people over a five-day period, including 4,997 trade visitors and 13,876 members of the general public.

ONDON POSTPRO HOUSE Magmasters has purchased the Elstree postproduction complex in Borehamwood, Hartfordshire.

In total this now gives Magmasters 11 studios in three locations, making it the biggest of its kind in the world. The deal is worth a reputed \$4 million and will involve a lot of new construction.

Magmasters managing director Steve Cook says, "We're building a new

complex with two dubbing theaters, both designed by Recording Architecture, which will include Foley stages and computerized ADR." Most of the existing staff and equipment will stay in the new company.

FRANCE

TUDER HAS TAKEN A 51% controlling interest in Digitec, the French manufacturer, in a deal that sees the Swiss giant putting a large, undisclosed amount of capital into the company.

Digitec is a respected maker of digital consoles and switches, and also manufactures Nemisys, a hard-disc storage system for broadcast use.

A spokesman said that once the two companies "had learned each other's

cultures," products could be expected within 13 months.

GERMANY

SONY EUROPE IS TRANSFERRING ITS European headquarters from Cologne to the Potsdamer Platz in the middle of Berlin.

The move sees Sony acquiring the Esplanade triangle, valued at \$60 million, with the company intending to spend much more on developing the complex in readiness for the city becoming the capital of the unified Germa-

Sony is to retain a presence in Cologne, where it has recently built a tech-

ITALY

WHY HAVE BOLOGNA WHEN you can have cheese? The Medicina Recording Group has closed its main studio near Bologna and is to open a new facility in a disused parmesan cheese factory near Nodena.

The relocation is taking place because of restricted space at the present location. A dance-oriented mixing room is planned for the end of the year.

SWITZERLAND

PARK STUDIOS, Lugano, Switzerland, ordered its third Lexicon Opus digital workstation from Gotham AC. The close proximity of the town to northern Italy, particularly Milan, has been a boost for work carried out at the studio.

Billboard.

FUDIO AC

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R."Mutt"Lange (A&M)	CAN YOU STOP THE RAIN Peabo Bryson/ W.Afanasieff (Columbia)	YOU KNOW ME BETTER THAN THAT George Strait/ J.Bowen G.Strait (MCA)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adamas/ R."Mutt"Lange (A&M)	THE CHUBSTER Chubb Rock/ Howie Tee (Select)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	HIT FACTORY/ THE PLANT (NY/Sausalito,CA) Dana Jon Chappelle	EMERALD (Nashville) Bob Bullock Russ Martin	BATTERY (London) Nigel Green	HOWIE'S CRIB (New York) Howie Tee
RECORDING CONSOLE(S)	SSL 4000 E Series	SSL 4064 G Series/ SSL 4056 G Series	SSL 4064 G Series	SSL 4000 E Series	AHB System 8
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A-800 MK3/ Otari MTR 100	Mitsubishi X-850	Sony PCM 3348	Tascam MSR 16
STUDIO MONITOR(S)	Yamaha NS10	UREI 813/ Custom With TAD Components	Kef	Yamaha NS10	EV MS 802
MASTER TAPE	Ampex 467	Scotch 250	Ampex 467	Ampex 467	Ampex 446
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	THE PLANT (Sausalito) Dana Jon Chappelle	SOUNDSTAGE (Nashville) Chuck Ainley	MAYFAIR (London) Bob Clearmountain	QUAD (New York) Henry Falco
CONSOLE(S)	SSL 6072 G Series	SSL 4064 G Series	SSL 4000 E Series	SSL 6072 G Series	SSL 4064 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR-100	Mitsubishi X-850	Sony PCM 3348	Otari MTR-90 Studer A-80
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Custom With TAD Components	Hidley/Kinoshita	Yamaha NS10M KRK 703	UREI 813B Tannoy B
MASTER TAPE	Ampex 467	Scotch 250	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	SONY MUSIC Vlado Meller	MASTERFONICS Glenn Meadows	MASTERDISK Bob Ludwig	HIT FACTORY DMS Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sony Manufacturing	MCA Manufacturing	DADC	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sony Manufacturing	MCA Manufacturing	Sonopress	Hauppauge Tape Manufacturing

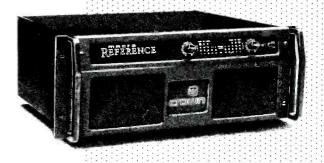
© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each tin Contemporary & Dance appear in rotation.

MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES **PUT TOGETHER**

A MASTER OF ENGINEERING

Ampex Recording Media Corporation 401 Broadway, M.S. 22-02 B1 Reduced City, California 94063 (415) 367-3809

H V F N R F F O R E REFERENCE REFERENCE



Over the last three years, Billboard magazine's studio equipment survey has shown the number of studios using Crown amplifiers steadily increasing. Not only have we been the leader, but we've also been pulling significantly ahead of our competition.

Our standing in the coming years will reflect our 1990 introduction of Macro Reference. With 20-bit dynamic range, ultimate damping and accuracy improved by orders of magnitude, Macro Reference continues Crown's tradition of being the industry reference. Macro Reference amplifiers will give you sound so pure, your recordings will have the quality of live performances.

Find out more about Macro Reference. Call

Crown at 1-800-535-6289.



GUARANTEED EXCELLENCE

MADE IN AMERICA EXPORTED AS AMORON

MACRO REFERENCE AND CROWN ARE TRADEMARKS





et plugged in to AES and the entire universe of audio engineering in Billboard's AES '91 special issue.

Hear what the experts in the fields, including sound engineers, equipment manufacturers, tape duplicators and CD replicators have to say about trends, preferences and future directions.

Plus, Bonus Distribution at AES '91 -October 4-8, NYC.

ISSUE DATE: OCTOBER 12 AD CLOSE: SEPTEMBER 17

Your ad message will be heard loud and clear by Billboard's over 200,000 readers worldwide. Make sure you are a part of this very influential issue.

EAST/MIDWEST

Ken Karp (212) 536-5017

WEST

Arty Simon (213) 859-5369

EUROPE

Christine Chinetti 44-71-323-6686 JAPAN

Aki Kaneko 03-498-4641



PRO AUDIO

AUDIO TRACK

(Continued from page 36)

LOS ANGELES

MEAT LOAF was at Ocean Way Recording taping the follow-up to "Bat Out Of Hell" for MCA Records. The album is tentatively titled "Back Into Hell" and was produced by Jim Steinman. Steve Rinkoff engineered. This marks Meat Loaf and Steinman's first collaboration in 10 years.

At Summa's Studio A, Mariah Carey was mixing and overdubbing with producer Walter Afanasieff, engineer Dana Chapelle, and assistant Kyle Bess on the Solid State Logic G Series console. Also in Studio A. MCA acts Bell Biv DeVoe and Bobby Brown were reunited for an upcoming MCA release. Attending to overdubs and mixes was producer Richard Wolf and engineer Ken

Group IV Recording Inc. had Doc Severinsen and the Tonight Show Band in recording two new albums for Amherst Records: a collection of big-band standards and a Christmas album. Jeff Tvzik produced and Hank Cicalo engineered. Rick Winguest. Dann Thompson, and Eric Cowden assisted.

Ringo Starr tracked a few songs in the Focusrite room at Conway Recording with Don Was producing, Ed Cherney at the board, and Brett Swain assisting. Was also worked on some material for Curb Records artist Delbert McClinton. Cherney engineered and Swain assisted. Corey Hart cut tunes for his album on the stu-dio's Neve VR in Studio A. Hart and Tom Lord Alge produced, and Alge engineered with Patrick Billett. Marnie Riley assisted.

Saylor Recording's Solid State Logic room had Bill Price in mixing the new Guns N' Roses albums, "Use Your Illusion" I and II. Distributed by Geffen, the project was produced by Mike Clink. Chris Puram and Jim Mitchell assisted. Nia Peeples was in mixing with John "Tokes" Potoker at the board, and Howard Hewitt producing. Louie Teran and Chris Puram assisted.

NASHVILLE

AT CASTLE RECORDING, Ricky Skaggs was in working on overdubs and mixes for a Sony project. Skaggs and Mac McAnally produced. Rob Feaster engineered and Mike Griffith assisted. Baillie & the Boys were also at Castle doing mixes for RCA/BMG. John Boylan produced, Eric Prestidge manned the board, and Mark Nevers assisted.

Dan Fogelberg was in Studio B at Digital Recorders co-producing and mixing his new live album on Sony with Marty Lewis. Lewis engineered and John Hurley assist-

At Sound Stage Studios, Capitol artist Barbara Mandrell worked with producer Jimmy Bowen, engineer Bob Bullock, and assistant Tim Kish. Producer Greg Nelsen was in with Sandi Patti of Word Records. Bill Deaton was seated at the board and Mel Jones assisted.

OTHER CITIES

M.C. HAMMER was in Studio B at The Plant, Sausalito, Calif., doing vocal overdubs for his upcoming album for Bust-It/Capitol Records. The project is slated for release in the fall. Felton Pilate produced and engineered, with Manny LaCarrubba and Neill King assisting. The Plant's mobile unit, "Rover," was taken to Van-couver, British Columbia, and Edmonton, Alberta, to record AC/DC. Bob Skye engineered with producer Bruce Fairbairn and assistants Chris Cheruki, Sean O'Brien, and Scott Wyker.

Sheffield Audio-Video Productions' remote truck recently recorded Billy Squier at Hammerjacks nightclub in Baltimore, for Westwood One. Bill Mueller engineered, with Frank Grande and Garth Michael assisting.

At Dallas Sound Lab's Studio A, jazz saxophonist Don Diego completed his new album, "Razz," on Ultrax Records. Tim Kimsey and Frank Salazar engineered and Ronnie Laws, Bernard Wright, and Kim Sharp produced.

Assistance in preparing this week's Audio Track column was provided by Adele Parrish in Nashville.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

B.B. King Holds Court Multiple Producers In Attendance

■ BY JESSE NASH

NEW YORK-B.B. King and his favorite lady "Lucille" (his guitar) have been recording a new album at various studios here and in Los

Still untitled, the project is being

produced by veterans Trade Martin, Stewart Levine (Simply Red), and Jon Tiven, along with newcomer Vernon Reid (Liv-

ing Colour).

King's onetime
manager Sid Seidenberg hopes the new album, which is scheduled for re-

lease this fall, will return the artist to America's pop mainstream.

The most challenging part of recording an artist as busy as King is fitting rehearsals and recordings into his intense touring schedule: portions of the album were recorded with the artist in absentia.

All of the tracks produced by Martin were recorded at Excalibur Studios in New York. Because of his hectic schedule, King did most of his vocal work without having heard the songs before.

"I know B.B. well from working with him so many times in the past," explains Martin, who produced King's 1990 Grammy-winning MCA album, "Live At San Quentin." "I'm able to put things together for him so he can enjoy himself. It just takes a little time to lay down the vocals.'

Reid and Tiven circumvented the scheduling dilemma by doing basic tracks without King. They recorded the tracks, including live drums, at the Power Station, "which has a great drum room," says Reid. Musicians Will Calhoun (drums),

Wilbur Baskim (bass), and Reid (rhythm guitar) comprise a tightly knit rhythm section to complement King's guitar work and vocals on the Reid/Tiven produced sessions.

Part of the thrust of this project was to position King as a mainstream artist. Reid says, "We made sure that we went for good, clean sounds. Plus I wanted that smallgroup-in-a-live-room sound."

Levine, who worked with King in the early '80s on "There Must Be A Better World Out There" (which also won a Grammy), had better luck than Martin, Reid, and Tiven in plugging into King's touring schedule. He managed to capture the artist for sessions at Conway Record-

ing in Los Angeles.

"B.B. King recorded with us from beginning to end," he says.

"None of this prerecording the tracks and then having him come in. He was there from start to finish.'

The album features a song by the late Doc Pomus called "One More Time," which Levine calls a brilliant centerpiece to the project.
Joe Sample and Wil Jennings

composed four of the songs on the album, according to Levine. He notes that a thorough knowledge of the blues enabled Sample and Jennings to work with King on transforming traditional 12-measure blues construction into a format likely to garner more airplay.

"We extended the 12-bar blues form which he had done his whole life so that they might be accessible to radio," Levine explains.

Striking a balance between old music and new technology was one of Levine's goals with King.

"It's clean and right in your face," he says. "We used AKG mikes and an old Neumann 421, all tube mikes. We just tested each one out until we got the warmest sound. We used room mikes for everything except the vocals. Conway has a very big, brand new live room and so we were very into tight mik-

ing."
Calling himself a hands-on producer and arranger by profession, Levine says he prefers to stand in the studio, not in the control room. "I never go into the control room," he says. "I'm in the room with earphones on with the musicians.'

He adds that outboard gear was kept to a minimum, with simplicity

as the main idea.

Billboard Classified Action Mart

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

- 🗆 Regular Classified: \$3.50 per word. Minimum order \$75.00.
- ☐ Display Classified: 1 in./1x \$110.00 1 in./4x \$100 per in./ 13x \$95.00 per - 1 in./26x \$90 per = 1 in./52x \$70.00 per
- ☐ Reverse Ad \$10.00 additional charge
- Box number/address \$7.50 for handling. Only regular mail forwarded - tapes not acceptable.

☐ Position Wanted - \$50.00 per inch

Radio Broadcast/Media Rates!

tention, Low Rates, Contact:

□ 1 in./1x \$70.00 - 1 in./4x \$65.00 per

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential At-

Dennis Klainberg, Dir

BERKLAY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.

Fax: 718-917-6434 Ph: 718-656-6066

The Professional Edge in

Cassette Duplication

Each order custom personalized

to fit your budget

and your total needs

High speed - Realtime

& DAT Replication

NAIRID

ESP

COMPLETE PACKAGES

EASTERN

STANDARD

PRODUCTIONS, INC.

26 BAXTER STREET

TEL 716-876-1454

BUFFALO, N.Y. 14207

CD'S AND TAPES

ORAN

1-800-633-0455

Call For Free Sample

CD REPLICATION

1000 CD'S

HIGH SPEED CASSETTES

- AUDIOPHILE REAL TIME

CASSETTES ON TDK-SA

COMPLETE PRINTING
AND PACKAGING

- □ 1 in./12x \$60.00 per 1 in./26x \$56.00 per
- ☐ 1 in./52x \$52.00 per

SERVICES

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY,NY 10036. Cancellations must be in writing and mailed to the Classi-

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

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

REAL ESTATE TO THE STARS

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

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

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

Get satisfied through classified!

SERVICES

NEED RECORD/MUSIC PROMOTION?

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

FOR SALE

ALBUMS — CASSETTES — CD'S

At the Best Prices Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music 3310 Samuel Shepard Dr. St. Louis MO 63103

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

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

WEST COAST 800-220-7100

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta - leather African pendant rasta caps - kintted rasta belts - red, gold, green shoelaces - kente hats -much more¹¹ Call or write for color catalog (212) 598-9100 **Nicholas Nevetty Sales, Inc.** 864 Broadway, New York, NY 10003 DEALERS ONLY

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes and CD's TARGET MUSIC DISTRIBUTORS 7925 N.W. 66th St., Miami, FL 33166 (305) 591-2188 DEALERS ONLY

FAX: (609) 890 0247 or write SCORPIO MUSIC, INC.

WANTED TO BUY

WANTED-RETAIL RECORD STORES

2-10 store chains of stores sought for acquisition. Stores must be in NYC Metropolitan area. Respond to:

Box #7922, Billboard Magazine, 1515 Broadway, New York, NY 10036

WANTED

CD's and tapes urgently needed. Quality titles only at discount prices. We buy bankruptcies, overstocks, promotions, etc. Please fax list of titles, availability and pricing.

WORLDWIDE FACTORY LIQUIDATORS Fax 314-447-9012 Tele: 314-447-9015

HELP WANTED

FOR SALE

Operating Supplies

Plastic & Paper Sleeves · Cassette Shells Jewel Boxes · CD Blisters · Divider Cards

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

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

Performance Dist.

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

Wrapping & Packaging

RETAIL MANAGEMENT OPPORTUNITIES

Retail Management Opportunities exist for one of the fastest growing music and video retailers.

For our New York Metropolitan Stores, we're looking for highenergy level individuals with proven retail performance to join our management team. If this sounds like music to your ears, consider the following positions:

District Manager

Your minimum of 2 years of multi-store management experience, preferably in specialty retailing is what we are looking for. The successful candidate must excel in areas of merchandising, operations and personnel management.

Store Manager

Your 1-3 years of specialty store experience is just what we are looking for. In addition, you will have the opportunity to enhance and strengthen your merchandising, operations and peopleskills.

We reward our Associates with competitive salaries, company sponsored benefit programs, 401K Savings Plan, paid vacations, generous bonus programs and career advancement. For prompt attention, please send your resume to:

Box #7931 Billboard Magazine 1515 Broadway, New York, NY 10036

EOE

NATIONAL PUBLICITY/ **VIDEO PROMOTION**

Experience in all facets of PR for both new and established acts necessary. All bases must be covered. Write to:

Box #7925, Billboard Magazine, 1515 Broadway, New York, NY 10036

NATIONAL SALES MANAGER

Leading idependent label (NY based) seeks experienced professional to quarterback national sales and marketing. Send resumes to:

Box # 7926, Billboard Magazine

1515 Broadway, New York, NY 10036

ALTERNATIVE MARKETING MGR.

Expanding Independent Record Co.

seeks person with National Mktg.

experience to handle growing

marketing needs. Write to:

Box #7923, Billboard Magazine,

1515 Broadway, New York, NY 10036

NATIONAL ALTERNATIVE/

DANCE PROMOTION

perience with the Alternative Rock and Dance

marketplaces. Are you a Post-Modern Encyclo

pedia? Computer bkgrd. hetps. Send resumes to

Box #7924. Billboard Magazine. 1515 Broadway. New York, NY 10036

York based label requires energy and ex-

BILLBOARD MAGAZINE IS LOOKING FOR **EXPERIENCED ADVERTISING SALES** PROFESSIONALS. **KNOWLEDGE OF THE** MUSIC AND VIDEO INDUSTRIES IS A MUST.

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

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

D.J./V.J. **GULF COAST—GALVESTON**

New high energy - high volume beach day/night club seeking innovative and progressive D.J./V.J. to set the pace. We want only the best. Salary negotiable. Send resume and tape to:

> Cody Zinn 3119 Avalon Place Houston, TX 77019

(Continued on page 40)

39

COMPLETE FAX 716-877-6395 1-800-527-9225 PACKAGE 1-800-527-9225 FOR A FREE BROCHURE 0 0 0 AS LOW AS 54¢ DISC MAKERS AUDIO CASSETTE SPECIAL INCLUDES MONEY SAVING PACKAGES \bigcirc 2295





SERVICES

AUDIOPHILE US' MOST COMPLETE FACILITY!

- Cassette Duplication
- **Compact Disc Production**
- **DMM Vinyl Pressing**
- **Custom Graphics**
- Mastering Studios

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

Dinin

separation
Get THE BEST at no extra cost! For a Complete Brochure, call or write

EUROPADISK, LTD.
75 Varick Street, New York, NY 10013
2 (212) 226-4401 FAX (212) 966-0456

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES.

Call Toll Free 1.800.523.24.

Ask for free catalog and monthly special America's Leading Distributor of Record Tape and Accessorie FOR THE WIDEST
SELECTION
OF RECORDING
TAPE AND
ACCESSORIES
Call Toll Free
1 *800 *523 *2472
Ask for free catalog and monthly specials
America's Leading
Distributor of Recording
Tape and Accessories

AMERICA'S LABTE

AMERICA'S L



COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL H®USE 212-333-5950

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

101 WEST 57TH ST. NEW YORK, N.Y. 10019 FOR THOSE WHO HEAR THE

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50v. Your choice from the most extensive listings available. For free catalog call (609) 890 6000

P.O. Box A Trenton, NJ 08691 0020

BILLBOARD AUGUST 24, 199

www.americanradiohistory.com

HELP WANTED

NATIONAL SALES MANAGER

Rapidly expanding national manufacturer and distributor of video and audio products, seeks national sales manager with background of national accounts and alternative markets. New Jersey based. A great opportunity for growth. Submit

> Box #7930 Billboard Magazine 1515 Broadway New York, NY 10036

WIN RECORDS, A THIRTY YEAR WHOLESALER, IS LOOKING FOR EXPERIENCED SALES AND SUPERVISORY PEOPLE. KNOWLEDGE OF RECORDS A MUST. ALL REPLIES STRICTLY CONFIDENTIAL.
PLEASE SEND RESUME AND
SALARY REQUIREMENTS TO: Mr. John Black, WIN RECORDS & VIDEO, INC. 76-05 51 Avenue, Elmhurst, NY 11373. FAX #718-335-2184, NO PHONE CALLS PLEASE.

MARKETING/PROMOTION COORDINATOR

Independent record label seeks experienced, detail-oriented self-starting individual, who is able to juggle many projects at one time. Excellent followup, word processing and filing skills a must. Writing and/or P.R. skills a plus. Salary commensurate with experience. Send resume to:

> Box # 7928 Billboard Magazine 1515 Broadway New York, NY 10036

SALES/SALES MANAGER **NEW YORK REGION**

Seeking an individual who is aggressive, self-motivated, sales oriented, able to get along with others and communicate effectively with senior management. Background should include strong sales experience as well as some hands on management. We offer competitive salary, company paid benefits and an excellent opportunity for advancement. Please furnish a complete resume to include 5year salary history. All replies held in strict confidence.

Billboard Magazine — Box # 7929 1515 Broadway, N.Y., N.Y. 10036

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS P.O BOX 32B OLD GREENWICH, CT. 06870 Satisfaction guaranteed

COMPUTERS



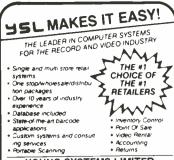
Complete Family of Software Systems for Record Stores from Single Stores to Chains

Your One Stop Record Store Software and Computer Hardware Company

MUSICWARE USA

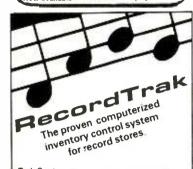
MUSICWARE EUROPE MUSICWARE USA MUSICWARE EUROPE
5611 Creedmoor Rd.
Sulte 245
Sulte 245
Raleigh, NC 27612
(919) 833-5523
(919) 833-5528 FAX
MUSICWARE EUROPE
Easthampnett, Chichester
Sussex, England PO18 OJY
(W (0243) 775419
UK (0243) 776327 FAX

COMPUTERS



YOUNG SYSTEMS LIMITED

Now available in Australia! Call (08) 338-247



Trak Systems
101 North Plains Road
Wallingtord, CT 06492
203-265-3440

COLLECTIBLES

Not exactly giving up on LP's and 45's, we still believe in records but are very disenchanted. Inventory reduction now in process. No specia orders. Call for hours. May be the last time to find the records you've been looking for your whole life, building up on our CD's & Cassette stock. Your friends at Record Gems. RECORD GEMS

548 Central Ave., Cedarhurst, NY 11516 (516) 295 GEMS(4367) FAX (516) 295 4370

FIXTURES

FACTORY DIRECT COMPACT DISC DISPLAYERS AUDIO CASSETTE DISPLAYERS LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS Modular Merchandising System. Architectura Merchandising Floor Plans at no cost or obliga-

Free 40 Page Color Catalog 1-800-433-3543

Ask for Ken Cohen Stocked in Chicago, Baltimore, Los Angeles

> **CHASE LIGHTS NEON SIGNS - FIXTURES POSTER HOLDERS FACTORY DIRECT** 1-800-228-5768

TAPES

INCREASE PROFITS BY REDUCING THEFT!

Ask for Rich Lile

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS -EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS 309 SEQUOYA DRIVE HOPKINSVILLE, KY 42240 1-800-922-6287 502/885-8088

TAPES

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

TOK AUDIO/VIDEO CASSETTES

TOK AUDIO/VIDEO CASSETTES DATS
AMPEX MASTERING TAPE SPLICING TAPE
EMPTY REELS & BOXES INSERT CARDS
NORELCO & SOFT POLY BOXES
AUDIO/VIDEO ALBUMB CASSETTE LABELS
ENDLESS CASSETTES
AGFA, BASF & MAGNETIC MEDIA AUDIO
CASSETTE TAPE (PANCAKES)

**CELEBRATING OUR 25TH YEAR.
DON'T DELAY CALL TODAY FOR OUR FREE
CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.

4212 14th AVENUE • BROOKLYN, NY 11219 1-800-221-6578 FAX (718) 853-2589 516-212 CALL 718-435-7322 VISA/MASTERCARD ACCEPTED

NOVELTIES

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- * LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING 1-800-279-2545 DEALERS ONLY

Tired of the same old selection? Our Tired of the same old selection? Our 1000-title poster catalog is the largest in the industry including Winteriand, Funky, One Stop, Imports and Psychedelics. Better yet, our unique servicing program keeps you on top. Find out what you have been missing. Call Lisa Bowen at:

(800)666-7654 255 Northland Blvd Cincinnati, OH 45246

CATCH THE PROFIT TRAIN ON BACK-TO-SCHOOL MERCHANDISE NOW!!!

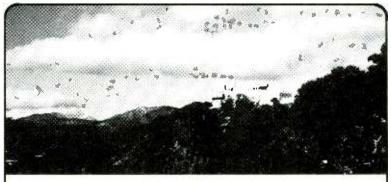
We are your complete one stop for music related items
T-SHIRTS, POSTERS, PATCHES, ETC.

SAME DAY SHIPPING!!

CALL US NOW!!!

ZMACHERS POSTER, INC.
7911 N.W. 72 AVE., SUITE #102
MEDLEY, FL. 33166
New! 1(800) 248 2238 Fax: (305) 888 1924

REAL ESTATE TO THE ST*RS



SANTA FE SPACESHIP

Nationally known radio syndicator's studio and estate. Serene, newly built 3 bedroom • 2 bath • 2 fireplaces • huge studio workspace
modern white zen spaces and clean lines. Ideal for radio persons,

writers, musicians, artists or movie stars.

Breathtaking 360° views of Santa Fe and surrounding mountains from its 5.5 acre private hilltop. **Stunning!** \$895,000. **Michael Parish,** Agt. French & French Fine Properties. (505) 988-8088 / 988-5275



Pound Ridge, NY

\$400,000

DRAMA IN THE WOODS

Terrific weekender or year round home. Beautiful park-like setting. Stone walls and rock outcroppings. LR/DR with beamed cathedral ceiling, magnificent stone fireplace in LR. Beautifully tiled kitchen, large bdrms with baths, (MBR/BTH has stone walls & skylights), laundry rm, powder rm and family rm. Room for pool. Convenient yet private,

Call owner: 914-234-0461

LIQUIDATION

SMITH ALSTER & CO. (LIQUIDATORS OF **ENTERTAINMENT PRODUCT)**

Buying your unwanted CD's,

Cassettes & LP's Large inventories needed

for Export

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

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

SANTA MONICA BRAND NEW APARTMENTS

1 Month FREE E-Z Move in Sundrenched & designer perfect. 2 bdrm., 2 baths + unique loft space! Roof deck & view. Huge french windows. 90's kitchen. Open floor plan w/18" ceilings! Wshr/dryr, wood burning frplc. custom carpet, a/c, gated prkng. N. of Santa Monica Blvd. \$1725/mo. 1343 26th St. (213) 315-5404 (213) 476-6878

COMPOSE IN QUIET PRIVACY

Secured gates lead to 2,800 S.F residence plus executive guest house situated on 16+ acres. Central Coast California.

Property has multiple used,

Call Better Homes & Gardens Real Estate. Ask for Bob Prophet or Hazel Horn.

Franchise opportunity.

\$925,000 includes \$400,000 inventory.

SANTA FE

World renown, highly

profitable, solid growth

women's fashion &

collectibles store with

superb downtown location.

\$1.5 million gross.

French & French Fine Properties, Inc.

Michael French or Liz Cale

(505) 988-8088

BEVERLY HILLS

Lovely 280 + 2BA light & bright 1200 sq. ft. front unit. Loads of windows & closets! Built-ins, pool, laundry & elevator. \$1200/mo.

North of Wilshire 133 N. Almont

(213) 274-5743

SAVE TAXES ELEGANT RENO MANSION

Restored Mediterranean Expansive Views - .8 acres Call Peg Murphy \$875,000 **DICKSON REALTY (702) 825-8213**

fenced, pastures, stable. Master suite has Kohler bathing and tanning chambers; oooh! Also has spa, all served by 818 atresian wall.

1 (805) 238-1002 or 1 (800) 549-1002

.. 1991 RECORD RETAILING DIRECTORY

Reaching record retailers has never been easier!

Over 7,000 listings include:

- Independent retailers, owners and addresses
- Phone & fax numbers
 Chain headquarter locations
- Management staff Buyers Store Planners

... and more!

For fastest service / in NJ call / Or send check or money order to: Billboard call 800-344-7119 / 908-363-4156 / Directories, PO Box 2016, Lakewood NJ 08701 (Add appropriate sales lax in NY, NJ, CA, TN, MA, IL and DC.) Please add an additional \$5 per directory for foreign orders

BILLBOARD AUGUST 24, 1991 www.americanradiohistory.com

Now you can reach record retailers directly & this compact 6x9 directory fits right in your briefcasel

\$85





Diane Warren and Desmond Child strut their stuff.



Diane recording vocals with Cher at Village Recorders, L.A.



Sammy Cahn, Realsongs' Doreen Dorion and Diane Warren at a ASCAP party celebrating Diane's achievements in Beverly Hills, Calif. in May. (Photo: Lester Cohen)



Diane and Michael Bolton calmly discuss a current song they're co-writing.

ASCAP's Gloria Messenger, Diana Ross, Smokey Robinson, Diane Warren, Vanilla Ice, and ASCAP's Morton Gould. (Photo: Lester Cohen)

THE DIANE WARREN INTERVIEW: 'I Just Want Every Song I Write to Be Better Than the Last'

iane Warren is a unique star in the creative stratosphere. While many songwriters are performers in waiting, Warren's ambitions run only to being and becoming a better, more successful songwriter. Most tunesmiths have a definite musical bag, be it rock or R&B, but Warren's bag is generously stuffed with pop, rock, R&B, ballads, reggae; whatever the beat, style or genre, she has a song that fits a breathless range of artists, from the biggest stars to recent unknowns (recent because, with a Diane Warren song, new artists don't remain unknown very long). In fact, a Diane Warren song can be found on the charts, on the radio, in videos, in the movies—literally everywhere music can be heard or seen, anywhere in the world.

BB: How long were you writing songs before you sold your first? . . . What were you doing to support yourself at the time?

DW: Since I began seriously writing songs at 14 I didn't really make enough money to live on, and barely lived on that until I was about 24, I guess you couldn't call me an overnight success story. I was very lucky to have my dad basically supporting me and making it possible for me to be able to write songs and dedicate my life to my music. I knew nothing about getting or keeping a job, and I truly believe I would be a bag lady or something today had this not worked out. But the visual of seeing a bag lady shuffling down the street with a keyboard in her shopping cart might be a little strange! I can't give enough credit to my dad, he made this all possible.

BB: When did you first discover that you wanted to follow a musical path? ... What were your earliest musical influences?

DW: I just remember loving songs from the time I was a small child. I had older sisters and they were always playing records around the house. I used to love to listen to the rock records my sisters played as well as the show tunes my parents listened to. And I loved top 40

radio, listening to the hits. As I got older I would look on the 45s to see who had written the songs. I decided even before I'd written my first song that I wanted to see my name on one of those records. I got my first subscription to Billboard when I was 15 and after I started writing I would dream that my name would be on a hit song someday. The fact that all this has come true and that I can turn on the radio and actually hear my songs is still an incredible thrill.

BB: What do you most find yourself writing about ... love lost or gained ... personal relationships ... hopes and dreams and frustrations? How much of your own experiences are carried into your songs? What are the main inspirations?

DW: As far as subjects to write about, all of the above inspire a lot of songs. They don't necessarily have to be experiences I've had and sometimes in fact are not. But they have to be ideas or concepts based on emotions that move me on some level and inspire me to turn them into songs.

BB: Can you put your finger on just what it is about the art and craft of songwriting (beside the success) that gives you so much personal pleasure?

DW: It's just something that I love more than anything else in the world. I live for it, I'm completely consumed by it and have been for 20 years. There's no greater feeling than seeing something you've sweated and struggled over turn into something that touches someone's heart. I really feel blessed to have the talent to do this.

BB: What was your first big break as a songwriter? When did you know you had really made it?

DW: I guess my first break came when I was involved in Laura Branigan's first album. She was the first artist to record my songs. I had my first top 10 with her "Solitaire." As far as knowing when I had (Continued on page D-6)

QUOTE FILE: How One Woman With a Lifelong Passion Changed the Songscape of America

MICHAEL BOLTON: Diane Warren will continue writing great songs and hits for artists in every genre. She is destined to achieve her appropriate status as one of the greatest songwriters in the history of music.

Diane, no one deserves this success and recognition more than you do. I'm looking for to another decade of working together. Love . . .

DESMOND CHILD: Out of a small, cramped office at 6363 Sunset, among her mountains of cassettes, ancient issues of Billboard and R&R, petrified coffee cups and crumpled fragments of discarded lyrics . . . a Jewish-American working-class "valley girl" has changed the course of pop music. Diane Warren is a shining symbol of the power of the individual. Her songs touch the lives of millions, perhaps billions of people on earth, lifting their spirits, healing their wounds, helping them to be more human . . . thus more humane. I am proud and honored to be one of them.

GRACE SLICK: I've never met anybody who is rolling around in that much fame and money who is that real, honest and funny—what a great human being!

CLIVE DAVIS, President, Arista Records: Diane Warren represents songwriting at its best today. Her magic melody and lyrics are unmatchable, and we are all in her debt.

JAY MORGENSTERN, Executive VP/GM/President, Warner Bros. Publications Inc.: In the mid 1970s, I heard a young girl at a Songwriters Showcase who had great promise as a songwriter. I walked over, introduced myself, and asked if I could listen to some more songs. She

came over to my house with her father, I guess for protection from this dangerous "music publisher." I listened to some more, told her if she stuck with it, she might have a chance, but this is a tough business and not to be discouraged if things didn't work out. I suggested that it's hard to make a living as a writer so stay in school and learn a trade.

Diane Warren and I kept in contact and I listened to more songs and encouraged her, but still didn't believe that she'd have the fortitude to hang in long enough to make it.

Was I wrong. This bright, energetic young woman has not only hung in there, but has become the top songwriter in the world. I could have been her publisher, instead, we remained friends and she published her own songs and got more and more successful; as I got older, she got richer.

She does give me credit for having been the first to encourage her, but we both know ${\sf I}$ missed the boat.

PAUL STANLEY: If there's a fine line between genius and insanity, Diane is proof that you can occupy both sides at the same time.

MRS. FLORA WARREN, Mother: One of the fond memories I have of my daughter Diane is her obsession with hats; she loved them. She was also constantly playing a \$10 guitar we purchased for her in Mexico when she was around eight-or nine-years-old. She got a lot of mileage out of that guitar until her father, who saw the talent in her, bought her a really expensive guitar. Soon she was composing and asking everyone to listen to her songs.

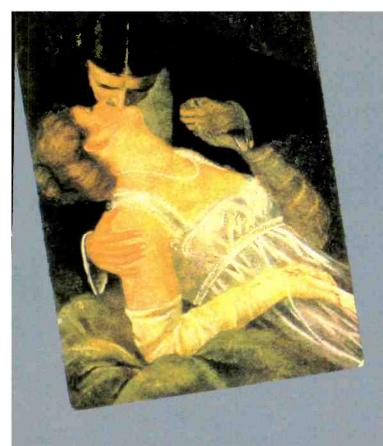
Her father, David Warren, took her under his wing and went everywhere with her—to publishers, music companies, small musical clubs, and "talent nights"—so she could be seen and heard. As her unofficial

"manager," he never took "no" for an answer, and soon Diane was off and running.

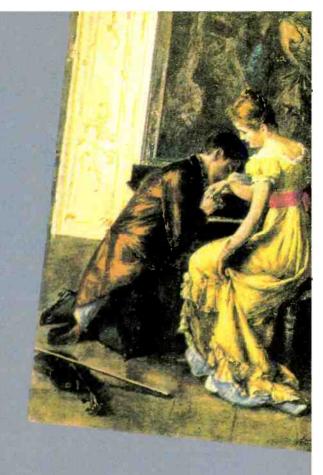
Diane's father was very instrumental in Diane's success. Of course, she is extremely talented, which helped. He lived to see her success and appeared with her at the Golden Globes, where her song was nominated. Needless to say, we were and are extremely proud of her and her success—her two sisters and nieces, aunts and uncles, are also proud. Of course, Diane is very hard-working and talented, and we are all basking in her glory!

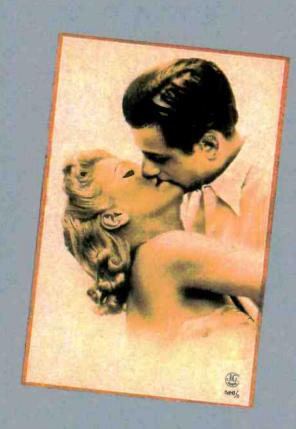
BETTY BRENEMAN, Publisher, The Breneman Review: I first met Diane at an industry party. I was immediately struck by the fact that she was well aware of me and most flattering with her comments. Pretty s.o.p. for the industry—one might think. But (Continued on page D-4)





Real Feelings.
Real Songs.





Congratulations, Diane.

Your songs touch people

where they live ... and love.

From your friends at Sony Vinsic Entertainment.

Columbia Records Epic Records



Sony Music Publishing
Sony Music Video
Sony Music Licensing



"Columbia" and "Egic" Reg. L.S. Ful. 4 to Off, Marca Registrade... on to a trademark of Sony Ma & Fatertainment Inc. 40 1991 Sony Maste Entertainment



QUOTE FILE

(Continued from page D-2)

she seemed very sincere and sure enough followed up with the promised phone calls and "keeping in touch."

I've found Diane to be very much like her music—sincere and relatable. She's as interested in you as she seems to be—a refreshing quality for sure. She really is tuned into people and life. I love her enthusiasm for her music—yet she can be surprisingly objective about it.

Often when someone attains the success and notoriety Diane has, they lose touch with "the street." She certainly hasn't—she's definitely in touch with feelings, with people, with life—and she communicates that with music. She's candid, honest, and open about herself, making her vulnerable...but that's part of what makes her so appealing. She loves music—she writes "real songs"—songs that touch the heart. That's why her songs do so well. Contemporary music hasn't seen as consistently relatable a songwriter in a long time. She's just a real joy to know personally and a treasure for the music industry and for people who enjoy the gift of music in their lives.

ALBERT HAMMOND: Dear Diane: Now you've been through the storm, nothing's gonna stop you now. 'Cause it is what it is and it will always be. And I don't wanna live without your love.

JOHN KALODNER, Senior VP, A&R, Geffen Records: It was always one of my dreams as an A&R executive to work with independent songwriters the likes of my '60s heroes: Barry Mann and Cynthia Weil; Jeff Barry and Ellie Greenwich; Carole King and Gerry Goffin; Edward Holland, Lamont Dozier and Brian Holland; etc.—and my dream was fulfilled in working with Diane Warren.

Introduced to me by Michael Bolton and Desmond Child, both of whom were still relative unknowns, my years of working with her have been filled with many laughs, even more phone calls, and best of all, many great songs.

Nothing will match the innocence of having shown Diane how to fill out a restaurant credit card receipt as she took me to lunch at Le Dome with her new credit card.

Or watching her beg, bully, plead, and cajole Cher into recording "If I Could Turn Back Time"—a true display of Diane's perseverance and commitment to her songs.

And, of course, those incredible moments when she plays me a brand new song like "Love And Understanding," and I just get goosebumps. Cramped in her little office which is exactly the same as when I met her (just more cluttered and dustier), Diane oozes incredible music—this one's for Clive's new artist; this one's for Taylor Dane; this one's for Chicago; this I co-wrote with Michael Bolton or Desmond Child—the hits just keep on comin'!

And best of all is Diane Warren, my friend, calling me and asking me if I still like her songs. Of course I do Diane, and so do the millions of people who make your music their "special song."

MORTON GOULD, President, ASCAP: I first got to know of Diane Warren many songs ago through the ASCAP Pop Songwriters Workshop in which she was a participant as an aspiring writer. Since then, she has grown into one of the most successful songwriters on the pop music scene. Her songs touch the pulse of today's listeners and are the result of that sensibility. She has been ASCAP's No. 1 pop songwriter for the past two consecutive years which means that her work has been the most performed and listened to in ASCAP's contemporary pop repertory for that period. On a personal note, she is charming and delightful with a quick wit and aready smile. From the looks of things, "nothin's gonna stop her now"

TRUDY GREEN, Artist Managment, HK Management Inc.: What is there to say about you? You're eccentric, you're funny, you're brilliant, you're one of the finest songwriters of our generation, and most of all you're my friend. I love you.

EMILIO & GLORIA ESTEFAN, Miami Sound Machine: You have to be one of the most dedicated songwriters we've ever known, but of course you know you're nuts!!!

ERIC CARMEN, Singer/Songwriter: I can't think of anything to say that someone else won't have already said here. Diane is a legend in progress. She's in a class by herself. I love her dearly. Congratulations Di, your dad would be proud.

DON WAS, Producer/Musician/Songwriter: At this year's ASCAP Awards, the lovely Loretta Munzo and I presented Diane with one of the many trophies that she took home that night. Between the time that a winner's name is announced and the time that the applause peters out, a truly awkward moment exists during which the recipient usually mumbles something like "Is this cocktail sauce in my hair?" Diane, on the other hand, put those five seconds to effective use by screaming in my ear, "What's happening with the Ringo song??? You're still going to do it, aren't you??? It's a smash. isn't it??"

Of course, if sheer hustle alone made for successful songwriting, then every aluminum siding salesman in Jersey would have received a plaque

from Loretta. It is Diane's unique blend of pure artistic genius and blatant salesmanship that distances her from the legions of struggling poets clamoring to succeed her as earth's No. 1 songwriting enigma—one part George and Ira Gershwin, and one part David Chu.

RICHARD PERRY, VP A&R, Warner Bros. Records: I first met Diane while recording her song "Rhythm Of The Night" with DeBarge. Even back then, she was full of ambition as she relentlessly pursued to record more of her material, which I did with pleasure.

Just to add more fun to our working relationship, we playfully took on the roles of a college professor and his prize student. She would bring me lyrics and I would grade them like a term paper, making side notes in red ink like "you show great potential for continued development—stick with it." She certainly has, I couldn't be more proud of her. To this day she still calls me Professor Perry.

CAROLE KING: Her dedication and discipline to her craft are evident in her work.

POLLY ANTHONY, Sr. VP, Promotion, Epic Records: A boundless talent, a fierce and loyal friend, and as neurotic, obsessive and compulsive as they come. I love you Di!!!

OWEN ELLIOT: To any new artist, having a Diane Warren song on their record is nothing less than amazing. But having Diane Warren as involved with my project as she is—is a dream come true. She is *the* premier female songwriter of the century and a great friend to me.

ARIF MARDIN, Producer: The formula for Diane is soulful, professional, romantic, street and classy. It's great working with you!

LIZ KILEY, Operations Manager, FM92 The Beat: Diane is a brilliant writer who will only get better with time, but more important, she's my friend. Diane and I met because of her father. Dave would call me often when I was music director of KOST. He would always tell me what songs were going to be released and work me on them. It was very special; he certainly was a *proud* father. You could tell his enthusiasm and excitement were so real. He would tell me that Diane and I should meet, what great friends we would be. We finally did—at his memorial service. It's funny, as close as Diane and I are, we've both wondered if in his own way he orchestrated the friendship. Either way—I know he would be proud of her today.

LAMONT DOZIER: It's not an accident that Diane has risen to the top of our profession. The recognition she's received is due to hard work and dedication. She's not only a gifted songwriter, but she seems to have a sixth sense about what music lovers want to hear. She's always (Continued on page D-12)

Diane,
ban't fight fate!!!
bongratulations
Love,





DIANE INTERVIEW

(Continued from page D-2)

made it is probably when "When I See You Smile" and "Blame It On The Rain" were No. 1 and No. 2 on the pop charts. But I really don't like to think that I've really made it yet 'cause I know I still have a long way to go.

BB: How did you get involved in writing for soundtracks?

DW: The first time a song of mine was used in a film was "Rhythm Of The Night" in a movie called "The Last Dragon." Since then my songs have been in many films, including James Bond "License To Kill," "Vice Versa," "Ghostbusters," among others. I had my first No. 1 record with the theme from "Mannequin," which was "Nothing's Gonna Stop Us Now."

BB: Do you write a song to fit in a specific scene in a movie or is the song dropped in where the director or music coordinator thinks it best fits? Where do you come into the project?

DW: It's happened both ways. I've written songs to fit a specific scene in a movie, like I did with the theme for the James Bond film "License To Kill" where something a character said inspired the song. And I've also had pre-existing songs, or songs not actually written for the movie, used as well. What usually happens is after a movie is done, if a theme song or a song for a particular scene is needed I am contacted and asked if I have any interest in writing something for it. If I feel I can contribute and it's something that really inspires me I'll get involved.

BB: Do you think any of your songs would make a good movie? **DW:** I look at my songs as little three-and-a-half-minute movies anyway. But I would love to have someone be so inspired by a song of mine that they could build a story around it.

BB: How did you feel after winning your first ASCAP Songwriter of the Year award? How did you feel after winning for the second time ... in a row? Any different self-observations the second time around?

DW: Well, I really didn't expect to win last year and everybody did a pretty good job making sure I didn't find out, so I was pretty surprised. It was probably the most exciting night of my life, and I only wish that my dad was there to see it happen and share that moment with me. Winning for the second time was pretty incredible too. One more award and, being my own publisher as well, I almost won pub-

lisher of the year.

BB: Do you feel any particular satisfaction or responsibility as a woman songwriter in primarily a man's domain after winning the ASCAP (and other) awards?

DW: I've never really looked at myself as being a "woman" songwriter as much as simply being a songwriter. I don't think my songs have a female-only point of view. They are human feelings, and emotions that relate to everyone. A great song doesn't have a gender, it's not a female song or a male song, it's a universal song.

BB: More and more, your songs seem to be used as career makers for new artists, to revive stuck careers, or as career breakers. Why do you think your songs are being deployed in such a pivotal way, and which one(s) do you think made the greatest impressions on the careers of the artists that recorded them? How did the Milli Vanilli fiasco affect you?

DW: I believe it's because they have good melodies and lyrics. And I hope it's because they touch people on some emotional level. I guess they also sound enough like hits to make someone want to record them. At the end of the day it all comes down to the song. Great records are made from them; careers are built on them. It's so important for an artist to have the strongest song possible no matter who writes it. I guess I've had enough success so that the perception is that I can give somebody a hit song. I'd also like to add that it's really great when an artist like Michael Bolton, who is a writer in his own right and really doesn't need me to have hits, records a song I've written. As far as the Milli Vanilli situation, I wrote a song I was proud of—no matter who sang it.

BB: Which of your song(s) have had the greatest impact on your own career? How?

DW: A lot of them actually. As far as success goes, I'd have to say "Rhythm Of The Night" by DeBarge because that was the first song I'd written by myself that became a top 5 record. It made people notice me for the first time in my career and made the door open a little bit more for me. As far as personal, emotional impact, I'd have to say "When I'm Back On My Feet Again" because I really reached into my heart and soul for that one. Also, being in the studio when Michael Bolton sang the vocal remains one of those moments I'll cherish for the rest of my life. Everyone in that studio was moved to tears. It was very gratifying to see it become a hit and have such a positive, healing effect on people. Michael still sends me the letters he gets from people about that song and I know that it has given a

lot of people hope and strength.

BB: Who are a few of your favorite songwriters and songs?

DW: I would need pages to really answer this question. The song-writers that have had the most impact and influence on me as a writer have been writers like Lennon & McCartney, Holland, Dozier & Holland, and all the Motown writers, Burt Bacharach & Hal David, Jimmy Webb, The Brill Building writers such as: Goffin & King, Mann & Weil and many others. That was a golden time in songwriting as far as I'm concerned. A lot of classic, classic songs were written by these people. I look at what I've done and I look at what some of these writers have done and I realize I have a long way to go.

BB: Do you follow your songs closely on the hit charts, and how do you reconcile your competitive business instincts with the pressure to continually create hits . . . or don't you feel any pressure at all?

DW: I follow the charts constantly. Keeping in touch with music and where it's going is very interesting to me. I follow them extremely closely when a song of mine is released by an artist. It's like watching your children grow up. Hopefully they'll grow up to be No. 1 records! As far as pressure to come up with hits, it's no different than the pressure I've put myself under since I was 14-years-old. I just want every song I write to be better than the last—that's a pressure I can live with

BB: What is the role of radio in your success? Explain, if possible, the "fatal attraction" between you and pop radio. Is there always room for "a Diane Warren song?"

DW: First of all, radio airplay is absolutely essential to having a hit song. So because of the fact that I've had so many hits in so many different formats, I can say that radio has been very good to me and has played an extremely important role in my success as a songwriter. As far as there always being room for "a Diane Warren" song, I believe there's always room for a great song. And if I write a great song I suppose there will always be room for mine.

BB: What are the advantages of writing alone as opposed to taking on a co-writer, and vice versa? Who are some of your leading co-writers, and how have they added to your success?

DW: When I write by myself, which is what I mainly always do, I follow my own heart and vision. I really love the process I go through, the inspiration, the torture turning that into a great song, or something that I think is a great song at any rate. That's what I love the most. I've also had success co-writing with Michael Bolton, Des(Continued on page D-8)

"Well - let's see...

Diane's been the #1 writer of the year for two years running...
the #1 publisher of the year

 \underline{and} she's had the #1 song of the year in '89.

Hey, not bad...

FOR A GIRL.

STEVEN TYLER
AND
JOE PERRY



THE
MANY
FACES
OF
Diane Warren



REALSONGS: The Art of Placing Diane's Songs in 'Good Homes' Around the World

By IRV LICHTMAN

y main priority is to give Diane the time she wants and needs to write songs."
The writer, of course, is Diane Warren, and the

speaker is Doreen Dorion, senior director of Realsongs, which Warren formed in 1985 as the caretaker of what has emerged as a catalog with dozens of gold and platinum associations.

While Realsongs may be a one-writer company, that writer has been a winner of two successive ASCAP Songwriter Of The Year awards in 1989-90, while Billboard magazine has dubbed her Writer of the Year (1990) and, corporately, the magazine has named Realsongs 1990 Singles Publisher Of The Year.

The manner in which the Realsongs operates is also geared toward maintaining constant contact with recording and film projects and to provide exploitation of Warren's ever-growing catalog in both the U.S. and world markets.

"Diane and I are directly responsible for placing her songs in 'good homes,' " says Dorion.

To achieve both Warren's creative goals and the placement, with Dorion's help, of her works, Realsongs relies on the law firm of Manatt, Phelps & Philips in Los Angeles for all administrative services. In particular, Jody Graham Dunitz there coordinates two others, Judy Castano and Ursula Mannina, in the administration and licensing of Warren copyrights.

At the Realsongs office itself, Ken Philips, who generally handles all calls and administrative details, as Dorion puts it, "is a tremen-

dous asset to both of us."

Oddly enough, it was as an admiring competitor of sorts that drew Dorion's attention to Warren and, later, as the one who would be responsible as the day-to-day head of Realsongs: the competition centered on the 1985 chart race between a recording of a Warren song and another performed by Madonna.

A former music and TV commercial staffer at Young & Rubicam, the huge advertising agency in New York, she entered the music industry in a direct way as assistant manager of Sigma Sound, also based in New York.

Her music industry contacts brought her into an association with a production company executive involved in Madonna's "Crazy For You," which at the time was in competition with DeBarge's recording of Warren's "Rhythm Of The Night"—eventually, the Madonna recording hit No. 1, while the DeBarge hit peaked at a quite respectable No. 2.

"We came out to Los Angeles to meet Diane and a friendship developed. She later offered me this position in 1988."

Dorion says Realsongs has its origins in a legal hassle Warren was going through in the mid-'80s. It involved a producer who published some of her earlier efforts. Dorion says, "No other publisher would go near Diane during this time and subsequently she decided to form her own—Realsongs."

As an independent company, Realsongs has representation in world markets through a collection deal with EMI Music Publishing.

Dorion, with a hands-on policy that extends beyond the borders of the U.S., is very much involved in Realsongs' well-being abroad, an approach that she says entails direct contact daily with the world markets which include Australia, England, Germany, Italy, and more.

A writer of Diane Warren's stature eventually receives perhaps the ultimate recognition within the music publishing area: a music print book of her own. And so a deal has been struck with Warner Bros. Publications for the 143-page "Hits Of Diane Warren, Vol. 1," for release in August.

Warren's success has also meant interest in usage of her material as jingles. The first Warren song to be used in this manner is "If I Could Turn Back Time," the Cher hit that was also used in the Cher commercial for Holiday Health Spas.

Although Warren, who Dorion says composes daily, is likely to keep the Realsongs catalog well-stocked with new songs, Dorion maintains that staff growth will be limited: "We like operating small and thinking big."

DIANE INTERVIEW

(Continued from page D-6)

mond Child, and Albert Hammond. It's funny, almost every time I've ever written something with Michael I say I'll never do it again (and so does he!), because it can be a very arduous task, to say the least, getting the song to where it's something he feels he can sing. But once the song is done we forgive each other for wanting to kill each other because it usually turns out to be great and something that we're both very proud of.

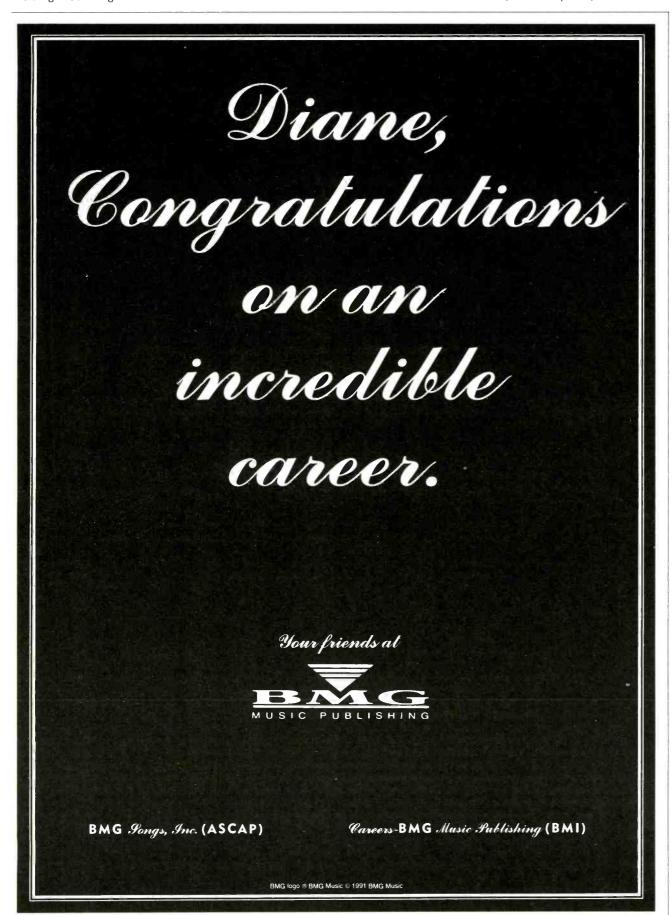
BB: What have you been doing lately? Any interesting co-writing adventures, film projects of note, etc.?

DW: Lately I've been doing what I'm always doing, which is writing. I've been coming up with a lot of new songs I'm very excited about. Mainly I've been writing by myself, but I've also done some collaborating. Recently I just did some work with Steven Tyler and Joe Perry for the new Aerosmith record and I'm really happy with what we've come up with.

I've done some work on the new Smithereens record and I've given a few songs to Celine Dion, who I think is an incredible singer and I think we're going to have some big hits together. She's an artist with a big future. Another new artist I think you'll be hearing a lot from is Owen Elliot, who is Cass Elliot's daughter. I've given her some songs for her new record. I have a lot of records coming out I'm looking forward to and have high expectations for.

BB: How would you like your career to evolve . . . keep on writing hot hits forever, tackle new styles and attitudes, move toward heavier, thoughtful album tracks as opposed to singles, write a one-woman show for Cher? Sketch a scenario or two for your future.

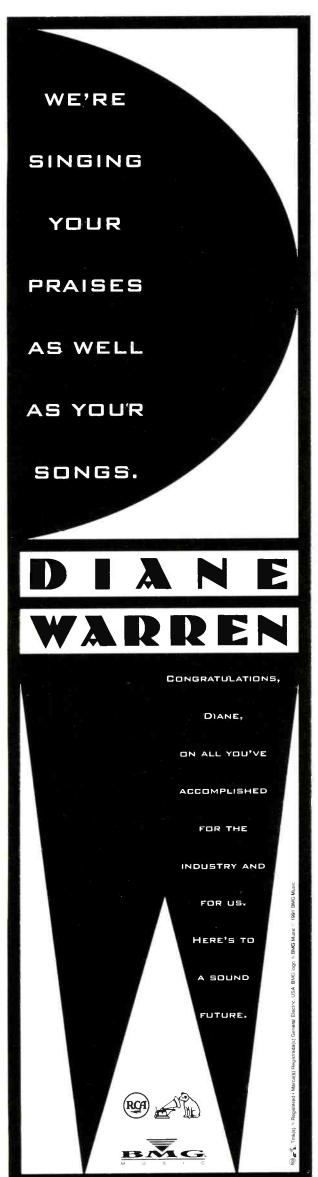
DW: I'd like to evolve into a better writer and keep writing better songs. I would like them to also be successful, of course. With me it's all about learning. Every song I write teaches me something new. I like to write a wide variety of styles, so I'd like to continue doing that as well as finding new styles to write in. As far as writing a one-woman show for Cher, it's hard enough convincing her to do one song of mine let alone a whole show of them! But she and I both know that the ones she most didn't want to do would be the biggest hits. As far as writing heavier album track type songs, I have no desire to do that 'cause I really love writing pop songs. That's the kind of music I grew up loving and that's the kind of music that I love to write. My future—writing songs...



CONGRATULATIONS

RON NEVISON RICK NOWELS RICHIE ZITO LIPPMAN ENTERTAINMENT

www.amariaanradiahiatary.aar





HIGH NOTES

(Continued from page D-1)

So far, so good. The ex-Valley girl who once tossed a tape at Johnny Rivers onstage at Knotts Berry Farm—"I heard he'd discovered Jimmy Webb," she explains—caught fire in 1984 with DeBarge's worldwide hit "Rhythm Of The Night." By 1989, her resume resembled a Rhino greatest hits package, highlighted by such megahits as "Look Away," "When I See You Smile," "Blame It On The Rain," "Love Will Lead You Back, "How Can We Be Lovers," "Nothing's Gonna Stop Us Now," "Who Will You Run To," and "When I'm Back On My Feet Again."

In her cluttered eighth-floor office, where she can be found seven days a week, Warren doesn't seem to fit the slew of descriptions usually pinned to her—"industry powerhouse," "hit machine," and "one-woman Brill Building." But a recent week in her busy schedule testifies to her status: working with the Smithereens, writing with Aerosmith's Steven Tyler and Joe Perry, overseeing sessions of rookie MCA artist Owen Elliot, the daughter of Mamas and Papas Cass Elliot.

That list barely touches on the state of hyperactivity in which Warren is presently operating. In fact, Doreen Dorion, senior director of Warren's publishing company, Realsongs, finds it necessary to turn to her computer in order to check upcoming releases. The impressive list includes: Gloria Estefan, Taylor Dayne, Lacy J. Dalton, Diana Ross, Joan Jett, Jennifer Holliday, Ringo Starr, Eddie Money, Bad English, Richie Sambora, and Eric Carmen.

"It is amazing to me at times," says Dorion, who hears the strains of Warren's latest compositions through the wall of their neighboring offices. "Everyday there's a new idea, a different sound, a potentially beautiful song. There's never an end to Diane writing songs."

Nor does there appear to be any stopping the demand for one of Warren's songs. From 8:30 a.m., the time Dorion opens shop, until quitting, usually around 10 p.m., the telephone rings with the predictability of a drum machine. "I'm on the phone more than I'm off it," says Dorion, who is the business counterpart to Warren's creativity in the day-to-day operation of Realsongs. "We like to be as involved as we can. Or at least as much as anyone will let us."

In this day of industry Goliaths, Realsongs is a successful David, a small, hands-on empire fueled by Warren's prolific writing and run by Dorion's acumen and ability to handle 10,000 different chores herself. One moment the office sounds like a high school girls club, the next it's serious and professional.

In a word, though, they're involved. Both women have their ear tuned to industry news and gossip, they read trades, in addition to which Dorion reads many movie scripts every week. "We try to get as much information about a project as possible to make sure we're giving an artist or a project the right song," explains Dorion. "From the moment someone says they'd like to cut a song to the

"From the moment someone says they'd like to cut a song to the moment it's released and on radio, Diane and I are there, actively involved in the process," continues Dorion. "We monitor chart and radio activity, try to keep in contact with the record company to see if we can help in any way—we want to be there and support the entire process of the making and releasing of a song. If possible, we go to the studio. Even if it's one in the morning."

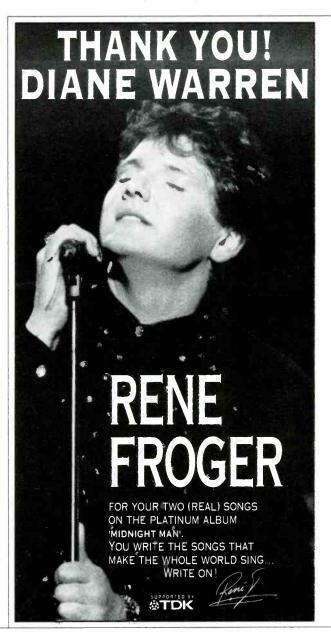
And that's just in the U.S. On a recent day, Dorion fielded nearly as many overseas calls as she did from those in town, complementing Realsongs's sub-publishing arrangements with EMI in Europe. "I work heavily with Australia, Japan, Germany, Holland, England, just about everywhere," she says. "If there's a way I can get our catalog used, I'm working it—or at least trying to."

The effort's paid off. When Billboard named Realsongs the top singles publisher of 1990, Warren and Dorion took several mo-

ments off to celebrate, then rushed to the office computer. "I began working the machine like a crazy person, counting everything that was out," she says. Realsongs missed (Corporate) Publisher of the Year honors by one song. "We were very happy to see everyone at the EMI and SBK family win that award," says Dorion politically-minded. "But then we went to the computer to see if we had any songs out they might've missed."

This year promises to be as successful. Asked what she's been working on, Warren shrugs modestly, "The usual. I've written a bunch of songs that rank among my all-time favorites," she says. "I really can't wait to hear them on the radio." No doubt, we will.

Todd Gold is staff correspondent for People magazine in Los Angeles and co-author of the upcoming Brian Wilson autobiography "Wouldn't It Be Nice" (Harper/Collins).



Diane, Congratulations

"<u>Do</u> look at us that way"!

All the best from Chaka & Steve.



MA STEVE MARGO MANAGEMENT

DW,

I Get Weak
When I Think
Of Your Incredible
Accomplishments

Love and Affection, Jody Graham Dunitz

Congratulations

From Judie Castano, Ursula Mannina and All of Your Friends at

Manatt, Phelps & Phillips

Attorneys at Law
Los Angeles Washington, D.C.

There once was a girl from the valley
Who wrote more hits than Tin Pan Alley
Her story is told, on records of gold
But she's still just as cheap as Jack Benny!

Diane...never change. We love you,

Desmond & Winston





QUOTE FILE

(Continued from page D-4)

right on target. I wish you continued success, Diane—we need more like you. I love you.

JOEL SILL, WINDSWEPT PACIFIC: Diane Warren is not a songwriter but an industry

MIKE STOLLER: The girl is simply incredible!

JERRY LEIBER: The girl can't hep it.

CAROLE CHILDS, VP A&R, Elektra Records: Roses are red, violets are blue. I wish I could write songs just like you.

DANNY GOLDBERG, President, Gold Mountain Entertainment: The norm in the music business is that people of modest talent have supersized egos. Diane Warren is the opposite; she is an authentic musical genius yet she has an unpretentiousness one would normally associate with a shy newcomer. She is one of those people that gives an otherwise tawdry business real dignity.

ALLEN JACOBS, EMI Music Publishing U.K.: It is a pleasure and a privilege representing you and we look forward to many more years of success with Realsongs. Who knows, we may even get you a cover one day!

BRINKE GUTHRIE, Production Director/Copywriter, WWRQ-FM Cincinnati: I have taken an interest in reading liner notes, to see who played, produced, engineeered, and wrote, on particular albums. So, several years back, I was amazed to see the same name over and over and over: "D. Warren/Realsongs." Probably more hit songwriting credits from one author than I have ever seen! That word processor must be workin' overtime—and Diane *must* use a word processor; 'cause if you have received a *hand-written* note from her like I have...you know what I mean. I mean, I can't see Chicago or Heart sitting down in the studio with hand-written lyrics, saying, "Now, what does *this* section say?" At this writing, Diane is about to secure her fourth song on our current playlist, something she has already done once. Diane—you are a true talent.

PETER REICHARDT, MD, EMI Music Publishing U.K., VP International Acquisition, EMI Music Publishing: It has been my pleasure to know Diane for many years and to finally get involved with her career when I took over at EMI Music Publishing in 1989. From a music publisher's point of view, she is what we dream about, not only delivering first-class songs but also those songs going on to be major international hits and with a diversity of artists from Aswad to Michael Bolton. She is truly the songwriters' songwriter and many aspiring young composers could and should learn from her.

DON RUBEN and the SBK FAMILY: Diane breathes hits. Love ...

JHANI KAYE, Station Manager/PD KOST 103: Diane touches everyone who listens. She speaks for those who can't find the words \dots And her music plays an incredible role in all our lives.

NARADA MICHAEL WALDEN: Producing Diane's first No. 1 record "Nothing's Gonna Stop Us Now" was a great honor and pleasure.

Dearest Diane: Nothing's ever gonna stop you from having continual No. 1 hit records. You hold a firm position in the Musical Archives Hall of Fame and in hearts throughout the world. In all God's heaven and earth you are truly a gifted composer extraordinaire. Love . . . your brother . . .

TYLER COLLINS: Recently, I had the opportunity to meet with Diane and hear some material for my upcoming album. I listened to some tracks in her studio, all of which were great, but out of the blue Diane sat down at the piano and played me a song she had just started working on. It was unfinished and it was amazing. Within a week we had the demo finished and it will be featured on my on my new album. Working with Diane is wonderful because along with her music she brings so much energy, enthusiasm and passion to the project.

STUART GRIFFIN: I met Diane just as "Rhythm Of The Night" was going to the top of the charts. It was one of her first major hits. I had never come across a songwriter so full of ideas and energy who could relate to such a wide range of artists. As a manager, you know that when you have Diane working on your team you have the commitment and talent of the consummate songwriter of our generation . . . and that equals hits

PHIL RAMONE: Producers have secret weapons. One is a great song. I am so happy to reveal my secret. My subtle, sweet, demure Ms. Diane Warren.

MICHAEL LIPPMAN, Lippman Entertainment: Having worked with Diane has been a blessing for me. She's provided my producers with four straight No. 1 records. Love . . .

RON NEVISON: No ... I'm not giving you a rough mix.

BILL RICHARDS, KIIS-FM PD: Diane is an inspiration to all of us. Pleasantly, I have had the blessing of getting to know her personally. Diane, congrats on this salute. What the world needs is more Diane Warren songs!

ROBBIE BUCHANAN, Producer: Diane's instincts are totally based on honesty, and that has made her a great friend to me over the years.

JIMMY WEBB: She is the greatest of the new contemporary songwriters. Period!

MICHAEL ELLIS, Director of Charts, Billboard: Fifteen top 10 hits, five No. 1's, seven singles on the Hot 100 at one time . . . those are incredible stats, and I should know! But, Diane, you're still growing as an artist and getting better . . . the best is yet to come!

RIC WAKE, Wake Productions: Congratulations Diane ... To a good friend and a great writer. Much love ...

EMI Music Publishing

is proud to represent

DIANE WARREN

throughout the world (ex USA)

TUODNEM! Com

127 Charing Cross Road London WC2H 0EA Phone 071-434 2131 Fax: 071-434 3531

Retail

Show Industries Chairman Underscores Retail Emphasis

■ BY EARL PAIGE and DEBORAH RUSSELL

LOS ANGELES—The Music Plus music and video chain will focus solely on increasing the efficiency of its 91 retail locations following the recent sale of its wholesale division.

This was the message presented here Aug. 9 by Mark Siegel, chairman of the board at Show Industries, parent company of Los Angeles-based Music Plus. Siegel addressed chain staffers and label

'We wanted to concentrate on Music Plus'

representatives at a Malibu beachfront during Show Industries' Annual Fourth Quarter Island Beach Party Convention. Lou Fogelman, Music Plus president/CEO, did not attend the event because of another industry-related commitment.

Siegel used the convention as an opportunity to explain the recent sale of City 1-Stop to Santa Ana, Calif.-based Abbey Road Distributors (Billboard, Aug. 10).

"People are looking for some magic reason and there isn't one," he said. "We wanted to concentrate on our retail business; we wanted to concentrate on Music Plus. That's the beginning and the end of it."

However, retail expansion will not occur as quickly as it has in recent years, said Angie Diehl, Music Plus director of marketing and advertising. She noted that the chain will be slowing its growth rate, which has been 25%-30% in the last two years. "We're letting our newer stores mature," she said.

But Diehl assured that Music Plus is rolling into the fourth quarter with a good amount of momentum and with a commitment to TV advertising as a No. 1 priority.

In his remarks, Siegel added, "We feel we are strongly positioned for the fourth quarter. We've seen good solid sales in June and July and believe the fourth-quarter releases will more than make up for a disappointing first quarter that we all saw, and that was due to circumstances not in our control." He did not elaborate on what those circumstances were.

Siegel also addressed what he described as persistent "rumors" about the eventual merging of Music Plus and the Dallas-based Sound Warehouse chain, which Shamrock Holdings purchased after buying Show Industries. Siegel is also chairman of the board at Sound Warehouse.

"We have no plans to merge the buying functions of Music Plus and Sound Warehouse," Siegel told the audience. "We do not see shipping both chains from one warehouse. There are different shareholders involved in both chains—it would be difficult."

Siegel later told Billboard that 80% of the Sound Warehouse shareholders own stock in Show Industries, but "there is that 20% that is not common to both," which militates against further merging. Also, Music Plus is essentially in three markets along the West Coast while Sound Warehouse's 150 units are in major cities throughout 13 states "in at least 35 ADIs," said Siegel. A new Sound Warehouse outlet recently opened in Coral Gables, Fla., he said.

Siegel also acknowledged that the rumors of a merger and a common warehouse—triggering comments as far back as a year ago that City 1-Stop was on the block—undoubtedly started when Shamrock merged the accounting functions.

At that time, Fogelman contacted

At that time, Fogelman contacted numerous suppliers advising them that Shamrock was taking advantage of certain economies of scale.

"We were duplicating efforts with accounting departments both here and in Texas," Siegel explained.

Retail Pioneer Sam Goody Dead At 87

■ BY IRV LICHTMAN

NEW YORK—Sam Goody, who entered full-line record retailing as the LP revolution was taking place and developed into one of the industry's legendary merchandisers, died Aug. 8 at St. John's Hospital in Queens, N.Y. He was 87. Considered by many to be the father of LP merchandising, Goody was among the first to entice customers with promotions and discounting, although his were modest by today's standards.

Before establishing his flagship

store here between Broadway and Eighth Avenue on 49th Street, Goody had gotten his taste of record retailing as a seller of used 78 rpm recordings while operating a toy shop and, later, a small retail establishment in lower Manhattan.

In its heyday as an independent retailer, the Goody operation was a mecca for record collectors. The 49th Street location was a premier full-catalog retailer of its day, although much more spartan than today's glitzy retail outlets, including many current Goody units. But a customer's chances of finding what

he wanted there—from show music to classics to jazz—with the assistance of a knowledgeable sales staff were excellent.

As his identity with record retailing grew on a global basis, Goody would sometimes display in his store letters he received simply addressed to "Sam Goody, U.S.A."

Before opening the 49th Street store in 1951—the LP had been introduced only two years before— Goody had operated a small recording establishment on Greenwich Street in lower Manhattan, where

(Continued on page 45)

CONVENTION CAPSULES

The following is a roundup of news and notes from the Show Industries Annual Fourth Quarter Island Beach Party Convention, held Aug. 9 in Malibu, Calif.

MARKING THE OCCASION: Numerous label reps remarked how quickly Mark Siegel has become comfortable with the business, mingling and chatting about industry issues and specific projects. As Shamrock Holdings' man on the scene, Siegel's office is at the Alameda complex of Show Industries, parent of both Music Plus and the just-sold City 1-Stop wholesale firm. Siegel is the chairman of the board at Show Industries and at Dallasbased Sound Warehouse, a 150-store web. In March, he was elected to the board of directors of the National Assn. of Recording Merchandisers.

BAKED ALASKA: More than one wag made the connection between the scorching beach here and the weather in Alaska, where Lou Fogelman, Music Plus president/CEO, was on a cruise courtesy of Ticketmaster president Fred Rosen. "It was a last-minute decision, very difficult," said Music Plus director of marketing and advertising Angie Diehl, who said that, since Siegel was available, Fogelman decided on the trip.

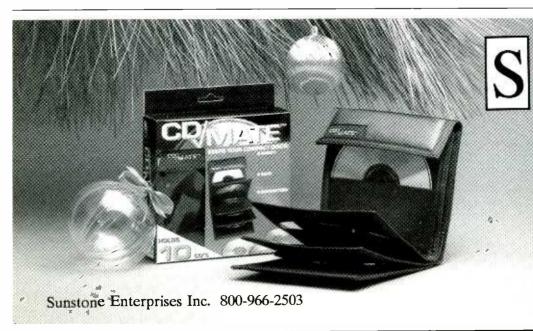
STAFF SUPPORT: Siegel paid tribute to the whole staff at Show, particularly Fogelman, director of purchasing Shelly Tucker, director of store operations Rochelle Siedman, and Diehl. He also lauded Sam Ginsburg, GM of City 1-Stop, and "all the staff there." He added: "We're delighted it is going to Abbey Road. They have an impeccable reputation and we understand they are keeping the overwhelming majority of our people."

N THE BAG: Music Plus had a series of shopping bags arranged on the sand with the name of each label rep on the handle. Inside, in addition to the obvious goodies, were individual advertising budget proposals.

TOPPING 1990: Among many comparisons with a year ago, when the fourth-quarter event was initiated, was the reference to Fogelman leading the "Hot Leg" contestants in a "mooning" protest over slow proceedings. This year, in a skit featuring a TV news team, a picture of Fogelman's bare rear end was held up with the admonition that no such behavior was to be allowed again.

SAY IT AGAIN, SAM: A tumultuous standing ovation greeted Ginsburg's appearance to accept an award for his 13 years helming City 1-Stop. "We want all the advertising [at Abbey Road] you would have given us," he kidded. Then he said it was his 32nd year in the business. In a strained voice, hoarse with emotion, he thanked the attendees and "especially the kind words" from Siegel.

ENVELOPE, PLEASE: In addition to honoring Ginsburg, the gathering also lauded Sony Music Distribution as branch of the year. Other award winners: rep of the year, Sony's Lee Lawrence; marketing rep of the year, Rob Gordon, Capitol Records; prime award, Sony; golden radio award, Capitol; ground-breaking award, Maximo Aguirre, BMG International; party animal award, Rob Sides, Elektra Entertainment; and special award, Ginsburg. The independent labels took the volleyball championship; John Rotella of PolyGram won the hot-legs award; return-authorization shotput went to Randy Patrick of WEA; and the pranks trivia contest was won by Mark Grindle of PGD.



tocking up for Holiday Profits?

This holiday season, don't be caught in the cold when it comes to stocking the gift that all CD fans would love to receive.

CD/MATETM is the stylish, top-quality CD carrier that eliminates bulky jewel boxes. So unique, it's <u>patented</u>.

CD/MATE is highly affordable, so your customer doesn't have to be extravagant to buy the very best.

CD/MATE's bright, new self-merchandising packaging appeals to the impulsive seasonal shopper. Our exclusive Audio Quality Guarantee gives purchasers extra confidence.

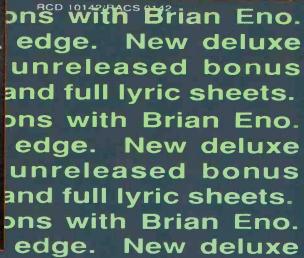
CD/MATE™ means bigger sales volume for happier holidays!

BONNE/EN CONTROLSTEN

David Bowie's remarkable collaborations with Brian Eno.

Three albums that honed the cutting ere-releases from Rykodisc feature untracks, rare photographs and artwork, an David Bowie's remarkable collaboration Three albums that honed the cutting ere-releases from Rykodisc feature untracks, rare photographs and artwork, an David Bowie's remarkable collaboration Three albums that honed the cutting ere-releases from Rykodisc feature untracks.

David Bowie's rema
Three albums that I
re-releases from F
tracks, rare photogra
David Bowie's rema
Three albums that I
re-releases from F
tracks, rare photogra



Rykodisc feature unreleased bonus raphs and artwork, and full lyric sheets. narkable collaborations with Brian Eno. I honed the cutting edge. New deluxe Rykodisc feature unreleased bonus raphs and artwork, and full lyric sheets. narkable cutting edge. New deluxe honed the cutting edge. New deluxe Rykocoul-raphs and the cutting edge. New deluxe Rykocoul-raphs.

tracks, rare photographs and artwork, and full lyric sheets.



RYKODISC USA Pickering Wharf, Bldg. C Salem MA 01970

© 1991 RYKODISC

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

Internationale
Funkausstellung Berlin
world of consumers electronic
August 30- September 8, 1991
Hall 11.2 / Booth 04 A

Video Suono Roma, Italia September 12 - 16, 1991 Hall 10 / Booth E 10

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

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

Pataco

HiFi. Shop Design. Accessories.

We'll make your store upbeat.

Switzerland: Pataco AG, St. Gallerstrasse 3, CH-8353 Elgg, Phone 052/48 25 21, Fax 052/48 12 10 Italy: Pataco Italia, Via Regina 87, 1-22010 Carate Urio, Phone 031/401 094, Fax 031/400 009 FRG, Austria: Pataco Ges.m.b.H., Austrasse 37, A-6250 Kundl, Phone 05338/85 87, Fax 05338/85 88 For all information about national agencies and also about taking over a new country representation

Top Adult Alternati

Compiled from a national sample of retail store sales reports ON CHA AGO WKS. TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL

+ + NO 1 + +	NEV	V A	GE	A	LBI	JN	15,	М
			$\overline{}$	_	No	_		_

1	2	7	BORRASCA HIGHER OCTAVE HOMC 7036* 1 week	. 1 ★ ★ OTTMAR LIEBERT at No. 1
2	1	15	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
3	3	63	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI
4	4	11	THE CITY ATLANTIC 82248*	VANGELIS
5	5	13	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
6	7	69	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
7	6	27	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
8	11	9	CLOSE YOUR EYES AND SEE MUSIC WEST MW-251*	OYSTEIN SEVAG
9	9	17	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
10	10	15	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
11	8	43	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
12	13	5	CALIFORNIA GROOVES INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
13	17	3	LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
14	12	19	SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
15	24	16	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
16	14	11	MOUNTAIN LIGHT SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
17	15	39	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
18	RE-E	NTRY	POLAR SHIFT PRIVATE MUSIC 2083*	VARIOUS ARTISTS
19	16	7	SOLARIS UNIVERSALIS IMAGINE ACD-2003*/SHINING STAR	PATRICK BERNHARDT
20	NE	wÞ	LIVE IN AMERICA GEFFEN 24323*	KITARO
21	25	3	BEL ASSIS RELATIVITY 1041*	MO FOSTER
22	19	3	GUITAR SAMPLER VOLUME II WINDHAM HILL WD 1106*	VARIOUS ARTISTS
23	18	29	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
24	23	3	DIVINE BLUSH THRIVAL PRODUCTIONS 037*	MARNIE JONES
25	21	43	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART

WORLD MUSIC ALBUMS...

	_		TIONED INCO	AFDOINOM	
1	1	11	IRON STORM	★ NO. 1 ★★ BLACK UHUF	₹∪
2	4	5	ESTE MUNDO ELEKTRA 61179°	GIPSY KING	GS
3	2	15	VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYAN	NS
4	NE	wÞ	AMEN MANGO 539 910/ISLAND	SALIF KEI	TA
5	3	7	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKER	RS
6	9	3	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MON	TE
7	14	3	CAJUN CONJA RHINO R2 70525*	BEAUSOLE	IL
8	6	5	VICTIMS MCA 10172*	STEEL PULS	SE
9	8	7	BAKA HANNIBAL HNCD 1357*	OUTBAC	CK.
10	7	11	WE MUST CARRY ON SHANACHIE 43082*	RITA MARLE	Y
11	NE	wÞ	AXE WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZ	!IL
12	RE-E	NTRY	BAAYO MANGO 539 907-2*/ISLAND	BAABA MAA	٩L
13	10	3	EYES ON TOMORROW POLYDOR 849-313-2*	MIRIAM MAKEE	3A
14	5	19	CHAMUNORWA MANGO 539 900/ISLAND	THOMAS MAPFUM	10
15	11	19	THE BEST OF JULUKA RHYTHM SAFARI CDI 57318°	JULUK	(A

• 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.

Warm Wishes For Weil; Alt-emative Career

GRASS ROUTE'S thoughts and prayers are with the family of Beth Weil, one of the California Bay area's finest traditional musicians and graphic artists. Weil suffered a cerebral hemorrhage in late June while she was touring with her band, the Good Ol' Persons.

The medical crisis has greatly impacted the folks at El Cerrito, Calif.based Kaleidoscope Records, coowned by Weil's husband, Tom Diamant. An integral member of the Kaleidoscope team, Weil received an honorable mention during the 1991 NAIRD Indie Awards for her cover artwork on Kathy Kallick's Kaleidoscope release, "What Do You Dream

Weil's list of credits also includes album graphics for such labels as Arspecialize in songs about love: "Falling in love, the ecstasy of love, the pain of love. Nothing but love. That's our political statement to the world."

A team named the Global Groove is producing Alt's Benchmark debut, which will include up-tempo dance tracks, pop tunes, and ballads.

Benchmark's roster also includes former Miss Black Ontario Vivienne Williams. Covitt projects a Christmas release from one or both of the artists, and he currently is exploring distribution options.

In 1978, Covitt helped found Hologram Records, home to Cab Calloway's "Minnie The Moocher" and Machine's "There But For The

Grace Of God. There Go I."

HOT STUFF: Flying Fish of Chicago is out with Satan And Adam's funky new "Harlem Blues." The New Yorkbased street musicians appeared in U2's film "Rattle & Hum" ... Dave Alvin's "Blue Blvd." is available from HighTone in Oakland, Calif. Contributors include Dwight Yoakam, Los Lobos' David Hidalgo, and sax master Lee Allen ... Noisy rock act Big Drill Car has a new album titled "Batch," out now on Long Beach, Calif.'s Cruz ... Blues artist Lonnie Brooks is out with his sixth rockin' Alligator (of Chicago) record-(Continued on page 45)

by Deborah Russell

hoolie, Blind Pig, Flying Fish, Rounder, and Sugar Hill. She has designed album covers for such artists as Bob Wills & His Texas Playboys, the Bobs, and Michael Doucet & Beausoleil, to name just a few. Musical credits include stints in such bands as the Grant Street String Band, Oakum, and Rhythm Futur. Weil's recovery is expected to be a

long and costly process, and a trust fund has been established to help defray the financial burden. Contributions can be sent to: The Elizabeth Weil Trust Fund, P.O. Box O, El Cerrito, Calif. 94530.

SUPERMODEL and international film star Carol Alt can now add "recording artist" to her list of credits, thanks to New York-based Benchmark Recordings.

The newly formed independent, says president Michael Covitt, will



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

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

ABBEY ROAD DISTRIBUTORS

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

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







OSTERS

ROF. TAPES

MUCH MORE!

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

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

AWARD WINNING SERVICE COMPANY (



Your best sales assistant never gets tired...

Fast-moving products like new releases, chart hits and best sellers can sell themselves automatically all day long without taking up your staff's time.

Bestseller headphone units boost sales substantially without increasing staff costs. The range includes free-standing, wall-mounted or clip-on overhead systems as well as a model for traditional listening bars and can be adapted to any selling environment.

We can provide full planning advice, problem-ree installation and an effective after-sales service.

Internationale Funkausstellung Berlin world of consumers electronic August 30 - September 8, 1991 Hall 11.2 / Booth 04 A

Video Suono Roma, Italia September 12 - 16, 1991 Hall 10 / Booth E 10

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



Hifi. Shop Design. Accessories. We'll make your store upbeat.

Switzerland: Pataco AG, St. Gallerstrasse 3, CH-8353 Elgg, Phone 052/48 25 21, Fax 052/48 12 10 Italy: Pataco Italia, Via Regina 87, 1-22010 Carate Urio, Phone 031/401 094, Fax 031/400 009 FRG, Austria: Pataco Ges.m.b.H., Austrasse 37, A-6250 Kundl, Phone 05338/85 87, Fax 05338/85 88 For all information about national agencies and also about taking over a new country representation apply to: Pataco AG, CH-8353 Elgg, St. Gallerstrasse 3, Phone 052/48 25 21, Fax 052/48 12 10

Strawberries Staying In LIVE Patch; Birdland Benefits

KUMOR MONGERING: For the past two months, the rumor mill has been working overtime, speculating about what will happen with Strawberries, the financially troubled chain owned by LIVE Entertainment in Van Nuys, Calif. Many observers have been saying that LIVE would follow up its sale of Lieberman Enterprises to Troy, Mich. based Handleman Co., by selling the Milford, Mass.-based chain to W.H. Smith, the British company that owns Wee Three in Philadel-

In the past, both parties declined to comment on the rumors, which eventually grew from whispers to a loud roar. But that speculation has come to an abrupt halt, now that LIVE has told the major labels that Strawberries will be recapitalized by the end of August.

LIVE officials were unavailable to comment on the source of the new funds. But for some time, LIVE has been looking for a new bank, which would allow the company to consolidate its many operations under one credit line.

Even when the rumor about the sale of Strawberries was all over the industry, a small minority of well-

connected observers never believed that W.H. Smith and LIVE were talking. One Boston source says, "I never thought Strawberries was going to be sold. They stopped growing the chain but inwardly they spent a



by Ed Christman

lot of money fixing up stores."

Another observer agrees, asking, "Why would W.H. Smith buy Straw berries when Record World, which is a better fit with Wee Three, could soon be up for sale." Record World was recently taken over by Chemical Bank, which plans to sell the chain (Billboard, Aug. 10). Both Record World and Strawberries have trade areas that would complement Wee Three's network nicely. But Record World operates mall-based outlets like Wee Three, while Strawberries runs freestanding shops.

Not everyone has let their guard down, however, now that Strawberries appears to be on the verge of getting recapitalized. One financial observer wants to know the source for the Strawberries funds. "For all we know, the funds could be coming from W.H. Smith," he quips.

ON THE MOVE: Joe Pszonek, previously EMI Northeast regional marketing director, has taken over the sales manager position with CEMA's New York branch. He replaces Steve Schoen, who has left the company. Also, Leo Geiger, formerly CEMA's sales representative in Albany, N.Y., has been named the field sales manager. Meanwhile, Saul Shapiro, Midwest regional manager with Windham Hill, has replaced Pszonek at EMI.

N ADDITION TO everything else Birdland Records, Tapes & Compact Discs does, like home delivery of music to customers who order by phone (Billboard, Dec. 23, 1989), the 28-year-old Virginia Beach, Va., store has been staging a series of benefit concerts for public radio stations. In March the store ran a benefit featuring a wide range of music artists that raised \$2,500 for WHRV, a public radio station in Norfolk, Va.

Birdland followed up that event by raising \$4,000 in June, with an evening of jazz, according to Brian Friedman, co-owner of the store.

Birdland was scheduled to orchestrate its second benefit for WNSB, a student-run station at Norfolk State, Tuesday (20). Last year, the store raised \$800 for WNSB, according to Friedman.

WE GET LETTERS, TOO: Paul Schulman, president of New Yorkbased CMP Records, wrote Retail Track a letter recently, suggesting that record stores divide their world music sections into traditional and contemporary subsections. Such a move "would lessen the confusion and improve the consumers' chances of finding what they are looking for," says Schulman. "World mu-sic's growth seems to be taxing the ability of retail to handle it. I have heard where some stores put their world music in with easy-listening and don't even have world music or international sections." Schulman notes that the genre is growing fast and could be the "new age" of the '90s. But, he adds, world music needs the help of retail to continue fueling growth.

Imber of the Record World chain.

New York, New Jersey, and Phila-

delphia, Goody sold out, for an es-

timated \$5 million, to the American

Can Co., through whose Musicland

chain the Goody name was given to

a current total of some 330 stores.

Goody was no longer a day-to-day

factor at the company, and within

a year his two sons, Barry and

Howard, were gone from the

In a statement issued on the day of Goody's death, the company

said, "It was with great sadness

that we learned today that Sam

Goody, the founder and namesake

of our Sam Goody chain, died. Sam

was, for many years, a very criti-

cal part of the record business and

In addition to his two sons, Goody

is survived by his wife, Sadie, and

two daughters, Mildred, a former

Goody employee who is married to

Burial services were held Aug. 9 in

a pioneer in record retailing.

Bob Menashe, and Frances

(Continued from page 43)

Hewlett, Long Island.

GRASS ROUTE

chain.

In 1978, with some 30 stores in



Funny Foote

WE'RE REALLY very glad that we signed Norman Foote onto our Music Box Artist Series label. But, well...

He's a little weird.

He sings about living in a pumpkin shell; cats and dogs raining down from the sky; and fancy dinners of caramel broccoli and cream of slipper.



And that's not all. Foote Prints, Norman's first album for Disney's Music Box label, shows a close-up picture of a baby's foot squishing down onto a carpet-full of grape jelly. It's just, well, a little weird.



But he has this very special talent: He makes people laugh. Kids laugh at him, parents laugh with him. And that's what makes Norman Foote a great family entertainer. He brings the worlds of adult and child together through Foote **Prints** — sophisticated enough for parents to enjoy yet so right for children.



Norman is a footstep ahead with his wickedly witty songs and theatrical performances; he never puts his foot in his mouth; and he already has a strong foothold in the children's music market. What more could we all ask for in a family entertainer?!

So we live with his weirdness, and he lives with our bad foot jokes.



© WALT DISNEY RECORDS

RETAIL PIONEER SAM GOODY DEAD AT 87

(Continued from page 40A)

he also sold product to the jukebox trade. Later, he had a wholesale location on Ninth Avenue.

Goody also formed a record company, Gotham Records, which recorded such artists as Earl Bostic, Erroll Garner, and Slam Stewart.

A son of a tailor born Samuel Gutowitz in Manhattan on Feb. 25, 1904, Goody loved a good joke, and

AND WEEKLY SPECIALS

INVENTORY IN THE U.S.

ORDERS SHIPPED OVER

NIGHT AT NO EXTRA

CHARGE NATION-

LARGEST IN-STOCK

enjoyed telling them himself.

PROCESSING-INSTANT

■ NEW RELEASES AND TOP 100

ALWAYS AT A DISCOUNT

ORDER

VERIFICATION OF WHAT'S IN

STOCK AS YOU PLACE YOUR

'As a friendly rival, Sam made a great contribution to the promotion of the LP," says David Rothfeld, who operated some 50 record departments for Korvette's in the same geographic areas as Goody's before he left the company in 1981. 'After the demise of Korvette's that year Sam called and within a

week I became a consultant at Musicland/Goody for a three-month period and then a VP/GM of the Goody units. When Sam attended a convention of [the National Assn. of Recording Merchandisers], everyone expected him to pontificate on the music industry, but he would delight in talking about his grandchildren instead.

Although Goody had stated on the record that a Strauss waltz was as highbrow as he wanted to be in listening to classical music, Bob Menashe, his son-in-law who worked for Goody for 30 years, disputes that. "He was a trained violinist and when he was being driven in a car, he often had the radio tuned to [classical station] WQXR and he loved to play the role of the conductor of a piece

with his arms flailing around."

"I find it ironic," Menashe adds, "that Sam died just as the door has

closed on the LP era." One of Goody's nephews is Roy

CD's, 45's, LP's.



YOU CAN'T BUY A BETTER DIVIDER CARD AT ANY PRICE. CASSETTES.

> CATALOG CALL 800/648-0958 **PRODUCTS**

ing, "Satisfaction Guaranteed." It's Brooks' first studio album in six years ... Hollywood's Restless Records is packing a summer release schedule that includes a Bobby Sherman greatest-hits package.

LABEL SHORTS: Seattle's Sub Pop signed an exclusive manufacturing and distribution deal with New York's Caroline Records. The first new album affected by the pact is Mudhoney's "Every Good Boy Deserves Fudge."

WIDE- INCLUDING THE MOST KNOWLEDGEABLE SATURDAY DELIVERY! SALES REPRESENTATIVES NEW YORK 212-517-3737 LOS ANGELES 213-368-9834 CONNECTICUT 203 • 798 • 6590 FAX 203 • 798 • 8852 TOLL FREE 800 - 388 - 8889 13 Francis J. Clarke Circle, Bethel, CT. 06881

WE'RE AMERICA'S ONE STOP!

COMPACT DISCS . CASSETTES

ACCESSORIES

Distributing Over 500

Major And Independent Labels

ABSOLUTE LOWEST PRICES

COMPUTERIZED ORDER

Music Video

Promoting Videlips Can Be Academic Winthrop Takes Parties To Schools, Military

■ BY MELINDA NEWMAN

NEW YORK—While TV is still the main avenue for exposing music videos, clips are getting additional play from a variety of alternate outlets.

Among the most far-reaching of these alternatives are the more than 1,500 video dance parties given every year by Stamford, Connbased Brian Winthrop International.

Dubbed Wild Video Dance Parties, the events are thrown at middle and high schools, colleges, and military installations. Last year more than 500,000 students attended such parties, according to BWI president Brian Winthrop.

As the company expands its 8-year-old service, it is working more closely with labels to expose acts. It also gives feedback to labels via a monthly top-20 count-down, indicating the most-requested videos. Beginning this fall, the listing will be broken down into three different age groups.

Winthrop is also creating more promotions with labels. For example, he is planning a promotion with Big Beat/Atlantic Records on dance act Jomanda. Last year, Winthrop did successful promotions with Atco for AD/DC and with Arista for Keedy. In a typical promotion, an artist's latest recording is awarded to a winning ticketholder while the artist's video is being shown at the party.

Wild Video has eight self-contained systems currently touring the country, each with its own DJ. The systems include a 150-foot video screen, sound system, and such special effects as fog machines and lighting.

As dances are booked, the DJ meets in advance with the client to establish what kind of music is best for the event. The DJ also provides the client with a promotion package that includes free posters, fliers, table tents, numbered

tickets, and an audiocassette promoting the date for use on a school radio station.

Cost to the client varies depending on the location. For middle schools and high schools it is \$4 per person for week-night events and \$4.50 for weekend dances. Winthrop says that schools often raise funds for charities or school

'A lot of principals are more concerned with not playing violent videos'

programs by adding 50 cents to the ticket price. Universities are charged a flat fee for the service.

Different music suits different demographics. "With middle schools, we have to be really sensitive and use our better judgment," Winthrop says. "We can't really play Madonna or any part of her clips that might be offensive. Another example is the Divinyls. Assistant principals would request that we not play 'I Touch Myself' because they didn't think it was suitable for 12-year-old boys and girls.

"For high schools in urban markets the videos are completely different. A lot of the principals are more concerned with not playing violent videos rather than ones with a sexual content. But generally, we've never had a problem or a fight. There's something about the music videos that captures everybody."

Wild Video expects to capture more people during the upcoming year because of a new deal with the National Recreation and Park Assn., a nonprofit group that represents local park and recreational centers. Under the deal, Wild Party will throw 500 parties over the next year at facilities across the

Lost In Space. Island/4th & B'way act the Stereo MC's completes shooting its first video, "Lost In Music." Standing, from left, are Cath Coffey, The Head, and Owen If of the Stereo MC's; Island Records creative director Judy Troilo; director Pamela Birkhead; Stereo MC Rob B; and director of photography Oliver Bokelberg. Seated is producer Matthew Cole.

country

The deal is also a tie-in with the NRPA's "Exercise The Right Choice" campaign, which seeks to promote recreation facilities and their resources among teens, as well as provide them with alternatives to substance abuse. As part of the agreement, Wild Party will donate 20 parties to benefit the mentally and physically disabled.

Wild Party also ties in with local radio stations for approximately 50 dates a year, a total Winthrop hopes to increase with the new NRPA affiliation. "A lot of the time during the summer a station will go to the local Coca-Cola bottler or McDonald's and get them to purchase the show from us. In return, the station will guarantee the sponsor a certain amount of free ads. With the new parks and recreation contract, that opens up a perfect market to do more of these because we can use their facilities."



Strange Bedfellows. Ron Reagan, top center, chats with guests Bytches With Problems and Geto Boys leader Bushwick Bill on the set of his new syndicated late-night talk show, "The Ron Reagan Show." Flanking Reagan are BWP members Lyndah McCaskill, left, and Michelle Morgan. In front is Bushwick Bill. The show, which has been cleared in more than 100 markets, began airing Aug. 12.



by Melinda Newman

VIDEO VISIONARY AND POP ICON Todd Rundgren will deliver the keynote address at the 13th annual Billboard Music Video Conference slated for Nov. 6-8 in Los Angeles at The Sofitel-Ma Maison. Following his speech the morning of Nov. 7, Rundgren will set up a daylong equipment display. Other highlights during the three-day conference include an artists panel, sessions by the Music Video Assn. and Music Video Producers Assn., as well as several other segments. The confab concludes with the Billboard Music Video Awards luncheon. For more information, contact Melissa Subatch at Billboard, 212-536-5018.

RAIN DATE: The date of the Artists And Musicians Protecting Tomorrow auction to benefit the Rainforest Action Network has been moved from Aug. 22 to Sept. 6. The Los Angeles event was moved to take advantage of the crowds in town for the MTV Awards Sept. 5.

CH-CH-CHANGES: Congratulations to Linda Alexander, who has been promoted to VP, West Coast corporate communications, for MTV Networks. Her previous title was director of West Coast corporate communications. Also at MTV, Lauren Corrao has been upped from exec producer, MTV series development, to VP of development. Among her first duties is overseeing the channel's ongoing search for new VJs.

Sally DeSipio, former director of special programming for VH-1, has joined Propaganda Films in the newly created position of director of development/television and special projects. She will be responsible for developing longform specials for the television and home video markets.

VIDEO GLASNOST: Playboy's Hot Rocks, the Playboy Channel's monthly music video channel, which airs clips other outlets only dream about, taped its September episode in Leningrad. "We took over a hip, Leningrad."

grad young adult nightclub for our taping, and turned it into a video club—a phenomenon that's as yet unknown in the U.S.S.R.," says channel VP Richard Bencivengo. "We stuck to our uncensored format and showed the young Soviet audience controversial videos." We can't wait to see how Gorby reacts to this one.

THE GOLDEN AGE OF network variety shows has definitely passed, but we think this idea just might work for cable. The Nashville Network has announced plans for its first original variety series, "The Statler Brothers Show," which premieres Oct. 12. Among the guests lined up to perform on upcoming shows are the Oak Ridge Boys, Charley Pride, Alan Jackson, Jerry Lee Lewis, the Gatlins, Conway Twitty, Ronnie Milsap, and Ricky Skaggs.

ALSO ON THE COUNTRY TIP: Country Music Television will launch a new series called CMT Soundbites starting Monday (19). The Soundbites, which run from 60 seconds to two-and-a-half minutes, will feature short videoclips interspersed with interview snippets from top artists. Telecast six times a day, the Soundbites will feature such artists as Doug Stones, Travis Tritt, the Oak Ridge Boys, Pam Tillis, and Vince Gill.

In other CMT news, the 24-hour country music channel will begin full-time scrambling of its satellite signal in early 1992. We didn't know there was any other way to get the network, but apparently a fair number of people were receiving it through backyard satellite dishes. Now it will be available only through traditional cable means or by dish owners subscribing to a programming service.

TURNING 40 can be a traumatic experience, so Sting is planning ahead. He'll celebrate his 40th Oct 2. with a live pay-per-view concert broadcast from the Hollywood Bowl. The potential audience for the concert, available through Request Television and Viewer's Choice, is 17 million. The show will be shot in high-definition television and will be instantly transferred to NTSC for satellite transmission. The hi-def concert will be shown in Japan later in the month.

MARK YOUR CALENDAR: Intertainment '91, an annual conference on interactive entertainment, will take place Oct. 7-9 in L.A. The event will include sessions on interactive television and artificial reality.

Billboard. THE CLIP LIST,

E TNN

30 Hours Weekly 2806 Opryland Dr, Nashville,TN 37214

Bo T, Angel Fire Mario Martin, Keep It On The. . . Jerry Landsdowne, I Give You . . Great Plains, A Picture Of You Highway 101, The Blame Trisha Yearwood, Like We Never.

Hal Ketchum, Smalltown.

ADDS

HEAVY

Hal Ketchum, Smalltown...
Charlie Daniels, Hopelessly Yours
Dolfy 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
Mark Chesnutt, Your Love Is A Miracle
Doug Stone, I Thought It Was You
Diamond Rio, Mirror Mirror

MEDIUM

Collin Raye, All I Can Be
The Marcy 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
M.O'Connor/S. Wariner, Now It
Ralongs

M.O'Connor/S. Wariner, 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
The Oak Ridge Boys, Change My Mind
Pam Tillis, Put Yourself In My Place
Vern Gosdin, The Garden
Marty Brown, High And Dry
Kelly Willis, The Heart That Love Forgot
Davis Daniel, For Crying Out Loud
Taylor/Lynne, The Very First...
Patty Loveless, Hurt Me Bad
K.Whitley/E.T. Conley, Brotherly Love
George Jones, You Couldn't Get...

The Heart of Country

Lists do not include videos in recurrent or oldies rotation



Continuous programming 1515 Broadway, New York,NY 10036

EXCLUSIVE

BUZZ BIN

The Farm, Groovy Train
Jesus Jones, Real, Real, Real
Siouxsie/Banshees, Kiss Them For Me
White Trash, Apple Pie

HEAVY

Paula Abdul, Promise Of A New Day Bryan Adams, (Everything I Do)... Boys II Men, Motownphilly C&C Music Factory, Things That...

C&C Music Factory, Things That...

DJ Jazzy Jeff, Summertime
Extreme, Hole Hearted
Guns N' Roses, You Could Be Mine
Heavy D., Now That We Found Love
Marky Mark, Good Vibrations
Queensryche, Jet City Woman
R.E.M., Shiry Happy People
Scorpions, Wind Of Change
Seal, Crazy

STRESS

STRESS

3rd Bass, Pop Goes The Weasel
Color Me Badd, I Adore Mi Amor
Firehouse, Love Of A Lifetime
Kiss, God Gave Rock And Roll To You
The KLF, 3 A.M. Eternal
L.L. Cool J, 6 Minutes Of Pleasure
Lenny Kravitz, It Ain't Over Till It's Over
Aldo Nova, Medicine Man
Tom Petty, Learning To Fly
Poison, Flesh And Blood (Sacrifice)
*Prince, Gett Off
Bonnie Raitt, Something To Talk About

Ronnie Raitt, Something To Talk About Roxette , Fading Like A Flower Young M.C., That's The Way Love Goes

ACTIVE

Metallica, Enter Sandman Van Halen, Runaround

Toni Child, I've Got To Go Now

Continuous programming 1515 Broadway, New York, NY 10036

ADDS

Schascle, Can't Get Love With Money Karyn White, Romantic

VH-1 TO WATCH

Aretha Franklin, Everyday Peopl

ARTIST OF THE MONTH Francesca Beghe, Something.

DEVELOPMENT

Peabo Bryson, Can You Stop The Rain Extreme, Hole Hearted Huey Lewis/News, It Hit Me Like A. attan Transfer, Offbeat Of Aaron Neville, Everybody Plays. Roxette , Fading Like A Flower Luther Vandross, Don't Want. Vanessa Williams, Running...

HEAVY

LIGHT

Pat Benatar, So Long James Brown, So Tired Of. Marc Cohn, Silver Thunder Robbie Nevile, Just Like You C. Dulfer/D. Stewart, Lily Was Here



Continuous programming 12000 Biscayne Blvd, Miami,FL 33181

ADDS

ADDS

Afrika Bambataa, Just Get Up. ...
Another Bad Creation, Jealous Girl
Billy Falcon, Power Windows
Chesney Hawkes, The One And Only
Dee Harvey, Leave Well Enough Alone
Homeboy Project, Do Your Dance
Huey Lewis/News, It Hit Me Like A. ...
James Brown, So Tired Of. ...
Jesus Jones, Real, Real, Real
Lisa Lisa & Gult Jam, Let The Beat. ...
Mordred, Esse Quam Videri
Or-N-More, Everyotherday
Paula Abdul, Promise Of A New Day
Prep MC, I Just Wanna Use Your Love

Anthrax, Bring The Noise B.A.D. II, Rush Marc Cohn, Silver Thunderbird Corina, Temptation De La Soul, A Roller Skating Jam. , . De La Soul, A Roller Skating Jam. Amy Grant, Every Heartheat
L.A. Guns, Kiss My Love Goodbye
Martika, Love . . . Thy Will Be Done
N.W.A., Alwayz Into Somethin'
School Of Fish, 3 Strange Days
Rod Stewart, The Motown Song
Tuff, I Hate Kissing You Goodbye
Karyn White, Romantic

ON

UN

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
Smashing Pumpkins, Siva
Chris Whitley, Living With The Law

Squeeze, Satisfied Terminator X, Juvenile Delinquintz Unit III, Shake Your Booty Vanessa Williams, Running. . White Lion, Broken Heart Will Downing, I Go Crazy AMERICA'S NO. 1 VIDEO

Prep MC, I Just Wanna Use Your Love Pride 'N Politix, Hold On

Primal Scream, Higher Than The Sun Queen Latifah, Fly Girl Shirley Murdock, In Your Eyes Squeeze, Satisfied

Naughty By Nature, O.P.P.

PEOPLE-POWERED HEAVIES

Boys II Men, Motownphilly
Clarence Carter, Strokin'
Compton's Most..., Growing Up...
DJ Jazzy Jeff, Summertime
DJ Quik, Tonite
Hi-C, I'm Not Your Puppet
Hi-Five, I Can't Wait Another Minute
Latin Alliance, Lowrider
LeVert, Baby I'm Ready
N.W.A., Alwayz Into Somethin'
Oaktown's 3.5, 7, Turn It Up
Paula Abdul, Rush Rush
Raiph Treswant, Do What I Gotta Do
Tony Terry, With You

Tony Terry, With You Yo-Yo, Ain't Nobody Better

CURRENT

Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees,NJ 08043

CURRENT

Slaughter, Shout It Out
Marc Cohn, Silver Thunderbird
Sting, Mad About You
Motorhead, Angel City
Brand New Heavies, Never Stop
Tom Petty, Learning To Fly
Dangerous Toys, Gimmie No Lip
The Escape Club, I'll Be There
Eric Gales Band, Sign Of The Storm
Boys Il Men, Motownphilly
Urge Overkill, The Kids Are Insane
Crash Test..., Superman's Song
Peabo Bryson, Can You Stop The Rain
Pretty In Pink, All About You, All...
Kix, Girl Money
Tami Show, The Truth
Billy Squier, Facts Of Life
C&C Music Factory, Things That...
Queen Latifah, Fly Girl
N.W.A., Alwayz Into Somethin'
Martika, Love... Thy Will Be Done
Tevin Campbell, Just Ask Me To
Animal Logic, Rose Colored Glasses

CURRENT

1 hour weekly 888 7th Ave, NY,NY 10106

Color Me Badd, I Adore Mi Amor The KLF, 3 A.M. Eternal Aaron Neville, Everybody Plays... Marky Mark, Good Vibrations Rod Stewart, The Motown Song Luther Vandross, Don't Want... Cathy Dennis, Too Many Walls The Escape Club, I'll Be There



Black Entertainment Television

14 hours daily 1899 9th St NE, Washington,DC 20018

ADDS Johnny Gill, I'm Still Waiting Shabba Ranks, House Party Ziggy Marley, Good Time Young M.C., That's The Way Love Goes Prince, Gett Off Small Change, Teardrops

HEAVY

HEAVY

Peabo Bryson, Can You Stop The Rain Gladys Knight, Men
DJ Jazzy Jeff, Summertime
BeBe & CeCe Winans, Addictive Love
Lisa Lisa & Cult Jam, Let The Beat...
Hi-Five, I. Can't Wait Another Minute
Shiriley Murdock, In Your Eyes
Vesta, Special
Riff, If You're Serious
Sounds Of Blackness, Optimistic
Natalie Cole, Unforgettable
Aretha Franklin, Everyday People
B Angie B, So Much Love
Keith Washington, Are You Still In...
Phyllis Hyman, Don't Wanta...
Luther Vandross, Don't Wanta...
Brand New Heavies, Never Stop
Ex-Girlfriend, Why Don't You...
Nicki Richards, Summer Breeze
Stevie Wonder, Gotta Have You
The Famlee, Love Me
Alyson Williams, She's Not Your Fool
Will Downing, I Go Crazy
3rd Bass, Pop Goes The Weasel
Special Generation, One Night Lover
Oaktown's 3.5.7, Turn It Up
Vanessa Williams, Running...

MEDIUM

Mewkirk, Small Thing
Diana Ross, Force Behind The Power
Naughty By Nature, O.P.P.
Another Bad Creation, Jealous Girl
Karyn White, Romantic
Tracie Spencer, Tender Kisses
Starlena, I'll Take You There
Guy, D.O-G Me Out
Pretty In Pink, All About You, All...
Tevin Campbell, Just Ask Me To
Chris Bender, I Knew
Ready For The World, Straight...

ADDS

HEAVY

Aaron Tippin, She Made A Memory.
Alison Krauss, Steel Rails
Bo T, Angel Fire
Brooks & Dunn , Brand New Man
Collin Raye, All I Can Be
Davis Daniel, For Crying Out Loud
Diamond Rio, Mirror Mirror
Delby Parter Stings And Cold

Davis Daniel, For Crying Out Loud Diamond Rio, Mirror Mirror Dolly Parton, Silver And Gold Doug Stone, I Thought It Was You Earl Thomas Conley, Shadow... Eddie London, If We Can't Do It Right Exile, Even Now George Jones, You Couldn't Get... Hal Ketchum, Smalltown... Highway 101, The Blame John Gorka, Houses In The Field K. Whitley/E.T. Conley, Brotherly Love 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 Mario Martin, Keep It On The... Mark Chesnutt, Your Love Is A Miracle M.O'Connor'S. Warriner, Now It Belongs...

Martin Delray, Lillie's White Lies
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
Neal McCoy, This Time I Hurt Her More
Pam Tillis, Put Yourself In My Place
Patty Loveless, Hurt Me Bad
Ricky Van Shelton, I Am A Simple Man
Ronnie Milsap, Since I Don't Have You
Sawyer Brown, The Walk
Taylor/Lynne, The Very First...
T. Graham Brown, You Can't..
Tanya Tucker, Down To My...
The Marcy Brothers, She Can
Travis Tritt, Here's A Quarter
Trisha Yearwood, Like We Never...
Trisha Yearwood, She's In Love...
Vern Gosdin, The Garden
Vince Gill, Liza Jane

Alan Jackson, Someday Great Plains, A Picture Of You Little Texas, Some Guys Have All.. Ricky Van Shelton, Keep It... Travis Tritt, Anymore

VideoSyncrasy

Continuous programming 704 18th Ave South, Nashville,TN 37203 1 hour weekly Virginia Beach, VA 23463 CURRENT

CURRENT

R.E.M., Shiny Happy People
Fishbone, Everyday Sunshine
Crash Test. ., Superman's Song
Chris Whitley, Living With The Law
Luther Vandross, Power Of Love
Natalie Cole, Unforgettable
DJ Jazzy Jeff, Summertime
Amy Grant, Every Heartbeat
Chagall Guevera, Violent Blue
Jesus Jones, Real, Real, Real
The Escape Club, I'll Be There
Corina, Temptation Corina, Temptation Electronic, Get The Message



7 hours weekly 1722 Gower Street, Los Angeles,CA 90028

ADDS

Merchants Of Venus, Say Ahl Merchants Or venus, Say Ann Erasure, Chorus Mary's Danish, Julie's Blanket Anthrax, Bring The Noise Milltown Brothers, Apple Green Wonder Stuff, Caught in My. . . . Meat Puppets, Sam

HEAVY

Ned's Atomic Dustbin, Happy Seal, Crazy House Of Love, Marble

MEDIUM

Living Colour, Time's Up Crowded House, Chocolate Cake Transvision Vamp, I Just Wanna B. Ziggy Marley, Kozmik Alggy Mariey, Nozmik
The Farm, Groovy Train
Dream Warriors, My Definition. . .
R.E.M., Shiny Happy People
Jesus Jones, Right Here, Right Now
Birdland, Shoot You Down

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

KISS' NEW INTERSCOPE video God Gave Rock 'N Roll To You" is a Mark Freedman Productions clip directed by Mark Rezyka. Bernard Auroux directed photography on the shoot, based at the Van Nuys airport. Jeff Smart operated the steadi-cam and Brook Guyer manned the loumacrane. Joseph Sassone produced. Rezyka and Sassone also directed and produced Ann G.'s "Hassle Free" video for Atlantic. Vance Burberry directed photography on location at the East Basin and White Point Beach.

The Dream Warriors, a Torontobased rap duo on Island/4th & B'way, trekked to L.A. to reel a clip for "My Definition Of A Boombastic Jazz Style." Tarsem (R.E.M.'s "Losing My Religion") directed the shoot in an abandoned building downtown. A cast of 35 extras portray superheroes, wrestlers, dancers, models, and more.

NEW YORK

PICTURE VISION director Peter Israelson has put together "Something About Your Touch" for SBK artist Francesca Beghe. The clip, which was shot in black-and-white out in the Hamptons, features Beghe playing the piano in different pastoral settings. Shelby Werwa produced the clip while Jon Small and Steven Saporta served as executive producers.

New Generation director Jim

Swaffield has just completed filming "Check The Rhyme" for Jive recording group A Tribe Called Quest. The video was shot on the rooftop of a St. Albans, Queens, drycleaners. The group's performance is interspersed with animation of the band members. The clip was produced by Joseph F.

Commercial composer/writer/arranger Shelly Palmer of Shelton Leigh Palmer & Co. put aside his baton to co-direct Debbie Gibson's 'One Hand, One Heart" video for Atlantic Records. The clip, shot on Long Island, moves from fantasy to reality and back again, never clearly defining the line between the two states. David Pina co-directed.

OTHER CITIES

Martika's NEW COLUMBIA video, "Love ... Thy Will Be Done," is a black-and-white mini-epic of sorts, directed by the A&R Group's Michael Haussman. The crew shot footage in Puerto Escondido, south of Acapulco, Mexico. Dave Ramser produced the stark, high-contrast shoot. The team worked with Mexico City-based Phil DeKanter.

The Renge Films crew traveled to Jamaica recently to reel Lady Levi's 'Looking For A Dope Beat" video for Funki Dred Records. Bill Parker directed the location shoot, and Serge Usher directed photography. The clip liberally uses hand-held black-andwhite and color Super-8 footage. Karolyn Ali produced.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

808 STATE Oops Ex:EI/Tommy Boy Oscar Jonasson Oscar Jonasson

ALICE IN CHAINS

Sea Of Sorrow Facelift/Columbia
Sally Norvell/The Foundry
Paul Rachman

PAUL BRADY Nobody Knows Trick Or Treat/Fontana/Mercury Stephen Brierley/Ten Bears Vaughan & Anthea

BROOKS & DUNN Brand New Man

Brand New Man/Arista Bryan Bateman, Peter Zavadil/Sunrise Teleproductions Michael Merriman **COLOR ME BADD**

I Wanna Sex You Up C.M.B./Giant/Reprise

Ralph McDaniels, Kim Ogletree/Classic Concept Lionel C. Martin MARTIN DELRAY

Lillie's White Lies Get Rhythm/Atlantic Kitty Moon/Scene Three Marc Ball

CELINE DION The Last To Know

Unison/Epic Joseph Sassone/Mark Freedman Productions Inc Dominic Orlando

WILL DOWNING I Go Crazy

A Dream Fulfilled/Island Jonathan DuBois/Dominick Films Carol Friedman

ED O.G & DA BULLDOGS Be A Father To Your Child Life Of A Kid In The Ghetto/PWL/Mercury Ralph McDaniels, Sabrina Gray/Classic Concept Lionel C. Martin

BILLY FALCON Power Windows

Pretty Blue World/Jamboo Curt Marvis/The Company Wayne Isham ANN G.

Hassle Free From The Heart/Atlantic Mark Rezyka/Mark Freedman Produc Joseph Sassone **HEAVY D. & THE BOYZ**

Is It Good For You Peaceful Journey/Uptown/MCA David Glean/Squeak Pictures Inc Drew Carolan

HEAVY D. & THE BOYZ Now That We Found Love Peaceful Journey/Uptown/MCA David Glean/Squeak Pictures Inc. Drew Carolan

MICHAEL JOHNATHON

Techno-Folk
Dreams Of Fire/Global Pacific (Rhino/Capitol)
M. White, J. Piston/Troubadour Inc.
Michael Johnathon

OMD

Pandora's Box (It's A Long, Long Way) Sugar Tax/Virgin Mitchell Rothzeid/Silvey + Co. Andrew Doucette

BILLY SQUIER Facts Of Life

Creatures Of Habit/Capitol Phil Tuckett/NFL Entertainment Phil Tuckett STRYPER

Believe Can't Stop The Rock/Hollywood Jeff Tannebring/The Company Jim Gable

THE TRIPLETS Sunrise
... Thicker Than Water/Mercury
Anita Wetterstedt/O Pictures
Tamra Davis

Billboard. ome Video

IN THIS SECTION

VSDA: McConnell Bill 'Still Dangerous'	49
MPAA, Satellite Assn. Unite Vs. Pirates	50
Retailers Sound Off On Late Returns	50
'Nikita' Is Video Femme Fatale	51
Monitor: Adult Suppliers On Trial	52

AIM Introducing Interactive Discs Release To Coincide With Oct. CD-I Launch

■ BY JIM McCULLAUGH

LOS ANGELES-American Interactive Media plans to launch 30-35 Compact Disc Interactive titles Oct. 15 in conjunction with the release of CD-I format hardware to the consumer market.

By year's end, some 45-50 discs will be available with another 40-50 discs planned for 1992.

Initial distribution will accompany the hardware in retail environments, but, according to Laura Foti-Cohen, AIM creative affairs VP, video retailers, record/tape/video combo chains, and bookstores are all future candidates to sell CD-I software as well.

Los Angeles-based AIM was estab-

lished in 1986 to create software for the CD-I launch. The company is a joint venture between N.V. Philips of the Netherlands and PolyGram.

CD-I is being touted as a compact disc-based home entertainment system that combines compact disc quality audio with video, text, graphics, animation, and interactive capabili-

Invented by Philips and co-developed by Philips and Sony, a Philips brand CD-I model will be the debut consumer player. Suggested list will be about \$1,000. A Philips Magnavox brand player will either follow late this year or 1992.

Numerous Japanese consumer electronics companies such as Sony.

Yamaha, Toshiba, Sanyo, and others have all showed players in Japan and are expected to debut hardware in the U.S. in 1992.

Hooked up to television and stereo systems, company proponents say the technology is backwardly compatible with existing technologies such as audio and graphic CDs, as well as with future technologies such as high definition television.

According to Foti-Cohen, initial discs will be priced between \$19.98 and \$49.98, depending on how complex or state-of-the-art the program is.

"Most of them will be in the \$24.98 to \$29.98 range," she says.

The October launch, she adds, will

take place in several major consumer electronics chains, as well as several mass-market-oriented retailers that "have strong electronics departments." Initially, hardware and soft-

conventional CD packaging but is about "a jewel box and a half" in depth. "Currently, all the discs fit in kiosks so racking isn't an issue at this

The CD-I October launch, she adds, will be surrounded by special consumer and retail promotional activity, "particularly in-store activity. Kiosks (Continued on page 54)

JVC Looks To Licensing 3rd-Party Tape Loaders

■ BY PAUL SWEETING

NEW YORK-Having made substantial progress in its campaign to place custom-loading duplicators under license to use its VHS trademark, JVC is turning its attention to third-party, custom tape loaders.

The move represents the third phase in JVC's 2-year-old campaign to enforce its patents on the VHS system and police the use of its protected, VHS trademark, the familiar fancy-script lettering inside a rectangular box.

The first phase of JVC's campaign focused on the largest custom-loading duplicators, including Rank Video Services America, Technicolor, West Coast Duplicating, and Premier.

The second phase focused on intermediate and small duplicator/ tem to compel the licensed application of the VHS trademark.

The suit was brought in April against South Burlington, Vt .based Resolution Inc., and Shelbourne, Vt.-based Artec Distributing Inc., a customer of Resolution (Billboard, May 4).

The Resolution suit, which was quickly settled, was widely regarded in the industry as exemplaryparticularly its tactic of naming one of Resolution's customers as a codefendant-and indeed has given strong impetus to JVC's campaign. Since the suit, JVC has signed up nine more licensees, in addition to Resolution, including, most recently, Allied Film Laboratory Inc.

The suit against Artec has been dropped as part of the settlement with Resolution.

Bill Shubart, president of Resolution, says the suit did not materially change the licensing deal the com-(Continued on page 50)

ware will not be sold separately.
"Later on," she continues, "video loaders. That phase was highlightstores, computer stores, and booked by the first suit brought by the Japanese inventor of the VHS sysstores will begin carrying the software. Any store that sells video software is a prime candidate to sell CD-I software once there is some kind of **New Yorker Has Int'l Interests** installed base. And stores that already sell video hardware and software will be there as well." Familiarizes Fans With Foreign Vids CD-I software, she says, resembles ■ BY CHRIS McGOWAN

Video Insight. RCA/Columbia Pictures Home Video executives join actor Richard Dreyfuss in announcing the Sept. 18 video release of the Braille Institute's "Insight Series," which is aimed at helping the visually impaired and their family and friends. Shown, from left, are RCA/Columbia VP of sales David Pierce, Dreyfuss, RCA/Columbia VP of marketing Bill Perrault, and RCA/Columbia executive VP and chief operating officer Paul Culberg

LOS ANGELES-Retailers may be bored by American B titles, but they are increasingly entertained by European, Latin, and Asian A movies, according to Jose Lopez, director of sales and marketing for New Yorker

"The B titles are weak, and I think that opened the doors for foreign films to come in and take a niche in the marketplace," says Lopez. "Retailers have found that they can make money" with foreign features, he adds, "and there is a good crop of films of quality that open every

New Yorker Films has carried such fare for three decades, and now has more than 300 movies in its catalog; its offshoot, New Yorker Video, was founded in October 1989. "We went into the video market because we felt the time was right. We detected that there was an increase [of interest] and that money could be made," recalls Lopez.

New Yorker currently has 36 releases on videocassette, including such notable titles as Werner Herzog's "Aguirre, The Wrath Of God" and Federico Fellini's "City Of Women." Its four latest releases, due Oct. 2. are the French films "Weekend"

and "Masculin Feminin" (directed by Jean-Luc Godard), and "Police" (directed by Maurice Pialat), and the Brazilian epic "Quilombo" (directed by Carlos Diegues).

Prices on New Yorker titles range from \$39.95 to \$79.95, definitely geared for rental. "We have four cat-

'We don't deal directly with retailers'

egories of prices-\$39.95, \$59.95, \$69.95, and \$79.95—and when we go to release we try to be very fair to the retailer," notes Lopez.

"Not all films will rent the same way. We look hard at the potential of rental and then try to put each film at the correct price. But we don't discount afterward; we prefer to position each film at what we think it's worth. I think it's a fair policy.

Distribution of New Yorker is handled by Baker & Taylor, Ingram, Artec, ETD, Canterbury, Star Video, Video Trend, Facets, Tape One, and others. "We don't deal directly with retailers," says Lopez. The label also has no mail-order business at pre-(Continued on page 52)

We can help your customers get through anything.







Our wedding video offers expert advice on everything from flowers to photographers.
"The 5-MinuteWorkout" helps you

feel fine. Fast.

And coming <u>August 29th</u>, you can learn "Stress Management" tips from Morgan Fairchild.

There are 175 titles in our library. This month, check out these three.

Wood Knapp Video The special interest studio.

(800) 521-2666 • 5900 Wilshire Los Angeles, CA 90036

BILLBOARD AUGUST 24, 1991

HOME VIDEO

Top Video Sales...

THIS WEEK	LAST WEEK WKS. ON CHART		COMPILED FROM A NATI	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS	LAST	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested	
1	1	37	THE TERMINATOR A	★ ★ NO. 1 ★ ★ Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14	
2	3	18	ROBIN HOOD	Animated	1973	G	24.		
3	2	15	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.	
4	NE	w►	TEEN MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.	
5	9	3	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19	
6	5	65	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26	
7	4	43	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19	
8	14	6	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14	
9	7	45	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	Richard Simmons	1990	NR	19	
10	6	45	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24	
11	12	9	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12	
12	8	6	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29	
13	13	18	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14	
14	25	2	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19	
15	10	47	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24	
16	19	172	TOP GUN	Paramount Pictures	Tom Cruise	1986	PG	14	
7	15	15	PLAYBOY SEXY LINGERIE III	Playboy Video	Kelly McGillis Various Artists	1991	NR	19	
18	11	21	DUCKTALES THE MOVIE	HBO Video 0602 Walt Disney Home Video 1082	Animated	1990	G	22	
19	NE	N >	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14	
20	18	13	THE MIND'S EYE	Miramar MPV6001	James Reynolds	1991	NR	19	
21	16	40	PLAYBOY 1991 VIDEO PLAYMATE	Playboy Video	Various Artists	1990	NR	19	
22	17	11	CALENDAR♦ EXTREME: PHOTOGRAFFITTI	HBO Video 90520 PolyGram Music Video	Extreme	1991	NR	14	
23	20	15	PLAYBOY'S 1991 PLAYMATE OF THE	75026 17140-3 Playboy Video	Lisa Matthews	1991	NR NR	19	
24	NEV		YEAR BILL & TED'S EXCELLENT	HBO Video 0601 Orion Pictures	Alex Winter		PG	-	
25	36	29	ADVENTURE DUMBO◆	Nelson Home Entertainment 8741	Keanu Reeves	1988		19	
26	29	5	THE ADVENTURES OF ROBIN HOOD	Walt Disney Home Video 24	Animated Errol Flynn	1947	G	22	
27	22	19	PETE'S DRAGON ▲ ◆	MGM/UA Home Video 101377	Olivia de Havilland Mickey Rooney	1938	NR	19.	
28	21	68	BAMBI	Walt Disney Home Video 10	Helen Reddy	1977	G	22.	
9	27	43	FIELD OF DREAMS	Walt Disney Home Video 942 Universal City Studios	Animated Kevin Costner	1942	G	26.	
10	32	20	SKID ROW: OH SAY CAN YOU	MCA/Universal Home Video 80884 A*Vision Entertainment 3-50179	Amy Madigan	1989	PG	19.	
1			SCREAM A T.M.N.T.: TURTLES AT THE EARTH'S		Skid Row	1990	NR	19	
2	NEV		CORE TEENAGE MUTANT NINJA TURTLES:	Family Home Entertainment 48851 New Line Cinema	Animated Judith Hoag	1990	NR	15.	
3	RE-E		THE MOVIE	Family Home Entertainment 27345 Playboy Video	Elias Koteas	1990	PG	14.	
4	31	21	PLAYBOY FANTASIES II MADONNA: THE IMMACULATE	HBO Video 457	Various Artists	1990	NR	19.	
	37	36	COLLECTION A 4	Warner Reprise Video 3-38195 Tri-Star Pictures	Madonna Matthew Broderick	1990	NR	19.	
5	34	6	GLORY	RCA/Columbia Home Video 70283-5	Denzel Washington Julie Andrews	1989	R	19.	
6	23	257	THE SOUND OF MUSIC ▲ ◆	Płayboy Video	Christopher Plummer	1965	G	24.	
7	30	23	PLAYBOY WET AND WILD II◆	HBO Video 390 Tri-Star Pictures	Various Artists Sally Field	1990	NR	19.	
8	24	17	STEEL MAGNOLIAS	RCA/Columbia Home Video 70243	Shirley MacLaine	1989	PG	19.	
9	35	4	AC/DC: CLIPPED	A*Vision Entertainment 50234-3	AC/DC	1991	NR	16.9	
0	26	130	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.	

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

NEWSLINE

Revised McConnell 'Obscenity' Bill Deemed 'Still Dangerous' By VSDA

The Video Software Dealers Assn. has sent out a legislative alert, calling the revised McConnell Bill "still dangerous." The bill, named for its principal sponsor, Sen. Mitch McConnell (R-Kentucky), would make video dealers liable for sex crimes committed by persons who rented or purchased a movie deemed to have "caused" the criminal to act. Following lobbying by VSDA and other trade groups, a revised version of the bill was introduced July 23 with Sen. Charles Grassley (R-Iowa) added as a co-sponsor. The new version of the bill applies only to "obscenity" and child porn; the original version covered any material found to be "sexually explicit." However, VSDA is still opposed to the bill. In its legislative alert, it urges members to contact the offices of their senators and urge opposition to the bill before the Senate returns from its August recess. The VSDA has also sent out a one-page sheet of "talking points" dealers can incorporate into a letter or use when contacting their senators by phone.

Carolco, LIVE Land 'Tom And Jerry' Rights

Carolco Pictures Inc. and LIVE America Inc. have acquired the U.S. the atrical and home video rights respectively to Turner Entertainment's upcoming animated feature "Tom And Jerry—The Movie." LIVE America, an indirect, wholly-owned subsidiary of LIVE Entertainment, is the entity through which LIVE makes acquisitions. The movie, which marks the cat-and-mouse team's first speaking, full-length feature, is slated for wide theatrical release by Seven Arts through New Line Cinema next year. On home video, the film will be released on LIVE's Family Home Entertainment label. Seven Arts and Turner are expected to back the theatrical release with a multimillion-dollar advertising campaign as well as tie-ins with national sponsors. The movie was co-financed by Turner and WMG, a German production and distribution company. The movie, in which Tom and Jerry find themselves homeless after their building is destroyed, will feature the voices of such humans as Henry Gibson, Rip Taylor, and Charlotte Rae.

P'mount Re-prices 'Ghost' For 4th Quarter

As expected, Paramount Home Video has re-priced "Ghost" to \$19.95 for the fourth quarter. "Ghost," the biggest-shipping rental title in industry history, will be released at its new price Sept. 24. Also being re-priced by Paramount is "The Hunt For Red October." It will be released Oct. 15, also at \$19.95. Both titles will be backed by network and spot TV buys and print ads.

RCA Releases 'Green' Announce Box

RCA/Columbia Pictures Home Video is going green by introducing a new, smaller "announce box" made of 100% recycled fiber. Announce boxes are used by the studio to package information on new releases and deliver POP material to distributors and dealers. The new box is half the size of its predecessor and is printed with non-toxic, water-based inks. It will also carry the legend, "Please continue the cycle—recycle this box."

Buena Vista Restates Damaged-Tape Plan

After receiving numerous inquiries from retailers, Buena Vista Home Video—distributor of the Disney, Touchstone, and Hollywood Home Video lines—has issued a restatement of its field-damaged cassette replacement program. Damaged cassettes should be returned, without packaging, directly to Buena Vista for replacement. Each cassette must be returned with a BVHV Field Damaged Cassette Replacement Form, available from the studio or through distributors. Replacements cost \$8, plus shipping, and can be shipped overnight, two-day, or regular mail at the dealer's option. The new cassettes will be shipped in plain white packaging. The policy is good for eight weeks after street date. Buena Vista will also replace free of charge any cassette found to be a legitimate manufacturer defective.

ALL MUSIC VIDEO

We are EVERYTHING music video

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

SALES & RENTALS EXPERTISE

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

MPAA, SBCA Join Forces Trades Declare War On Piracy

NEW YORK—The Motion Picture Assn. of America and the Satellite Broadcasting and Communications Assn. have joined forces in an attempt to stamp out video, satellite, and cable TV piracy in the U.S.

In a joint statement from the two trade groups, MPAA president

MPAA members lose \$150 million a year to vid piracy

Jack Valenti says, "We hope we can, by formalizing our own collaboration, expand the circle of other copyright holders so that we present a firm, strong, and unyielding force against the scourge of piracy in all its forms."

MPAA spokesman Mark Harrad observes that the alliance between MPAA and SBCA is not new. "We've worked collegiately for some years, but if you put an umbrella organization together you're obviously going to realize economies of scale," he says. "From an external point of view, it might

eliminate any confusion or perception of competition on the part of the law-enforcement authorities."

Harrad adds that the MPAA and SBCA have contacted other trade groups regarding their possible involvement in the campaign, including the Video Software Dealers Assn. and the National Cable Television Assn.

"On the video ledger," he says, "it's the association that usually does the work. But on the cable side, it's not just the trade group; it could be the companies. The NCTA doesn't necessarily file suits, whereas companies like Cox, TCI, and Time Warner often get involved" in battling piracy.

Valenti estimates that MPAA's

Valenti estimates that MPAA's member companies lose \$150 million annually to video piracy, \$50 million to cable TV theft, and \$14 million in satellite signal piracy.

Citing a 50%-plus piracy rate in the satellite industry, SBCA president Chuck Hewitt says satellite programmers are cheated of more than \$100 million a year.

The statement says losses in the cable TV industry amount to \$3 billion per year.

PAUL VERNA

VSDA Panel Examines Late-Video Issue

■ BY EARL PAIGE

LAS VEGAS—A surprisingly small percentage of customers bringing movies back late create a disproportionately large amount of problems for home video retailers.

This paradox, and other ramifica-



tions from assessing late fees, were dealt with in two well-attended sessions at the recent Video Software Dealers Assn. annual convention

July 14-19 at the Las Vegas Hilton and Convention Center.

Even though a mere 3%-5% of the total customer base are the hard core—those who never bring movies back or with whom stores have to get tough—it is these few who contribute most to late fees and other problems, said Tom Warren, president of four-store Video Hut in Fayetteville, N.C., who moderated the panel.

"One reason these people represent so much of the late fee accumulation is that they owe you so much, they're hard to collect from," Warren said

The panel also dispelled some conventional wisdom: "We thought most late fee problems would occur with those stores who require payment

when you take the movie out the door," Warren said, because additional money is being asked for when the movie comes back late.

To avoid this, many video retailers have long believed they eliminate late fee hassles by simply requiring all payment on the back-end, once the movie has been viewed. If the movie is brought back late, it's just another day's rental, not a penalty situation.

But panelist Jim Frank, with three Great American Video stores in Englewood, N.J., told the audience that even with his payment-upon-return policy, customers keeping movies out too long is still a problem.

Beyond end-of-rental payment, Frank employs two other techniques. One is a signature receipt when an overdue payment is made, in case the late return is the fault of someone else in the household. The other is to place a phone call after a movie is out for three days.

Offering the biggest surprise on the panel, Frank told of an employee whose job it is to track problem customers. He is called "Big John." Frank said the enforcer "does not make midnight calls or pester people at dawn on Sunday morning. In fact, he's the first person people talk to or look for when they come in."

Others on the panel offering advice, all owners, were Jim Salzer, Ventura, Calif., Salzer's Video; Bill Hammer, Video Circus, Richmond, Va.; Jim Dunn, six-store Movies-N-Records, Dallas; and Tom Fox, sevenunit IBS/Broadway Movies, Statesville, N.C.

For his own view, Warren introduced the video store customer he calls "Dexter Deadbeat." "You just write it off." said Warren.

VIDEO PEOPLE

Paul M. Grassi is promoted to senior VP and chief financial officer at Palmer Video, an 82-store specialty chain based in Union, N.J. He was most recently VP of finance and administration for the company.

Trisha Robinson has been promoted to president of Academy Entertainment, replacing Donald Chatham, who has left the company. Prior to joining Academy as senior VP of production and acquisitions in 1989, she was director of film acquisitions and director of worldwide television/video acquisitions at Lorimar Telepictures.

Herbert N. Dorfman is promoted to VP, Eastern sales, for Orion Home Video.





HODOWITZ

He joined the company in 1987 as Northeast regional sales manager, later ascending to director, Eastern zone.

Ken Horowitz is promoted to

VP of acquisitions for CBS/Fox Video. He was most recently director of acquisition planning

Donald Buck, senior VP at Video Services Corp., has been appointed president of Atlantic Satellite Communications Inc., a VSC company. He joined VSC in 1979 as co-founder and president of Video Dub Inc., later assuming the role of VP of sales and marketing for the entire organization in 1989. ASCI is a supplier of satellite transmission services to the broadcast and cable TV industries

Strand VCI Entertainment makes the following appointments: Edward Hanson is appointed VP of finance and administration; Ed Korte is named Midwest regional sales manager; and Gloria Petrillo-Hoppe is named manager, customer service and preproduction. They were, respectively, a financial management consultant for a number of network TV and entertainment companies, sales manager for Republic Pictures Home Video, and manager, customer service and sales administration, for Celebrity Home Video.

Victor F. Girardi is appointed controller of the Video Software Dealers Assn. He was most recently chief financial officer for a regional paper converter/distributor. Also at VSDA, Donna M. Ward joins as director of meetings and conventions. Formerly convention manager for the Trump Taj Mahal casino/hotel, Ward will assume the position previously held by Stan Silverman, who moves over to the National Assn. of Recording Merchandisers.

Ronnie Gunnerson will head Amy Alter Associates' new Los Angeles division. She was formerly editorial director of the Video Group at Phillips Publishing.

Mike Thut and Wally Morris, members of Artec's sales force, are promoted to group leaders of the distributor's sales staff. In addition, Artec plans to recruit 10 new telemarketing people to staff the company's new distribution center in Harrisburg, Pa., and expanded facility in Canton, Ohio.

Walter Obe and Kane Kraft join the marketing department at the Video Alliance Group Inc. Also, Michael Kaiser joins the sales department at the buying group.

JVC LOOKS TO LICENSING 3RD-PARTY TAPE LOADERS WITH VHS TRADEMARKS

(Continued from page 48)

pany was prepared to make with JVC. Indeed, the companies were in negotiation at the time the suit was filed.

Anthony Lo Cicero, a patents and trademark attorney with the New York firm of Amster, Rothstein & Ebenstein retained by JVC, acknowledges the suit was "a milestone" in JVC's licensing campaign, as was the signing of Allied. "Certainly, the suit against Resolution got people's attention," Lo Cicero says. "A lot of people don't realize that there is a continuing liability, which extends to the dis-

50

tributor and ultimately the retailer. And Allied is very well respected in the industry, so getting them under license was important."

With the campaign to license the use of its trademark by duplicators well under way, JVC is turning to custom loaders, who manufacture blank cassettes of specified lengths for duplicators who do not have their own loading equipment.

Because they are manufacturing finished, blank cassettes, loaders also fall under the sway of JVC's patents on the VHS system, even if they are not applying the trademark to the tape shells.

"There are some loaders who are using [shells] without the trademark, but by loading tape they're still making use of JVC's patents. And they're violating those patents if they're not licensed," Lo Cicero says.

According to Larry Finley, head of Larry Finley Associates of New York, a consulting firm working for JVC, the campaign to license custom loaders will follow a similar pattern as the one for duplicators.

"It's quite possible that further liti-

gation will be brought," Finley says. The terms JVC is offering to prospective licensees are not expected to change for custom loaders. Although JVC has not publicly disclosed the terms of the license, knowledgeable sources put the basic fee at 5 yen per cassette, or roughly 3.5 cents.

The unit cost decreases as the volume of cassettes produced increases. The largest loaders, such as Rank and Technicolor, are believed to pay JVC a flat fee of roughly \$1 million a year.

THE REPORTER TOP 10

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hot Shots (20th Century Fox)	8,010,411	1,968 <i>4,070</i>	2	29,046,846
2	Double Impact (Columbia)	7,574,703	1,735 <i>4,366</i>	1	7,574,703
3	Terminator 2: Judgment Day (Tri-Star)	6,725,035	2,389 <i>2,815</i>	6	159,166,629
4	Doc Hollywood (Warner Bros.)	6,230,395	1,575 <i>3,956</i>	2	17,797,476
5	Pure Luck (Universal)	5,010,810	1,561 <i>3,210</i>	1	5,010,810
6	The Doctor (Buena Vista)	3,541,742	424 <i>8;353</i>	3	7,159,245
7	Robin Hood (Warner Bros.)	2,518,742	1,343 <i>1,875</i>	9	138,607,978
8	101 Dalmatians (Buena Vista re-issue)	2,462,898	1,742 1,414	5	47,058,836
9	Boyz n the Hood (Columbia)	2,312,734	830 <i>2,786</i>	5	41,192,390
10	Bingo (Tri-Star)	2,141,360	923 <i>2,320</i>	1	2,141,360

FOR THE RECORD

The name of distributor Baker & Taylor was inadvertently omitted from the listing of the VSDA Viddie Awards winners in the Aug. 10 issue. In the best-overall-campaign category, the distributor entry should have read: "'Video Finder,' Baker & Taylor, Morton Grove, Ill." Similarly, under direct mail, the distributor entry should have also listed Baker & Taylor as the winner.

Both 'Nikita,' 'Closetland' Offer Arresting Drama

This bi-weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "La Femme Nikita" (1990), Vidmark, prebooks Tuesday (20).

Intensely stylish, brutal, and sexy, this is a fascinating and totally original take on the whole spy genre. A low-life drug addict/cop killer is arrested, tried, and seemingly executed, only to be given a new lease on life as a secret government assassin. Actress Anne Parillaud carries off this transition with remarkable power, making us believe whole-heartedly that Nikita could change from street scum to James Bond. Writer/director Luc Besson ("Subway") has fashioned a story full of surprises



by Michael Dare

and affable performances and filmed it with nonstop flashy photography and an excellent rock soundtrack. Rent it with "Diva."

• "Closetland" (1991), Media Home Entertainment (FoxVideo), prebooks 8/29.

In this remarkable, two-character psychological drama, a writer of children's books is questioned by a relentless government interrogator because it has been determined that her books are subversive. With heavily stylized sets and a script that cleverly avoids any references to time or place, this is a work of genius that achieves a depth of content rare in any art form, much less cinema. It's one of most thoroughly radical and eloquent arguments against totalitarianism ever conceived. Madeleine Stowe ("The Two Jakes") and Alan Rickman ("Robin Hood: Prince Of Thieves") give performances of uncommon strength and perception, and first-time writer/director Radha Bharadwaj is a cross between Samuel Beckett and Nic Roeg. She knows how to be both entertaining, profoundly thought-provoking, and lifeaffirming while delivering her passionate propaganda. M.H.E. will donate \$2 to Amnesty International for all renters who return receipts, so renting this film can not only deliver a valuable lesson in human rights but also help save lives. Rent it with "Insignificance."

• "The Palermo Connection" (1991), LIVE, prebooks Tuesday

In this insightful exposé of the drug trade, Jim Belushi plays a politician running for mayor of New York on a platform to legalize drugs. The danger of his position escalates as he and his wife, Mimi Rogers, try to take on the mafia on their own turf in Italy. With an intelligent screenplay (Continued on page 54)



Obscenity Cases Leave Many With Unanswered Questions

by Earl Paige

REE-SPEECH FOMENT: Industry reaction continues as trade executives discuss the first two trials growing out of the more-than-yearlong series of raids on adult video suppliers (Billboard, Aug. 17). "If they would just tell us what is obscene, we would go by it," says Kevin Beecham, head of K-Beech Distributors. Beecham is among

many lamenting the uncertainty left by the California **Publishers** and Liquidating Corp. case in Dallas, where a con-

viction is sparking wide discussion.

Officials in the U.S. Attorney's office in Dallas say jurors in the case could have declared "two, three, or four" of the movies at issue obscene, but were not required to identify which or how many. It was necessary to find only one movie obscene in each of four counts, each including two videos. The movies in question are "Inter-Racial Anal Vol. 1" and "Anal Sluts Vol. 2" in one count and "Beyond Taboo" and "Kinky Vision" in a second. At least four movies were not declared obscene; those were in two counts where the jury deadlocked.

However, Phil Harvey, head of mail-order firm Adam & Eve, involved in a widely publicized case now strung out over five years, offers that even in hung-jury instances there is an element of ambiguity. "It's a fine point, but there is a difference between a movie being declared not obscene and on the other hand not being found obscene" because the jury could not reach a verdict, he says.

ORE FOMENT: Observing the Dallas case from a different perspective is prominent First Amendment attorney Louis Sirkin, of the Cincinnati firm Sirkin, Pinales. Mezibov, and Schwartz.

Sirkin points to a chronic problem in obscenity cases, the difficulty in identifying "the quote, unquote average person," by whom local

community standards are theoretically established. "The law says it shouldn't be Billboard®



too sensitive, and it shouldn't be one who is too liberal, a kind of hypothetical average person," he says. "How do you know, in fact, that the jurors really represent that average person? Because in reality the government never puts on evidence. They did not in Dallas, as to who the average person is ...

COMBO COMER: Full-line combo operations are more common on the West Coast than in other parts of the country, but Sound Warehouse is an exception, pointed out Mark Siegel, board chairman of the subsidiary of Shamrock Holdings. Siegel commented on Sound Ware house at the annual Music Plus buyers gala (see story, page 40A). Sound Warehouse has rental services in 140 of the 150 stores, stretching from Miami to Detroit and as far west as Salt Lake City. The 10 or so stores without rental are mall units. Sound Warehouse continues to expand, Siegel indicat-(Continued on next page)

NEW YORKER VIDEO HAS INT'L INTERESTS

(Continued from page 48)

sent, "but it's something we may do in the future."

New Yorker has not released any of its titles on laserdisc. "In the same way I waited for video [tape], I'm going to wait for laser," he comments. "There are not enough machines out there yet. But the market is growing tremendously and we will probably



[get into laser] sometime in late

When New Yorker does make its move onto disc, it will not license its titles out to Pioneer or Image. "At this time we're planning to put them out ourselves. It's better not to have a middleman," he says.

For its four Oct. 2 releases, New Yorker will provide retailers with "shelf talkers," 3-by-5-inch plastic sleeves that can be affixed to shelves and into which index cards are inserted. Each card has a synopsis of one of the films and background on its director. "It will help move films by the same director," says Lopez. "We're trying it for the first time; it's a way of helping the retailer.'

New Yorker also provides theatrical posters for many of its titles, and will offer retailers posters of its up-coming videos "Police" and "Qui-

"I think the secret to the market is taking retailers into account and offering impeccable service," says Lopez. "Your label has to be developed and they have to know that if they buy a video from you it's of quality.

Ton Video Rentals.

I III S WEEN	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	;
-	_	_		* * No. 1 * *			
ι	5	2	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	
:	1	4	MISERY	Nelson Home Entertainment 7777	Kathy Bates James Caan	1990	
	2	8	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	
	3	6	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	P
	8	3	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	F
	4	9	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	Ī
	6	3	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	Ť
	7	7	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	T
,	17	2	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	1
0	18	3	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	Ť
1	12	3	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	†
2	9	8	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	t
3	13	9	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep	1990	t
1	14	4	ONCE AROUND	Universal City Studios	Shirley MacLaine Richard Dreyfuss	1990	\dagger
5	10	9	THE GRIFTERS	MCA/Universal Home Video 81041 Miramax Films	Holly Hunter John Cusack	1990	\dagger
6	11	5	LOOK WHO'S TALKING TOO	HBO Video 90526 Tri-Star Pictures	Anjelica Huston John Travolta	1990	+
7	15	11	MERMAIDS	RCA/Columbia Home Video 70553-5 Orion Pictures	Kirstie Alley Cher	1990	+
, B	16	4	NOT WITHOUT MY DAUGHTER	Orion Home Video 8770 MGM/UA Home Video 902290	Bob Hoskins Sally Field	1990	\dagger
9	NEV		TEEN MUTANT NINJA TURTLES II: THE	New Line Home Video	Alfred Molina Paige Turco	1991	+
0	21	11	SECRET OF THE OOZE JACOB'S LADDER	RCA/Columbia Home Video 75183 Live Home Video 68949	David Warner Tim Robbins	1990	+
1				Warner Bros. Inc.	Elizabeth Pena Clint Eastwood	1991	+
2	20	11	THE ROOKIE	Warner Home Video 12061 Orion Pictures	Charlie Sheen Mia Farrow	1990	+
3	26	2	ALICE	Orion Home Video 8773 Hemdale Film Corp.	William Hurt	+	
_	22	43	THE TERMINATOR ▲	Hemdale Home Video 7000	A. Schwarzenegger Paul Newman	1984	+
4	23	5	MR. & MRS. BRIDGE	HBO Video 90533	Joanne Woodward Carolyn Farina	1990	+
5	31	7	METROPOLITAN	RCA/Columbia Home Video 75153 Hollywood Pictures	Edward Clements Patrick Dempsey	1990	+
6	25	3	RUN	Hollywood Home Video 1058	Kelly Preston Danny Glover	1991	+
7	19	12	PREDATOR 2	FoxVideo 1853	Gary Busey	1990	+
8	NEV	V	AWAKENINGS	RCA/Columbia Pictures Home Video 50563-5	Robert De Niro Robin Williams	1990	1
9	37	2	DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	1
0	30	20	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	-
1	24	13	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	
2	NEV	V >	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	
3	27	6	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	
4	35	13	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	
5	29	8	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	
6	28	13	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	
7	32	13	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	
8	33	5	ALMOST AN ANGEL	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	
				Parkfield Pictures	Gary Kemp	+	+

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

HOME VIDEO



VPs And Tepees. Ingram
Entertainment Nashville held a branch
event Aug. 6 to promote the upcoming
release of Orion Home Video's
"Dances With Wolves." Dealers were
treated to a beefalo-burger cookout, the
branch was decorated with tepees, and
actors were hired to portray cavalry
soldiers and pose with retailers. Also on
hand were Ingram VP of sales Fran
Salamon (aka Frannie Oakley), left, and
Carol Wiel, VP of advertising.

STORE MONITOR

(Continued from preceding page)

ed, with its newest unit recently opening in Coral Gables, Fla.

PIRACY PUSH: More than an estimated half-million dollars worth of alleged pirated videocassettes were seized in the latest reporting period of the Motion Picture Assn. of America during 35 raids. The searches and seizures in Puerto Rico: J&M Video World, Plaza Pradera, Bayamon; Nogal Video Club, Ave. Nogal 2-E-19, Bayamon; Video Vision, Carr. 829 Km. 8.1, Bo Pinas, Toa Alta; Canovanas Video, Calle Betances #66, Canovanas; LA 24 Video, Avenue Ponce de Leon 1651, Santurce: Video Mania, Centro Commercial Venus Garden, Rio Piedras; and Pop Corn Video, Ave. Aguas Buenos, Bayamon. In New York: Triangle Video, 128 Flatbush Ave., Brooklyn; Parris Video, 259 Schenectady Ave., Brooklyn; DeKalb Gold Video, 461 DeKalb Ave., Brooklyn; Surf Video, 2913 Surf Ave., Brooklyn; Lab (Tyler Morgan), 232 Front St., New York; Wykagyl Video, 1325 North Ave., New Rochelle; Hollywood Video,

597 Main St., New Rochelle; Video Plus Of Long Island, 9 Udall Rd. West Islip, and second store, 862 Montauk Hwy., Copiague. California raids: Adelanto Home Video, 11776 Bartlett Ave. #2, Adelanto; Golden Video, 1318 N. San Gabriel Blvd.. South San Gabriel; Glady's Video & Records, 4200 Peck Rd., El Monte; Ed's Video, 1237 S. Main St., Santa Ana; and Jazmine Video, 4000 E. Gage Ave., Bell. In Florida: Daddy's Video, 18470 NW 67th Ave., Miami; Video Max, 62 W. 49th St., Hialeah; The Video Place, 3535 N. Military Trail, West Palm Beach; and Fun Land Swap Meet, 22nd St., Hillsborough Ave., Tampa. In Chicago: three Video Puebla locations at 3704 and 4320 W. Fullerton, and 1823 W. Cermak Road. Other raids: McThrifty Five Star Video & Foto Express, 7 West Federal St., Middleburg, Va.; First Stop Video, 22221 Fenkell St., Detroit; Joy Super Video, 29154 Joy Rd., Livonia, Mich., Harrell's Electronics, 300 S. Lynn Ave., and Movie World, 181 Hudson St., both in Elizabethon, Tenn.

Billboard.

FOR WEEK ENDING AUGUST 24, 1991

Top Special Interest Video Sales...

Compiled from a national sample of retail store sales reports. VOS V V V V	uggested st Price		HIS WEEK	WKS. AGO	KS. ON HART	Compiled from a national sample of retail store sales reports.	ggested
⊢ ∾ ≥ ○ Program Supplier, Catalog Number	S :	l	Ė	2	≥ 5	Program Supplier, Catalog Number	Su

RECREATIONAL SPORTS

1	1	25	★★ NO. 1 ★★ MICHAEL JORDAN'S PLAYGROUND FoxViceo (CBS/Fox) 2858	19.98
2	6	16	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.9
3	4	105	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.9
4	7	64	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423	14.9
5	RE-E	NTRY	DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ FoxVideo (CBS/Fox) 2229	14.9
6	RE-E	NTRY	BASEBALL FUNNIES Simitar Ent. Inc.	14.9
7	17	40	BASEBALL CARD COLLECTING JCI Video 8212	9.95
8	8	21	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.9
9	3	9	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.9
10	13	28	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.9
11	5	228	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ▲ ♦ VidAmerica VA 39	19.98
12	2	32	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
13	10	12	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
14	NE	w	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98
15	11	26	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
16	12	83	CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.95
17	16	21	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95
18	20	18	HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95
19	18	10	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98
20	9	154	DORF ON GOLF ◆ J2 Communications J2:0009	19.95

1	1	51	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
2	3	43	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
3	2	241	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
4	5	241	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
5	6	133	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
6	4	145	KATHY SMITH'S FAT-BURNING WORKOUT \Diamond FoxVideo (Media) FH1059	19.98
7	7	31	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
8	8	29	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
9	10	80	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT & FoxVideo (Media)	19.98
10	11	95	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
11	9	63	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
12	RE-E	NTRY	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
13	19	3	NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
14	14	241	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
15	12	108	KATHY SMITH'S TONEUP JCI Video 8112	14.95
16	16	24	KATHY SMITH'S WINNING WORKOUT FoxVideo (Media) FH1012	19.98
17	20	119	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
	_			

JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652 JANE FONDA'S NEW WORKOUT ♦ Warner Home

JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070

HEALTH AND FITNESS

* * No. 1 * *

♦ 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.

19 RE-ENTRY

20 17 236



A historical first... Blockbuster Video announces the opening of it's 2000th store! Join Billboard in celebrating this ground breaking event

NOTE NEW DATES!

ISSUE DATE :OCTOBER 26
AD CLOSE: OCTOBER 1



For ad details...
WEST Jodie Le Vitus (213) 859.5316
EAST Alex Kelly (212) 536.5223
MIDWEST Ken Karp (212) 536.5017
SOUTH Angela Rodriguez (305)448.2011



29.98

AMERICAN INTERACTIVE MEDIA TO INTRO 30-35 CD TITLES

Continued from page 48)

will be given to retailers containing players and demo discs," she says.

The inital disc titles will include games, children's programs, special interest, and three music entertainment discs—including "Golden Oldies Jukebox," "Cool Oldies Jukebox," and "Classical Jukebox," each produced by AIM in conjunction with Mercury Records and London Records.

Among some of the specific titles

in the initial release:

•"Golden Oldies Jukebox," featuring songs from the 1950s and '60s by such artists as the Platters, the Diamonds, and Roy Orbison. While listening to an individual song, viewers can obtain information about the artist(s), including chart positions.

•"Cool Oldies Jukebox," similar to

"Golden Oldies Jukebox," but featuring 18 songs from such artists as James Brown, Jerry Butler, Dinah Washington, and others.

•"The Classic Jukebox," featuring classical works by such composers as Tchaikovsky, Bach, Brahms, Strauss, and Vivaldi, with backgound material on the composers themselves and their works.

•"Time-Life Photography," which teaches viewers various photographic techniques via a series of 25 inter-

active workshops.

"Treasures Of The Smithsonian," which allows viewers to tour 12 museums that comprise the Smithsonian Museum. More than 100 total interactive hours can be experienced.

•"Children's Musical Theater,"

Billboard®

FOR WEEK ENDING AUGUST 24, 1991

Top Kid Video_™

		HART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			* * No. 1 * *		
1	1	156	ROBIN HOOD♦ Walt Disney Home Video 228	1973	29.95
2	2	15	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
3	4	3	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
4	3	65	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
5	6	9	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
6	5	110	PETE'S DRAGON ▲ ◆ Walt Disney Home Video 10	1977	29.95
7	8	308	DUMBO♦ Walt Disney Home Video 24	1941	22.98
8	7	47	PETER PAN Walt Disney Home Video 960	1953	24.99
9	9	21	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
10	10	97	BAMBI Walt Disney Home Video 942	1942	26.99
11	12	253	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951	22.98
12	13	152	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	11	25	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
14	20	49	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	24.98
15	15	149	CINDERELLA Walt Disney Home Video 410	1950	26.99
16	17	89	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
17	24	161	THE SWORD IN THE STONE♦ Walt Disney Home Video 229	1963	22.98
18	14	25	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
19	19	9	WINNIE THE POOH: THERE'S NO CAMP LIKE HOME Walt Disney Home Video 1182	1991	12.99
20	16	25	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
21	23	25	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
22	18	25	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
23	NE	wÞ	TEEN MUTANT NINJA TURTLES: TURTLES AT Family Home Entertainment	1990	15.95
24	22	9	PETER AND THE WOLF Walt Disney Home Video 1184	1991	12.99
25	25	28	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 certication for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

which enables children, with the help of an animated group of performers, to compose and perform musical numbers in a variety of styles.

"Cartoon Jukebox," which allows children to "color" pages from the 10 animated cartoons of classic children's songs, including the "Alphabet Song," "Pop Goes The Weasel," and "Mary Had A Little Lamb."

•"A Visit To Sesame Street-Letters," and "A Visit To Sesame Street—Numbers," featuring the familiar Sesame Street characters and songs to enhance educational experiences via interactive activity.

•"Sandy's Circus Adventure," which allows kids to direct a storyline featuring Sandy The Sea Lion.

•"ABC Sports Golf: Palm Springs Open," which allows viewers to compete in "live" tournaments via 7,000 real images and video-on-video.

•"Caesar's World Of Gambling," which enables players to learn and play casino games such as blackjack, craps, roulette, and poker.

"Software availability will increase," says Foti-Cohen, "as more people begin developing programs and we start to acquire more titles from third parties for distribution. We've been funding a lot of software ourselves, but we are in the acquisitions business already."

AIM has also entered into agreements with such companies as Nintendo to develop and market games featuring such characters as Super Mario, Princess Zelda, Link, and Donkey Kong. Sophisticated interactive games will be a prime CD-I software genre, notes Foti-Cohen.

AIM has offices and production studios in L.A. and Washington, D.C., dedicated to the production, development, and marketing of CD-I software. AIM is also funding independent titles at independent production facilities throughout the U.S.

Among companies AIM has already linked with for productions are Children's Televison Workshop, Time-Life, ABC Sports, the Smithsonian Institution, and Rand McNally.

CABLE, PPV ON FIBER-OPTIC PHONE ORDERS

(Continued from page 4)

operation," says THE president Jack Petrik.

A representative of Time Warner, which recently announced plans to install a 150-channel, interactive fiberoptic network with 40 pay-per-view channels in Queens, N.Y. (Billboard, March 23), says it is premature to comment on potential competition from regional phone companies. "This was a judge's decision; it's subject to appeal, and no one knows what's going to come out of it," he says.

PHONE COMPANY LINES

Even telephone industry executives say the notion of new competition between cable and phone camps is exaggerated. Dick MacKnight, director of corporate information for US West Inc., says, "There's a perception out there that we and the other Bells have this closet full of doodads-products and services that we are ready to roll out at a moment's notice—that simply is not true. For us to have done that would have required massive research and development and testing, and that would have been a violation of the restrictions. We are not interested in being head-to-head competitors with companies that are better at this than we

Pete Goodale, spokesman for New York-based Nynex Corp., says, "It hasn't made a whole lot of sense for us to put in the resources for businesses we haven't been able to offer. It's hard to justify putting in fiber-optic cable to the home at this point. We're nowhere near the usage demand.

But, even if telephone companies cannot justify investing in direct-tohome systems themselves, it is possible they may work out joint ventures with cable operators. One such alliance is being tested in the Denver metro area, where US West has pacted with AT&T and cable giant TCI to try delivering video straight to homes via a combination of fiber-optic and coaxial lines (Billboard, May 18).

Cable and phone industry observers note that if the Denver test is successful, other phone and cable companies might follow suit and create partnerships that exploit each industry's strength.

Greene's decision has also ushered in hopes of new partnerships for PPV firms. Reiss says, "For us, the ruling means that we could have additional options in the future. We would look for the appropriate alliances."

BROADCAST SIGNALS

The National Assn. of Broadcasters has expressed concerns about Greene's ruling. However, the NAB refrained from issuing a specific comment or outlining a plan of action, on the ground that it is too early to gauge the full impact of the decision.

"It will clearly have broad legal, regulatory, legislative, and business implications," says the NAB of the ruling. "We are in the process of analyzing each of these areas. Until we have completed our analysis and presented it to our executive committee and board, we will withhold further comment."

Executives in other media industries, particularly the newspaper business, are much more vocal than broadcasters in their opposition to Greene's decision. Andersen savs Cox is more worried about its large newspaper division than about its cable subsidiary.

Bills have been introduced in the House and Senate that could make Greene's ruling legally binding. The House bill, H.B. 2546, was introduced by Reps. Rick Boucher, D-Va., and Michael Oxley, R-Ohio. According to a representative at Boucher's office, the legislation was referred to the Subcommittee on Telecommunications and Finance on June 17, where it is awaiting a hearing.

The Senate bill, S 1200, introduced June 5 by Sens. Albert Gore, D-Tenn., and Conrad Burns, R-Mont., has been referred to the Senate Commerce, Science, and Transportation Commit-

2ND FEATURES

(Continued from page 51)

by Gore Vidal among others, this a political thriller that shows the remarkable similarity between Sicily and the South Bronx, with crumbling buildings, drive-by shootings, and unlimited corruption. Though the liberal politics get a bit preachy, this is still an unusually engaging look at a complicated issue, and a perfect double bill with "The Candidate."

"Never Forget" (1991), Turner Home Entertainment, prebooks

Leonard Nimov gives the performance of his career in the shocking true story of a concentration camp survivor who is offered \$50,000 if he can prove in a court of law that Jews were actually exterminated at Auschwitz. Based upon the actual transcripts of the trial of Mel Mermelstein, this is a genuine tale of a personal "Triumph Of The Spirit," with which this would make an unforgettable double bill.

· "Andy Warhol: Superstar" (1991), Vestron/LIVE, prebooks

It's hard to imagine what Andy Warhol might have been had he not become the ultimate media darling. Never has someone been in the public eye so regularly, yet still remained such a mystery. Which is why this documentary on his life is so alluring, despite the fact that you end up knowing little more about him than you already did. The dozens of interviews with his family, friends, and colleagues only deepen the enigma of the man who promised us all we'd be famous for 15 minutes. Rent this with "The Doors" while you're waiting for your turn in the spotlight.

"Terror At The Opera" (1991), Southgate Entertainment.

Does the world really need another version of "Phantom Of The Opera"? I guess so, because this new production by Dario Argento delivers an exceptional amount of horrifying thrills. A beautiful young diva is tormented by a man in a hood who forces her to watch as he ritually murders everyone who comes in contact with her. With sumptuous photography and music, Argento's Grand Guignol style makes this a bloodfest that's disgustingly watchable. Rent it with "The Collector."

• "Terrorgram" (1990), Monarch Home Video, prebooks 8/26.

Three sleazeballs do terrible things, then suffer supernatural retribution via voice-overs by James Earl Jones. Falling somewhere between dreadfully delightful and horrifyingly hilarious, this is a low-rent "Twilight Zone" that belongs on a triple bill at an all-night theater in Times Square, where bums can catch a good snooze. It's a cavalcade of tacky thrills. Rent it with "Creepshow" to people with no taste.

• "Arena" RCA/Columbia Pictures Home Video, prebooks 8/29.

Humans battle mutants! See humans punch out slimy mutant monsters in outer space for the championship of the galaxy! Behold two-faced women who take off most of their clothes! See it with "Raging Bull"!

Ton Latin Alhums

_'	1		h	Latin Aibuii5.
	WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
	THIS WEEK	2 WK	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	11	DANIELA ROMO AMADA MAS QUE NUNCA CAPITOL-EMI LATIN 42489
	3	3	39	ANA GABRIEL EN VIVO SONY 89303 PANDORA AMOR ETERNO CAPITOL-EMI LATIN 42451
	4	5	9	RICARDO MONTANER ULTIMO LUGAR TH-RODVEN 2864
	5	7	15	RAUL DI BLASIO BARROCO ARIOLA 3107/BMG
	7	6	31	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG LOS BUKIS A TRAVES DE TUS OJOS FONOVISA 9009
	8	15	13	XUXA XUXA 2 GLOBO 31084
	9	11	9	H20 KNOCK OUT LEADER 80562/SONY
	11	+	27	AZUCAR MORENO MAMBO SONY 80633 FRANCO DE VITA EXTRANGERO SONY 80528
	12		3	YURI SOY LIBRE SONY 80540
<u>8</u>	13 14	19	1	VIKKI CARR COSAS DEL AMOR SONY 80635
T	15	13	1	LUIS MIGUEL LUIS MIGUEL-20 ANOS WEALATINA 71535-4 JOSE JAVIER SOLIS SENTIMENTAL FONOVISA 9007
	16	-	1	SIMONE SIMONE SONY 80592
	17 18	18	1	GLORIA TREVI TU ANGEL DE LA GUARDA ARIOLA 3087/BMG
	19	_	1	WILKINS SERENO RCA 3077/BMG GARIBALDI QUE TE LA PONGO TH-RODVEN 2792
	20	21	23	EDNITA NAZARIO LO QUE SON LAS COSAS CAPITOLEMI LATIN 42394
	21 22	17	3	MECANO AIDALAI ARIOLA 3181-2/BMG
	23	22	33	ALEJANDRA GUZMAN FLOR DE PAPEL FONOVISA 9010 EMMANUEL VIDA SONY 80474
	24	-	1	VARIOS ARTISTAS EXITOS '91 SONY 80525
	25	16	13	KIARA BUSCANDO PELEAS TH-RODVEN 2737
	1 2	2	29 33	JERRY RIVERA ABRIENDO PUERTAS DISCOS INTERNATIONAL 80426/SONY JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN 109
	3	3	11	RUBEN BLADES CAMINANDO DISCOS INTERNATIONAL 80593/SONY
	4	10	3	TITO NIEVES DEJAME VIVIR RMM 80630/SONY
	6	8	9 25	OSCAR D'LEON AUTENTICO TH-RODVEN 2855 ANTONI CRUZ ALGO NUEVO M.P.I. 6039
	7	11	7	BANDA BLANCA FIESTA TROPICAL SONOTONE 6017
	8	5	9	VARIOS ARTISTAS LOS TRANCAZOS DEL ANO GLOBO 3125
Ā	9 10	6	7 31	TONO ROSARIO ATADO A TI PRIME 1013/PRIME BANDA BLANCA BAILE PUNTA SONOTONE 6007
ALS	11	9	9	EL GRAN COMBO ERUPCION COMBO 2080
2	12		1	NINO SEGARRA ENTRE LA ESPADA Y LA PARED M.P.I. 6050
TROPICAL/S	13 14	12	7	TITO ROJAS TITO ROJAS (SENSUAL) M.P.I. 6035 WILLIE CHIRINO OXIGENO DISCOS INTERNATIONAL 80600/SONY
9	15	7	37	LUIS ENRIQUE LUCES DEL ALMA SONY 80473
	16 17	15	15	GRUPO NICHE CIELO DE TAMBORES DISCOS INTERNATIONAL 80508/SONY
	18	16	3 17	LA GRAN MANZANA HANGING OUT AGAIN RED APPLE 8908 XAVIER SERE CAPITOL-EMI LATIN 42464
	19	17	13	MANOLO LESCANO FASCETAS FRAMA 1010
	20	19	3	CELIA CRUZ THE BEST SONY 80587
	21	20	23	JOHNNIE RAY SALSA CON CLASE CAPITOL EMILATIN 42468 SERGIO VARGAS ESTE ES MI PAIS SONY 80615
	23	-	1	TONY VEGA UNO MISMO RMM 80641/SONY
	24	18	5	VARIOS ARTISTAS CENTRO AMERICA CANTA Y BAILA FONOVISA 3001
	25	21	3	GRUPO CHEVI A TIEMPO WEA LATINA 73489
	2	2	47	LA SOMBRA PORQUE TE QUIERO FONOVISA 3006 BRONCO AMIGO FONOVISA 9003
	3	-	1	ANA GABRIEL MI MEXICO SONY 80605
	5	10	5	LOS INVASORES DE NUEVO LEON VETE CON EL FONOVISA 8898 LOS YONICS POR QUE VOLVI CONTIGO FONOVISA 9012
	6	4	39	GRUPO MAZZ PARA NUESTRA GENTE CAPITOL-EMI LATIN 42367
	7		1	VICENTE FERNANDEZ Y RAMON AYALA ARRIBA EL NORTE SONY
2	8		8	BANDA MOBIL SOMOS BANDA MOBIL FONOVISA 8893
3	9	6 18	7	LOS TIGRES DEL NORTE INCANSABLES FONOVISA 9013 VICENTE FERNANDEZ EL CHARRO MEXICANO DISCOS INTL 80631
3	11	5	43	VARIOS ARTISTAS MEXICO VOZ Y SENTIMIENTO SONY 80437
	12	-	1	GRUPO SAMURAY TIERNAS MENTIRAS FONOVISA 8890
1	13	7	5	LOS FREDDY'S LA ORGANIZACION ROMANTICA FONOVISA 3005
=	14 15		17 43	LA MAFIA MAFIA-1991 CAPITOLEMILATIN 42452 SELENA Y LOS DINOS VEN CONMIGO CAPITOLEMILATIN 42359
	16	15	10	LOS TERRIBLES DEL NORTE YA ME VOY A CALIFORNIA FREDDIE 1551
- 1		-	13 53	RAMON AYALA Y LLORO POR EL MI GORRION FREDDIE 1555
i			11	LOS TEMERARIOS DE LO NUEVO LO MEJOR 11-RODVEN 2717 LALO Y LOS DESCALZOS EL ORGULLOSO WEA LATINA 72744
	20	_	1	CAMPECHE SHOW CAMPECHE SHOW FONOVISA 8868
- 1	- 1		25	TIERRA TEJANA BAND WHERE'S THE PARTY TH-RODVEN 2802
	22		13	LOS DIABLOS 16 EXITOS DE JOSE ALFREDO JIMENEZ GLOBO 3084 SONORA DINAMITA LA TROPICALISIMA SONOTONE 6003
	24	20	7	LOS TEMERARIOS 20 EXITOS TH-RODVEN 2640
1	25	23	4	JOAN SEBASTIAN CON BANDA MUSART 2114

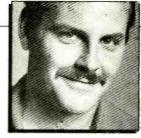
(CD) Compact disc available.

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

ARIAA certification for sales of 1 million units.

1991, Billboard/BPI Communication for sales of 1 million units.





by John Lannert

N AN EFFORT to further exploit the motherlode of musical talent coming out of the Dominican Republic, Sony Discos has named Anibal Diaz as distribution and promotion representative based in Santo Domingo. Diaz, whose appointment takes effect immediately, will report to Rafael Cuevas, director of Sony's Puerto Rican and Dominican operations. Diaz previously was an administrator of Sony's music licensee Musicor.

Sony Discos president Frank Welzer says that Sony is currently the only major label with its own representatives in the Dominican Republic. He also notes that Diaz's appointment will enable the company to better develop and break its homegrown acts in outside markets, particularly New York, which is virtually a sister market to Santo Domingo.

"New York is very reflective of what's popular in Santo Domingo," says Welzer, "so now, rather than watch what's happening, we can direct what's happening." Dominican act Triada is the label's "current project," Welzer adds. Similarly, FonoVisa appointed Jose Torres as promotion manager of Puerto Rico. Torres, formerly manager of Wilkins, assumed his post Aug. 1 in San Juan, Puerto Rico. He will report to Carlos Maharbiz, FonoVisa's East Coast sales and promotion manager.

FonoVisa VP Guillermo Santiso views the island as a promising new market for the label and adds, "We're going to make a great push in Puerto Rico for all of our artists." Santiso notes that radio airplay for Los Bukis, Alejandra Guzmán, and Lucero is already very

NAOMI'S YOUTH MOVEMENT: In Miami recently

as part of a promotional trek for her just-released album "Tocamela," Naomi said that the hip-hop/ballad disc reflected her desire to reach a younger Hispanic audience. "I wanted to offer a change to young Latins," said Naomi, 26. "There are so many Hispanic Americans who love this kind of music—myself included-and I knew it wasn't available. There was such a void, which I thought really should be filled, and I wanted to take a chance.'

Naomi, whose surname is Delgado, has just released a 12-inch of her latest hip-hop single, "Quedate." Ex-Miami Sound Machine drummer Kiki Garcia, who co-

Sony Discos now has a rep based in Santo Domingo

wrote the track, has come up with six different versions, one of which was recorded in English. Naomi's manager, Jeffrey Wohlwend, says the 12-inch will be serviced to Spanish-language and power radio stations as well as American nightclubs.

MEANWHILE ... Angel's "Yo No Siento Amor," a slamming remix of his first English-language single "Your Love Just Ain't Right," was a recent Hot Shot Debut on the Hot Latin Tracks survey. Might Virgin's high-flying choreographer be boosting his American career by first establishing himself as a top Latino fa-

WEA LATINA INKS CHULITO: The power/dance market, says WEA Latina VP Luis Pisterman, is where the label plans to break its recent signee Chulito. The first single, which will be put out on another Warner imprint, will be a bilingual track, "El Movimiento."

MISCELLANIA: Linda Ronstadt has recorded two classics, "Perfidia" and "Quiereme Mucho," which will be included on the soundtrack of Warner Bros. film "The Mambo Kings." Tito Puente and Celia Cruz are co-starring in the movie, slated for Christmas release.

.ONUESTROES...MUSICAL

"Lo nuestro es Musical" is a hit filled album of artists nominated for and winners of the prestigious "Lo Nuestro" awards which are the latin version of the Grammys sponsored by Billboard magazine and the

This album contains hits by ANA GABRIEL, ROBERTO CARLOS, LUIS ENRIQUE, ORQUESTA DE LA LUZ, AND NINO SEGARRA. just to mention a few, are among this super star line-up which will make this album one of the best selling compilations of the year these are the best singers and songs of the year.



"LO NUESTRO ES...MUSICAL"

COMPLETAMENTE ENAMORADOS "CHAYANNE" / QUIEN COMO TU "ANA GABRIEL" / PEROONAME "GILBERTO SANTA ROSA" / SALSA CALIENTE DEL JAPON "ORQUESTA DE LA LUZ" / QUE LOCURA ENAMORARME DE TI "EDDIE SANTIAGO" / TENGO QUE OLVIDAR "ROBERTO CARLOS" / MI MUNDO "LUIS ENRIQUE" / BANDIDO "AZUCAR MORENO" / COMO AMIGOS SI. COMO AMANTES NO "NINO SEGARRA" / DIME "JERRY

ORQUESTA DE LA LUZ

After the tremendous success of their U.S. debut album "SALSA CALIENTE DEL JAPON" (hot salsa from Japan) which surpassed platinum status, the Japanese group. Orquesta de la Luz.release their latest salsa recording adequately titled "SIN FRONTERAS" (without frontiers). his group has proven that music is the international language, their impressive salsa sound has established then as one the best salsa group today. Their nominations for "GROUP OF THE YEAR" and "BEST NEW ARTIST OF THE YEAR" in the tropical salsa category at this year's Billboard Univision Awards is solid proof of this group's much deserved recognition in store 8/13/91.



ORQUESTA DE LA LUZ "SIN FRONTERAS"

RMCZL-RMCC-COZ-80652
SIN FRONTERAS / AMAME / I AM A PIANO / CUANTO VALE TU AMOR /
BAN CON SAN / EL ME AMA. YO LE AMO / DESCARGA DE LA LUZ / MAKE
THE WORLD STAND STILL / FLORES Y TAMBORES U



RECORDS INC.

CD's. RECORDS & TAPES

140 N.W. 22 Avenue. Miami, Florida 33125 Tel.: (305) 541-6686 / Fax.: (305) 642-2785





TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC

GOSPEL

Top Contemporary Christian...

VEEK	AGO	ON CHART	Compiled from a national sample and one-stop sales repo	orts.
THIS WEEK	2 WKS.	WKS. (ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	43	★★ NO. 1	★ ★ GO WEST YOUNG MAN
		01	REUNION 0063*/WORD 17 weeks at No. 1 AMY GRANT A WORD 6907*	HEART IN MOTION
2	1	21	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
3	3	5	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
4	7	5		THER TIME ANOTHER PLACE
5	4	9	SANDI PATTI WORD 48545*/EPIC ANO STEVE GREEN SPARROW 1270*	WE BELIEVE
7	5		CARMAN, COMMISSIONED & CHRIST CH	URCH CHOIR
8	6	31	BENSON 2681* STEVEN CURTIS CHAPMAN	SHAKIN' THE HOUSE FOR THE SAKE OF THE CALL
9	9	57	PETRA WORD 48546*/EPIC	BEYOND BELIEF
10	-	5		VORLD AS BEST I REMEMBER
11	14	43	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
12	30	93	CARMAN BENSON 2588*	REVIVAL IN THE LAND
13	11	5	KIM HILL REUNION 0065*/WORD	BRAVE HEART
14	13	21	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
15	12	5	WHITE CROSS STARSONG 8183*	IN THE KINGDOM
16	15	9	DEGARMO & KEY FOREFRONT 2771*/BENSON	GO TO THE TOP
17	25	261	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
18	17	21	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
19	27	9	4 HIM BENSON 2721*	FACE THE NATION
20	18	5	OUT OF THE GRAY SPARROW 1260*	OUT OF THE GRAY
21	16	17	RUSS TAFF MYRRH 47733*/EPIC	UNDER THE INFLUENCE
22	20	9	THE BROOKLYN TABERNACLE CHOIR	LIVE WITH FRIENDS
23	29	13	WORD 47998*/EPIC RACHEL RACHEL WORD 47831*/EPIC	WAY TO MY HEART
24	19	5	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
25	26	47	WAYNE WATSON WORD 4192*	HOME FREE
26	22	171	CARMAN ● BENSON 2463*	RADICALLY SAVED
27	21	13	MIKE WARNKE WORD 4196*	OUT OF MY MIND
28	31	63	THE WINANS WARNER ALLIANCE 26161*/SPAR	RETURN
29	NE	w.	MARANATHA SINGERS BENSON 8763*	20 YEARS OF HOPE
30	NE	w.	DAVID MULLEN MYRRH 6939*/WORD	FADED BLUES
31	37	143	MICHAEL W. SMITH REUNION 8412*/WO	RD I 2 (EYE)
32	35	7	FRED HAMMOND BENSON 2727*	I AM PERSUADED
33	36	27	TRAMAINE HAWKINS SPARROW 1246*	LIVE
34	NE	w.	JULIE MILLER WORD 6928*	HE WALKS THROUGH WALLS
35	24	5	VARIOUS ARTISTS SPARROW 1278*	JUST LISTEN SAMPLER
36	33	3	MANSFIELD/TURNER OCEAN 8132*/WORD	BLUES WITH A FEELIN'
37	28	7	ONE BAD PIG WORD 6937*	I SCREAM SUNDAY
38	40	9	PHIL KEAGGY WORD 47748*/EPIC	BEYOND NATURE
39	23	13	GLAD FEATURING THE LONDON SYMPH BENSON 2725*	THE SYMPHONY PROJECT
40	38	3	TOURNIQUET FRONTLINE 9244*	PSYCHO SURGERY

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA entergraing moustry assists of america (MAX) certification for sales of 3 collection units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable, © 1991, Billboard/BPI Communications, Inc.

FIRST CHURCH OF DELIVERANCE

- 40 years of ministry
 16 weeks on the chart
- Winner of Best Choir at Chicagofest

Congratulations from your Tribute Records Family Radio Promotion: Angela Wright (615) 320-0384



Distributed by Spectra (800) 877-7732



by Bob Darden

STRANGELY ENOUGH, not everyone is happy about the spectacular, across-the-board success of Amy Grant and Michael W. Smith. Some religious radio stations have refused to play their releases, but none has gone as far as WNDA Huntsville, Ala. GM Frederic Wells not only has pulled all of Grant's and Smith's product from the station's library, but is actively urging other stations and Christian bookstores to do the same

"These artists will not return to our playlist until we are satisfied that a change of heart has taken place and their testimony is uncompromised by associations with secular rock, alcoholic beverages, and other destructive products," Wells says in a prepared release.

And you thought 2 Live Crew had problems!

On the other hand, movie-theater owner Lana Garner of El Paso, Texas, has begun showing videos by Petra before movies in her theaters across Texas and New Mexico. She has even distributed copies of the videos to other chains, some of which have run such Petra titles as "Love" and "Seen And Not Heard."

WHILE IN THE SOVIET UNION, Benson A&R director Dan Cleary was recently asked to produce an album by Soviet-born Christian artist Deneen Alexandrow. Even more intriguing is that the request came from the Ukrainian Communist Party. The project was recorded in an 18th century Russian Orthodox Church in Kiev. Cleary was accompanied by members of the KGB while he recorded Alexandrow, the daughter of Russian parents

NTERESTING NEW RELEASES: Medieval music meets Motown in "Missa Africanus Americanus," a mass created by James Wesley Smith on Apostle-Rosiland Records (818-896-5346) ... Benson is rereleasing six early albums by Harvest, Dallas Holm, Twila Paris, Don Francisco, Wayne Watson, and Michael Card, complete with full liner notes and annotations ... Also from Benson/RiverSong is the first Southern gospel praise and worship album, "Southern Praise," featuring performances by Gold City, the Kingsmen, Heaven Bound, J.D. Sumner & the Stamps, Barbara Fairchild, Jeff &

Static for Grant, Smith at an Alabama radio station

Sheri Easter, and others. LuLu Roman, who is also featured on the project, has a new solo album of her own, "Best Friend." One song, "Merciful Savior," features friends Ricky Skaggs and Sharon White.

Nina, vocalist/founder of the Lead, has released a solo project for R.E.X. titled "No Shadow Of Turning. Among the fine tracks is a hypnotic version of "Turn! Turn! Turn!" ... The first Da release in heaven knows when, "Kalhoun," was premiered at Cornerstone '91. It was released on the new Brainstorm label, which includes the legendary 77s, Undercover, Dynamic Twins, Adam Again, S.F.C., and others. Brainstorm Artists International is distributed through Word Records ... Also just released from the feisty Ocean label: Darrell Mansfield's "Blues With A Feelin'," the Crucified's "Pillars Of Humanity," and the Walter-Eugenes' "24 Hours Live."

SIGNINGS: Myrrh Records has signed two well-known artists formerly with other Christian labels-Deniece Williams (Sparrow) and Ray Boltz (Diadem).



GOSPEL





by Lisa Collins

HE BENSON MUSIC GROUP, one of the nation's oldest and largest Christian communications companies, is entering a national distribution agreement with A&M Records to market gospel to mainstream audiences. Length of the agreement is expected to be announced with the official signing, slated for sometime this month.

Conditions of the licensing pact will reportedly call for the release and marketing of six to 10 albums per year. Projects will be chosen on the basis of their potential in the mainstream music marketplace. Benson will retain distribution through Christian bookstores.

Benson, in its nearly 90-year history, has been awarded five platinum and eight gold records, and received more than 70 Dove awards and 11 Grammys. The Nashville-based label boasts a 45-member roster of R&B/gospel, inspirational, contemporary Christian, rock, and rap music, with artists like Commissioned, Clifton Davis, Larnelle Harris, 4Him, DeGarmo & Key, and Carman.

This latest move appears to tap into the burgeoning success of urban contemporary gospel acts, as well as the trend for Christian companies to link with secular distributors for broader promotion and market share. The success of artists ranging from BeBe & CeCe Winans and Take 6 to Amy Grant and Michael W. Smith is proof of the strategies' apparent effectiveness.

Benson made a significant expansion into gospel in 1990 with the signings of Commissioned, Vernessa Mitchell, and Albertina Walker, coupled with an expan-

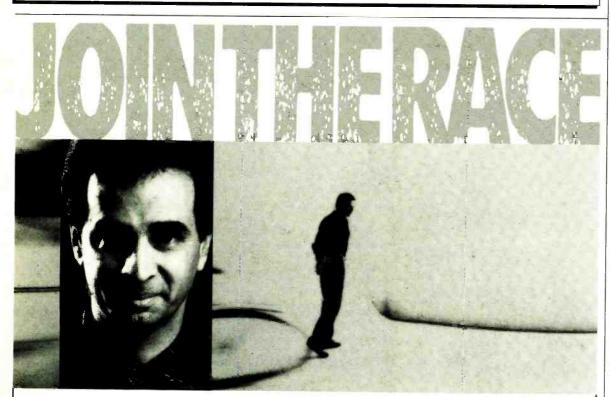
sion of marketing staff. The label has experienced unprecedented growth over the last two years and was named as the top contemporary Christian label for 1990 by Billboard.

It is neither label's first partnering venture. A&M was initially the distribution partner for Word Inc. before Word moved to join Sony Music at the first of the year. (A&M did, however, retain the mainstream rights for Word artist Grant, who has sold a whopping 1.5 million units with "Heart In Motion.") And Benson, at one time, had a distribution agreement with Enigma Records.

Gospel gets greater mainstream push via Benson, A&M venture

The first Benson product to be released under the new agreement is a new project by Kingdom, which has an October street date. Other likely releases through A&M include upcoming projects by Commissioned, Billy and Sarah Gaines, Thomas Whitfield, and Fred Hammond. While Benson and A&M representatives were still working out the details at press time, A&M is expected to provide support in the areas of sales, promotion, and marketing. However, the distribution pact is reportedly currently limited to new product.

SOON AND VERY SOON, that's when Andrae Crouch says he'll have some new product available in the marketplace. Reports that Crouch is near completion of an album have surfaced periodically for the past two years. Sister Sandra Crouch is reportedly close to signing with a major Christian distributor, but there is still no word on which label Crouch will sign with. Nonetheless, Crouch says that his new release will be available sometime in the first quarter of next year.



After producing mega-hits for such artists as Michael Bolton, Christopher Cross, Donna Summer, Rod Stewart, and Amy Grant, Michael Omartian is off and running with his first solo album in over a decade.

It's an amazingly original album, featuring the first single, "LET MY HEART BE THE FIRST TO KNOW."

MICHAEL OMARTIAN. "THE RACE." 48002 DON'T LET THIS ALBUM PASS YOU BY. ON EPIC.



Produced by Michael Omortion. "Epic" Reg. U.S. Pot & Tm. Off. Morco Registrado./ﷺ is a trademark of Sony Music Entertainment Inc./©1991 Word, Incorporated

Top Gospel Albums™

	Т	T to			
X	AGO	CHART	Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	WKS. A	S. ON	ARTIST TITLE		
Ī	2 V	WKS	LABEL & NUMBER/DISTRIBUTING LABEL		
			* * No. 1 * *		
1	1	17	RANCE ALLEN BELLMARK 71806 9 weeks at No. 1 PHENOMENON		
2	4	5	BEBE & CECE WINANS SPARROW 1257* DIFFERENT LIFESTYLES		
3	2	19	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA WASH ME		
4	3	45	REV. JAMES MOORE MALACO 6006 "LIVE" WITH MISSISSIPPI MASS CHOIR		
5	5	11	DOROTHY NORWOOD/NORTHERN CA G.M.W.A. MASS CHOIR MALACO 4450		
6	7	47	TRAMAINE HAWKINS SPARROW 1246 LIVE		
7	6	21	D.F.W. MASS CHOIR SAVOY 7101/MALACO I WILL LET NOTHING SEPARATE ME		
8	9	31	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY		
9	8	34	LAMORA PARK YOUNG ADULT CHOIR		
10	19	5	BELLMARK 71800 WAIT ON THE LORD THE WILLIAMS BROTHERS		
_		-	BLACKBERRY 2203301012/SPECTRA THIS IS YOUR NIGHT		
11	12	33	THE WEST ANGELES C.O.G.I.C SPARROW 1240 SAINTS IN PRAISE VOL 11		
12	15	7	FRED HAMMOND BENSON 2727* I AM PERSUADED		
13	11	43	DARYL COLEY SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES		
14	17	9	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M THE EVOLUTION OF GOSPEL		
15	21	5	SHUN PACE RHODES SAVOY 14807*/MALACO HE LIVES		
16	10	31	THE JACKSON SOUTHERNAIRES MALACO 4445 THANK YOU MAMA FOR PRAYING FOR ME		
17	18	17	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800 MOVE MOUNTAIN		
18	16	57	WALTER HAWKINS MALACO 6007 LOVE ALIVE IV		
19	14	37	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR		
20	22	7	SAVOY 14802/MALACO REACH BEYOND THE BREAK KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO MAGNIFY HIM		
21	27	9	AS ONE LIGHT 730350*/SPECTRA AS ONE		
22	13	65	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR		
23	24	19	SAVOY 7099/MALACO HAVING CHURCH YOUNG ARTISTS FOR CHRIST		
			SOUND OF GOSPEL 193 YOUNG ARTISTS FOR CHRIST WORKSHOP '89		
24	26	3	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA TOGETHER		
25	20	39	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC PRAY FOR ME		
26	23	79	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGHT		
27	29	27	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO THE PROMISE		
28	25	33	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO SEE A WORLD		
29	30	3	REV. GERALD THOMPSON/OKLAHOMA STATE FELLOWSHIP CHOIR AIR 10168 I CAN'T STOP NOW		
30	33	71	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL NEW BORN SOUL		
31	NEW THE INSTITUTIONAL RADIO CHOIR AR 10167 FEEL LIKE PRESSING MY WAY				
32	NEV	٧	MYRNA SUMMERS SAVOY 14801/MALACO I'LL TELL THE WORLD		
33	28	23	PILGRIM JUBILEES MALACO 4442 FAMILY AFFAIR		
34	31	69	HELEN BAYLOR WORD 47763*/EPIC HIGHLY RECOMMENDED		
35	39	33	RUDOLPH STANFIELD & NEW REVELATION		
36	35	23	SOUND OF GOSPEL 192 LIVE & IN PRAISE J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR		
	SOUND OF C		YOLANDA ADAMS TRIBUTE 790113/SPECTRA THROUGH THE STORM		
38	37	9	SENSATIONAL NIGHTINGALES		
-	-	+	MALACO 4448* A MESSAGE FROM THE BOOK		
39 40	40	45	BEAU WILLIAMS LIGHT 72031/SPECTRA HIGHER CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR		
	38	11	ASSn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1		

Soon. . .



© 1991 RISING STAR PRODUCTIONS, INC. 213 857-8727

NEWSMAKERS



Fun House. Members of Capitol recording group Crowded House celebrate the release of their third album, "Woodface," with a concert in the Capitol parking lot. Nearly 2,000 guests enjoyed the hour-and-a-half concert, plus food, drink, and a gigantic cake in honor of the group's current single, "Chocolate Cake." Shown, from left, are Capitol executive VP Art Jaeger; group manager Gary Stamler; band members Tim Finn (top) and Neil Finn (bottom); Capitol president Hale Milgrim; and band member Paul Hester.



Let's Do Lunch. ASCAP hosts a luncheon in New York to honor Congressional Arts Caucus Chairman Ted Weiss (D-N.Y.). Shown, from left, are ASCAP board member Burton Lane; composer Anthony Davis; ASCAP president Morton Gould; Weiss; ASCAP managing director Gloria Messinger; composer Charles Strouse; and ASCAP board member Hal David.



Song Of Hope. President George Bush announces that the theme song for his Points of Light Foundation will be "Point Of Light" by Thom Schuyler and Don Schlitz. The song was written after President Bush made a request to the Country Music Assn., and has since become a hit for Randy Travis. Shown at the White House Oval Office, from left, are Don and Polly Schlitz; President Bush; Sarah and Thom Schuyler; BMI president/CEO Frances Preston; and BMI lobbyist Jim Free of Charls E. Walker Associates.



Veronique C'est Unique. Executives of Ear Candy Records toast multilingual artist Veronique after her signing to the label. Veronique's first release, "Forget Me Nots," was recently launched in English and French. Shown, from left, are Ear Candy co-president Tom Cossie; Veronique; producers Mark Pomeroy and Andrew Mossop; and Bob Miro of Cold Cut Promotions, who introduced Veronique to the label.



Singin' In The Alsles. A shopper stops to croon a tune while Pocket Songs representatives Chris Reising, center, and David Kratka offer encouragement during a "supermarket sing-along." The promotion was held to introduce Pocket Songs sing-along cassettes and CDs in Finast Supermarkets in Cleveland and Akron, Onio. The recordings contain the instrumental tracks of hit songs without vocals, so the consumer can sing along.



Fastest Band In The West. JRS Records president Artie Mogull, seated, signs the band Dillinger—the first signing for the new BMG-distributed label. The group's debut album, released this month, is "Horses And Hawgs." Shown behind Mogull, from left, are John Colletta, VP of creative services, JRS Records, Michael Sobel, VP of business affairs, JRS Records; band members Buck Bowhall, Blake Bachman, and Greg Tobin; Stan Shuster, VP of A&R, JRS Records; and band member Chris Post.



Millions And Millions. Arista president Clive Davis presents Whitney Houston with a plaque commemorating worldwide sales of 7 million copies of her album "I'm Your Baby Tonight." The presentation was made at New York's Grolier Club, following Houston's concert at Madison Square Garden. Shown, from left, are Arista executive VP of operations Roy Lott; Houston; Davis; and Arista senior VP of top 40 promotion Rick Bisceglia.

International

Singapore Seeks Copyright Strides Wants Reciprocal Laws In ASEAN Region

BY CHRISTIE LEO

SINGAPORE—The surging popularity of local artists at the regional level has led record company associations from Thailand, Malaysia, the Philippines, Indonesia, and Singapore to press their respective governments for copyright protection of recordings originating in any of these ASEAN countries.

The Singapore Phonogram & Videogram Assn. wants a bilateral agreement from each of its neighboring countries that will extend reciprocal copyright to works from either of the participating territories.

Steven Tan, SPVA chairman, says, "Such protection would be the first real move to creating stronger links between countries in this region, and would certainly help promote local artists to regional levels—and even interna-

tionally.

Copyright protection in each of the five ASEAN countries currently extends only to works of their own artists and international works from countries like the U.S.

'Bilateral copyright protection would help promote legitimate sales'

with whom they have bilateral agreements.

The SPVA, an umbrella group representing 36 recording companies in Singapore, has forwarded its plea to the Ministry of Law

tits plea to the Ministry of Law.

Tan notes, "There has been no serious incidence of piracy of local artists regionally, but we can't ig-

nore the chance that it may happen one day. Unless a recording by a local artist is released through an appointed licensee in any of the countries, we can't take legal action over unauthorized copies."

Local artists from Malaysia and Singapore have, in the past year, enjoyed overall regional success, including Malaysian rock band Search and Singapore's Dick Lee.

Record companies are increasingly investing in local talent to boost profit centers, and product from regional artists is being given shelf space in major retail chains.

Says Peter Lau, GM at Warner Music, "Though we have representative offices and appointed licensees in most ASEAN countries, bilateral copyright protection would help promote legitimate sales."

Singapore's domestic artists in particular need regional sales support to help record companies recoup their investment. Says Tan, "Singapore's small size shouldn't be a deterrent to our acts because they have the talent and capacity to break in other ASEAN countries. But without more substantial protection, we can't guarantee their penetration in markets where piracy is still rampant.

"Without these bilateral agreements with neighboring ASEAN countries, we'll have dwindling sales by regional artists and that, in turn, could lead to loss of interest by the majors and a cutback of investment in local talent."

Sony Australia Sitting On Plans To Build New Facility

BY GLENN A. BAKER

SYDNEY—After consultation with senior management in New York, Sony Australia chief executive Denis Handlin says his company remains "undecided" about going ahead with an A\$20 million (\$15.7 million) operational facility incorporating a CD plant as a consequence of moves to implement the "potentially disastrous" recommendations of the Prices Surveillance Authority's inquiry into the record industry.

Says Handlin, "We are considering our commitment to this project because of uncertainty about return on investment that has been raised by the possibility of a total import-at-will situation in this country. At the moment, we're adopting a wait-and-see attitude and all eyes are on the government in Canbera"

Though it is believed that attorney general Michael Duffy has managed to win the party support he requires to implement the recommendations to dismantle those copyright provisions giving local licensees the sole right to import and release recorded product, the government has yet to act.

The Australian Record Industry Assn. believes that a number of ministers, mainly from the right wing of the ruling Labor Party, are disinclined to allow an import freefor-all situation, particularly in the light of heavily publicized criticism from the country's leading performers (Billboard, Aug. 17).

This criticism has been augmented by assertions to the government from Brashs, Australia's largest retail chain, that it would prefer to continue buying stock from local licensees because large-scale importing would be difficult, unreliable, and very likely no cheaper than local supply.

"I think all the companies here are getting tired of the gross level of disinformation going out to the public," says Sony's Handlin. "It's simply incorrect to say, as some newspaper editorial writers have, that the multinational record companies make excessive or monopoly profits. Profits as a percentage of turnover are as modest as most other Australian companies.

"My company has been in business in this country for more than 50 years. We have provided employment, encouraged talent, and increased the profile of Australia throughout the world.

"Frankly, I resent all this 'greedy multinational' rubbish," he continues. "It's just a smokescreen to cover the fact that most of what is being said about prices in this country is untrue.

"We'd love to build the second CD plant in Australia but not until we see some signs that there will still be an industry to invest in by the time we're ready to go on line."

German Vid Biz On Pirate Trail *Efforts Focused On Eastern Region*

HAMBURG—The German video industry believes it is getting close to smashing the gangs of counterfeiters who are flooding the eastern region of the country with pirate videos.

Staff from the Federation Against Copyright Theft are working in collaboration with detectives and revenue officers investigating tax evasion to counter what is regarded as a white-collar criminal fraternity.

Gerhard Schulze, federation managing director, says, "We are well on our way to apprehending quite a lot of suppliers." He adds that the organization tracks the illicit product to its source by surveillance on distributors.

At the end of June, 350 legal actions were in progress

Schulze estimates that video piracy is costing the legitimate German industry about \$166.5 million each year. The video companies have, though, just scored a notable success. After a three-month surveillance operation in Cologne, federation officers and police raided video stores, apartments, and garages in five towns from where they seized 27 duplicators and 3,000 unlicensed tapes.

In the first half of the year, federation investigators conducted 175 raids and confiscated 70 video duplicators and 16,000 finished cassettes. In addition, 348 stores were checked for illicit product. At the end of June, 350 legal actions were in progress.

The federation is now concentrating its efforts on the old East Germany, where pirates were, under the communist regime, considered heroes because they were able to sup-

ply Hollywood titles unavailable by any other route. That longstanding goodwill is giving the illegal industry a strong sales base among consumers.

Investigators are active in Berlin, Zeitz, Jena, Leipzig, and Rostock, where their methods of surveillance and raids are being employed.

WOLFGANG SPAHR

38.7% Italians Own VCRs; 38% 'Rarely' Use Them

■ BY DAVID STANSFIELD

MILAN—VCR ownership in Italy has risen by 180% in three years, according to figures just published by research institute Intermatrix. The report indicates that 17.1 million people between the ages of 14 and 79 own a VCR, which amounts to 38.7% of the adult population.

However, emerging trends in viewing habits do not make such encouraging percentages. A total of 38% of owners admit to using their VCRs rarely, while 66% list movies on rental or sell-through as their main viewing priority; 55% of adults and 61% of children and adolescents prefer to record movies directly from TV. An increase in the appeal of sell-through and rental cassettes containing education and science programs was also noted.

According to Intermatrix, 6.2 million people buy prerecorded videocasettes but only 500,000 are regular buyers; 1.2 million purchase quite often and 4.5 million are listed as "sometimes buyers." Approximately one household in two with a VCR views cassettes on a rental basis.

Meanwhile, the Italian prere-

corded cassette industry is claiming a rise in revenue of \$37.3 million in 1990. Figures published by trade association Univideo register last year's revenue at \$193.7 million. Its report is not comprehensive, however, as only 20 out of 39 member companies supply the association with detailed information.

Univideo lists last year's revenue for the rental market at \$80.3 million, an increase of \$14.6 million on 1989. Sell-through figures rose

from 1989's \$48.3 million to \$80.6

Door-to-door, bonus, and video club sales gained about \$4.2 million on 1989 to finish at about \$18 million. Kiosk sales registered a sharp rise of \$17.4 million and finished at a 1990 total of \$31.4 million.

About 11.7 million units were sold last year, more than 5 million more than in 1989. Rentals accounted for 1.1 million; sell-through, 5.5 million; various, 1.1

million; and kiosk sales, 4 million.

The kiosk phenomenon continues and with many producer/distributors not being members of Univideo, the association's figures can do little but act as a pointer.

Univideo spokeswoman Maria Paola Piccin expresses surprise at the growing kiosk market, but adds, "Product can be bought at around \$10.4 a unit. This is much cheaper than the industry-agreed price of \$21.5, but the quality is often appallingly poor."

What Wonderful News For Satchmo Fans

HAMBURG—A crusade by Hamburg-based Magic Music president Juergen Jacobsen to make the classic jazz repertoire of Louis Armstrong available in digital form is halfway to fruition with the release of the first seven volumes of a 15-CD set, "The Louis Armstrong Collection."

The compilation comprises the key titles recorded by Armstrong between 1925 and 1953—300 pieces in all—interpreted by a

team of British session musicians with veteran British trumpet player Kenny Baker in the role of Satchmo.

All the music has been transcribed from the original Armstrong recordings by British arranger, conductor, and pianist Tony King, who spent six months on the project. The recordings were made in London over a period of 15 weeks and the entire operation has required an invest-

ment of \$833,000. For the vocals, Armstrong's voice was isolated from the original recordings and dubbed onto the new instrumental backings.

The albums are being distributed in the German-speaking territories and in the U.K. by Koch International. The remaining eight albums are scheduled for release in the fall.

MIKE HENNESSEY

Not Drowning, Waving Is Attracting Attention

BY GLENN A. BAKER

SYDNEY-An ambitious "world music" album, recorded in the Papua New Guinea city of Rabaul with local musicians, is developing a momentum that could win global recognition for young Australian rock group Not Drowning, Wav-

They are a very inventive and organic band'

The Melbourne-based band accepted in late 1988 an invitation from the manager of Pacific Gold Studios in Rabaul to record with local musicians from the northwest tip of New Britain Island. Without seeking to create a representative nor anthropological album of Papua New Guinea music, the group recorded both original works and contemporary and traditional native songs. The album title, "Tabaran," is from a Kuanuan word spoken by the Tolais people

who live in and around Rabaul.

The title track was primarily sung in Kuanuan by key collaborator Telek, a local hero who leads the PNG rock group Painim Wok. Other Rabaul musicians contributed bamboo flute, highland vocal chants, ukelele, guitars, garamut drums, and some evocative choral

Released by WEA Australia last year, the superbly packaged and annotated album met with critical acclaim, but only moderate commercial success

In 1989, Not Drowning, Waving won Rolling Stone Australia's album-of-the-year award for "Claim" (Mighty Boy Records, released in the U.S. by Warner), but was still widely viewed as an "alternative act." However, the creative strength of "Tabaran" won through. David Byrne said it was the best album he had heard in 1990 and expressed interest in producing the band, and Peter Gabriel invited it to record in his studios in England.

This year, following a government-arranged tour of Papua New (Continued on next page)

AUSSIE POP ACTS ARE FINDING AMERICAN DREAM (Continued from page 26)

what happened to them," says De-Mann. "When I saw that Chrissie had co-written a song with Billy Steinberg for Cyndi Lauper, I searched them out."

DeMann feels that a strong collaborative effort between the band, management, and record company led to the Divinyls' current success

DeMann feels that "I Touch Myself" is a "career song similar to what 'Like A Virgin' was for Madonna."

DeMann also says an Australian band has the edge if it is signed directly to an American company. "The priority is America," he says. "If it was a signing outside the country, it wouldn't have the same clout.

But according to Denis Handlin, managing director and CEO of Sony Music Australia, singer Braithwaite's recent strides on the Hot 100 reflect the strong commitment Sony Music America is giving to Australian acts. "We are involving them from day one, even in some stages of recordings," he says. "We now have a strong support system built into the company to take records all the way.

As a solo artist, Braithwaite has become one of Australia's leading artists. The U.S. release of the "Higher Than Hope" album on Epic/ Associated Records is a compilation of the best songs from two hit Australian albums, "Edge" and "Rise." The title track of the album cracked the Hot 100 in June.

Braithwaite is unquestionably recognized as one of the finest voices to emerge from Australia and, according to his manager, Sarah Taylor, that is the strength that could see Braithwaite make even further headway on the U.S. charts.

Daryl has no real track record in the U.S., but in Australia he has been a major artist for 15 years," says Taylor. "Everyone had great faith in the songs and the strategy is to be 'songdriven' in the market.

Taylor is working in association with top-name manager Roger Davies, who cut his teeth as a manager in Australia with Sherbert, the band Braithwaite led in the '70s.

While the Divinyls and Braithwaite are long-established acts in Australia, singer/songwriter Newman, whose single "Love Gets Rough" reached the Hot 100 in June, is a brand-new artist in both countries.

Newman is one of the first acts to be released on East West America. "It's quite a feat for an unknown artist," says Newman's manager, Mark Pope. "What normally happens with an artist on a major label is that they are released in Australia and then the U.S. company will review it for domestic release. With Troy, East West heard the tapes and were so impressed they wanted to release it as one of their first signings in the U.S."

Pope, who was involved in trying to break two major Australian bands of the late-'70s and early-'80s-Cold Chisel and the Angels-feels times have definitely changed in the U.S. for Australian artists. "The doors are much more open to Australian acts,' he says.

Pone says it was important to have both East West Australia and America involved in the record and consequent marketing. Newman's album, Gypsy Moon," was recorded in Los Angeles with Greg Ladanyi as producer.

While Newman has yet to make a major impression on the Top Pop Albums chart, Pope feels Newman's career is well on course. "Troy's style of music is not a fashion act," he says. "He is a potential blue-chip singer/songwriter of the future. We are all looking at it in terms of the long

New Attacks On U.S. Visa Plan Music Biz Urged To Support Alternatives

■ BY LARRY LeBLANC

TORONTO-At a press meeting here April 12 sponsored by the Canadian Recording Industry Assn. and the Canadian Independent Record Producers Assn., about 100 members of the Canadian music industry were urged not to sit idly waiting for the restrictive U.S. Immigration Act of 1990 to take effect in April 1992.

Brian Robertson, president of the CRIA, and lawyer Graham Henderson of McCarthy Tetrault moderated an industry panel that was composed of artists Margo Timmins (Cowboy Junkies). Brad Roberts (Crash Test Dummies), Brian Potvin (Northern Pikes), Moe Berg (Pursuit Of Happiness), and Mike Levine (Triumph); and such industry figures as songwriter Shirley Eikhard; Joe Owens, director of marketing, Concert Productions International; Vinny Cinquemani, president of The Agency; Dave Kirby, agent, The Agency; Bernie Finkelstein, president of True North Records; Reid Anderson, artistic director, the National Ballet of Canada; and Donna Murphy, president of Songwriters Assn. of Canada.

The bottom line here is that the effects of this legislation at the present time will potentially stop eight out of 10 Canadian touring acts crossing the border," Robertson warned in his opening statement.

"We're not here today only to comment on the proposed regulations," said Henderson. "It's important that be done, but we're also here to show support for initiatives in the United States, among them a bill introduced by Congressman Roman Mazzoli which will sweep away many of the truly pernicious and draconian sections contained in the act itself. Musicians must support the initiatives of Mazzoli, urge our government to make changes, and make sure their U.S. labels, agents, and promoters support the changes to the legisla-

In an interview after the meeting, Henderson, noting the visa bill had been stalled until April 1992, after Sens. Edward Kennedy (D-Mass) and Alan Simpson (R-Wyo.) had attached immigration requirement amendments to an unrelated appropriations bill, said, "The fact the Mazzoli bill got introduced so quickly and the fact they've postponed the implementation of the act suggests to me that American legislators want to think about it twice. I don't think they thought it was going to be controver-

Henderson suggested the timing of the proposed visa restrictions, when the U.S. is seeking to conclude a free-trade agreement with Canada and Mexico that is as comprehensive as possible, is convenient to U.S. interests. "While this is an international thing, not focused on Canada, it is a very clear attempt by the Americans to get us to put culture on the table. I don't think the American government was working arm-in-arm with the unions, but they decided to take advantage of the situation.

"All the volume of cross-border touring, 90% is Canadian, plus there's a lot coming the other way," noted Robertson after the meeting. "The

Americans don't want to cut that off. [The proposed law] was a self-interest move by labor unions to protect their own members and it was a net that caught a lot more than what they thought."

Several of the panelists attacked the American Federation of Musicians of the United States and Canada, noting it was the AFL-CIO and the Motion Picture Assn. of America that spearheaded the controversial U.S. immigration rules. Though the AFM represents Canadian musicians,

'We're also here to show support for initiatives in the U.S.

its Canadian affiliate has been public-

ly quiet on the issue.
"I haven't heard anything from them and most of the people I've talked to haven't either," said Berg of the Pursuit Of Happiness. "I'd be very interested in their response."

"We've been working with the Department of Professional Employees attached to AFL-CIO," said Ray Petch, the new VP from Canada of the AFM, in an interview the day after the meeting. "We have expressed our reservations about the 25,000-entries limit, about the 90-day clause, and about the one-year rule. They [The AFM] have said clearly that if we want certain amendments, then they want them too. We have been assured that the amendments we are asking for are going to be part of the consideration of the bill next time it comes up.

At the meeting, Potvin of the Northern Pikes warned of an exodus of Canadian talent to the U.S. "This legislation will make new Canadian acts a risk for any interested American label. There could be a mass exodus of new Canadian artists and established Canadian artists out of this

In a prepared statement, CPI's Owens said, "We're concerned about the Canadian acts who will be prevented from developing their careers in the United States which could eventually have an adverse effect on their ability to have product released there at all. We're concerned that if British and foreign acts cannot get into the United States, it will not be financially feasible for them to come only to Canada. This will ultimately have a devastating effect on the liveentertainment industry in Canada."

While sizable uncertainty continues to remain as to when the new U.S. regulations will take effect and in what form, there is now widespread alarm about the issue throughout the Canadian music industry. The meeting was intended as a message to the Canadian government to not pull back from fighting the U.S. restrictions.

"It's important that [the Canadian government] hear the collective voice here and that they understand that there is a major problem," said Robertson after the meeting.

Singer George Fox To Host Canadian Country Awards

George Fox, currently riding high on the Canadian country charts with his Spice Of Life" album, will host the 1991 Canadian Country Music Awards TV show, which will be broadcast live Sept. 15 from Hamilton Place on the CTV network.

The show, marking the 10th anniversary of the Canadian Country Music Assn. Awards, caps six days of meetings, performances, workshops, talent contests, seminars, and concerts by the Canadian Country Music Assn. in the city.

Although it is only three years since Fox released his first single, he has had an extraordinary rise within the Canadian industry. He was chosen as winner of the CCMA Vista Rising Star Award in 1989, won the country-male-vocalist award a year later, and has since been awarded two Juno Awards and starred in two CBC-TV specials.

For the second year, the CCMA awards show will feature the presentation of the Bud country music fanchoice Entertainer of the Year Award with the domestic winner chosen by national balloting in record stores and country clubs. This year the voters are selecting between Fox, Rita MacNeil, Anne Murray, Prairie Oyster, and Michelle Wright.

Nominees in the categories to be

presented on the award show are: Female vocalist of the year: Patricia Conroy, Joan Kennedy, Anne Murray, Anita Perras, Mi-

Male vocalist of the year: Dick Damron, Gary Fjellgaard, George Fox, Larry Mercey, Ian Ty-

Group of the year: Blue Rodeo, Good Brothers, One Horse Blue, Prairie Oyster, South Mountain. Duo of the year: Gary Fjellgaard and Linda Kidder, the Johner Brothers, Colleen Peterson and Gilles Godard, Sylvia Tyson and Tom Russell, Tommy Hunter and Janie Fricke.

Vista Rising Star Award: Lisa Brokop, Hal Bruce, Joel Feeney & Western Front, One Horse Blue, South Mountain.

Single of the year: "With All My Might" (George

"Fox), "Trouble With Love" (Joan Kennedy), "Feed This Fire" (Anne Murray), "Lonely Me Lonely You" (Prairie Oyster), "New Kind Of

Lone! You (Fraine Gyster), Advanced (Michelle Wright).
Album of the year: "Blue Angel" (Patricia Conroy), "Spice Of Life" (George Fox), "Candle In The Window" (Joan Kennedy), "You Will" (Anne

Murray), "Michelle Wright."
Murray), "Michelle Wright."
Song of the year: "Lonely Me Lonely You" (Joan Besen), "Blue Angel (Patricia Conroy), "With All My Might" (George Fox), "Dance With This Old Cowboy" (Gary Fjellgaard), "Blue Bird" (Ron Ir-

Video of the year: Prairie Oyster's "I Don't Hurt Anymore" (directed by Robert Deaton and George Flanigen), Prairie Oyster's "Lonely Me Lonely You" (Robert Deaton and George Flanier) gen), Ian Tyson's "Springtime In Alberta (Mi-chael Watt), Michelle Wright's "A Heartbeat Away" (John Lloyd), Michelle Wright's "All You Really Wanna Do" (Don Lent).

reany wanna Do (Don Lent).

Top-selling album (foreign or domestic): "Buick" (Sawyer Brown), "Home, I'll Be" (Rita MacNeil), "No Fences" (Garth Brooks), "Put Yourself In My Shoes" (Clint Black), "You Will" (Anne Mur-

LARRY LeBLANC

Hits of the U.K.

HOT	SI		FS
		NUL	

WEEK	VEEK	TITLE LABEL	ARTIST
1	1	(EVERYTHING I DO) I DO IT FOR YOU A&M	BRYAN ADAMS
2	3	I'M TOO SEXY TUG	RIGHT SAID FRED
3	2	MORE THAN WORDS A&M	EXTREME
4	4	MOVE ANY MOUNTAIN ONE LITTLE INDIAN	THE SHAMEN
5	NEW		
6	11	ALL 4 LOVE GIANT	COLOR ME BADD
7	7	WINTER IN JULY RHYTHM KING	BOMB THE BASS
8	6	NOW THAT WE'VE FOUND LOVE MCA	HEAVY D. & THE BOYZ
9	5	ENTER SANDMAN VERTIGO	METALLICA
10	13	SUMMERTIME JIVE	D.J. JAZZY JEFF & THE FRESH PRINCE
11	10	TWIST & SHOUT COLUMBIA	DEACON BLUE
12	8	THINGS THAT MAKE YOU GO COLUMBIA	
13	19	APPARENTLY NOTHIN' TALKIN' LOUD	YOUNG DISCIPLES
14	9	PANDORA'S BOX VIRGIN	O.M.D.
15	12	ANY DREAM WILL DO REALLY USEFUL	JASON DONOVAN
16	17	YOU COULD BE MINE GEFFEN	GUNS N' ROSES
17	NEW	GUARENTED RCA	LEVEL 42
18	20	MONSTERS AND ANGELS LONDON	VOICE OF THE BEEHIVE
19	16	JUST ANOTHER DREAM POLYDOR	CATHY DENNIS
20	15	LOVE AND UNDERSTANDING GEFFEN	CHER
21	14	JUMP TO THE BEAT MCA	DANNII MINOGUE
22	33	SATISFACTION SBK	VANILLA ICE
23	22	A ROLLER SKATING JAM NAMED 'SATURDA'	
24	26	BANG FOOD	BLUR
25	28	EVERY HEARTBEAT A&M	AMY GRANT
26	35	LOVE'S UNKIND IQ	SOPHIE LAWRENCE
27	NEW	NEAR WILD HEAVEN WARNER BROS.	R.E.M.
28	36	TIME, LOVE AND TENDERNESS COLUMBIA	MICHAEL BOLTON
29	18	RUSH RUSH VIRGIN AMERICA	PAULA ABDUL
30	NEW	ROMANTIC WARNER BROS.	KARYN WHITE
31	NEW	COLD, COLD HEART ARISTA	MIDGE URE
32	32	HOLDING ON EPIC	BEVERLEY CRAVEN
33	39	NO ONE CAN EMI	MARILLION
34	25	I LIKE IT RCA	D.J.H F/STEFY
35	NEW	LOVE THY WILL BE DONE COLUMBIA	MARTIKA
36	24	THE BEGINNING ZTT	SEAL
37	NEW	FAMILY AFFAIR TEN/POLYGRAM	BEF F/LALAH HATHAWAY
38	NEW	IT'S ON/EGG RUSH LONDON	FLOWERED UP
39	21	THINKING ABOUT YOUR LOVE COOLTEMPO	KENNY THOMAS
40	NEW	STAY BEAUTIFUL COLUMBIA	MANIC STREET PREACHERS
40	NEW	STAY BEAUTIFUL COLUMBIA TOD AL	MANIC STREET PREACHERS DIMC

TOP ALBUMS

WEEK	VEEK	ARTIST LABEL	TITL F
1	1	LUCIANO PAVAROTTI DECCA	ESSENTIAL PAVAROTTI II
2	2	CHER GEFFEN	LOVE HURTS
3	4	O.M.D. VIRGIN	SUGAR TAX
4	3	CATHY DENNIS POLYDOR	MOVE TO THIS
5	5	SEAL ZTT	SEAL
6	12	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
7	9	DEACON BLUE COLUMBIA	FELLOW HOODLUMS
8	1	EURYTHMICS RCA	GREATEST HITS
9	6	MADONNA WEA	THE IMMACULATE COLLECTION
10	8	C&C MUSIC FACTORY COLUMBIA	GONNA MAKE YOU SWEAT
11	10	R.E.M. WARNER BROS.	OUT OF TIME
12	13	EXTREME A&M	EXTREME II PORNOGRAFFITTI
13	11	THE JAM POLYDOR	GREATEST HITS
14	14	STRANGLERS EPIC	GREATEST HITS 1977-1990
15	17	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
16	22	NATALIE COLE ELEKTRA	UNFORGETTABLE
17	15	TOM PETTY & THE HEARTBREAKERS MCA	INTO THE GREAT WIDE OPEN
18	16	PAULA ABDUL VIRGIN AMERICA	SPELLBOUND
19	21	ROD STEWART WARNER BROS.	VAĞABOND HEART
20	19	LUCIANO PAVAROTTI DECCA	THE ESSENTIAL PAVAROTTI
21	18	BETTE MIDLER ATLANTIC	SOME PEOPLE'S LIVES
22	24	BOB MARLEY & THE WAILERS TUFF GONG	LEGEND 3
23	20	MEAT LOAF CLEVELAND INT.	BAT OUT OF HELL
24	25	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
25	23	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
26	26	ROXETTE EMI	JOYRIDE
27	27	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
28 N	YEW	AMY GRANT A&M	HEART IN MOTION
29 N	1EW	MARC COHN ATLANTIC	MARC COHN
30	28	DANNII MINOGUE MCA	LOVE AND KISSES
31	33	BRYAN ADAMS A&M	RECKLESS
32	31	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
33 N	YEW	BLUE AEROPLANES ENSIGN	BEATSONGS
34	29	GLORIA ESTEFAN EPIC	INTO THE LIGHT
35	30	JESUS JONES FOOD	DOUBT
36 N	IEW	CHRIS REA EAST WEST	AUBERGE
37 N	IEW	PARIS ANGELS VIRGIN	SUNDEW
38	35	ELTON JOHN ROCKET	THE VERY BEST OF ELTON JOHN
39	37	INXS MERCURY	X
40	36	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM

BBC's Classical Treasures Being Unearthed

Archive Recordings Due Via Pickwick Joint Venture

■ BY JEFF CLARK-MEADS

LONDON-The BBC's prodigious archive of classical music is about to be fully exploited for the first

Monty Lewis, the man who founded the $U.K.\$'s low- and midprice market-leading record company, Pickwick International, has set up a joint-venture company with the BBC, BBC Audio Interna-

tional. Through it, he is working on the mammoth task of obtaining clearances for the packages of product he is planning.

The BBC Sound Archives hold more than 1 million recordings dating back to the earliest days of radio broadcasting in the early '20s. Artists represented include Sir Malcolm Sargent, Stokowski, Sir John Pritchard, Rudolph Kempe, Sir John Barbirolli, Benjamin Britten, Kathleen Ferrier, Janet Ferrier, Rostropovich and the Amadeus Quartet.

Lewis says he became involved because the BBC, as "the best broadcaster in the world," concentrates its efforts on program-making and lacks anybody with the dedicated entrepreneurial skills to properly exploit the archive.

Of the quality of the recordings, he points to the operation known as the BBC Transcription Service, which records music and other works separately from the broadcast sound systems. That higher standard of recording produces masters of good quality, he says.

He admits that not all the tapes, particularly the earliest ones, are capable of acceptable reproduc-tion, but adds, "If you buy a 25year-old recording, you don't expect it to be as good as one made yesterday.

"But, if you are after something from 25 years ago, you want it because it is a historical recording. It's like buying a painting; an old one doesn't look as shiny as a new one but it might well be a better work '

He adds, though, that modern digital remastering techniques will enhance all the works that are released. "None of them will sound like old 78s of Tito Gobbi."

Lewis intends to license packages of product to the major record companies for international release. He says he is currently negotiating with three multinationals on three different projects.

They are specialist projects which complement the repertoire they already have," Lewis says.

U.K. Music Biz Tunes Into Upcoming Nat'l Music Day

BY JEFF CLARK-MEADS

LONDON-The British government is to organize a national music day next year—but the U.K.'s record industry is approaching the project with some trepidation.

Trade body the British Phonographic Industry says the scheme could be a triumph or a disaster: it could be a successful flag-waving exercise for the business, or it could merely expose the lack of consistent government policy toward music producers.

The idea for the national music day came out of a conversation between Mick Jagger and arts minister Tim Renton. Jagger suggested the scheme for the U.K. after witnessing a similar project in France, where he now lives.

Renton says he envisages the British music day will incorporate open-air concerts, local music festivals, school performances, showcases for both amateur and professional musicians, and special events on radio and television. His department has provided \$17,000 to fund a working party, chaired by concert promoter Harvey Goldsmith, who has begun the initial planning of the

The BPI's representative on the working party, Jeremy Silver, says, though, that he was disquieted by some omissions from the group's first meeting. "Notably, there was nobody there from the Musicians'

He adds that the BPI will be delighted if the day involves all sectors of the music industry-from retailers to recording studios-encourages people to buy records, and is a flag-waving exercise for a suc-cessful business. "But, if it turns out just to be a lot of school concerts, then we'll have to think

The BPI will be happy if it involves all sectors of the music industry

again."

Silver continues, "The fact that this is taking place gives us encouragement, but only up to a point. We're having to deal with the arts department, the Department of Trade and Industry, and the Home Office, and it shows to what extent they do not have a coordinated policy for music.

"They look at the music industry through blurred spectacles. The group of people they brought together for the working party were high-powered people but were by no means representative.'

Silver contends it is too early at this stage to say what shape the event will take. More details will be confirmed after the working party's next meeting early in Septem-

Available for International Licensing

JAMES BROWN

Gospel Album with preaching/rap by **Rev. Al Sharpton**

Direct inquiries to: Gabrielle Kurlander General Manager Castillo International 500 Greenwich St., Suite 201 New York, New York 10013 212-941-5800 fax: 212-941-8340

NOT DROWNING, WAVING

(Continued from preceding page)

Guinea, the band brought four of the native musicians to Australia for a series of shows. Ecstatic reviews followed, including such praise as, "The concert demonstrated an overwhelming breadth of musical vision the like of which we've never seen in Australia before.'

Phil Mortlock, managing director of WEA's East West arm, who has reissued the group's four earlier independent albums, says, "They are a very inventive and organic band." He has a close liaison with Warner's American A&R executive Karen Berg, who was responsible for the Warner U.S. release of the "Claim" album, which was well-received on college radio.

So far, Mortlock has been unable to persuade the parent company to release "Tabaran," which is apparently seen as too esoteric for American tastes. Instead, Warner is waiting for the fifth Not Drowning, Waving album, a more conventional rock work, for release by year's end.

But the lack of a formal U.S. release may not impede the climb of the highly praised work. Says Mortlock, "We try to avoid the comparisons ourselves, but many people here and abroad see similarities between what Not Drowning, Waving has done and Paul Simon's last two albums. The potential market for 'Tabaran' is immense.

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



EUROCHART HOT 100 8/17/91

1010		M. MOLIO (1007/1000.1)	
		SINGLES	
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M	
2	2	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M	
3	4	YOU COULD BE MINE GUNS N' ROSES GEFFEN	
4	5	MORE THAN WORDS EXTREME A&M	
5	3	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON	
6	7	WIND OF CHANGE SCORPIONS MERCURY	
7	6	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFFEN	
8	8	NOW THAT WE'VE FOUND LOVE HEAVY D. & THE BOYZ MCA	
9	9	I WANNA SEX YOU UP COLOR ME BADD GIANT	
10	10	AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS	
11	13	LA ZOUBIDA LAGAF FLARENSASCH	
12	11	RUSH RUSH PAULA ABDUL VIRGIN	ĺ
13	NEW	MOVE ANY MOUNTAIN-PROGEN 91 SHAMEN ONE LITTLE INDIAN	ĺ
14	19	LOSING MY RELIGION R.E.M. WARNER BROS.	ĺ
15	12	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY COLUMBIA	ĺ
16	16	SAGA AFRICA YANNICK NOAH CARRERE	(
17	14	LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS	_
18	24	LOVE AND UNDERSTANDING CHER GEFFEN	
19	21	JUMP TO THE BEAT DANNII MINOGUE MCA.	1
20	NEW	ENTER SANDMAN METALLICA VERTIGO	1
21	15	DESENCHANTEE MYLENE FARMER POLYDOR	ı
22	17	BABY BABY AMY GRANT A&M	
23	23	CHORUS ERASURE MUTE	
24	NEW	I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN	ŀ
25	22	FADING LIKE A FLOWER ROXETTE EMI	
26	20	BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN	
27	18	PANDORA'S BOX O.M.D. VIRGIN	ı
28	29	SEND ME AN ANGEL SCORPIONS MERCURY	1
29	NEW	E VADI VIA FELIX GRAY & DIDIER BARBELIVIEN MULTI/TALARREALLY USEFUL	
30	30	RING RING DE LA SOUL TOMMY BOY	
1	1	R.E.M. OUT OF TIME WARNER BROS.	ı
2	2	ROXETTE JOYRIDE EMI	l
3	3	CHER LOVE HURTS GEFFEN	ı
4	4	SCORPIONS CRAZY WORLD MERCURY	1
5	5	GIPSY KINGS ESTE MUNDO COLUMBIA	1
6	9	SEAL SEAL ZTT	
7 8	8 7	EURYTHMICS GREATEST HITS RCA ROD STEWART VAGABOND HEART WARNER BROS.	1
9	6	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN	
		MCA	
10	10	ALICE COOPER HEY STOOPID EPIC	1
11	21	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI II DECCA	
12	14	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA O.M.D. SUGAR TAX VIRGIN	1
14	12	SIMPLE MINDS REAL LIFE VIRGIN	
15	11	PAULA ABDUL SPELLBOUND VIRGIN AMERICA	1
16	24	EXTREME EXTREME II PORNOGRAFFITTI A&M	
17	16	SOUNDTRACK THE DOORS ELEKTRA	1
18	17	MYLENE FARMER L'AUTRE BARCLAY	
19	23	JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN	1
20	22	ZUCCHERO FORNACIARI ZUCCHERO LONDON	1
21	18	LENNY KRAVITZ MAMA SAID VIRGIN	1
22	19	THE KLF THE WHITE ROOM INDISC	1
23	20	YELLO BABY MERCURY	1
24	25	VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.	1
25	NEW	BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC MADONNA THE IMMACULATE COLLECTION SIRE	Г
26	NEW 26	MADONNA THE IMMACULATE COLLECTION SIRE MECANO AIDALAI ARIOLA	1
27 28	28	SOUNDTRACK GREASE POLYDOR	
29	NEW	FREDERICKS, GOLDMAN, JONES FREDERICKS, GOLDMAN & JONES	
	1 1	COLUMBIA	
30	NEW	BOB MARLEY LEGEND ISLAND	1

103	IKAL	(Courtesy Australian Record Industry Assit,) As or 6/10/31
		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	2	UNFORGETTABLE NATALIE COLE WARNER BROS.
3	5	MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
4	4	YOU COULD BE MINE GUNS N' ROSES GEFFEN
5	3 .	READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
6	6	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY COLUMBIA
7	7	I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
8	8	GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
9	9	LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL
10	15	IT AIN'T OVER TIL IT'S OVER LENNY KRAVITZ VIRGIN/EMI
11	14	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS PHONOGRAM/POLYGRAM
12	13	BABY BABY AMY GRANT POLYDOR/POLYGRAM
13	11	RUSH RUSH PAULA ABDUL VIRGIN/EMI
14	20	WALKING IN MEMPHIS MARC COHN WARNER
15	16	LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC
16	10	RING RING DE LA SOUL LIBERATION/FESTIVAL
17	12	HOT CHILLI WOMAN NOISEWORKS COLUMBIA
18	NEW	TREATY (FILTHY LUCRE REMIX) YOTHU YINDI MUSHROOM/FESTIVAL
19	18	SHOCKED KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL
20	-17	PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/POLYGRAM
		ALBUM\$
1	1	NATALIE COLE UNFORGETTABLE WARNER
2	2	ROD STEWART VAGABOND HEART BMG
3	4	DARYL BRAITHWAITE RISE COLUMBIA
4	3	SOUNDTRACK GREASE POLYDOR/POLYGRAM
5	7	TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
6	5	NOISEWORKS LOVE VERSUS MONEY COLUMBIA
7	8	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
8	6	CROWDED HOUSE WOODFACE EMI
9	10	MARIAH CAREY MARIAH CAREY COLUMBIA
10	11	LENNY KRAVITZ MAMA SAID VIRGIN/EMI
11	9	THE KLF THE WHITE ROOM LIBERATION/FESTIVAL
12	12	RATCAT BLIND LOVE ROO/POLYGRAM
13	13	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
14	18	ROXETTE JOYRIDE EMI
15	NEW	EDITH PIAF 20 'FRENCH' HIT SINGLES EMI
16	16	LIVING COLOUR TIME'S UP EPIC
17	14	R.E.M. OUT OF TIME WARNER
18	15	ALICE COOPER HEY STOOPID EPIC
19	19	CHER LOVE HURTS GEFFEN/BMG
20	NEW	DE LA SOUL DE LA SOUL IS DEAD LIBERATION/FESTIVAL
GER	MAN	Y (Courtesy Der Musikmarkt) As of 8/6/91
		SINGLES
1	-1	WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
2	2	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS
	1	MERCURY/PHONOGRAM

	- 1	9	SINGLES
}	1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
	2	2	YOU COULD BE MINE GUNS N' ROSES GEFFEN/GEFFEN
10	3	3	FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
	4	6	WIND OF CHANGE SCORPIONS MERCURY/PLG
	5	10	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
- 4	6	4	MORE THAN WORDS EXTREME A&M/A&M
LUMBIA	7	5	UNBELIEVABLE EMF CAPITOL/CAPITOL
	8	7	CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
TA	9	9	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
IVAL	10	12	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
	11	11	MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM/SONY
	12	13	HEY STOOPID ALICE COOPER EPIC/SONY
	13	15	THINGS THAT MAKE YOU GO HMMMM C&C MUSIC FACTORY COLUMBIA/SONY
ll li	14	18	SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
- 1	15	8	PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
	16	17	EVERY HEARTBEAT AMY GRANT A&M/A&M
	17	NEW	(I WANNA GIVE YOU) DEVOTION NOMAD CAPITOL/CAPOTOL
	18	20	WASH THE RAIN WORLD ON EDGE VIRGIN/MCA
FESTIVAL	19	19	LOVE AND UNDERSTANDING CHER GEFFEN/GEFFEN
STIVAL	20	NEW	CHOCOLATE CAKE CROWDED HOUSE CAPITOL/CAPITOL
AM			ALBUMS
	1	1	EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
	2	3	CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
	3	4	R.E.M. OUT OF TIME WARNER BROS./WEA
	4	2	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
	5	5	NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
	6	6	PAULA ABDUL SPELLBOUND VIRGIN/A&M
	7	15	SOUNDTRACK ROBIN HOOD MORGAN CREEK/MORGAN CREEK
IA	8	7	BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
	9	12	ROXETTE JOYRIDE CAPITOL/CAPITOL
	10	10	EURYTHMICS GREATEST HITS RCA/BMG
	11	11	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
	12	19	VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
	13	9	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
	14	14	EMF SCHUBERT DIP CAPITOL/CAPITOL
	15	13	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFE
	16	8	VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./
	17	16	SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
	18	18	ROD STEWART VAGABOND HEART WARNER BROS./WEA
	19	17	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
	20	NEW	LENNY KRAVITZ MAMA SAID VIRGINL/A&M
	FRA	NCE	(Courtesy of Nielsen/Europe 1) As of 8/1/91
			SINGLES
	1	1	LA ZOUBIDA LAGAF CARERRE
	2	2	AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
	3	3	SAGA AFRICA VANNICK NOAM CARERRE
	4	4	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
	5	8	TELL ME BONITA DANA DAWSON SONY/COLUMBIA

CANADA (Courtesy The Record) As of 8/19/91

SINGLES

10	12	ALICE COOF ER THE FORCE END			
19	19	CHER LOVE HURTS GEFFEN/BMG	19	17	THE TRAGE
20	NEW	DE LA SOUL DE LA SOUL IS DEAD LIBERATION/FESTIVAL	20	NEW	LENNY KRA
GER	MAN	(Courtesy Der Musikmarkt) As of 8/6/91	FRA	NCE	(Courtesy of
		SINGLES			SINGLES
1	1 1	WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM	1	1	LA ZOUBID
2	2	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS	2	2	AUTEUIL, N
-	*	MERCURY/PHONOGRAM	3	3	SAGA AFRI
3	7	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M	4	4	SENZA UNA
4	3	THE SHOOP SHOOP SONG CHER EPIC	5	8	TELL ME B
5	4	I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.	6	5	LOSING MY
6	9	ICH BIN DER MARTIN'NE KREBS, DIETHER & GUNDULA BMG	7	7	E VADO VIA
7	1	YOU COULD BE MINE GUNS N' ROSES GEFFEN	8	11	LES BROVI
	NEW	BOW DOWN MISTER JESUS LOVES YOU VIRGIN			SONY/C
8	6		9	10	HIJO DE LA
9	NEW	BACARDI FEELING KATE YANAI WEA	10	6	DESENCHA
10	5	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON	ii	9	PROMISE N
11	8	BABY BABY AMY GRANT POLYGRAM	12	14	NE EN 17 /
12	13	RUSH RUSH PAULA ABDUL VIRGIN		-	JONES
13	14	DO THE LIMBO DANCE DAVID HASSELHOFF BMG	13	12	DIS MOI BE
14	12	SHINY HAPPY PEOPLE R.E.M. WARNER BROS.	14	15	SEND ME A
15	11	FADING LIKE A FLOWER ROXETTE ELECTROLA	15	13	GYPSY WO
16	17	MORE THAN WORDS EXTREME A&M			POLYDO
17	10	LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP	16	16	DECALE F
18	15	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN	17	NEW	J'AI DES D
19	16	RING RING DE LA SOUL EAST WEST	18	NEW	CRAZY SE
20	NEW	TANZPIRATOR TIME TO TIME ELECTROLA	19	19	DARLIN'
20	IAEAA	ALBUMS	20	10	ALBUMS
_	١.		1	1	MYLENE FA
1	1	SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM	2	4	JEAN-JAC
2	2	ROXETTE JOYRIDE ELECTROLA	-	4	JONES
3	3	R.E.M. OUT OF TIME WARNER BROS.	3	2	PATRICK B
4	4	ESTE MUNDO GIPSY KINGS SONY	4	6	FELIX GRA
.5	5	ROD STEWART VAGABOND HEART WARNER BROS.			CASSE
6	7	CHER LOVE HURTS GEFFEN	5	9	R.E.M. OL
7	6	EURYTHMICS GREATEST HITS RCA	6	3	ELMER FO
8	8	ALICE COOPER HEY STOOPID SONY		_	POLYDO
9	9	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN	7	5	FRANCOIS
•	-	MCA	8	8	SOUNDTR
10	11	O.M.D. SUGAR TAX VIRGIN	9	12	MICHEL SA
11	13	VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.	10	10	UB40 LA
12	10	YELLO BABY POLYGRAM	11	19	BENNY B.
13	14	SEAL SEAL ZTT/WEA	12	13	THIERRY H
14	12	KRAFTWERK THE MIX ELECTROLA	13	7	ENIGMA
15	15	SIMPLE MINDS REAL LIFE VIRGIN	14	15	SIMPLE MI
16	16	ZUCCHERO ZUCCHERO POLYGRAM	15	11	
		MARILLION HOLIDAYS IN EDEN EMI	16	14	YANNICK I
17	19		17	_	
18	NEW		18	NEW	
19	17	BEE GEES HIGH CIVILIZATION WARNER BROS.	19	16 NEW	BERNARD
	1 10				

	LIVAL	TUE	(Courtes) of Mersen/ Europe 17 As of 67 17 31
			SINGLES
	1	1	LA ZOUBIDA LAGAF CARERRE
	2	2	AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
	3	3	SAGA AFRICA VANNICK NOAM CARERRE
	4	4	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
	5	8	TELL ME BONITA DANA DAWSON SONY/COLUMBIA
	6	5	LOSING MY RELIGION R.E.M. WARNER BROS.
	7	7	E VADO VIA FELIX GRAY & DIDIER BARBELIVIEN BMG
	8	11	LES BROVILLARDS DE LONDRES THIERRY HAZARD SONY/COLUMBIA
	9	10	HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
	10	6	DESENCHANTEE MYLENE FARMER POLYDOR
	11	9	PROMISE ME BEVERLEY CRAVEN SONY/EPIC
	12	14	NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES SONY
	13	12	DIS MOI BEBE BENNY B. SONY
	14	15	SEND ME AN ANGEL SCORPIONS MERCURY
	15	13	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYDOR
	16	16	DECALE PATRICK BRUEL BMG
	17	NEW	J'AI DES DOUTES SARA MANDIANO POLYDOR
	18	NEW	
	19	19	CRAZY SEAL WEA
	20	18	DARLIN' ROCH VOISINE BMG ALBUMS
	1	1	MYLENE FARMER L'AUTRE POLYGRAM
	2	4	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
	3	2	PATRICK BRUEL ALORS REGARDE RCA/BMG
	4	6	FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS CASSEES BMG
	5	9	R.E.M. OUT OF TIME WARNER BROS.
	6	3	ELMER FOOD BEAT JE VAIS ENCORE DORMAIR CE SOIR POLYDOR
N	7	5	FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
	8	8	SOUNDTRACK GREASE POLYDOR
	. 9	12	MICHEL SARDOU BERCY 91 EMI
i.	10	10	UB40 LABOUR OF LOVE II VIRGIN
	11	19	BENNY B. L'ALBUM SONY
	12	13	THIERRY HAZARD POP MUSIC SONY/COLUMBIA
	13	7	ENIGMA MCMXC A.D. VIRGIN
	14	15	SIMPLE MINDS REAL LIFE VIRGIN
	15	11	SCORPIONS CRAZY WORLD MERCURY
	16	14	ROLLING STONES FLASHPOINT SONY/COLUMBIA
	17	20	YANNICK NOAH BLACK AND WHAT CARRERE
	18	NEW	
	19	16	BERNARD LAVILLIERS SOLO POLYDOR

		SINGLES
1	1	SAY YES ASKA PONY CANYON
2	2	DONNA TOKIMO NORIYUKI MAKIHARA WEA MUSIC
3	3	KAKKOWARUI HURAREKATA SENRI OE EPIC/SONY
4	4	ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR
5	5	NEO BRAVO SOUTHERN ALL STARS VICTOR
6	NEW	TOKIMEITE HIKARU NISHIDA PONY CANYON
7	10	HAZIMARI WA ITSUMO AME ASKA PONY CANYON
8	6	SAYONARA YESTERDAY TUBE SONY
9	8	BELIEVE IN LOVE LINDBERG TOKUMA JAPAN
10	9	ROSA MIHO NAKAYAMA KING
		ALBUMS
1	2	TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
2	1	KYOKO KOIZUMI AFROPIA VICTOR
3	NEW	YUKIE NISHIMURA DIMANDE EN MARIAGE POUR LA 101 EME F PONY CANYON
4	4	ASKA SCENE 2 PONY
5	3	MISATO WATANABA LUCKY EPIC/SONY
6	7	TATSURO YAMASHITA ARTISAN MMG
7	9	B'Z MARS BMG/VICTOR
8	5	CHISATO MORITAKA THE MORITAKA WARNER MUSIC JAPAN
9	6	MIHO NAKAYAMA DANCE BOX KING
10	NEW	TUBE SHONAN SONY RECORDS

	_		
SW	/ED	EN	(Courtesy GLF) As of 8/14/91
	П	\neg	SINGLES
1 :	1	2	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
1 :	2	4	YOU COULD BE MINE GUNS N' ROSES GEFFEN
	3	3	OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME
	4	1	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
1 :	5	6	I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
1 0	6	5	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
	7	9	BABY BABY AMY GRANT A&M
3	8	NEW	MORE THAN WORDS EXTREME A&M
	9	8	RUSH RUSH PAULA ABDUL VIRGIN
1	0	7	WIND OF CHANGE SCORPIONS MERCURY
			ALBUMS
	1	1	VARIOUS ABSOLUTE REGGAE EVA
	2	2	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN
	3	4	DAN REED NETWORK THE HEAT MERCURY
.	4	6	CHER LOVE HURTS GEFFEN
1	5	3	ROXETTE JOYRIDE EMI
	6	5	ROD STEWART VAGABOND HEART WARNER
	7	7	O.M.D. SUGAR TAX VIRGIN
1	8	10	BEACH BOYS CALIFORNIA GOLD—THE VERY BEST OF CAPITOL
	9	13	ALICE COOPER HEY STOOPID EPIC
1	10	8	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA

SOUNDTRACK THE DOORS ELEKTRA

20

19	16	BERNARD LAVILLIERS SOLO POLYDOR
20	NEW	BEVERLEY CRAVEN BEVERLEY CRAVEN SONY
NETH	IERL	ANDS (Courtesy Stichting Nederlandse Top 40) As of 8/9/91
		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	3	NOW THAT WE'VE FOUND LOVE HEAVY D. & THE BOYZ MCA
3	2	DRIVERS SEAT SNIFF'N THE TEARS SPH
4	4	BURBUJAS DE AMOR JUAN LUIS GUERRA ARIOLA
5	6	SEND ME AN ANGEL SCORPIONS MERCURY
6	8	BAILA ME GIPSY KINGS COLUMBIA
7	5	YOU COULD BE MINE GUNS N' ROSES GEFFEN
8	NEW	ALWAYS THERE INCOGNITO F/J.BROWN TALKIN' LOUD
9	NEW	DANCE TAGO MAGO KAOMA COLUMBIA
10	10	BAILA ME RUMBA RUMBA TRES DINO MUSIC
		ALBUMS
1	1	JUAN LUIS ARIOLA BACHATA ROSA ARIOLA
2	4	GIPSY KINGS ESTE MUNDO COLUMBIA
3	3	BOB MARLEY & THE WAILERS LEGEND ISLAND
4	2	VARIOUS TURN UP THE BASS 7 ARCADE
5	5	SCORPIONS CRAZY WORLD MERCURY
6	8	JULIO IGLESIAS THE 24 GREATEST SONGS COLUMBIA
7	10	SEAL SEAL ZTT RECORDS
8	6	DOE MAAR HET BESTE DOE MAAR SKY
9	9	LENNY KRAVITZ MAMA SAID VIRGIN
10	7	VARIOUS ARTISTS GREATEST HITS 2 MAGNUM

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. 15-18, Midwest Music Conference '91, China Club, Chicago. 312-254-4775.

Aug. 22-24, Talentmasters Third Annual Air Talent Conference, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, Jack the Rapper, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 22-25, Sopot '91 International Music Festival and Trade Exhibition, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, MultiMusic Festival, Multiplex Studios. San Jose, Calif. Ned Torney, 408-452-8143.

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 City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, MTV Awards, Universal

Sept. 5, MTV Awards, Universal Amphitheatre, Los Angeles. 212-258-

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 9, Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin', concert honoring songwriter Harlan Howard, sponsored by BMI, BMI Nashville parking lot, Nashville. Ellen Wood, 615-259-3625.

Sept. 10-13, National Assn. of Black-Owned Broadcasters (NA-BOB) Fall Conference, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, National Assn. of Broadcasters (NAB) Conference, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, L.D. Productions Inc. Third Annual Rap-A-Thon, New York Penta Hotel, New York. 609-625-4627.

Sept. 12-15, Vital Care Music & Tennis Festival (proceeds to be donated to MusiCares, Grammy In The Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 13, 1991 Jukebox Awards, presented by the Amusement & Music Operators Assn., Las Vegas Hilton, Las Vegas. Melanie Lentz, 407-645-1990.

Sept. 14-16, Sixth Annual Focus on Video, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121. Sept. 14-15, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Chicago. 207-865-1128.

Sept. 19, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Sept. 21-22, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced. Detroit. 207-865-1128.

Sept. 21, Georgia Music 13th Annual Hall of Fame Show, World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 22-24, NARM Retailers Conference, Westfield Conference Center, Westfield, Va. 609-596-2221.

Sept. 27-29, 1991 East Coast DJ Forum, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 30, T.J. Martell Foundation Met Music Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Sept. 29-Oct. 1, BPI Seminar on Sponsorship and Event Marketing Strategies, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

OCTOBER

Oct. 1, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 2, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 2-6, NewSouth Music Showcase, Penta Hotel, Atlanta. 404-892-2287.

Oct. 4-8, Audio Engineering Society Convention, New York Hilton & Towers, New York. 212-661-8528.

Oct. 4-9, NARM Wholesalers Conference, Hyatt Newport, Newport Beach, Calif. 609-596-2221.

Oct. 5-6, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, New York. 207-865-1128.

Oct. 7-9, Intertainment '91, conference on interactive entertainment, Century Plaza Hotel, Los Angeles. Alexander & Associates, 212-382-3020

Oct. 12, Latin Music Expo, Hyatt Wilshire Hotel, Los Angeles. 213-856-8919.

Oct. 17, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Oct. 22-24, Berlin Independence Days '91, House of Soviet Culture and Science, Berlin. 011-49-30-261-

Oct. 24, AMC Cancer Research Center 21st Annual Humanitarian Award Dinner, honoring Robert J. Morgado, chairman of Warner Music Group Inc., the Winter Garden at the World Financial Center, New York, 212-735-0749.

Oct. 24-26, 16th Annual Friends of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-29, SMPTE Technical Conference and Equipment Exhibit, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27-29, Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Oct. 31-Nov. 3, CMJ Convention, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 6-8, 13th annual Billboard Music Video Conference, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.

LIFELINES

BIRTHS

Boy, Joseph Robert, to **David McKenzie** and **Liz Woods**, July 21 in
Minneapolis. He is purchasing/operations manager for Rykodisc there.

Girl, Erin Shea, to Jim O'Loughlin and Kathryn Haddock-O'Loughlin, July 26 in Santa Monica, Calif. He is president of O'Lyric Music Publishing Co.

Boy, Benjamin, to Jay and Roberta Stewart, July 27 in Dallas. He is midday personality at KEGL there.

MARRIAGES

Tip Landay to Tammy Braverman, Aug. 3 in Houston. He is assistant to the program director at KOST Los Angeles. She is the sister of KFI Los Angeles' Eric Braverman.

DEATHS

Richard "Dick" Dreyfuss, 70, of cancer, July 29 in Pittsburgh. Dreyfuss was a veteran radio and TV broadcaster and producer of the syndicated radio show "The Great Years." He began his 45-year career as a DJ/announcer on a small AM radio station in Presque Isle, Maine. Over the next four decades, he worked as film director and program manager for several television stations. In 1982, he joined Group W Productions in Pittsburgh as senior account executive. In 1990, he launched "The Great Years," a weekly series of syndicated onehour radio variety shows. Dreyfuss was named a member of the Broadcast Pioneers in 1984 and was a past president of the Pittsburgh Antique Radio Society. He is survived by his wife, Rosemary; his brother, Allan; three children. Richard Jr., James Alfred, and Susan; and two grandchildren, Matthew Richard and Paul Michael. His first wife, Lucille, died in 1301.

Lee Eastman, 81, of a stroke, July 30 in New York. Eastman was an entertainment lawyer. He and his son John maintained a partnership for 25 years in New York, representing David Bowie, Billy Joel, Andrew Lloyd Webber, and others. The partnership, Eastman & Eastman, also created MPL Communications, an entity that looks after the commercial interests of Paul McCartney, who is married to Eastman's daughter Linda. The firm played a major role in the legal battles that followed the breakup of the Beatles in 1970. He is survived by his wife, Monique; his three daughters, Linda, Louise, and Laura; his son John; two sisters, Rose and Emmeline; three stepsons, Peter, Paul, and Philip; and nine grandchildren.

Sam Goody, 87, of natural causes, Aug. 8 in Queens, N.Y. Goody was a pioneer in the record retailing industry and founder of the Sam Goody chain. (See story, page 40A.)

Cecile Ham, 48, in Texas. She was the wife of Bill Ham, manager of recording acts Clint Black and ZZ Top. Cecile Ham was reported missing July 2 in Houston. On Aug. 7, police arrested Spencer Goodman in Colorado after tracing use of Ham's credit cards. Goodman was still driving her red Cadillac. That night, he confessed to murdering Ham by breaking her neck. Donations in her memory may be made to the Cecile Curling Autry Ham Memorial Blubonnet Fund, P.O. Box 896, Austin, Texas 78767, which will use the money for scholarships.

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

CHAMELEON RETURNS AS AN ELEKTRA JOINT VENTURE (Continued from page 4)

and that is bringing more A&R sources to the fold. With Buziak and Plotkin involved, there are going to be some real interesting bands showing up."

Under the agreement, Chameleon will also revive the independently distributed Dali imprint, but Elektra will handle promotion for Dali product as well as releases on the Chameleon imprint. "That is a new wrinkle," says Berger. "I don't think that has ever been done before."

Buziak notes that, when Dali breaks an act, it will be picked up by the Chameleon label.

Dali's lineup of independent distributors has yet to be finalized. Also undecided is whether Pritzker's Vee-Jay catalog of classic R&B recordings will go through Elektra or independents.

According to Pritzker, Chameleon has been attempting to make a deal with Elektra for quite some time and turned down offers from other labels. "I started a year and a half ago but didn't give up," he says. "After having had the experience with the old Chameleon and CEMA, I recognize that WEA is the greatest distribution company in the world."

Former RCA president/CEO Elliot Goldman served as a consultant to Pritzker and was instrumental in securing the deal with Elektra.

Interestingly, two Chameleon executives have a prior history with Elektra: Berger handled various executive positions for the label from 1978 through 1981, and Plotkin once served as head of A&R for Asylum under the David Geffen regime.

Exact terms of the agreement were not disclosed, but Pritzker calls the deal "a long-term agreement."

"In order to be successful, we've got to be in this for the long haul," he says. "That's why this joint venture is set up to run over a long period of time. I really see Chameleon in artist development. In order to be effective, we sign bands that have to make two, three, or four records before we start seeing results."

The first release through the Chameleon/Elektra joint venture will be the single "Haven't Got A Clue" by modern rockers Dramarama, set for mid-September. An album titled "Vinyl" will follow later that month.

Dramarama is the only major act to remain with the label through the move to Elektra. Mary's Danish, another modern rock act Chameleon helped break, opted not to wait, although the band's latest album, "Circa," was recorded while it was still

under contract to Chameleon. The band's contract was sold to Morgan Creek, which recently released the album. John Lee Hooker, whose Chameleon album "The Healer" won a Grammy, was under contract only for one record with the label and has since gone on to Pointblank/Charis-

New Chameleon signings include Vova Nova, a Birmingham, Ala.based rock/hip-hop hybrid act, and Kyuss, a alternative metal act from Palm Desert, Calif., whose debut will be released on the Dali imprint.

Buziak, who was involved in the signings of such acts as Michael Penn, Cowboy Junkies, and Love & Rockets while he was at RCA, says he is going to seek out "that kind of artist" at Chameleon.

Berger adds that Chameleon "will not be releasing a lot of records, but is going to work those records in the old style—long and hard."

WE CAN SELL YOUR PROPERTY

25% of our readers own homes valued at \$500,000 to \$1 million and more. "Real Estate to the Stars" reaches this affluent market. Call: Unda Hersch 1 (800) 950-T018

Billboard

BILLBOARD AUGUST 24, 1991

Tennis, Anyone? The seventh annual Music & Tennis Festival, which will be held

Sept. 12-15 in Woodland Hills, Calif., is announced, from left, by Dave Austin, Music

& Tennis Festival co-chairman; David Crosby, MusiCares Man of the Year; Stefan

Edberg, 1990 American Tennis Pro Assn. Player of the Year; and Michael Greene.

president of NARAS. Endorsed by the ATP Tour and NARAS, the festival will

benefit MusiCares, Grammy In The Schools, and City of Hope.

POP

THE FABULOUS THUNDERBIRDS Walk That Walk, Talk That Talk

Texas roots-rockers hit back with a tuff-enuff sound powered by new five-piece lineup featuring guitarists Duke Robillard, late of Roomful Of Blues, and Kid Bangham. Vocalist Kim Wilson makes good with the smooth grooves on such funky cuts as original "Twist Of The Knife" and canny covers of "Ain't That A Lot Of Love" and boogieing Junior Parker classic "Feelin' Good." Lone Star rockers are back in the album rock pocket on this one.

JULIAN LENNON Help Yourself PRODUCER: Bob Ezrin Atlantic 82280

A vast improvement over "Mr. Jordan," Lennon tries to revive his career with this lush and diverse effort. Such textured songs as "Would You" and "Saltwater" hearken back to his father's day. However, Lennon clearly continues to find his own way. Such tunes as title track, "Take Me Home," and quirky "Keep The People Working" are very clearly steps in the right direction.

ROBYN HITCHCOCK Perspex Island PRODUCER: Paul Fox A&M 75021

High priest of English eccentricity Hitchcock manages to subdue some of his lyrical and stylistic tics on latest A&M album, resulting in a tuneful opus that could pull in new fans. Contents are as close to pure pop pleasure as this unusual artist will likely get; highly listenable tracks include "Oceanside," "Ultra Unbelievable Love," "Child Of The Universe," and "She Doesn't Exist" (latter featuring guests/longtime fans Michael Stipe and Peter Buck of

ORIGINAL MOTION PICTURE SOUNDTRACK

The Commitments
PRODUCER: Paul Bushnell, Kevin Killen & Alan
Parker
MCA 10286

Music for Alan Parker's delightful new movie about Irish kids who put

together a soul band is as supremely

entertaining as the picture. Anyone with a taste for classic R&B will be

able to get behind these zesty new

Strong's prodigious readings of "Mustang Sally" and "The Dark

End Of The Street" and Robert Arkins' cover of Roy Head's "Treat Her Right." Film looks like a dark-

horse summer hit, and album will lift off with the box-office boost.

Long-awaited debut by Baltimore

chanteuse drops retro-R&B and blues sensibilities into a state-of-the-

versions of classic material. Particularly impressive are Andrew R.E.M.). Hot for modern rock, and could travel elsewhere formatwise.

THE FATIMA MANSIONS

Viva Dead Ponies
PRODUCERS: Cathal Coughlan & Ralph Jezzard;
Tima Mansio
Radioactive/MCA 10242

Irish band bows with extremely diverse and unpredictable debut. Opening cut, "Angel's Delight," grows from a whisper to a scream and rest of album follows same weird suit. Styles range from alternative/ industrial dance ("Blues To Ceausescu") to thrash ("Chemical Cosh") to the light and beautiful ("Pack Of Lies"). The uniting threads are intelligent, dark lyrics and inspired delivery. Not immediately digestible; repeated listenings are advised. College and alternative radio will have a field day with this 20-cut package. Spin away.

DILLINGER Horses & Hawgs PRODUCER: Greg Edward JRS Records/BMG 35800

First release from Artie Mogull's new label is gunslinging rock'n'roll with strong guitars and harmonies that could find a home on top 40 as well as some tamer album-rock stations.
While band blazes no new ground here, complete collection is enjoyable. Top cuts are "Red White And Blue,"
"Home For Better Days," and a cover
of Lynyrd Skynyrd's "Whisky Rock-A-Roller.'

* MORT SHUMAN

Distant Drum
PRODUCERS: Rod Argent & Pete Van Hooke; Russ
Ballard; Mort Shuman & Deon Estes
Atlantic 82290

With songwriting partner Doc Pomus, Shuman penned some of the most popular and enduring tunes of the American landscape. Obviously, the American landscape: Ovviously, the song quality here is very high (among the selections is "You Can't Make A Woman Love You," written with Pomus shortly before his death). Shuman has a pleasing, relaxed delivery that texturally (though not vocally) recalls Bryan Ferry. Though radio is probably not going to jump on this, fans of solid songwriting should enjoy it start to finish.

STEVE HOWE Turbulence PRODUCER: Steve Howe Relativity 1061

NEW & NOTEWORTHY

Excellent effort from Yes axeman is astonishingly diverse, with Howe's stellar playing the one constant. From the Eastern-flavored "Hint Hint" to the Celtic flair of "Fine Line" to rollicking title track, Howe's musical vocabulary is large enough to tackle them all. Guitar players will be

international dance hits "It's Over

international dance hits "It's Over Now" and "Scandal," which sit well next to swaggering jams like "It's My World" and new single "Deeper Love." Centerpiece of set is the uplifting, gospel-influenced "Rejoicing (I'll Never Forget)," which allows the singer to stretch

out amid a rousing house beat and

layers of choir vocals. An excellent

Charming Swedish trio comes on

like a cross between Depeche Mode and Abba on this sparkling debut, which is chockfull of spine-stirring

Euro-dance grooves and radio-ready hooks. Although "My Army Of Lovers" is starting to make noise,

glides with a techno-hip house beat, while "Ride The Bullet" is a festive

stronger tunes wait in the wings. "Love Me Like A Loaded Gun"

ARMY OF LOVERS

PRODUCERS: Various Giant 24425

disco anthem.

introduction to a diva in the making.

SPOTLIGHT



METALLICA
PRODUCERS: Bob Rock with James Hetfield & Lars Ulrich
Elektra 61113

Metal monsters weigh in with most commercial set ever. Long-awaited follow-up to "... And Justice For All" is a sleekly channeled but supremely forceful performance that finds band focusing itself musically and melodically as never before. Leadoff "Enter Sandman" is a high-potency track that will appeal to neophyte fans and diehard to neophyte fans and diehard acolytes alike; other catchy punchouts include "Sad But True," "Wherever I May Roam," "Don't Tread On Me," and thrashing "Through The Never." Revelatory set shows who's at the head of the pack among contempo 'bangers.

ecstatic over the enclosed chart that details the role each instrument played on each song. Yes fans will enjoy the recognizable textures and presence of Bill Bruford.

Psycho Savant PRODUCER: Bill Metoyer Metal Blade 26629

Speed/thrash metal band from Nashville features splendid staccato guitar work from Arthur Vinnett and rapid fire-drumming from John Pieroni. Well-delivered lyrics tackle rieron. Well-delivered lyrics tackle typical fare of alienation—societal and parental. Best cuts are haunting "The Enemy Within" and the snarling "It's A Good Life." Very strong.

R&B

DEE HARVEY Just As I Am PRODUCER: Tena Clark Motown 6330

Smooth-voiced Harvey has a hit on his hands with this solid debut. Sleek first single, "Leave Well Enough Alone," is already climbing the R&B chart and a very natural successor is ear-catching "All That You Want." Harvey's soulful tenor should strike a lot of responsive crossover chords with AC and top 40 as well. Extremely tastefully done

THE DON Wake Up The Party PRODUCERS: Various RAL/Columbia 47128

Good timing rapper doesn't have a lot of bite, but there are plenty of or bite, but there are pienty of extremely infectious grooves and goodtime melodies here, including the instantly catchy "Calling Dr. Love/Dr. Love." First single, "In There," could be crossover hit like Tone Loc's "Wild Time." "which it recembles." "Wild Thing," which it resembles Consistently fun

DANCE

S'EXPRESS
intercourse
PRODUCER: Mark Moore
Rhythm King/Sire/Warner Bros. 26520

Sophomore set by quirky British act takes a more song-oriented approach than on previous efforts. Although the beats here slam as hard as on

early hits, tunes like "Trumpets." "Nervous Motion," and current single, "Nothing To Lose," sport equally strong melodies and lyrics. Added pleasure is derived from Sonique's well-shaded vocals. Club approval is a given, and there's plenty here for crossover radio to dig into,

BILLBOARD

JAZZ

WYNTON MARSALIS Thick In The South PRODUCER: Steve Epstein Columbia 47977

Uptown Ruler PRODUCER: Steve Epstein Columbia 47976

Levee Low Moan PRODUCER: Steve Epstein Columbia 47975

One certainly can't fault Marsalis for a lack of ambition; these three simultaneously released albums purport to be his blues cycle, "Soul Gestures In Southern Blue," a sort of historical-musical overview of black feeling and thought. That said, one listens to this nearly three-hour exposition with growing apprehension and lethargy; if the meandering compositions heard in these quintet sessions reflect anything, it is a generalized atmosphere of politeness, an absence of swing, and a somewhat shocking lack of true blues feeling. Marsalis' sizable audience will probably vote positively at record store checkout counters, but ultimately this music will have greater appeal to academicians than to anyone seeking an understanding of the real meaning of the blues.

MANHATTAN TRANSFER The Offbeat Of Avenues PRODUCER: Tim Hauser Columbia 47079

It may be on a new label, but this quartet's trademark blend of sass, swing, and amazing vocal stylings remains. Quartet strikes gold with such cool bossa nova beat tunes as "10 Minutes Till The Savages Come" and the snazzy "Confide In Me," written by Donald Fagen. AC programmers will no doubt jump at ballad "A World Apart," which features Michael McDonald.

★ SONNY SHARROCK
Ask The Ages
PRODUCERS: Bill Laswell & Sonny Sharrock
Axiom 848957

Lyrical, maniacal, and multidirectional guitar savant Sharrock reflects on the hard-driving free-jazz '60s with saxophonist Pharoah Sanders and drummer Elvin Jones—both Coltrane associates—along with young gun Charnett Moffett on bass. In a set pumping with wild, sometimes pumping with wild, sometimes dissonant energy, nearly all tracks shine, especially the jagged, melancholy theme of "Promises Kept," the elegant lilt of "Who Does She Hope To Be?," the swinging, bluesy fanfare of "Little Rock," and the combined grace and fury of "Once Upon A Time.

COUNTRY

BROOKS & DUNN Brand New Man
PRODUCERS: Scott Hendricks, Don Cook
Arista 18658

Kix Brooks and Ronnie Dunn are a powerful vocal duo whose music rolls in like sonic waves. They are gifted Next Broken Heart," "Lost And Found," "I've Got A Lot To Learn," and the title tune.

JEFF CHANCE Picture On The Wall PRODUCER: Harold Shedd Mercury 846615

Although it went nowhere on the charts, Chance's "Picture On The

SPOTLIGHT



YOUNG M.C. Brainstorm
PRODUCER: Marvin Young
Capitol 96337

Sophomore follow-up to rapper's platinum-plated bow finds Young busting moves for a new label. Formula doesn't vary greatly from M.C.'s bow; inoffensive numbers are musically propulsive enough to hit home hard with the juvenile rap audience. "That's The Way Love Goes" is a typically solid genre entry to lead the album out; other dope entries include "Keep Your Eyes On The Prize" and keenly targeted "After School."

Wall" was one of last year's best songs and videos. Few of the songs here measure up to that level, however. He sings well, and Shedd's production is fine, but the songs are mostly trite, forced, and predictable. Best cuts: the title and "She Meant Forever When She Said Goodbye.'

CLASSICAL

▶ BERNSTEIN: CANDIDE Hadley, Anderson, Green, London Symphony Orchestra & Chorus, Bernstein Deutsche Grammophon 429 734

Here, long-awaited, is Bernstein's own mature view of "Candide," recapturing omitted selections and original sequences of the much-altered stage work and delivering it all in a vivid, sparkling performance. Informed listeners may find added interest in tracing the changes, or weighing satirical references to the McCarthy era. In the lead roles. Jerry Hadley and June Anderson are outstanding, and Adolph Green only marginally less effective. Lavish marketing by DG will insure a quick launch and durable sales orbit.

THE GIRL WITH ORANGE LIPS Dawn Upshaw, with chamber ensemble Nonesuch 9 79262

A canny merger of high art and hip marketing makes the best commercial esset for this appealing but somewhat esoteric package. The program of impressionist vocal works by Falla, Ravel, Stravinsky, Delage, and Kim (from whom the title song is taken) is beautifully sung, as followers of Upshaw have come to expect. Label presentation is striking, with a cover photo certain to stop store traffic.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival and commercial interest.

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

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

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, Bill-board, 49 Music Square W., Nashwile, Tenn. 37203.

BILLBOARD AUGUST 24, 1991

ULTRA NATE

Blue Notes In The Basement

PRODUCERS: The Basement Boys Warner Bros. 26565

clubs context. Included are

POP

MARIAH CAREY Emotions (4:08)
PRODUCERS: David Care To MARIAH CARET Emouons (4:06)
PRODUCERS: David Cole, Robert Clivilles
WRITERS: M. Carey, R. Clivilles, D. Cole
PUBLISHERS: Mariah Songs, BMI/Sony
Songs/Cole/Clivilles/Virgin, ASCAP
Columbia 73977 (c/o Sony) (cassette single)

Although the heat generated by her multiplatinum debut album has barely cooled, Carey previews her sophomore set with a dance/pop ditty that will remind some of the Emotions' "Best Of My Love." Expect instant multiformat attention.

MICHAEL W. SMITH For You (4:08)

PRODUCERS: Michael W. Smith. Bryan Lenox WRITERS: W. Kirkpatrick, M.W. Smith, W. Owalwy III PUBLISHERS: Emily Boothe/Whitney Katherine, BMI/O'Ryan, ASCAP REMIXERS: Ken Scott, Humberto Gatica Reunion/Geffen 19103 (c/o Uni) (cassette single)

Christian pop/rocker follows his breakthrough mainstream hit, "Place In This World," with a warm and summery midtempo gem. Empowered with Beatles-esque harmonies and instrumentation, tune showcases Smith's radio-friendly charm. Fine for both top 40 and AC formats.

► BLACK BOX Fantasy (4:30) PRODUCERS: Groove Groove Melody WRITERS: White, DelBarrio, White PUBLISHERS: Saggfire, ASCAP/Crige, BMI RCA 62065 (c/o BMG) (cassette single)

Sleaze-speed house rendition of Earth, Wind & Fire's evergreen received . widespread club support as an import last year. Ethereal remix emphasizing plush strings and Martha Wash's unmistakable voice should keep fires burning at pop and urban radio.

STEVIE WONDER Fun Day (3:55)

PRODUCER: Stevie Wonder WRITER: S. Wonder PUBLISHER: not listed Motown 1649 (c/o Uni) (cassette single)

Second single from Wonder's soundtrack to Spike Lee's "Jungle Fever" film is an easy-paced pop treat, flavored with his signature harmonica playing and incomparable vocals. A cool choice for top 40, AC, and urban radio playlists.

* SHEENA EASTON To Anyone (4:30) PRODUCER: Ric Wake
WRITERS: M. Wilder, D. Matkosky
PUBLISHER: not listed
MCA 51616 (c/o Uni) (cassette single)

Strongest entry on Scottish lass' underrated "What Comes Naturally" set is a pensive power ballad. Easton delivers an evocative, well-shaded vocal that should help spark deserved action at top 40 and AC levels

DAVID HALLYDAY Tears Of The Earth (4.27) PRODUCER: Richie Wise
WRITERS: D. Hallyday, L.C. Cohen
PUBLISHER: Martiza Music. ASCAP
Scotti Bros. 5279 (c/o BMG) (cassette single) Politically correct plea for ecological

and social responsibility is a bit dramatic lyrically, but the tune itself is a powerful, hook-driven rocker. Stirring chorus features huge backing vocals in the "We Are The World"

R&B

S.O.S. BAND Sometimes I Wonder (4:46) PRODUCER: Curtis Williams
WRITERS: C.F. Williams, K.L. Patterson
PUBLISHERS: Spider
Fingers/Interior/Karranova/Avant Garde, ASCAP
REMIXERS: Whatt Sherrod, Paul Sherrod
Tabu 1702 (c/o PGD) (cassette single)

Venerable R&B act returns with a jacked-up funk jam that's pumped with bright horns and a sing-along chorus. Look for immediate urban activity, with good odds on pop crossover. From the forthcoming "One Of Many Nights" album.

NEWKIRK Small Thing (4:32)

PRODUCER: Newkirk
WRITER: Newkirk
PUBLISHERS: When The Seaman Hits The Fan/Def Jam, ASCAP Def Jam/Columbia 73849 (c/o Sony) (cassette

Cut from the upcoming "Living Large" film soundtrack is a textured taste of R&B/funk. Intelligent, topical lyrics are just one reason why this noteworthy jam is quickly picking up urban radio adds.

LEVERT Give A Little Love (no timing listed)
(4:09)

(4:09)
PRODUCERS: Gerald Levert, Marc Gordon
WRITERS: G. Levert, M. Gordon
PUBLISHER: Trycep, administered by Willesden, BMI
REMIXERS: Super DJ Clark Kent, Sean Wan
Atlantic 93990 (cassette single)

Harmonic, rhythmic dance track should do well with urban radio programmers. This hypnotic and pulsating, sexy and captivating tune should delight current fans as well as new converts.

TEFINITION OF SOUND Wear Your Love

Like Heaven (3:46)
PRODUCERS: The Red King, Don Won
WRITERS: Clarke, Weeks, Brough, Cunningham, McEwan PUBLISHERS: Virgin Songs, BMI/PolyGram International. ASCAP/Jonjo/Bocu, PRS Cardiac 4015 (cassette single)

Follow-up to "Now Is Tomorrow" is an equally potent funk/hip-hopper, smokin' with a wriggling beat, an unforgettable chorus, and clever rhymes. Deserves immediate multiformat approval.

RAY CHARLES Fresh Out Of Tears (3:21)

PRODUCER: Jimmy Lewis WRITER: J. Lewis PUBLISHER: Miss Butch, BMI Warner Bros. 19201 (cassette single)

An "Unchain My Heart" for the '90s, this spare, bass-driven track showcases Charles' impeccable vocals. Passionate delivery is enhanced by soulful "fresh out of tears" chorus. Modern R&B steeped in the best roots tradition.

GENE RICE You're A Victim (3:56) PRODUCERS: Stan Sheppard, Terry Carter WRITERS: S. Sheppard, T. Carter, E. Rice PUBLISHERS: Stanton's Gold/Island, BMI/Nuggett,

ASCAP REMIXER: Terry Carter RCA 62056 (c/o BMG) (cassette single)

Rice offers an assertive and wellseasoned vocal on this shuffling R&B/funk jam. Percussive foundation and harmonious chorus add incentive

NEW & NOTEWORTHY

CURTIS STIGERS | Wonder Why (4:26) PRODUCER: Glen Ballard
WRITERS: C. Stigers, G. Ballard
PUBLISHERS: Sony Tunes/C. Montrose
S./Aerostation/MCA. ASCAP
Arista 2331 (c/o BMG) (cassette single)

New York native oozes with soulful charm on this sweeping, retro-vibed pop/R&B ballad. Stigers' rich baritone sits well within an arrangement of jazzy sax lines and plush strings. If justice prevails, this one will be a multiformat smash.

CECE PENISTON Finally (7:01) CECE FERNSION FINAITY (7:01)
PRODUCER: Felipe Delgado
WRITERS: C. Peniston, F. Delgado, E.L. Linear
PUBLISHERS: Wax Museum/Mainlot, BMI
REMIXER: David Morales
A&M 2385 (c/o PGD) (12-inch single)

Peniston proves her potential as a future diva on this brain-embedding, spine-stirring house anthem. Assorted remixes by David Morales wisely keep the focus on her enigmatic vocals and have the muscle to knock down doors at club, urban, and top 40 levels. Very deep.

for radio action.

В

4 FUN You Can't Play Me (3:35) 4 FUN TOU CAIN Flay Me (3:35)
PRODUCERS: Dwayne Omarr, Cornell Brown WRITERS: D. Omarr, C. Brown PUBLISHERS: Bosstown Records/House Of Omarr/Colgems, ASCAP
East West 1720 (c/o Atlantic) (12-inch single)

Pounding, bass-heavy track almost sounds like a hybrid of Public Enemy and Bell Biv DeVoe. The beat is strong and relentless, which should make for easy action on the dance floor and urban radio.

DOROTHY MOORE Be Strong Enough To Hold

On (4:28)
PRODUCERS: Tommy Couch, Wolf Stephensor WRITERS: P. Mitchell, B. Clements
PUBLISHER: Muscle Shoals Sound, BMI
Malaco 2172 (CD single)

Soulful, piano-driven ballad showcases Moore's dynamic prowess. Stirring, full-bodied background vocals and classic, spoken-word interlude hearken back to old-time R&B standards. Contact: 609-982-4522

COUNTRY

GEORGE JONES You Couldn't Get The Picture

(3:25)
PRODUCER: Kyle Lehning
WRITER: C. Harter
PUBISHER: Rainhill, BMI
MCA 53439 (c/o Uni) (7-inch single)

Post-it notes make their country song debut as Father Country delivers a heartbreaker full of the little sticky notes. He "couldn't get the picture so she enlightens him with the writing on the wall. The pairing of Lehning and Jones is an effective match.

AARON TIPPIN She Made A Memory Out Of Me (2:30)

PRODUCER: Emory Gordy Jr. WRITER: A. Tippin PUBLISHER: Acuff-Rose, BMI RCA 62015-7 (c/o BMG) (7-inch single) Vocally and thematically, it doesn't get more country than this. Tippin's nasalized lamentations are as pained and sincere as those of a freshly kicked dog.

K.T. OSLIN Cornell Crawford (3:54)
PRODUCERS: Joe Scaife, Jim Cotton
WRITERS: K.T. Oslin, J. Miller
PUBLISHERS: Risky Tunes/Mazdu,
SESAC/JPM/Arthur Aaron, ASCAP
RCA 62053-7 (c/o BMG) (7-inch single)

Twang to the dramatic degree turns this story into a burlesque. Lyrics are amusing

GREAT PLAINS A Picture Of You (3:18) PRODUCERS: Brent Maher. Don Potter WRITERS: J. Sundrud, G. Burr PUBLISHERS: Sony Tree/Red Quill/Morain, BMI/MCA/Gary Burr, ASCAP Columbia 73961 (c/o Sony) (CD promo)

This new and photogenic foursome makes an auspicious breakthrough with driving rhythms, distinctive vocal harmonies, and a familiar hook.

BEAU DAVISH Lovin' Time (3:21) PRODUCERS: Jack Gale, Jim Pierce WRITERS, Scaife, Welles PUBLISHER: Vogue, Pardner, BMI Gallery II 2051 (7-inch single)

Davish has a firm, warm voice and a comforting story to tell. Contact: 305-935-4880.

BILL MEDLEY Don't Let Go (3:12) PRODUCER: Bill Medley
WRITER: J. Stone
PUBLISHER: Screen Gems-EMI BMI
Curb 76890 (7-inch single)

Paced by a strident, insistent bass line, Medley offers an intimate and understated reading of this 1958 Roy Hamilton pop hit.

ALEX HARVEY Cool Drink Of Water (3:26) PRODUCER: Alex Harvey WRITER. A. Harvey PUBLISHER: Preshus Child Scarob 0006 (7-inch single)

Harvey's vocal style is smooth and easygoing in this song about sweet memories. Label based in Nashville,

MARIO MARTIN Keep It On The Country Side

PRODUCER: James Stroud WRITER: R Skillen PUBLISHER: Lovey, BMI DPI 5006 (7-inch single)

Melodic echoes of "Games People Play" and "Domestic Life," Martin's

voice is fine, but the lyrics heap cliché upon cliché. Contact: 1102 17th Ave. South, Suite 401, Nashville, Tenn. 37212

DANCE

FREQUENCY Where Is Your Evidence? (5:17)

PRODUCER: Orlando Voorn WRITER: O. Voorn
PUBLISHERS: Castle Hill/Three
Pieters/BMG/Invasion
Invasion 36005 (12-inch single)

LLBOAR

Slammin' hard-houser cuts deep with raw techno riffs and cathartic samples. Insinuating groove invades the body and never lets go. Killer. Contact: 212-532-1414.

ECSTASY Gotta Have You (no timing listed)
PRODUCERS: 4 On The Floor, Gary Wallace, Larry
Thompson, Rick Lenoir
WRITER: G. Wallace
PUBLISHER: House-N-Effect, ASCAP
REMIXERS: 4 On The Floor, Gary Wallace, Georgie
Poersie, Jerus Mithalia Porgie, Jerry Mikulich House-N-Effect 9104 (12-inch single)

Chicago club circuit has been burning this one for a few weeks now. Soulful houser is lavered with well-paced percussion breaks, a memorable melody, and Gail Seal's silky voice. Simply delicious. Contact: 312-878-

* GRAPES OF WRATH | Am Here (6:36)

PRODUCER: John Leckie
WRITERS: Hooper, Kane, Hooper, Jones
PUBLISHERS: Grape Songs/Of Mice & Men/WarnerChappell, SOCAN
Nettwerk/Capitol 566 (c/o CEMA) (12-inch single)

Canadian rockers get groovy on this hypnotic rave that washes acid keys and a pulsating bass line over a neopsychedelic pop melody. An essential trip for alternative clubsters.

BETTY BOO. Where Are You Baby? (7:35)

PRODUCERS: Boo, King John WRITER: Boo PUBLISHER: Rhythm King REMIXERS: Shep Pettibone, Ben Grosse, John Coxon Rhythm King/Sire/Reprise 40181 (c/o Warner Bros.) (12-inch single)

Third single from quirky rapstress' fun "Boomania" album is a percolating pop/hip-hopper. Continued club attention is likely, though cute cut would sound best on pop radio.

STEEL PULSE Soul Of My Soul (5:54) STEEL PULSE Soul Of My Soul (5:54)
PRODUCER: Peter Lord, V. Jeffrey Smith
WRITERS: S. Brown, D. Hinds, P. Lord, V. Smith
PUBLISHERS: Pulse/EMI-April/Vermal/EMIBlackwood/Leoson, ASCAP/BMI
REMIXERS: Sidney Mills, David Hinda
MCA 54061 (c/o Uni) (12-inch single)

Sultry dancehall entry by veteran reggae band is an adventurous playlist addition, but one that jocks with a penchant for down-tempo nouveau soul should consider.

JIMMY Z Funky Flute (5:18)
PRODUCER: Dr. Dre
WRITERS: Jimmy Z, Dr. Dre, D. Harvey
PUBLISHERS: Ruthless Attack Muzick/Sony Tunes,
ASCAP/Tweiss Tunes/David Harvey, BMI
Atco 1708 (c/o Atlantic) (12-inch single) Sexy, provocative flute melody lays

the groundwork for lyrics laced with double-entendres. Beat pulsates with infectious charm, and club programmers should find this track an interesting diversion from the standard dance fare

AC

JOSIE FALBO Love Found Me (3:55)

PRODUCER: Lauren Little WRITERS: J. Falbo. C. Fonfara, A. Lowe, D. Johnson PUBLISHER: not listed Composite 2526 (CD single)

Soft-AC programmers should go wild for this love song, with its bright, passionate vocals and lush orchestration. Simple production highlights Falbo's powerful voice, which is perfectly suited to romantic ballads. Contact: 312-461-1770.

ROCK TRACKS

STEVIE NICKS Sometimes (It's A Bitch)

PRODUCERS: Danny Kortchmar, Jon Bon Bovi WRITERS: J. Bon Javi, B. Falcon PUBLISHERS: PRI/Bon Jevi, ASCAP/PRI Songs/Pretty Blues Songs, BMI

Modern 94021 (c/o Atlantic) (cassette single)

Although new song from upcoming "Timespace" greatest-hits set was written by Jon Bon Jovi and Billy Falcon, this introspective rocker sounds as if it was penned by the rock poetess herself. Grand production combined with her one-of-a-kind voice makes this an easy album rock add, though pop and AC should take note

ELEVEN Rainbow's End (3:34) PRODUCERS: E.T. Thorngren, Eleven
WRITERS: A. Johannes, N. Shneider, J. Irons
PUBLISHERS: EMI Blackwood/Fritz Spritz/Mr.
Brootz, BMI; EMI April/J.S. Bond, ASCAP
Morgan Creek 0002-2 (CD promo)

Funk'n'roll three-piece band captivates with irresistible and original pop/rock melody grounded in heavy bass grooves. Alternative and top 40 radio programmers alike should embrace this relentless, driving track.

RICK MATHEWS Playin' On The Radio (3:59)
PRODUCER: Mario A. Salinas
WRITERS: R. Mathews, S. Belkin, A. Smally, J. Pinkus
PUBLISHER: Piski, ASCAP
Hollywood 8409-2 (CD promo)

Straightforward rock track is vaguely reminiscent of 38 Special's "Hold On Loosely." One of those classic album rock, convertible-car tracks that should be running over the film credits of a happy-ending, high-school love story.

SUSIE HATTON Body And Soul (4:22)
PRODUCER: Bret Michaels
WRITERS: Susie Hatton. Bret Michaels, Pat Schunk.
Mark Konrad
PUBLISHERS: Sweet Noel/Schunk Songs/Keystroke,
ASCAP, Flesh Pretzel administered by Willesden. BMI
Giant/Reprise 19173 (c/o Warner Bros.) (cassette single)

Excellent keyboard and guitar solos are best elements of this overdramatic rock ballad. Production is overbearing on vocals, but the chorus has a memorable and captivating hook.

RAP

NOOL MOE DEE Death Blow (4:37)
PRODUCERS: Moe Dewese, Teddy Riley
WRITER: M. Dewese
PUBLISHER: Willesden, BMI
Jive 42015 (c/o BMG) (cassette single)

On second single from the potent 'Funke, Funke Wisdom" album, Moe deals a rough rhyme that disses and humiliates a competing rapper with the initials L.L. Equally raw funk

DJ MAGIC MIKE & MC MADNESS You Want

groove slams. The war rages on.

Bass (5:42) D455 (5:42)
PRODUCER: DJ Magic Mike
WRITERS: Hampton, Thurston
PUBLISHERS: CHR/RPM, ASCAP
Cheetah 9507 (cassette single)

DJ Magic Mike kicks a sample-happy, techno-hip groove, while MC Madness gets busy with some rapid-fire rhyming. Should have no trouble duplicating previous chart success. Contact: 407-649-9773.

BIG DADDY KANE Ooh, Aah, Nah-Nah-Nah

(3:46)
PRODUCER: Big Daddy Kane
WRITER: Big Daddy Kane
PUBLISHERS: AZ Pub. Inc./Cold Chillin',
administered by WB Music Corp., ASCAP
Cold Chillin' 4974 (c/o Reprise) (CD pro

Egocentric rapper takes time to pay tribute to fellow artists, while still claiming superiority among the ranks. Melodic chorus, jazzy horns, and deft keyboard keep this heavy, pounding track dynamic and rocking.

PICKS (▶): New releases with the greatest

chart potential
CRITIC'S CHOICE (*): New releases, regardless of potential chart action, which the

gardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203 Tenn. 37203

Int'l Acts Find New Homes On German Labels

MUNICH—You say you're an international recording artist with hits to your name, but without a current contract? Get your travel agent to book the next 747 to Germany.

In recent months, performers as diverse as Leo Sayer, the Bellamy Brothers, Edwin Starr, Shirley Bassey, Mother's Finest, and Suzi Quatro have signed directly with German record companies. The trend is hardly new, but it may be gathering momentum.

The Bellamy Brothers ("Let Your Love Flow") are now with Ralph Siegel's Jupiter Records, distributed by BMG Ariola. The maestro of schlager and Eurovision Song Contest entries, Siegel produced the duo's "Neon Cowboy" album, currently on the market in conjunction with a tour by the brothers.

Both Sayer and Quatro have joined Frankfurt's Bellaphon Records, while Quatro's erstwhile "Stumblin' In" partner, Chris Norman, has been with Polydor here for some years. Due soon from Norman is an album produced by Tony Carey.

Himself a former member of Ritchie Blackmore's Rainbow, Carey is now settled in Germany as a composer, producer, and artist (formerly on Metronome, he has a new deal with East West Records, Hamburg). East West has also signed Deep Purple alumnus Ian Gillan direct for the world, and recently released new music by former Motown hit-maker Starr.

BMG Ariola Hamburg recently signed '70s U.K. chart act Sailor, releasing an album produced by Georg Kajanus and Alan Scott. The label also recorded a live set with Mother's Finest. In Cologne, Phonogram has David Knopfler.

Meanwhile, Bernhard Mikulski's XYZ label has attracted Bassey and released an album, "Keep The Music Playing," and Vera Brandes' Intuition Records has on tap the most famous living Greek composer, Mikis Theodorakis.

The marquee value of these veteran acts has encouraged local labels to make deals, knowing also that a number of them can sell concert tickets—and therefore stay in the public eye. That Germany is Europe's largest market for prerecorded music is no small attraction to the artists.

ELLIE WEINERT

Disctronics Cries Foul Over Aussie PSA's Proposals

RYGIENN A BAKER

SYDNEY—The debate over the findings of the Prices Surveillance Authority's inquiry into Australian record prices has seen one of its angriest exchanges so far.

The intensity of an already heated discussion was turned up following the presentation of a "worst-case scenario" to the media in Melbourne by Disctronics, the world's largest independent manufacturer of CDs.

On July 29, the ruling Labor Party cabinet decided in principle to accept the PSA's recommendation that the Copyright Act be repealed to allow the complete importation of sound recordings. However, the fierce opposition to this decision has led to the government treading water on the matter, unwilling to make a decision either way.

Doug Bell, marketing manager of Disctronics, which manufactures almost 20 million discs a year, was one of the industry figures who traveled to Canberra to meet with treasury officials and voice concern over the proposed legislation.

After the meeting, he told a reporter, "If this decision goes ahead, Australia will increase imports by over A\$50 million, lose \$2 million in exports—and lose the only CD factory in Australia."

(Separately, Sony Australia says its planned A\$20 million [\$15.7 million] facility is in doubt because of moves to implement the PSA's recommendations. See story, page 59.)

ommendations. See story, page 59.)
Disctronics GM Alan Bremner told another newspaper that allowing retailers to buy direct from overseas suppliers would destroy his company, putting more than 100 employees out of work. He said that retailers would import cheaper CDs but would "pocket the extra dollars. Why should they pass the savings on to the consumars?"

Professor Allan Fels, PSA chairman, responded with an immediate press release. Among his contentions is that the Australian Record

Industry Assn. has pressured popular performers to lobby (Billboard, Aug. 17) and has told "primitive and unbelievable stories" to deny consumers lower prices—the A\$5 (about \$3.92) per CD that he seems to believe can be lopped off by a mere nod of a record company managing director's head. Insisting that ARIA was fighting to maintain "Australia's most sheltered industry," Fels said it wanted "extraordinary privilege which has no part in the modern Australian economy.

"In the run-up to a cabinet decision on records, the industry is encouraging its closely associated supporters to manufacture every conceivable scare story," said Fels, adding that the Disctronics scenario was "a crude scare story. Both suppliers of products to the industry and performers are being strongly pressured by the multinational record companies to run exaggerated stories."

Fels insisted that Disctronics' fears are unfounded because the

lower prices he believes will result from an import flow will stimulate an increase in demand for recorded product that will boost Australian production.

Of particular interest was his statement that "the import share of the Australian market will increase. However, the increase is not expected to be very large because the Australian market is likely to follow the pattern of other comparable markets and reduce its prices to maintain market share and protect sales."

Most industry principals are puzzled as to which comparable market the professor is referring.

DISCTRONICS EXPANSION

Even with the PSA indecision hanging over its head, Disctronics—the most efficient CD producer in Southeast Asia and supplier of 55% of Australian market needs—has recently effected an A\$4 million (\$3.1 million) expansion program at its Melbourne plant, thus increasing its capacity to 2.3 million discs per month.

"We got sick of waiting for the situation to be resolved," says Bell. "The Australian CD market is expected to grow by at least 20% in the next year and we have to meet that challenge. But our fear is that, with a wrong government decision, the market available to us could shrink so that it ceases to become viable for us to operate. Certainly, open-slather importing will cream the top off the market, leaving local companies and manufacturers to pick up the scraps."

One persistent rumor circulating in the record industry here at the moment has a leading U.S. rackjobbing/one-stop concern poised to move into the Australian market with budget and full-price product, in the event that the government moves to scrap the copyright protection afforded local companies against unauthorized imports.

P'GRAM POSTS RECORD SALES, PROFITS IN FIRST HALF

(Continued from page 3)

breaking new artists. Chris Blackwell is working very hard on that."

Levy adds that there are no plans for further restructuring of either of the companies. "We have two companies which are now very cost-conscious. Even if you don't have terrific results, you don't get hit dramatically because costs are under control."

DIVERSIFYING BEYOND MUSIC

When PolyGram announced its purchase of a 30% stake in Andrew Lloyd Webber's Really Useful Holdings (Billboard, Aug. 17), Levy alluded to the company's long-term strategy. He elaborates that "PolyGram, like most entertainment companies, is getting involved in more than music. We have built in a structure which can do a lot of things other

than music alone. Possibilities we can look at are merchandising, film, and TV. Remember, 17% of our sales are not record related."

PolyGram's biggest purchase this year was of the pan-Scandinavian record company Sonet (Billboard, July 27). Levy declines to specify how much was paid for it but points out that the company did not need to look outside its specific reserves of 580 million Dutch guilders (\$283.6 million) to finance the acquisition or the purchase of a stake in RUH.

Last month, Levy appointed two notably artist-oriented executives to senior marketing positions at Poly-Gram International (Billboard, July 20). PolyGram U.K. chairman and chief executive Maurice Oberstein took on the additional role of execu-

tive VP at the international company, while Polydor U.K. managing director David Munns switched to senior VP, pop marketing, for the worldwide firm.

Asked about the additional talent orientation this gives the company, Levy says, "I don't know any different way of doing things. I place a lot of emphasis on running an artist-oriented company.

"What we have now is a situation where, if a single is a hit in 10 European territories and not in two others, Obie will get on the phone to those two and ask why."

As a company based in the Netherlands, PolyGram reports in Dutch guilders. The conversion rate used here is 48.9 cents per guilder.

NEWPORT FOLK SUCCESS MAY INCITE BLUES FEST

(Continued from page 6)

the biggest attractions were the newer generation of singer/song-writers, such as the Indigo Girls, Suzanne Vega, Nanci Griffith, John Hiatt, Mary-Chapin Carpenter, and Shawn Colvin, who performed solo and with the Richard Thompson Band.

The Indigo Girls were an especially popular attraction Aug. 10. And on the next day, literally thousands of fans left after Griffith's stirring midafternoon set, even though the Staple Singers, Collins, and Hiatt had yet to perform.

"Last year we saw the tremendous strength of the Indigo Girls, so for the first time ever we invited an act to come back two years in a row," says Festival Productions VP Bob Jones, who produced the event. "Richard Thompson was also a repeat, but last time he performed solo and this year he played with his band and Shawn Colvin."

APPEAL TO CORE AUDIENCE

While crossover appeal was important, Jones says every effort was made to retain the core folk audience. Early promotion leaned heavily on folk-music specialty shows on college and other noncommercial stations throughout southern New England. Involvement with the mainstream press and media was added as the event grew nearer.

"I felt that if we could get the folk crowd with tickets in their hands two to three months early, they'd be great word-of-mouth advertising," Jones says. "I wasn't worried about popular support, because the more popular artists will attract them at a later time. But I wanted to get every absolute folk person involved early so I'd know I had that base going for

The early push led to strong advance sales, including the sale of 2,000 discounted two-day ticket packages, up 50% over the previous year.

The sales were accomplished despite a decision to trim the advertising budget. "We know that overkill doesn't mean anything," Wein says. "We have a good mailing list and we know where our audience is at this point."

Wein feels the same careful marketing strategies can now be employed for a successful blues festival. He is test-marketing the blues-fest idea this summer by devoting one of the three JVC Jazz dates to blues artists, including B.B. King, John Lee Hooker, and Etta James.

"There was such interest in this blues day that we now think that it is possible to do a third festival—a festival of blues—next summer," Wein said in a statement. "With the cooperation of the state of Rhode Island and the city of Newport we will pursue it, and, of course, finding a sponsor will make our final decision easier.

"I think there is an increased interest in acoustic music and the young adult audiences that came [to the folk festival] is very encouraging," he said later. "I walked through the audience several times, and everyone was having such a good time that I'm sure they will be back."

PACE TEAMS WITH 2 HISPANIC MKTG. FIRMS

(Continued from page 6)

iary of PACE Entertainment Group, which specializes in show productions, bookings, management, and festival presentations. PACE regularly stages the Freedom Music Festivals; the annual TEXXAS JAM concert festival in Dallas; and the Houston Music Awards.

The move to present Tejano music in mainstream arenas is only the latest development in the increasing commercialization of the genre. The recent record-setting attendance at the Astrodome for the Houston Livestock Show and Rodeo's Tejano Shows was another milestone.

Other indicators include the increase of FM stations switching to all-Tejano formats and the proliferation of nightclubs.

Since January 1990, five major record labels have claimed stakes in the Tex-Mex market: Capitol-EMI Latin, Sony Discos, WEA Latina, Warner Discos, and Fonovisa.

Latin pop has always been the dominant genre in Spanish music, cutting across regional and generational lines. But since 1990, when Capitol-EMI entered the industry by buying out the San Antonio-based Cara Records, the dominant independent label, Tex-Mex has been making strong gains in radio play, record sales, and touring revenues.

ACTIONMART

The results are fast. The reach is vast. And the call is freel To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

66 BILLBOARD AUGUST 24, 1991

www.americanradiohistory.com

by Michael Ellis

BRYAN ADAMS STAYS AT No. 1 for a fifth week with "(Everything I Do) I Do It For You" (A&M). Although losing sales points, it still outsells the next single by more than a four-to-one margin on the Top POS Singles Sales chart. There are no bullets in the top six, as all challengers to "Everything" lose momentum. "Every Heartbeat" by Amy Grant (A&M) loses points and slips, allowing "It Ain't Over 'Til It's Over" by Lenny Kravitz (Virgin) to move up to No. 2 with only a small net increase in points. "Over" is not over, however, and has a slight chance to hit No. 1 next week, but only if "Everything" collapses dramatically. It's likely that "Everything" will hold for a sixth straight week at No. 1, and a seventh week is possible, since all the bulleted challengers are miles behind in points.

THERE ARE NO BULLETS in the top six, but the chart below is jammed, with 16 bullets in the 19 positions from No. 7 to No. 25. Chart moves are small as a result, with "Now That We Found Love" by **Heavy** D. & the Boyz (Uptown) holding at No. 21 although earning a bullet. Also, the 80s are unusually tight, with three records pushed down although registering point gains: "I'm Not Your Puppet" by Hi-C (Hollywood) slips from No. 80 to No. 84; "Chorus" by Erasure (Sire) from No. 83 to No. 86; and "Wishing On The Same Star" by Keedy (Arista) from No. 86 to No. 91. All three are showing some good radio moves. "Chorus" is No. 8 at KRBE Houston and K96.7 Austin, Texas.

"ENTER SANDMAN" BY METALLICA (Elektra) enters the Hot 100 at an impressive No. 47, winning the Hot Shot Debut. The debut was accomplished without radio support, as 99% of its points come from sales. It zooms from No. 24 to No. 5 on the Top POS Singles Sales chart. This means that two of the top-five-selling records in the U.S. are being ignored by top 40 radio. (The other is "You Could Be Mine" by Guns N' Roses). MTV play and an active fan base are the obvious factors allow ing the bands to overcome a lack of top 40 radio support. Also on the sales front, "Gett Off" by Prince (Paisley Park) charted at No. 66 last week from strong sales, but slips to No. 78 this week as sales show a small drop. "Gett Off" is not being promoted to top 40 radio, but the forthcoming album's second single will be.

UICK CUTS: One new artist enters the Hot 100: DJ Quik from Compton, Calif., who debuts at No. 89 with "Tonite" (Profile). It's No. 3 at KMEL San Francisco... "Got A Love For You" by Jomanda (Big Beat) loses its bullet at No. 41, but upward movement is continuing. The single is top 10 at 10 stations, including powerhouses Z100 New York (6-5). Power 106 Los Angeles (7-6), and B96 Chicago (9-8) . . . Three singles re gain bullets this week due to stronger airplay and sales activity: "Latin Active" by A Lighter Shade Of Brown (Pump); "Turn It Up" by Oaktown's 3.5.7. (Capitol); and "Louder Than Love" by TKA (Tommy Boy) "Romantic" by Karyn White (Warner Bros.) is the Power Pick/Airplay, leaping 16 places to No. 36 on the strength of 45 additional radio adds and an early jump of 24-18 at 98PXY Rochester, N.Y.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 229 REF	TOTAL ON PORTERS
THE REAL LOVE					
BOB SEGER CAPITOL	2	5	55	62	62
WALK THROUGH FIRE					
BAD COMPANY ATCO	0	7	49	56	57
ROMANTIC					
KARYN WHITE WARNER BROS	3	3	39	45	183
REAL REAL REAL					
JESUS JONES SBK	1	9	35	45	53
DO ANYTHING					
NATURAL SELECTION EAST WEST	3	5	27	35	142
LOVE THY WILL BE DONE					
MARTIKA COLUMBIA	4	6	24	34	132
SHE'S GONE (LADY)					
STEELHEART MCA	0	2	27	29	31
FACE THE MUSIC					
RTZ GIANT	0	3	19	22	61
DON'T WANT TO BE A FOOL					
LUTHER VANDROSS EPIC	1	3	14	18	94
AFTER THE SUMMER'S GONE					
PC QUEST RCA	1	2	15	18	53

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 (London, ASCAP/Polygram, ASCAP)
- WBM
 AFTER THE SUMMER'S GONE (George Tobin, BMI) CAN'T FORGET YOU (Foreign Imported, BMI/Estefan,
- ASCAP) CPP CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, 67
- CAN TOU STOP THE NAIN (WB. ASCAP/Wailywor ASCAP/John Bettis, ASCAP) WBM CHORUS (Musical Moments/Sonet/Andy Bell) CRAZY (Beethoven/Perfect) MSC DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)
- DO ANYTHING (Cerf. ASCAP/Kush. ASCAP)
- DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
- DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-
- oss, ASCAP)
 THE DREAM IS STILL ALIVE (EMI Blackwood. INE DREAM IS STILL ALLIVE (EM Blackwood, BMI/Williphil), BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL ELEVATE MY MIND (Fiction, ASCAP) ENTER SANDMAN (Creeping Death, ASCAP) EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI)

- EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN
- HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP)
- CPP/WBM
 FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)
 (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
 GET SERIOUS (Virgin, ASCAP) HL
 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
 GOOD VIBRATIONS (WB, ASCAP/Donnie D,
 ASCAP/Marky Mark, BMI/Ayesha, ASCAP) WBM
 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room,
 ASCAP/Warner Chappell, ASCAP) WBM
 HARD TO HANDLE (Irving, BMI) CPP
 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI
 Green, BMI) CPP

- Green, BMI) CPP
- HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fifeman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP)
- HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP)
- HOW CAN I EASE THE PAIN (Gratitude Sky
- ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL 1 ADORE MI AMOR (Me Good, ASCAP/Azmah Eel,
- I CAN'T WAIT ANOTHER MINUTE (Zomba,
- ASCAP/4MW, ASCAP)
 IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI) HL
 I'LL BE THERE (Love Pump, ASCAP/Warner-
- Tamerlane, BMI) WBM
- I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus,
- ASCAP/Still Hard, ASCAP) HL I'M NOT YOUR PUPPET (Onay, ASCAP) IT AIN'T OVER TIL IT'S OVER (Miss Bessie, ASCAP)
- IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex,
- I WANNA SEX YOU UP (FROM NEW JACK CITY) (HID
- HOP, BMI/HI-Frost, BMI)
 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI
 April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!,
 ASCAP/Willaire, ASCAP)
 JUST LIKE YOU (Dresden China, ASCAP)
- JUST WANT TO HOLD YOU (Ensign, BMI/Caltone
- KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell &
- KISS THEM FOR ME (Dreamnouse, ASCAP/Chappell Co., ASCAP) HL LATIN ACTIVE (RMI, BMI /Full Keel, ASCAP) WBM LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons
- LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles,
- ASCAP) HL
 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-
- LOSING MY RELIGION (Night Garden,
- BMI/Unichappeil, BMI) HL
 LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex,
 BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI/Music
 Corp. Of America, BMI)
 LOVE AND UNDERSTANDING (Realsongs, ASCAP)
- LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Nocka, ASCAP) HL
- Wocka, ASCAP) HL

 52 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April,
 ASCAP/Desmobile, ASCAP) HL/WBM

 45 LOVE. .THY WILL BE DONE (Famous, ASCAP/Tika,
 ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM

 58 LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far
- Out, ASCAP/Mo Knows, BMI)
- 70 MORE THAN WOROS (Funky Metal, ASCAP/Almo ASCAP) CPP 11 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike
- THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
- MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)
- MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)
- CPP/WBM

 NOW THAT WE FOUND LOVE (Warner-Tamerlane,
- THE ONE AND ONLY (Chrysalis, BMI)
- THE ONE AND UNLY (CITY/Sails, SMI)
 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster,
 ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise,
 ASCAP/Irving, BMI)/Doolittle, BMI) CPP/HL/WBM
 P.A.S.J.O.N. (Bayjun Beat, BMI) WBM
 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To
 ASCARCAP/Capar, ASCAP, MI
- Age, ASCAP/O'Rvan, ASCAP) HL Age, ASCAP/O Ryan, ASCAP) HL
 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
 POWER OF LOVE/LOVE POWER (EMI April),
 ASCAP/HOLD PROVISE POWER (EMI April),
- ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller
 Miller, ASCAP/Unbelievable, BMI) HL

Billboard.

FOR WEEK ENDING AUGUST 24, 1991

TOP POS SINGES 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. SoundScar

Ļ	¥	_			TV	T	
IS WEE	T WEE	WEEKS ON	TITLE	S WEEK	T WEE	WEEKS ON	TITLE
표	LAST	WE	ARTIST (LABEL)	THIS	LAST	WE	ARTIST (LABEL)
			* * NO. 1 * *	38	35	12	HOW CAN I EASE THE PAIN LISA FISCHER (ELEKTRA)
1	1	8	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M) 7 weeks at No. 1	39	44	3	THE PROMISE OF A NEW DAY PAULA ABOUL (CAPTIVE/VIRGIN)
2	4	12	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	40	36	3	GETT OFF PRINCE (PAISLEY PARK/WARNER BROS.)
3	3	7	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)	41	75	2	LOW RIDER (ON THE BOULEVARD) LATIN ALLIANCE FEATURING WAR (VIRGIN
4	2	11	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	42	40	9	NIGHTS LIKE THIS AFTER 7 (VIRGIN)
(5)	24	2	ENTER SANDMAN METALLICA (ELEKTRA)	43	38	12	DON'T TREAT ME BAD FIREHOUSE (EPIC)
6	5	11	WIND OF CHANGE SCORPIONS (MERCURY)	44)	_	1	THAT'S THE WAY LOVE GOES YOUNG M.C. (CAPITOL)
7	10	9	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	45	54	2	SHINY HAPPY PEOPLE R.E.M. (WARNER BROS.)
8	7	9	3 A.M. ETERNAL THE KLF (ARISTA)	46	42	8	TONITE DJ QUIK (PROFILE)
9	8	8	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	47)	64	2	HOLE HEARTED EXTREME (A&M)
10	9	8	UNFORGETTABLE NATALIE COLE (ELEKTRA)	48	45	4	LOVE AND UNDERSTANDING CHER (GEFFEN)
(11)	11	9	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)	49	52	2	TIME, LOVE AND TENDERNESS MICHAEL BOLTON (COLUMBIA)
12)	14	7	THINGS THAT MAKE YOU GO	50	47	4	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)
13	6	12	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)	(51)	63	2	I'M NOT YOUR PUPPET HI-C (HOLLYWOOD/ELEKTRA)
14)	22	3	I ADORE MI AMOR COLOR ME BADD (GIANT)	52	59	2	THE MOTOWN SONG ROD STEWART (WARNER BROS.)
15)	16	10	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)	53	41	4	ELEVATE MY MIND STEREO MC'S (4TH & B'WAY/ISLAND)
16	12	12	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	54	51	6	ONLY TIME WILL TELL NELSON (DGC)
17	18	8	IT AIN'T OVER 'TIL IT'S OVER	55	46	12	POWER OF LOVE/LOVE POWER
18	17	12	I'LL NEVER LET YOU GO	56	48	8	LUTHER VANDROSS (EPIC) I SHOULDN'T HAVE DONE IT
19	15	12	STEELHEART (MCA) RIGHT HERE, RIGHT NOW JESUS JONES (SBK)	(57)	_	1	SLICK RICK (DEF JAM/COLUMBIA) O.P.P. NAUGHTY BY NATURE (TOMMY BOY)
20)	37	2	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EAST WEST)	58	50	10	WALKING IN MEMPHIS MARC COHN (ATLANTIC)
21	13	12	UNBELIEVABLE EMF (EMI)	59	53	5	PIECE OF MY HEART TARA KEMP (GIANT)
22	20	9	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)	60	49	6	IF YOU WANNA SEX ME UP T.C.F. (COLD CHILLIN'/WB)
23	21	9	LET THE BEAT HIT 'EM	61	58	12	WE WANT THE FUNK
24	23	7	EVERY HEARTBEAT	62	56	6	CERARDO (INTERSCOPE/EAST WEST) LILY WAS HERE
25)	25	8	AMY GRANT (A&M) TEMPTATION	63	57	12	GOD BLESS THE U.S.A.
26)	29	7	FADING LIKE A FLOWER	(64)	_	1	TOO MANY WALLS
27	19	12	DO YOU WANT ME	65	60	12	CATHY DENNIS (POLYDOR/PLG) MIRACLE
28	27	12	SALT-N-PEPA (NEXT PLATEAU) WITH YOU	66	61	12	WHITNEY HOUSTON (ARISTA) LOVE IS A WONDERFUL THING
29)	34	5	TONY TERRY (EPIC) LOVE OF A LIFETIME	67	62	4	GROWIN' UP IN THE HOOD
30	28	10	PLACE IN THIS WORLD	(68)	_	1	COMPTON'S MOST WANTED (QWEST/WB) CHORUS
31	26	12	MICHAEL W. SMITH (REUNION/GEFFEN) LOSING MY RELIGION	69)		1	ERASURE (SIRE/REPRISE) TURN IT UP
32	33	12	R.E.M. (WARNER BROS.) YOU CAN'T PLAY WITH MY YO-YO	70	55	12	OAKTOWN'S 3.5.7 (BUST IT/CAPITOL) VOICES THAT CARE
\exists			YO-YO (EAST WEST) CRAZY	71	67	3	VOICES THAT CARE (GIANT) HARD TO HANDLE
33)	30	3	SEAL (SIRE/WARNER BROS.) GYPSY WOMAN (SHE'S HOMELESS)	72	70	9	BLACK CROWES (DEF AMERICAN/REPRISE MONKEY BUSINESS
35	31	10	CRYSTAL WATERS (MERCURY) HERE I AM (COME AND TAKE ME)		, ,		SKID ROW (ATLANTIC) SOMETHING TO TALK ABOUT
_	-		UB40 (VIRGIN) PLAYGROUND	73	74	1	BONNIE RAITT (CAPITOL) SADENESS PART 1
36	32	12	ANOTHER BAD CREATION (MOTOWN)		74	12	ENIGMA (CHARISMA)
37	39	4	M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN) h increasing sales. © 1991, Billboard/BPI (75	_	1	6 MINUTES OF PLEASURE L.L. COOL J (DEF JAM/COLUMBIA)

- POWER WINDOWS (Pretty Blue, BMI/Pri, BMI) HL THE PROMISE OF A NEW DAY (EMI April, ASCAP/EoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM THE REAL LOVE (Gear, ASCAP)
- REAL REAL (EMI, BMI)
- 84 REAL REAL REAL (EMI, BMI)
 26 RIGHT HERER, RIGHT NOW (EMI Blackwood, BMI) HL
 36 ROMANTIC (Warner-Tameriane, BMI/Kings Kid,
 BMI/Flyte Tyme, ASCAP) WBM
 60 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale
 Warnings, BMI)
 42 RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP)

- 27 SHINY HAPPY PEOPLE (Night Garden,
- 27 SHINY HAPPY PEDPLE (Night Garden, BMI/Unichappell, BMI) HL

 69 SILVER THUNDERBIRD (Museum Steps, ASCAP)

 34 SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM

 44 THE SOUND OF YOUR VOICE (Two Tall, BMI/Danny
- Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL
- 5 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zoπba, ASCAP)
- 6 TEMPTATION (Corina Starr Sound, ASCAP/King Reves, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
- 54 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young
 - Man Moving, ASCAP) CPP
 THERE SHE GOES (Gol Discs, ASCAP) THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Civiles, ASCAP/RBG Dome, ASCAP) HL

- 88 THIS BEAT IS HOT (Edition Allstar, ASCAP/Rolf Elmer, ASCAP/BMG UFA, ASCAP) HL
 64 TILL SOMEBODY LOVES YOU (Warner Chappell,
- PRS/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Realsongs, ASCAP/Virgin, ASCAP/Leesum, BMI) 16 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP)
- 16 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP WBM
 89 TONITE (Protoons, ASCAP/Total Trak, ASCAP)
 17 TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
 50 THE TRUTH (Mike Chapman, ASCAP/All Nations,
- ASCAP) WBM
- TURN IT UP (Bust-It, BMI)
- UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP)
- WALKING IN MEMPHIS (Museum Steps, ASCAP)
 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT,
 ASCAP/Phantom, ASCAP/WB, ASCAP)
- ASCAP/Production, ASCAP/MB, ASCAP)
 WHEN LOVE CRIES (Sweet Summer Night,
 ASCAP/Eve Nelson, ASCAP/Keith Diamond,
 BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)
 CPP/WBM
- WHEN THE LIGHTS GO OUT (Mo' Ritmo, ASCAP/No Pain No Gain, ASCAP/Al Dente, ASCAP)
- WIND OF CHANGE (Pri, ASCAP) HL WISHING ON THE SAME STAR (Realsongs, ASCAP)
- WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
 YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM

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 * *	38)	45	4	LOVE OF A LIFETIME FIREHOUSE (EPIC)
1	1	8	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M) 4 weeks at No. 1	39	38	10	LOVE AND UNDERSTANDING CHER (GEFFEN)
2	4	10	EVERY HEARTBEAT AMY GRANT (A&M)	40	43	5	UNFORGETTABLE NATALIE COLE (ELEKTRA)
3	2	13	TEMPTATION CORINA (CUTTING/ATCO)	(41)	42	18	NIGHTS LIKE THIS AFTER 7 (VIRGIN)
4	3	14	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)	42	40	18	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)
5	6	11	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	43	47	6	ONLY TIME WILL TELL NELSON (DGC)
6	7	13	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)	44	41	9	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
7	17	5	I ADORE MI AMOR COLOR ME BADD (GIANT)	45	46	19	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)
8	13	11	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)	46	50	4	IT HIT ME LIKE A HAMMER HUEY LEWIS & THE NEWS (EMI)
9	11	12	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)	47)	51	3	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)
10	19	9	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	48	44	12	THE DREAM IS STILL ALIVE WILSON PHILLIPS (SBK)
11	5	16	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)	49	52	5	LOUDER THAN LOVE TKA (TOMMY BOY)
12	9	18	UNBELIEVABLE EMF (EMI)	50	49	5	JUST LIKE YOU ROBBIE NEVIL (EMI)
13)	16	8	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY (COLUMBIA)	51	48	6	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)
14	10	11	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCÁ)	52	73	2	LOVE THY WILL BE DONE MARTIKA (COLUMBIA)
15	8	21	I WANNA SEX YOU UP CDLOR ME BADD (GIANT)	53	62	3	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)
16)	18	10	FADING LIKE A FLOWER ROXETTE (EMI)	54	_	1	WHEN LOVE CRIES DONNA SUMMER (ATLANTIC)
17	14	19	MORE THAN WORDS EXTREME (A&M)	55	65	3	EVERYBODY PLAYS THE FOOL AARON NEVILLE (A&M)
18	12	21	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)	56	54	17	NEVER GONNA LET YOU DOWN SURFACE (COLUMBIA)
19	15	15	PIECE OF MY HEART TARA KEMP (GIANT)	57	53	18	HOW CAN I EASE THE PAIN LISA FISCHER (ELEKTRA)
20)	22	8	TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG)	58	69	2	HOLE HEARTED EXTREME (A&M)
(21)	24	10	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	59	58	12	WALKING IN MEMPHIS MARC COHN (ATLANTIC)
(22)	23	6	TIME, LOVE AND TENDERNESS MICHAEL BOLTON (COLUMBIA)	60	56	12	ELEVATE MY MIND STEREO MC'S (4TH & B'WAY/ISLAND)
23	21	13	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)	61	57	4	TURN IT UP OAKTOWN'S 3,5,7 (BUST IT/CAPITOL)
(24)	61	2	ROMANTIC KARYN WHITE (WARNER BROS.)	62	74	2	JUST WANT TO HOLD YOU JASMINE GUY (WARNER BROS.)
25)	25	8	CRAZY SEAL (SIRE/WARNER BROS.)	63	66	2	KEEP WARM JINNY (NEXT PLATEAU)
(26)	29	11	GOT A LOVE FOR YOU JOMANDA (BIG BEAT)	64	59	5	CAN'T FORGET YOU GLORIA ESTEFAN (EPIC)
27	26	5	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EAST WEST)	65	71	6	WITH YOU TONY TERRY (EPIC)
28	35	6	WIND OF CHANGE SCORPIONS (MERCURY)	66	_	1	DON'T WANT TO BE A FOOL LUTHER VANDROSS (EPIC)
29	28	9	3 A.M. ETERNAL THE KLF (ARISTA)	67	64	5	THIS BEAT IS HOT B.G. THE PRINCE OF RAP (EPIC)
30	37	3	DO ANYTHING NATURAL SELECTION (EAST WEST)	68	_	1	GONNA CATCH YOU LONNIE GORDON (SBK)
(31)	32	7	THE MOTOWN SONG ROD STEWART (WARNER BROS.)	69	70	2	LEARNING TO FLY TOM PETTY & THE HEARTBREAKERS (MCA)
32	33	7	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	70	63	17	DON'T TREAT ME BAD FIREHOUSE (EPIC)
33	27	20	LOSING MY RELIGION R.E.M. (WARNER BROS.)	71)	75	3	THAT'S THE WAY LOVE GOES YOUNG M.C. (CAPITOL)
34	36	4	SHINY HAPPY PEOPLE R.E.M. (WARNER BROS.)	72	55	13	LILY WAS HERE DAVID STEWART/CANDY DULFER (ARISTA)
35	34	4	MY NAME IS NOT SUSAN WHITNEY HOUSTON (ARISTA)	73	60	14	YOU'RE THE ONE FOR ME APRIL (METROPOLITAN)
36	30	9	HARD TO HANDLE BLACK CROWES (DEF AMERICAN/REPRISE)	74	_	1	NEVER STOP BRAND NEW HEAVIES (DELICIOUS VINYL)
37	39	8	MY FALLEN ANGEL CORO (CUTTING/CHARISMA)	75	72	2	JUST ASK ME TO TEVIN CAMPBELL (QWEST/WARNER BROS.)
0	Trac	ks m	oving up the chart with airplay gains. ©	1991	, Bill	boar	

TOP 40 RADIO RECURRENT MONITOR

1	-	1	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)	14	13	11	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)
2	1	4	BABY BABY AMY GRANT (A&M)	15	14	38	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
3	-	1	I DON'T WANNA CRY MARIAH CAREY (COLUMBIA)	16	15	28	FEELS GOOD TONY! TON!! TONE! (WING/MERCURY)
4	3	5	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)	17	11	5	HERE WE GO C&C MUSIC FACTORY (COLUMBIA)
5	2	3	I LIKE THE WAY HI-FIVE (JIVE/RCA)	18	16	13	THIS HOUSE TRACIE SPENCER (CAPITOL)
6	4	12	SOMEDAY MARIAH CAREY (COLUMBIA)	19	17	31	GIVING YOU THE BENEFIT PEBBLES (MCA)
7	5	9	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)	20	19	38	VOGUE MADONNA (SIRE/WARNER BROS.)
8	6	9	HOLD YOU TIGHT TARA KEMP (GIANT)	21	18	29	CAN'T STOP AFTER 7 (VIRGIN)
9	8	8	TOGETHER FOREVER LISETTE MELENDEZ (FEVER/COLUMBIA)	22	20	5	JOYRIDE ROXETTE (EMI)
10	9	15	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)	23	22	32	CLOSE TO YOU MAXI PRIEST (CHARISMA)
11	7	2	STRIKE IT UP BLACK BOX (RCA)	24	24	35	KING OF WISHFUL THINKING GO WEST (EMI)
12	10	20	LOVE WILL NEVER DO JANET JACKSON (A&M)	25	21	35	SOMETHING HAPPENEO ON THE PHIL COLLINS (ATLANTIC)
13	12	3	RHYTHM OF MY HEART ROD STEWART (WARNER BROS.)				titles which have appeared on the Monitorand have dropped below the top 20.

3 LABELS RAISE TAPE/CD PRICES ON NEW TITLES

(Continued from page 1)

Jim Cawley says no releases at \$9.98/ \$13.98 "are in our plans right now."

Atlantic and Elektra, similarly, solicited many of their August titles at \$10.98/\$15.98 list, although Elektra has pulled back to \$9.98 for cassettes in its September release, according to a source.

Neither the \$10.98 nor the \$15.98 price point is new to the industry. But on tapes, \$10.98 has been reserved for hits, superstars, and soundtracks since spring of 1990. And starting in 1988-89, when the majors slashed CD prices and reduced many front-line titles to \$13.98 list, they have tended to reserve the top price point for the same three categories.

But now Atlantic, Elektra, and EMI are charging the higher prices for a broad range of acts, including new and developing artists. EMI's release schedule, for example, reveals these new-act titles set at \$10.98/\$15.98 list: Or-N-More, Diesel Park West, the UMC's, Arabian Prince, Level III, the Questionnaires, and Hard Knocks.

In addition, such little-known Atlantic acts as Overkill, Ceybil Jefferies, and the Snap Dragons have new albums at \$10.98/\$15.98 list, as do baby acts the Wendys, Candyland, and Rebel Train on Atlantic's sister label, East West.

Among Elektra's developing acts with new product at \$10.98/\$15.98 are the Doves, Pop's Cool Love, and John Campbell. September releases at \$9.98/\$15.98 include titles by Tycie & Woody, Billy Bragg, Heal, and the Pixies.

The \$9.98/\$15.98 combination, it should be noted, is more common than \$10.98/\$15.98 for nonsuperstar acts. According to Rick Cohen, VP of sales for BMG, most of that distributor's \$15.98 CDs have cassette counterparts of \$9.98; two examples are upcoming albums by Arista's Urban Dance Squad and Jermaine Jackson.

BAD TIME FOR INCREASE

Many retailers question the wisdom of raising prices now, and especially on new and developing acts.

"I can understand it on Metallica or Garth Brooks, but not on these unknown artists," says Jerry Wilkie, director of music purchasing for the 123-store, Amarillo, Texas-based Hastings Books, Music and Video chain. "I think it's going to affect [the new acts], because we're not going to support them in our developing artists program at higher prices. I can't see consumers paying the same price for an unknown artist as they would for a superstar."

A similar point is made by Ron Phillips, the newly appointed director of marketing for 60-unit, Miamibased Spec's. "We're seeing cassettes by developing artists—like Robbie Nevil at EMI—coming out at \$10.98 list. While I understand the price pressure to move up in terms of marketing costs for developing acts, I think it's definitely going to decrease impulse purchases."

Like Wilkie, Phillips expresses doubts about including such albums in his chain's developing-artists program; to persuade him to do so, he says, a label would have to offer Spec's an additional discount and dating, and maybe waive its return penalty on that title.

Another retail executive who thinks the higher prices will hurt developing acts is Stewart Trusk, director of purchasing for the 32-store The Record Shop chain, based in Sausa-

lito, Calif. Like many other chains, The Record Shop charges more than list price for CDs in order to maintain its margins—so Trusk says the chain will have to ask \$16.98 for these new acts' CDs.

CASSETTE IMPACT

The retailers also complain that the new pricing structure is arriving at a time when sales are soft, due to the recession. "Record retailers are saying business is not good, and the labels are raising prices, making it more difficult to do business, and EMI and other companies are saying they're having the best year in his-

'It's almost as if the manufacturers want the cassette to go away'

tory," observes Howard Appelbaum, head of Kemp Mill Music, a 35-store chain based in Beltsville, Md.

Appelbaum feels the effect of the price increases will be especially acute in the cassette area. "At the same time that the cassette share [of the market] is shrinking, prices are going up," he says. "It's almost as if the manufacturers wanted cassettes to go away."

Bud Libman, president of Nova Distributing, a one-stop based in Norcross, Ga., also says the timing of the price hikes is wrong. "The economy's not great—obviously, it's not the greatest time to go up in price," he says. And, like Appelbaum, he theorizes that the move may be aimed at hindering cassettes. The labels may want to "get cassettes closer to the CD price, so cassette sales can go down and they can sell more CDs," he suggests.

Says Jim Dobbe, VP of sales merchandise for the 295-store Wherehouse chain, based in Torrance, Calif., "[Raising prices] is not a good trend right now. It's no secret there's a tough economy right now. Especially on cassette. Now they're starting to come out with unknown artists at \$10.98? Give me a break! What are they going to do next, put less tracks on the cassette? Are these guys paying attention? Do they know what's going on out there? They better wake up real soon, because otherwise the cassette's going to be gone."

Noting that consumers are extremely value-conscious right now, Dobbe says, "I'm certainly not thinking right now that I can raise prices. I don't know what makes [the labels] think they can raise them."

'NATURAL DEVELOPMENT'

Atlantic declined to comment on its price increases, and Elektra sales executives were at the WEA convention and could not be reached for comment at press time. But EMI's Cawley was available and forthcoming on the reasons for his label's price changes

Noting that prices are going up on everything, Cawley says, "For a product to experience price increases is a natural development. We at the record companies believe we should give people as much as we can in the music we put on these albums. We have no problem in paying to make the best videos and keep artists on

the road...Price increases are something that happens in every business, and the more successful EMI is, the more records we can make and the more records retailers can sell."

Regarding the retailers' point about the recession, Cawley says, "Somebody's going to pay \$9.98 or \$10.98 for a Metallica, and it doesn't make any difference what the price is. In recessionary times, labels have a responsibility to make the best records they can. This business spends too much time convincing itself that people will or won't spend a certain amount [for records]."

To buttress his argument, he notes that people in the industry were also upset about past price increases, from the 1976 release of Queen's "A Night At The Opera" at \$7.98 to the pricing of Steely Dan and Tom Petty sets at \$9.98 in the mid-'80s. He further points out that EMI released the "Pretty Woman" soundtrack at \$10.98 in March 1990, and it was "the biggest soundtrack of the past three years."

Asked about the impact of price rises on new artists, he replies, "EMF is a brand-new artist, and [retailers have] surely been very warm to that one [at \$9.98/\$15.98 list]. That band really delivered the goods when they made that record. So there's no problem there. Sure, other new groups may not be doing as well as EMF or Jesus Jones. But are they as exciting as these groups?"

On a cautionary note, Cawley stresses, "There's no set policy in terms of what our prices are going to be. Nothing is written in stone as to what we're going to do. We feel very comfortable with the [pricing] changes we've made."

DOMINO EFFECT?

Despite the fact that three major labels have changed their pricing policies, retailers are not predicting that other record companies are going to follow suit in the near future. The only other important recent price change has come from PGD, which has raised its wholesale price on \$10.98 list LPs and cassettes from \$6.30 to \$6.43, effective Aug. 26. According to David Blaine, VP of sales, market research, and planning for PGD, the increase "brings us in line with the other majors. We were significantly below everyone else, and we just wanted to offer our labels a chance to make a little extra money, since their profit margins are being squeezed so tight."

Neither PGD, Sony, nor BMG is ready to raise tape and CD prices across the board, according to spokesmen. Similarly, Warner Bros. VP of publicity Bob Merlis says he has no indication his label plans to follow the example of its sister labels, Atlantic and Elektra.

But one thing that could change the industry equation is the pricing actions of retailers. A number of mall outlets are already price-averaging \$13.98 and \$15.98 product or charging a dollar above list for \$15.98 product, including Musicland, Trans World, and Record World stores. Nova's Libman suggests that Atlantic, Elektra, and EMI may have raised prices partly because of what they see happening at retail.

BMG's Cohen says he does not believe that most retailers are charging that high above list. But he adds ominously, "If there's a shift in retail pricing that we see, we're going to go to \$15.98. We may do that, anyway."

LABEL CHART SHARE

POP ALBUMS

July 7, 1990, to Dec. 29, 1990 LABEL (titles) Chart Share
1. Columbia (44) 11.6%
2. Capitol (27) 8.3%
3. Warner Bros. (36) 7.6%
4. Atlantic (28) 7.4%
5. MCA (31) 6.1%
6. Geffen (24) 5.6%
7. Elektra (19) 5.2%
8. Arista (21) 4.7%
9. Reprise (19) 4.6%
10. RCA (25) 4.3%
11. Epic (24) 3.9%
12. Mercury (15) 3.5%
13. Chrysalis (8) 3.4%
14. SBK (4) 3.3%
15. EMI (13) 3.0%
16. Virgin (10) 3.0%
17. A&M (17) 2.2%
18. Polydor (10) 2.0%
19. Atco (6) 1.7%
20. Island (11) 1.2%
21. Motown (4) 1.2%

Jan. 5, 1991, to June 29, 1991

LABEL (titles)	Chart	Share
1. Columbia (37) .	12.8%
Warner Bro	os. (35)	9.2%
3. MCA (28)		7.1%
4. Capitol (24)	6.7%
5. Atlantic (26	•	6.0%
6. Geffen (13)		5.1%
7. Reprise (23		5.0%
8. SBK (8)		4.7%
9. Elektra (24	,	4.6%
10. Mercury (1		4.4%
11. Epic (19) .		4.2%
12. Arista (19)		4.1%
13. RCA (24) .		3.9%
14. A&M (12) .		3.9%
15. EMI (11) .		3.7%
16. Virgin (13)		2.3%
17. Atco (8)		2.0%
18. Chrysalis (7		1.5%
19. Motown (4)		1.5%
20. PLG (8)		1.4%
21. Charisma (1.4%
22. Tommy Bo	y (4) .	1.0%

R&B ALBUMS

LABEL (titles)			
1. Columbia (19)			8.3%
2. Capitol (12) .	 1	k	7.4%

22. Priority (5) 1.1%

EXPLE (titles) Offait Offait
1. Columbia (19) 8.3%
2. Capitol (12) 7.4%
3. Atlantic (15) 7.3%
4. RCA (12) 7.0%
5. Elektra (5) 6.5%
6. Motown (10) 6.4%
7. MCA (11) 6.1%
8. Warner Bros. (12) 5.5%
9. Mercury (6) 5.0%
10. Arista (10) 4.9%
11. Virgin (6) 3.8%
12. Reprise (9) 3.6%
13. Epic (10) 3.4%
14. Priority (4) 3.2%
15. Profile (6) 3.1%
16. EMI (7) 2.6%
17. A&M (4) 2.4%
18. Island (3) 1.7%
19. Malaco (4) 1.5%
20. SBK (4) 1.5%
21. Tommy Boy (2) 1.0%

Jan. 5, 1991, to June 29, 1991 LABEL (titles) Chart Share

- in- in- in-
1. Columbia (13) . 10.6%
2. MCA (9) 10.4%
3. Capitol (11) 9.0%
4. Motown (10) 5.7%
5. Elektra (8) 5.7%
6. RCA (8) 5.3%
7. Arista (7) 5.3%
8. Atlantic (9) 5.1%
9. Mercury (5) 5.0%
10. Warner Bros. (13) 4.6%
11. Epic (8) 4.3%
12. Reprise (5) 2.9%
13. Profile (7) 2.8%
14. EMI (4) 2.8%
15. Priority (8) 2.4%
16. Virgin (7) 1.8%
17. Tommy Boy (5) . 1.7%
18. A&M (5) 1.4%
19. lchiban (6) 1.3%
20. SBK (2) 1.3%
21. PLG (4) 1.2%
22. Chrysalis (2) 1.2%
23. Malaco (6) 1.0%
24. East West (2) 1.0%

July 7, 1990, to LABEL (titles)						
1. Warner Bros	S .	(2	27)	×	19.9%
2. Sony (31).						19.7%
3. RCA (22)						19.6%
4. MCA (25) .				r		19.1%
5. Capitol (15)					•	10.1%
6. Mercury (5)						. 7.0%
7. Arista (3) .						. 2.8%
8. Atlantic (3)			L			. 1.2%

Jan. 5, 1991, to June 29, 1991 LABEL (titles) Chart Share

25. Select (1) 1.0%

(-,		_	•••	ш.		-	-	. ~
1. RCA (2	3)					2	2.	8	%
2. MCA (2	1)					1	8.	6	%
3. Warner	Br	08	5.	(2	27	1 (6.	9	%
4. Sony (2	6)					1	6.	4	%
5. Capitol	(10))				1	1.	1	%
6. Mercury	ı (7	")		į.			6.	9	%
7. Arista (4	1)						4.	4	%
8. Atlantic	(5))					1.	5	%
9. Curb (3)							1.	1	%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate 1.0% chart share or more for the year. In cases of chart share ties, the labels with more releases are ranked higher.

CHART-SHARE REVISIONS: WEA NO. 1 POP DISTRIBUTOR; SONY, NO. 2

(Continued from page 1)

the second half of last year. This gain was largely fueled by the addition of Geffen and DGC to the Uni roster of distributed labels.

No. 5 pop distributor PGD picked up 10.3% of the chart, a healthy gain from the 8.8% it captured for the previous six months.

WEA NO. 1 IN R&B: UNI HAS BIG GAIN

As reported last week, WEA continues to be the top distributor of R&B titles. For the first half of 1991. WEA had a 21.6% share of the chart, down from 27.7% for the previous six months. WEA has been the No. 1 distributor of R&B albums since Billboard began calculating chart share at the end of 1988.

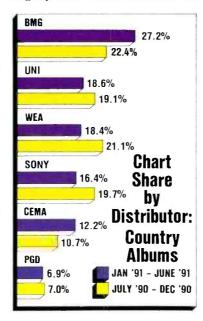
Contrary to last week's report, the big gainer in R&B distribution was Uni, which rose a notch to second place with a 16.5% share, up sharply from 12.7%

Independent companies as a group were the No. 3 distribution force on the R&B albums chart, with a 14.8% share. This is a better showing than indicated last week, primarily on the strength of the Profile and Priority labels, both of which had stronger first-half performances than previously indicated.

Sony came in as the No. 4 R&B distributor with a strong gain from 11.6% to 14.7%. And No. 5 CEMA also rose sharply, from 11.5% to 14.5%.

COUNTRY: BMG REIGNS, UNI NO. 2

In the area of country album distribution, BMG pulled ahead of the pack, as reported last week. However, the No. 2 country distributor was Uni, with an 18.6% share, down slightly from a 19.1% share for the

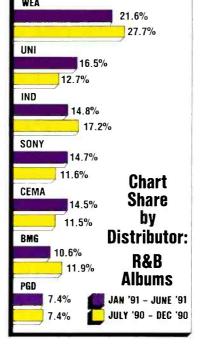


previous six months. WEA was at No. 3 with an 18.4% share, down from 21.1%, and Sony was No. 4 with a 16.4% share, off from the 19.7% share of the chart attained in the previous

COLUMBIA IS POP-CHART LEADER

Among distributing labels, Columbia continued to hold sway on the pop side with 12.8% of the chart, up from its pop-leading 11.6% for the previous six months. (Distributing labels are defined as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts.)

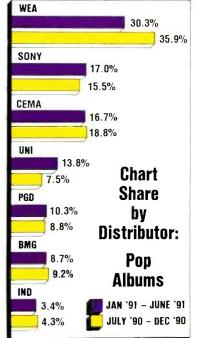
Columbia's breakthrough act for the period was C&C Music Factory, which reached double-platinum. Other hot pop-charting acts on the label include Mariah Carey, Michael Bol-



ton, L.L. Cool J, Warrant, and Harry Connick Jr.

As reported last week, Warner Bros. moved up a notch to become the No. 2 pop label for the six-month period, with 9.2% of the chart. The label's R.E.M. album has been at or near the top of the chart since its re-

However, contrary to last week's report, MCA was the No. 3 pop label, with a 7.1% share, up one percentage point from the previous six months. Much of MCA's strength came from pop-chart showings by country acts Reba McEntire, George Strait, and Vince Gill, and R&B stars like Bell Biv DeVoe, Guy, and Ralph Tres-



vant.

Another strong gainer on the pop side was SBK, which soared to No. 8 from No. 14 in the previous six months. Its 4.7% share was a 1.4point gain over the prior period. Much of this growth can be attributed to the strength of newcomers Jesus Jones and the continued sales power of Wilson Phillips and Vanilla Ice.

Also on the rise in the first half of 1991 was Mercury Records, which moved to No. 10 from No. 12 with a 4.4% share, up from 3.5%. Mercury was inadvertently omitted from last week's listing. Oleta Adams, Tony!, Toni! Toné!, Scorpions, and Kentucky Headhunters were among Mercury's hot sellers.

Other significant gains on the pop side were displayed by A&M, with a 3.9% share of the pop chart, and EMI, with 3.7%. A&M's bright spots included platinum albums by Amy Grant and Extreme. For EMI, the big news was the gold-selling breakthrough by new act EMF and the continued strength of Queensryche and Rox-

COLUMBIA IS TOP R&B LABEL

In the R&B-label category, Columbia reigned again, with a 10.6% share of the chart, up significantly from 8.3% in the previous six months.

But Columbia barely edged out MCA, which rose to No. 2 from No. 7 in the previous half. MCA posted a 10.4% share, compared with 6.1% for the previous half-year period. At No. 3, Capitol was also a big gainer, jumping from a 7.4% share to 9%

RCA and Atlantic declined in R&B chart share, but their rankings were higher than those reported last week. RCA was the No. 6 R&B label with a 5.3% share and Atlantic was No. 8 with 5.1% for the first half. And while Epic's share grew from 3.4% to 4.3%, this gain was not as vast as that shown last week.

Profile was the highest-ranking R&B independent, with a 2.8% share, followed by Priority (2.4%), Tommy Boy (1.7%), and Ichiban (1.3%).

COUNTRY LABELS: RCA, MCA LEAD

Among country labels, RCA was the six-month leader, with a 22.8% chart share, a stronger performance than reflected in last week's numbers. And contrary to last week's re-(Continued on page 75)

Explanation Of Chart-Share Calculations

The midyear chart-share information on these pages was compiled by computer from Billboard's weekly pop, R&B, and country albums charts. The information covers charts published in issues from July 7, 1990, to Dec. 29, 1990, and from Jan. 5, 1991, to June 29, 1991.

The midyear chart positioning is based on the same point system used for Billboard's year-end charts. Points are given to each album for each week on the chart. in a complex inverse relation to the chart position.

The midvear charts represent

based on the number of weeks on the chart plus positions attainedthat respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

the accumulation of all points-

The bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. The label chartshare tables illustrate share of the chart for distributing labels

Bilboard TOP POP ALBUNS FOR WEEK ENDING AUGUST 24, 1991

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)	PEAK POSITION
1	1	1	9	★ ★ NO. 1 ★ ★ NATALIE COLE ▲ ELEKTRA 61049 (13.98) 5 weeks at No. 1 UNFORGETTABLE	1
2)	2	5	7	BONNIE RAITT CAPITOL 96111 (10.98) LUCK OF THE DRAW	2
3	5	8	13	BOYZ II MEN ● MOTOWN 6320* (9.98) COOLEYHIGHHARMONY	3
4	4	4	33	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ) GONNA MAKE YOU SWEAT	2
5	11	19	3	COLOR ME BADD GIANT 24429*/REPRISE (9.98) C.M.B.	5
6	3	2	8	VAN HALEN WARNER BROS. 26594* (10.98) FOR UNLAWFUL CARNAL KNOWLEDGE	1
7)	10	9	16	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ) TIME, LOVE AND TENDERNESS	1
8	7	3	13	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98) SPELLBOUND	1
9	8	7	6	SOUNDTRACK MORGAN CREEK 20004* (10.98) ROBIN HOOD: PRINCE OF THIEVES	5
10	6	6	22	R.E.M. ▲ ² WARNER BROS. 26496 (9.98) OUT OF TIME	1
_					11
11)	15	15	23	AMY GRANT ▲ A&M 5321 (9.98) HEART IN MOTION	
12	9	10	49	GARTH BROOKS ▲ * CAPITOL 93866* (9.98) NO FENCES	4
13)	13	13	5	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98) HOMEBASE	12
14	12	12	5	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98) BOYZ N THE HOOD	12
<u>15</u>)	17	18	37	EXTREME ▲ A&M 5313 (8.98) EXTREME II PORNOGRAFFITTI	10
16	14	11	9	SKID ROW • ATLANTIC 82242* (10.98) SLAVE TO THE GRIND	1
17	16	14	75	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278/REPRISE (9.98) SHAKE YOUR MONEY MAKER	4
18	18	16	11	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) EFIL4ZAGGIN	1
19	19	20	6	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA 10317 (10.98)	13
20	20	17	61	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ) MARIAH CAREY	1
21)	26	26	6	HEAVY D. & THE BOYZ MCA 10289 (9.98) PEACEFUL JOURNEY	21
				EMF ● EMI 96238 (9.98) SCHUBERT DIP	12
22	23	24	13	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ) CRAZY WORLD	21
23	25	25	40	DEDELLOTO OF DIALECT	19
24)	29	28	8	SILD BROODEL SAME 47 305/00E0WIBIN 15:30 EW/	22
25	22	23	10	ANOTHER DAD OPEATION A	
26	21	21	25	MOTOWN 6318* (9.98) COOLIN' AT THE PLAYGROUND YA' KNOW!	7
27	24	22	15	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) POWER OF LOVE	7
28	27	27	49	QUEENSRYCHE ▲ EMI 92806 (9.98) EMPIRE	7
29)	32	33	25	FIREHOUSE ● EPIC 46186* (9.98) FIREHOUSE	21
30	31	32	19	ROXETTE ▲ EMI 94435* (10.98) JOYRIDE	12
31)	40	47	6	TRISHA YEARWOOD MCA 10297* (9.98) TRISHA YEARWOOD	31
32)	37	37	20	ROD STEWART ▲ WARNER BROS. 26300* (9.98) VAGABOND HEART	10
33	28	29	5	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98) BILL & TED'S BOGUS JOURNEY	28
34	34	31	72	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) WILSON PHILLIPS	2
35	33	38	5	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98) WE CAN'T BE STOPPED	33
36	38	35	27	JESUS JONES ● SBK 95715* (9.98)	25
37)	45	51	6	SEAL SIRE 26627*/WARNER BROS. (9.98)	37
38	36	36	11	TRAVIS TRITT ● WARNER BROS. 26589* (9.98) 1T'S ALL ABOUT TO CHANGE	35
39	35	42	7	ANTHRAX MEGAFORCE 848804/ISLAND (9.98) ATTACK OF THE KILLER B'S	27
40)	46	50	19	LENNY KRAVITZ VIRGIN 91610* (9.98) MAMA SAID	40
41	41	44	68	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98) GARTH BROOKS	22
42)	49	45	12	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ) BACKROADS	23
43	39	40	26	DJ QUIK ● PROFILE 1402 (9.98) QUIK IS THE NAME	29
44	44	39	13	ALAN JACKSON ● ARISTA 8681* (9.98) DON'T ROCK THE JUKEBOX	17
45	30	30	85	UB40 ▲ VIRGIN 91 324 (9.98) LABOUR OF LOVE II	30
46	42	43	39	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98) THE IMMACULATE COLLECTION	2
47	43	34	23	SOUNDTRACK A GIANT 24409 /REPRISE (10.98) NEW JACK CITY	2
_	-	59	49	REBA MCENTIRE A MCA 10016 (9.98) RUMOR HAS IT	39
48	52	-	-	REDA MOENTINE 2 MONTOS 15.50	15
49	51	46	13	TOTAL TO SING 2012 (MINISTER SING)	16
50	50	41	47	L.L. OOOL J. S.	-
51	59	73	40	CLINT BLACK ▲ RCA 2372* (9.98) PUT YOURSELF IN MY SHOES	18
52	53	52	8	CHER GEFFEN 24369* (10.98) LOVE HURTS	48
53	48	49	18	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ) FACELIFT	42
		1	1	LII EN/E	38
54	54	67	31	HI-FIVE JIVE 1328 /RCA (9.98) HI-FIVE	30

106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97		_			тм	
	HIS WEEK	AST WEEK	WKS AGO			EAK POSITION
					LIEV OTOODID	_
Mark	\equiv				51015 NUMERIOUS 5150	24
1985 63 53 151				-	MADKY MADK & THE FINKY RINCH	58
50 50 50 50 50 50 50 50					INTERSCOPE 91737*/ATLANTIC	
1	59	63	55	110	ODICINAL LONDON CAST A	
	60	57	68	77	PHANTUN DE THE UPERA HIGHLIGHTS	55
	61	58	61	18	MARC COHN ATLANTIC 82178* (9.98) MARC COHN	49
1	62)	72	64	77	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98) PLEASE HAMMER DON'T HURT 'EM	1
55 66 55 6 SOUNDTRACK MISTA 8999** (10.98) DYING YOUNG 30 66 56 54 10 VANILLA ICE 588 96648** (10.98) EXTREMELY LIVE 20 67 67 62 47 ACIDC A* ATCOS 1433 99.99 THE RAZORS EDGE 2 68 69 80 6 77 49 STEELHEART MCA 9889 19.08 WHAT DO I DO WITH ME 2 70 77 83 7 L.A. GUNS POLYDOR SEQUED (19.98 ED) WHAT DO I DO WITH ME 42 71 78 72 LS. BLICK RICK DET JAM 4737200LUMBA 19.99 HOLLYWOOD VAMPIRES 42 71 78 72 LS. BLICK RICK DET JAM 4737200LUMBA 19.99 PARMY YOUNG MARY YOUNG ATTER THE RAIN 50.11* 99.99 WARM YOUR HEART 4 71 80 70 11 VARIOUS ARTISTS WALL DISNEY DO 980 MCMXCA D. 6 75 80 70 11 VARIOUS ARTISTS WALL DISNEY DO 980 MCMXCA D. 6 76 80 72 44 MUYAR DATIST WALL DISNEY DO 980 MCMXCX D.<	63	47	48	6	GLADYS KNIGHT MCA 10329 (9.98) GOOD WOMAN	45
56 56 54 10	64	71	84	5	KIX EAST WEST 91714*/ATLANTIC (9.98) HOT WIRE	64
1	65	66	56	6	SOUNDTRACK ARISTA 8692* (10.98) DYING YOUNG	50
88 69 80 80 6 TANYA TUCKER CAPITIC 99562**(0.980) WHAT DO I DO WITH ME (6.86 69 60 57 49 9 STEELHEART MACA 9566 19.981 STEELHEART 40 77 77 83 7 7 LA. GUNS POLYTOR 899-865**(16.998) AFTER THE RAIN 17 78 87 7 LA. GUNS POLYTOR 899-865**(16.998) AFTER THE RAIN 17 78 80 77 LA. GUNS POLYTOR 899-865**(16.998) AFTER THE RAIN 17 78 80 77 LA. GUNS POLYTOR 899-865**(16.998) AFTER THE RAIN 17 78 80 77 LA. GUNS POLYTOR 899-865**(16.998) AFTER THE RAIN 17 78 80 77 LA. GUNS POLYTOR 899-865**(16.998) WARM YOUR HEART 14 74 80 70 11 VARIOUS ARTISTS WALD 1916**(19.998) WARM YOUR HEART 14 74 80 70 11 VARIOUS ARTISTS WALD 1916**(19.998) FOR OUR CHILDREN 31 15 70 69 26 ENIGMA & CHARISMA 91542**(19.998) MCAXXC A.D. 6 76 85 74 48 WARRANT A** COLLARS 4582**(19.998) MCAXXC A.D. 6 76 85 77 4 48 WARRANT A** COLLARS 4582**(19.998) MCAXXC A.D. 6 76 85 77 14 HUEY LEWIS STEEL NEWS STEEL 998 EXC. CHERRY PIE 7 7 78 87 37 63 52 VANN STEEL NEWS STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL NEWS STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL NEWS STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 EXC. CHERRY PIE 7 7 88 73 63 52 VANN STEEL 998 CHERRY STEEL 998 CHILD OF AN EARLY FALL 45 88 73 117 BONNER RAIT A** CARTOL 9786 8198 CHILD OF AN EARLY FALL 45 88 83 75 81 6 BEBE & CECE WINANS CHIPTOL 99207**(19.98) MUSIC FROM "JUNGLE FEVER" PIE 7 7 88 84 41 CHERRY STEEL 998 CHILD OF AN EARLY FALL 45 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 88 74 74 74 88 74 74 88 74 74 74 88 74 74 74 88 74 74 74 88 74 74 74 88 74 74 74 74 74 74 74 74 74 74 74 74 74	66	56	54	10	VANILLA ICE SBK 96648* (10.98) EXTREMELY LIVE	30
88	67	67	62	47	AC/DC ▲ 2 ATCO 91413 (9.98) THE RAZORS EDGE	2
170	68	69	80	6	TANYA TUCKER CAPITOL 95562* (9.98) WHAT DO I DO WITH ME	68
1 7 8 72 58 NELSON ▲ DOC 2429000FFFR (9 98) AFTER THE RAIN 17 17 88 71 65 SLCK RICK DIST JAM 47372COLUMBIA (9 98) RULER'S BACK 29 173 65 60 9 AARON NEVILLE JAM 47372COLUMBIA (9 98) RULER'S BACK 29 174 80 70 11 VARIOUS ARTISTS WALL DISNEY 60.816* (9.98) WARM YOUR HEART 44 175 70 69 26 ENIGMA ▲ CHARRAM 91642* (9.99) MCMXC A.D. 6 176 86 74 48 WARRANT ▲** COLUMBIA 45487* (9.99) MCMXC A.D. 6 178 85 74 48 WARRANT ▲** COLUMBIA 45487* (9.99) MCMXC C.D. CHERRY PILLY 178 87 33 63 52 VARNI ● PRIVATE WIND COLUMBIA 45488* (9.99) REFLECTIONS OF PASSION 29 178 85 90 21 GEORGE STRAIT ● MICA 10204** (9.99) REFLECTIONS OF PASSION 29 178 85 90 21 GEORGE STRAIT ● MICA 10204** (9.99) MUSIC FROM "JUNGLE FEVER" 24 181 84 75 28 GLORIA ESTEFAN ▲ 1210 46886 (10.99) RULIER FOR "JUNGLE FEVER" 24 181 88 87 117 BONNIE RAITT À* CARTOU, 91286 (8.98) NUSIC FROM "JUNGLE FEVER" 24 181 88 187 117 BONNIE RAITT À* CARTOU, 91286 (8.98) DIFFERENT LIFESTYLES 75 184 28 81 87 117 BONNIE RAITT À* CARTOU, 91286 (8.98) DIFFERENT LIFESTYLES 75 185 89 88 11 EURYTHMICS ARIS MEDITO 29027* (9.99) DIFFERENT LIFESTYLES 75 186 79 82 9 SIOUXSIE AND THE BANSHEES GEFTEN 24387* (9.99) GREATEST HITS 22 186 79 82 9 SIOUXSIE AND THE BANSHEES GEFTEN 24387* (9.99) THE BEST OF VAN MORRISON 41 187 87 87 89 100 WHITNEY HOUSTON À* ARISTA 8616* (10.99) THE BEST OF VAN MORRISON 41 188 93 104 65 VAN MORRISON ● MERICUIY 241: 99.99 PO DIFFERENTING IN RED 191 123 164 14 LORRIE MORGAN RCA 2021* (9.99) SOMETHING IN RED 191 125 147 CARRERAS - DOMINGO - PAVAROTTI Å LORDON ADDITISTING PS 8600 IN CONCERT 33 189 93 14 ICE CUEB • PROPRITY 72.20 (6.99) SOMETHING IN RED 191 127 147 PORION APPLIED OF PAVAROTTI Å LORDON ADDITIST. LIVE 11 190 145 147 CARRERAS - DOMINGO - PAVAROTTI Å LORDON ADDITIST. LIVE 11 190 146 147 LORRIE MORGAN RCA 2021* (9.99) SOMETHING IN RED 191 192 147 147 PORION ADDITIST S PARTOUR MARKET S PARTOUR S P	69	60	57	49	STEELHEART MCA 6368 (9.98) STEELHEART	40
72 68 71 6 SLICK RICK GEF JAM 4737200LUMBIA (9)981 RULER'S BACK 29 73 65 60 9 AARON NEVILLE ABM 5355* (9)981 WARM YOUR HEART 44 74 880 70 11 VARIOUS ARTISTS WALL DISNEY 60616* (9)981 FOR OUR CHILDREN 31 75 70 69 26 ENIGMA & DARRISMA 91642* (9)98 MCMXC A D. 6 76 86 74 48 WARRANT A* COLUMBIA 45487 (9)98 EQ CHERRY PIE 7. 77 82 77 14 HUEY LEWIS & THE NEWS ● EMI 93355* (10)981 HARD AT PLAZ 7. 78 78 37 63 52 YANNI ● PRIVATE WUSC 2067* (9)980 REFLECTIONS OF PASSION 29 79 85 90 21 GEORGE STRAIT ● MCA 10004* (9)980 CHILL OF AN EARLY FALL 45 80 62 53 11 STEVIE WONDER ● MOTOWY 6291* (10)580 MUSIC FROM "JUNGLE FEVER" 24 81 84 75 28 GLORIA ESTEFAN & EPID 46988 (10)98 EQ INTO THE LIGHT 5 82 81 87 117 BONNIE RAUTT A* CAPPTOL 99078* (9)980 DIFFERENT LIFESTYLES 72 85 89 88 11 EURYTHMICS ARRISLA860* (9)981 DIFFERENT LIFESTYLES 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFTEN 24387* (9)980 SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON & ARISTA 8616 (10)981 I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 84.1970 (9)981 TO THE EXTREME 1 91 76 49 VANILLA ICE & SER 99325* (19)981 TO THE EXTREME 1 91 71 49 VANILLA ICE & SER 99325* (19)981 TO THE EXTREME 1 91 123 164 14 LORRIE MORGAN INCA 2012 (19)981 THE END OF THE INNOCENCE 8 93 101 105 VAN MORRISON ● MERCURY 84.1970 (19)881 SAMETHINO IN RED 91 91 101 MOTLEY CRUE & ERKTRA 66899 (19)891 THE END OF THE INNOCENCE 3 93 105 155 47 CARRERAS - DOMINGO - PAVAROTTI & LONDON 43039* PLG 1938 EQ IN CONCERT 33 94 95 97 101 MOTLEY CRUE & ERKTRA 66899 (19)891 THE END OF THE INNOCENCE 8 93 105 155 47 CARRERAS - DOMINGO - PAVAROTTI & LONDON 43039* PLG 1938 EQ IN CONCERT 33 94 95 97 101 MOTLEY CRUE & ERKTRA 66899 (19)891 THE END OF T	70	77	83	7	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES	42
72 88 71 6	71	78	72	58	NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN	17
73 55 60 9 AARON NEVILLE AMM 5354* (9.99) WARM YOUR HEART 44 480 70 11 VARIOUS ARTISTS WALT DISNEY SOCIETY 998 FOR OUR CHILLOREN 31 31 35 70 69 26 ENIGMA ▲ CHARISMA 91642* (9.98) MCMXC A.D. 6 686 74 48 WARRANT & COLUMBIA 45649* (9.98) CHERRY PIE 7 7 82 77 14 HUEY LEWIS & THE NEWS → EMI 93355* (10.98) HARD AT PLAY 27 78 73 63 52 YANNI → PRIVATE MUSIC 2007* (9.98) REFLECTIONS OF PASSION 29 88 50 21 GEORGE STRAIT → MCA 10204* (9.98) CHILL OF AN EARLY FALL 45 80 62 53 11 STEVIE WONDER → MOTOWN 6291* (10.98) MUSIC FROM "JUNGLE FEVER" 24 81 87 117 BONNIE RAITT → CAPITOL 91268 18.98 NICK OF TIME 1 1 1 1 1 1 1 1 1					DIN 5010 DA01/	29
74 80 70 11						44
75		-			500 0110 0111 0111 0111	31
76				-		6
77					0	7
78						27
79			_	_	2551 527 2012 25 2420 24	29
80 62 53 11 STEVIE WONDER ● MOTOWN 6291*(10.98) MUSIC FROM "JUNGLE FEVER" 24 81 84 75 28 GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) INTO THE LIGHT 5 82 81 87 117 BONNIE RAITT ▲ "CAPITOL 91268 (8.98) NICK OF TIME 1 83 75 81 6 BEBE & CECE WINANS CAPITOL 92078*(9.98) DIFFERINT LIFESTYLES 75 84 74 86 44 CHRIS ISAAK ▲ REPRISE 2583 (9.98) HEART SHAPED WORLD 7 85 89 88 11 EURYTHMICS ARISTA 8680*(9.98) GREATEST HITS 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387*(9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ "ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ "SEK 95325*(9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ "ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021*(9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ "GEFFEN 24217 (9.98) SOMETHING IN RED 91 93 95 100 110 DON HENLEY ▲ "GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 31 ICE CUBE ● PRIORITY 7230 (6.98) THE END OF THE INNOCENCE 13 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 PORIGONAL LONDON CAST ▲ PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNON 243259 (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) CLUB MITV PARTY TO GO, VOL. 1 130 101 93 14 VARIOUS ARTISTS TOMMY BOY 1029 (9.98) CLUB MITV PARTY TO GO, VOL. 1 131 104 106 103 57 POISON A "CAPITOL 91813 (9.98) FLESH AND BLOOD 2 100 104 96 9 LYMYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 100 104 96 9 LYMYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 100 104 96 9 LYMYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 77 PEABO BRYSON COLUMBIA 46823* (9.98) CAN YOU STOP THE RAIN 97	-		-		05 N 540 V 540	-
81 84 75 28 GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) INTO THE LIGHT 5 82 81 87 117 BONNIE RAITT ▲ CAPITOL 91268 (8.98) NICK OF TIME 1 83 75 81 6 BEBE & CECE WINANS CAPITOL 92078* (9.98) DIFFERENT LIFESTYLES 75 84 74 86 44 CHRIS ISAAK ▲ REPRISE 26837 (9.98) HEART SHAPED WORLD 7 85 89 88 11 EURYTHMICS ARISTA 8680 (9.98) GREATEST HITS 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ BANSHEES GEFFEN 24387* (9.98) SUPERSTITION 79 88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ SBK 99325* (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ * ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ BEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*7#LG (19.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 POLYDOR 931 27/19 (6.17) 98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNON 24325*/GEFFEN (9.98) DIAMOND RIO 99 101 109 94 27 GERARD INTERSCOPE 91619/ATLANTIC (9.98) CLUB MTV PARTY TO GO, VOL. 1 180 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) CLUB MTV PARTY TO GO, VOL. 1 181 104 106 103 57 POISON ▲ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 183 104 96 91 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98) CAN YOU STOP THE RAIN 97	-					24
82 81 87 117 BONNIE RAITT ▲ CAPITOL 91268 18.989 NICK OF TIME 1 83 75 81 6 BEBE & CECE WINANS CAPITOL 91268 18.989 DIFFERENT LIFESTYLES 75 84 74 86 44 CHRIS ISAAK ▲ REPRISE 26837 (9.98) DIFFERENT LIFESTYLES 75 85 89 88 11 EURYTHMICS ARISTA 8680 · (9.98) HEART SHAPED WORLD 7 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387 * (9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ * SBK 99.325 * (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ * ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021 * (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ 3 GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433**PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325**(GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157* (14.98) SERIOUS HITSLIVE! 11 1000 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) CLUB MTV PARTY TO GO, YOL. 1 38 104 106 103 57 POISON ▲ * CAPITO. 91813 (9.98) FLESH AND BLOOD 2 105 107 108 13 DE LA SOUL ● TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, YOL. 1 38 104 106 103 57 POISON ▲ * CAPITO. 91813 (9.98) FLESH AND BLOOD 2 105 107 108 13 DE LA SOUL ● TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, YOL. 1 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.99) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98) CAN YOU STOP THE RAIN 97	_					_
83 75 81 6 BEBE & CECE WINANS CAPITOL 92078* (9.98) DIFFERENT LIFESTYLES 75 84 74 86 44 CHRIS ISAAK ▲ REPRISE 25837 (9.98) HEART SHAPED WORLD 7 85 89 88 11 EURYTHMICS ARISTA 8680* (9.98) GREATEST HITS 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 84.1 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ * SBK 95325* (9.98) TO THE EST OF VAN MORRISON 41 90 76 99 101 MOTLEY CRUE ▲ * ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ * GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) CLUB MITV PARTY TO GO, VOL. 1 38 104 105 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 102 102 102 15 YES ● ARISTA 8643* (9.98) CLUB MITV PARTY TO GO, VOL. 1 38 104 105 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ALLANTIC 8225* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98) CAN YOU STOP THE RAIN 97			-			+
84 74 86 44 CHRIS ISAAK ▲ REPRISE 25837 (9.98) HEART SHAPED WORLD 7 85 89 88 11 EURYTHMICS ARISTA 8680° (9.98) GREATEST HITS 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387° (9.98) SUPERSTITION 79 87 87 40 WHITNEY HOUSTON ▲ "ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ " SBK 99325° (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ " ELEKTRA 60829 (9.98) SOMETHING IN RED 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ " GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 154 7 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* "PLG 19.98 EQ) WE ARE			-			+
85 89 88 11 EURYTHMICS ARISTA 8680° (9.98) GREATEST HITS 72 86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387° (9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ♠ MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ ² SBK 95325° (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021° (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ ³ GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433° /PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ♠ PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877° (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ♠ REUNION 24325° /GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673° (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) DIAMOND RIO 99 101 103 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) DE LA SOUL IS DEAD 26 105 100 103 57 POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258° (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823° (9.986) CAN YOU STOP THE RAIN 97					WEART OWNERS WARD	+
86 79 82 9 SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.98) SUPERSTITION 79 87 87 78 40 WHITNEY HOUSTON ▲ ** ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ◆ MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ ** SBK 95325* (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ ** ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ ** GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* /*PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ◆ PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /*PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ◆ REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) GLUB MITY PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) CLUB MTY PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ◆ TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.986) CAN YOU STOP THE RAIN 97				- 1	OTHER POPULATION AND ADDRESS OF THE	-
87 78 40 WHITNEY HOUSTON ▲ ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT 3 88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ BEST (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ BEEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ BEFTEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 478/7* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 1000 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ CAPITOL 91813 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98) LYNYRD SKYNYRD 1991 64			-			
88 93 104 65 VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON 41 89 91 76 49 VANILLA ICE ▲ 7 SBK 95325* (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ 3 GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) UNION 15 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1027 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98) CAN YOU STOP THE RAIN 97	_		-			-
89 91 76 49 VANILLA ICE ▲ 'SBK 95325 ' (9.98) TO THE EXTREME 1 90 76 99 101 MOTLEY CRUE ▲ 'ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021 * (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ 'S GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433 */PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 POLYDON CAST ▲ PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877 * (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325 */(GEFFEN (9.98)) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 1000 116 143 11 DIAMOND RIO ARISTA 8673 * (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 102 15 YES ● ARISTA 8643 * (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1037 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258 * (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823 * (9.98) CAN YOU STOP THE RAIN 97			-			-
90 76 99 101 MOTLEY CRUE ▲ * ELEKTRA 60829 (9.98) DR. FEELGOOD 1 91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ * GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARREAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97						+
91 123 164 14 LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED 91 92 95 100 110 DON HENLEY ▲ 3 GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 1000 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1027 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97			-		57.11.12.11.12.12.13.13.13.13.13.13.13.13.13.13.13.13.13.	+
92 95 100 110 DON HENLEY ▲ 3 GEFFEN 24217 (9.98) THE END OF THE INNOCENCE 8 93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 102 15 YES ● ARISTA 8643* (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ * CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1037 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97		/b	99	101		-
93 105 115 47 CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ) IN CONCERT 35 94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	<u>(91)</u>	123	164	14		-
94 92 89 34 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97		95	100	110		-
95 94 105 58 HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE 22 96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR 831 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46B23* (9.98 EQ) CAN YOU STOP THE RAIN 97	(93)	105	115	47		-
96 99 111 174 ORIGINAL LONDON CAST ▲ POLYDOR B31 273 /PLG (17.98 EQ) PHANTOM OF THE OPERA 33 97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	94	92	89	34		
97 90 85 6 ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS 85 98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 1000 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	95	94	105	58		22
98 88 79 12 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	96	99	111	174		33
99 96 97 40 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	97	90	85	6	ALLMAN BROTHERS BAND EPIC 47877* (9.98) SHADES OF TWO WORLDS	85
100 116 143 11 DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO 99 101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ♣ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ♠ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46B23* (9.98 EQ) CAN YOU STOP THE RAIN 97	98	88	79	12	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN	74
101 109 94 27 GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO 36 102 102 102 15 YES ● ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ♣ 3 CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ♠ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	99	96	97	40	PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE!	11
102 102 102 15 YES ◆ ARISTA 8643* (9.98) UNION 15 103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ◆ TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	100	116	143	11	DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO	99
103 101 93 14 VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1 38 104 106 103 57 POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	101	109	94	27	GERARDO INTERSCOPE 91619/ATLANTIC (9.98) MO' RITMO	36
104 106 103 57 POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	102	102	102	15	YES ● ARISTA 8643* (9.98) UNION	15
104 106 103 57 POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD 2 105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	103	101	93	14	VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1	38
105 120 108 13 DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD 26 106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46B23* (9.98 EQ) CAN YOU STOP THE RAIN 97		-	103	57		2
106 112 107 39 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97	_		+	13	DE LA SOUL ● TOMMY BOY 1029 (9.98) DE LA SOUL IS DEAD	26
107 104 96 9 LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991 64 108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97		-				12
108 97 114 7 PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN 97		-	+			64
			+			97
THE LAW	109	98	98	73	SOUNDTRACK ▲ ³ EMI 93492 (10.98) PRETTY WOMAN	4

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

Billboard. Top Pop. Albums... continued

FOR	WEEK	ENDING	AUGUST 24	. 199

_		_			
w X	LX	XS C	WKS. ON CHART		PEAK
THIS	LAST	2 WKS AGO	S ₹	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEA
110	142	165	7	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ) KEYS OF THE KINGDOM	94
111	119	118	74	ALAN JACKSON ▲ ARISTA 8623 (8.98) HERE IN THE REAL WORLD	57
112	103	101	14	BILLY DEAN SBK 94302*/CAPITOL (9.98) YOUNG MAN	99
(113)	138	141	116	CLINT BLACK ▲ 2 RCA 9668 (8.98) KILLIN' TIME	31
114	110	133	31	DRIVIN' N' CRYIN' ISLAND 848000 (9.98) FLY ME COURAGEOUS	90
115	108	112	149	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL	1
116	111	122	33	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC	38
117	100	92	4	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9,98 EQ) STRAIGHT CHECKN 'EM	92
118	117	119	54	TRAVIS TRITT ● WARNER BROS. 26094* (9.98) COUNTRY CLUB	70
119	107	95	73	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98) POISON	5
120	122	157	4	GIPSY KINGS ELEKTRA MUSICIAN 61179/ELEKTRA ESTE MUNDO	120
121	113	113	51	JANE'S ADDICTION ■ WARNER BROS. 25993 (9.98) RITUAL DE LO HABITUAL	19
122	125	124	36	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ) DANCES WITH WOLVES	48
123	115	127	88	KENNY G ▲ ARISTA 8613 (13.98)	16
124	121	106	19	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9, 98 EQ) ELECTRIC BARNYARD	29
125	144	145	42	PAUL SIMON ▲ WARNER BROS. 26098 (9.98) RHYTHM OF THE SAINTS	4
126	126	117	80	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98) STICK IT TO YA	18
(127)	143	147	35	ALABAMA ● RCA 2108* (9.98) PASS IT ON DOWN	57
128	118	126	29	STING ▲ A&M 6405 (10.98) THE SOUL CAGES	2
129	129	134	46	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98) SOME PEOPLE'S LIVES	6
130	128	130	136	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98) BEACHES	2
131	134	128	39	THE JUDDS CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRIDGE	62
132	127	109	36	THE SIMPSONS ▲ 2 GEFFEN 24308 (9.98) THE SIMPSONS SING THE BLUES	3
133	133	131	39	GUY ▲ UPTOWN 10115/MCA (9.98) THE FUTURE	16
134	114	123	25	SOUNDTRACK MCA 8039 (10.98) PUMP UP THE VOLUME	50
(135)	147	146	23	VINCE GILL ● MCA 10140* (9.98) POCKET FULL OF GOLD	69
136	141	138	74	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98) DAMN YANKEES	13
137	132	135	55	BLACK BOX ● RCA 2221 (9.98) DREAMLAND	56
138	167	182	5	NAT KING COLE CAPITOL 93590* (7.98) COLLECTOR'S SERIES	138
139	139	136	.68	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98) VIOLATOR	7
140	137	154	67	EN VOGUE ▲ ATLANTIC 82084 (9.98) BORN TO SING	21
(141)	RE-E	NTRY	13	HARRY CONNICK, JR. ●	136
(142)	164	159	6	CROWDED HOUSE CAPITOL 93559 (9.98) CROWDED HOUSE CAPITOL 93559 (9.98) WOODFACE	83
143	131	155	7	TONI CHILDS A&M 5358* (9.98) HOUSE OF HOPE	131
144	149	144	48	TOO SHORT ▲ JIVE 1348/RCA (9.98) SHORT DOG'S IN THE HOUSE	20
(145)	190		2	LEADERS OF THE NEW SCHOOL	
146	135	116	7	ELEKTRA 60976 (9.98) FUTURE WITHOUT A PAST PRIMIS INTERSCORE DISSOVATION OF COMMENTS OF CHIEFEE	145
147	151	137	52	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98) SAILING THE SEA OF CHEESE TRIXTER MECHANIC 6389/MCA (9.98) TRIXTER	116
148	140	129	11		28
149	124	125	17		109
(150)	186	170	18		37
				IANET IACKSON A 5	
151	156	161	99	A&M 3920 (9.98) JANET JACKSON S RHYTHM NATION 1814	1
152	150	149	16	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9,98) PURE HANK	50
(153)	178	199	14	AARON TIPPIN RCA 2374* (9.98) YOU'VE GOT TO STAND FOR SOMETHING	153

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
154	159	142	8	FOREIGNER ATLANTIC 82299* (10.98) UNUSUAL HEAT	117
155	166	186	15	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) PIRATES OF THE MISSISSIPPI	80
156	160	162	89	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9,98 EQ) PICKIN' ON NASHVILLE	41
157	146	153	52	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98) GHOST	8
158	158	160	12	CHUBB ROCK SELECT 21640/ELEKTRA (9.98) THE ONF	71
159	168	169	56	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98) GREATEST HITS	76
160	173	173	57	ERIC JOHNSON ● CAPITOL 90517 (9.98) AH VIA MUSICOM	67
(161)	198		33	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ) MOVE TO THIS	67
162	161	179	31	LEVERT ● ATLANTIC 82164 (9.98) ROPE A DOPE STYLE	122
163	145	175	. 3	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/Z00 (9.98) PRIME OF MY LIFE	145
164	136	121	11 '	SOUNDTRACK MCA 10239 (10.98) THELMA & LOUISE	54
165	154	148	61	BAD COMPANY ▲ ATCO 91371 (9.98) HOLY WATER	35
166	152	150	20	SOUNDTRACK GEFFEN 24310* (10.98) MERMAIDS	65
167	155	197	21	MARK CHESNUTT MCA 10032* (9.98) TOO COLD AT HOME	132
168	148	110	4	LIVING COLOUR EPIC 47988* (7.98 EQ) BISCUITS	110
169	175	139	97	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98) PUMP	5
170	181	185	3	38 SPECIAL CHARISMA 91640* (9,98) BONE AGAINST STEEL	170
171	183	198	10	THE ESCAPE CLUB ATLANTIC 82198* (9.98) DOLLARS AND SEX	145
172	195	156	20	SOUNDTRACK ● SBK 96204* (10.98) TEENAGE MUTANT NINJA TURTLES II	30
173	NEV	V >	1	LATIN ALLIANCE ATLANTIC 91625* (9.98) LATIN ALLIANCE	173
174	180	168	22	DOUG STONE EPIC 45303 (8.98 EQ) DOUG STONE	97
175)	196	_	3	SHABBA RANKS EPIC 47310 (9.98 EQ) AS RAW AS EVER	175
176	165	163	20	YO-YO EAST WEST 91605*/ATLANTIC (9.98) MAKE WAY FOR THE MOTHERLODE	74
177	153	167	3	ARETHA FRANKLIN ARISTA 8628* WHAT YOU SEE IS WHAT YOU SWEAT	153
178	130	132	12	ANDREW LLOYD WEBER ● MCA 6284* (10.98) PREMIERE COLLECTION	130
179	193		40	KEITH WHITLEY ● RCA 2277* (9.98) GREATEST HITS	67
180	174	194	4	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9,98) VIOLENT FEMMES	174
181	177	166	9	KOOL MOE DEE JIVE 1388/RCA (9.98) FUNKE FUNKE WISDOM	72
182	187	_ [64	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) THE REVIVAL	34
183	176	184	25	BRAND NUBIAN ELEKTRA 60946 (9,98) ONE FOR ALL	130
184	RE-EN	ITRY	14	KATHY MATTEA MERCURY 846 975* (9.98 EQ) TIME PASSES BY	72
185	157	140	15	JOE WALSH ASSOCIATEO 47384*/EPIC (9.98 EQ) ORDINARY AVERAGE GUY	112
186	179	152	24	GREAT WHITE ● CAPITOL 95330 (9.98) HOOKED	18
187	169	158	11	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98) JAHMEKYA	63
188	189	187	8 9	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ) MUSIC FROM "WHEN HARRY MET SALLY"	42
189	170	176	6	DAVID SANBORN ELEKTRA 61088* (10.98) ANOTHER HAND	170
190	171	171	61	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98) I'LL GIVE ALL MY LOVE TO YOU	6
191	188	195	39	THE CURE ● ELEKTRA 60978 (9.98) MIXED UP	14
192	182	190	12	THE DOORS ELEKTRA 61082* (15.98) IN CONCERT	50
193)	RE-EN	TRY	5	OTTMAR LIEBERT HIGHER OCTAVE 7036* (9.98) BORRASCA	176
194	185	183	16	VARIOUS ARTISTS ARISTA 8669* (9.98) DEADICATED	24
195	172	120	4	ABOVE THE LAW RUTHLESS 47934*/EPIC (7.98 EQ) VOCALLY PIMPIN'	120
196	RE-EN	TRY	31	DWIGHT YOAKAM REPRISE 26344* (9.98) IF THERE WAS A WAY	96
197)	RE-EN	TRY	3	CRYSTAL WATERS MERCURY 848 894 (9.98) SURPRISE	197
198	197	200	13	FRANK SINATRA REPRISE 26501* (13.98) SINATRA REPRISE: THE VERY GOOD YEARS	98
199	NEW	/▶	1	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) GLOBE	199
200	RE-EN	TRY	20	SOUNDTRACK ● ELEKTRA 61047* (10.98) THE DOORS	8

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 170 3rd Bass 24 Jrd Bass 24
Paula Abdul 8, 115
Above The Law 195
AC/DC 67
Aerosmith 169
Alabama 127
Alice In Chains 53
Allman Brothers Band 97
Another Bad Creation 26
Anthrax 39

Anthrax 39
Bad Company 165
Bell Biv Devoe 119
Fat Benatar 160
Big Asilo Dynamide II 199
Back Boa 137
The Brack Crowes 17
Clint Black 51, 113
Michael Botton 7, 59
Boys II Men 3
Brand Nublan 163
Garth Brooks 12, 41
Peable Bryson 108
March Carre, 20 Mariah Carey 20 Carreras - Domingo - Pavarotti 93 C&C Music Factory 4
Cher 52
Mark Chesnutt 167
Toni Childs 143
Chubb Rock 158
Marc Cohn 61
Natalie Cole 1
Nat King Cole 138
Phil Collins 99
Color Me Badd 5
Compton's Most Wanted 117
Harry Connick, Jr. 95, 141, 188
Alice Cooper 56
Crowded House 142
Tine Cune 191
D.4. Jazzy Jeff & The Fresh Frace 13 The Core 191

D.3. Jazzy Jeff & The Fresh Pinnoe 13
Demn Yarkees 136
Det 3 Soul 105
Billy Dean 112
Cathry Dennis 161
Depecte Mode 138
Demond Rio 100
DJ Guik 43
The Doors 192
Drivin' N° Crysn' 114

candy Dulfer 25
Electronic 148
EMF 22
En Vogue 140
Enigma 75
The Escape Club 171
Gloria Estefan 81
Eurythmics 85
Extreme 15 Firehouse 29 Foreigner 154 Aretha Franklin 177 Aretha Franklin 17: Kenny G 123 Gerardo 101 The Geto Boys 3h Voca füll 135 Ulpsy Kings 120 Arns Grant 11 Great White 186 Guy 133

Candy Dulfer 25

M.C. Hammer 62 Heavy D. & The Boyz 21 Don Hentey 92 HI-Five 54 Whoney Houston 82

Ice Cube 94 Ice-T 49 Chris Isaak 84 Janet Jackson 151 Alan Jackson 44, 111 Jane's Addiction 121 Jesus Jones 36 Eric Johnson 160 The Judds 131, 159 The Kentucky Headhunters 124, 156 156 Kix 64 The KLF 55 Gadys Knight 63 Kool Moe Dec 181 Lenny Knavtz 40 L.A. Gons. 70 L.L. Coo. J. Sc Latin Alliance. 1/3 Leaders Of The New School. 145 LeVert. 162 Huey Lewis & The News. 77 Ottmar Lebert. 193 Living Colour. 168

Phyllis Hyman 163

Lynyrd Skynyrd 107 Lynyrd Skynyrd 107

Madonna 46

Marky Mark & The Funky Bunch 58

Ziggy Marley & The Melody

Makers 187

Kathy Mattea 184

Reba McEntire 48

Bette Midler 129

The Moody Blues 110

Lorrie Morgan 91

Van Morrison 88

Mottey Crue 90

N.W.A 18 N.W.A 18 Nelson 71 Aaran Neville 73 ORIGINAL LONDON CAST Phantom Of The Opera 196 Phantom Of The Opera High-agits 60 Tom Petty & The Hearthreavers 19
Plates Of The Mississipp 155
Poisen 104
Primus 146

R.E.M. 10 Bonnie Raitt 2, 82 Roxette 30 Bonne Raitt 2, 82
Roxette 30
Salt-N-Pepa 116
David Sanborn 189
Scorpions 23
Seal 37
Shabba Ranks 175
Paul Simon 125
The Simpsons 132
Frank Sinatra 198
Slouxsie and The Banshees 86
Skid Row 16
Suspiner 126
Suck Rick 72
Michael W. Smith 98
SCUNDTRACK
Beaches 130
Brit & Teits Bogus Journey 31
Boyz N The Hood 14
Dances With Workses 122
The Dances 157

Queensryche 28

Mermaids 166
New Jack City 47
Pretty Woman 109
Pump Up The Volume 134
Robin Hood: Prince Of Thieves 9
Teenage Mutant Ninja Turtles II
172
Thelma & Louise 164
Steelheart 69
Rod Stewart 32
Sting 128
Doug Stone 174
George Strait 79
Keith Sweat 190
Tesla 106 Tesla 106
Aaron Tippin 153
Tony! Ton! Tone! 182
Too Short 144
Track Trift 38, 118
Track 147
Tanya Tucker 68 UB40 45

Luther Vandross 27
Vanilla Ice 66, 89
VARIOUS ARTISTS
Club MTV Party To Go, vol. 1 103
Deadicated 194
For Our Children 74
Violent Femmes 180 Violent Femmes 180
Joe Walsh 185
Warrant 76
Keith Washington 149
Crystal Waters 197
Andrew Lloyd Weber 178
Keith Whitley 179
Hank Williams, Jr. 152
Wilson Phillips 34
BetBe & Cece Winans
Stevie Wonder 80 Yann 78 Trisha Yearwood 31 Yes 102 Dwight Yoakam 196 Ya-Yo 176

Top Pop. Catalog Albums...

WEEK	LAST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	WKS. ON
1	5	★ ★ NO. 1 ★ ★ MEAT LOAF ▲ 6 CLEVELAND INT'L 34974 /EPIC (5.98 EQ) BAT OUT OF HELL 1 week at No. 1	
2	3	THE RIGHTEOUS BROTHERS ● BEST OF RIGHTEOUS BROTHERS CURB 77381* (6.98)	14
3	2	STEVE MILLER BAND ▲ ³ GREATEST HITS CAPITOL 46101* (7.98)	14
4	4	AC/DC ▲ 10 BACK IN BLACK	14
		ATLANTIC 16018* (7.98) THE EAGLES ▲ 12 GREATEST HITS 1971-1975	-
5	7	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEART	
6	1	MCA 5633 (7.98) GUNS N' ROSES ▲ 8 APPETITE FOR DESTRUCTION	
7	6	GEFFEN 24148* (9.98) BOB MARLEY AND THE WAILERS ▲ 2 LEGENU	14
8	8	TUFF GONG 422-846-210/ISLAND (9.98) AEROSMITH ▲ 5 GREATEST HITS	3
9	12	COLUMBIA 36865* (5.98 EQ)	14
10	10	WARNER BROS. 3113 (7.98)	14
11	9	JOURNEY A 3 COLUMBIA 44493* (9.98 EQ)	12
12	13	LED ZEPPELIN ATLANTIC 19129 (7.98) LED ZEPPELIN N ATLANTIC 19129 (7.98)	14
13	14	PATSY CLINE ▲ 2 GREATEST HITS MCA 12 (4.98)	14
14	11	THE DOORS ▲ ELEKTRA 60345* (12 98) BEST OF THE DOORS	3
15	16	BAD COMPANY ▲ 2 ATLANTIC 81625 • (7 98)	5 14
		THE EAGLES • GREATEST HITS VOL. 2	_
16	17	ELEKTRA 60205* (7.98) ERIC CLAPTON ▲ 2 TIME PIECES - THE BEST OF ERIC CLAPTON	_
17	15	POLYDOR 825 382 (6.98 EQ) METALLICA ▲ 2AND JUSTICE FOR ALI	
18	23	ELEKTRA 60812* (9.98) ELTON JOHN GREATEST HIT	5
19	18	MCA 1689 (4.98)	13
20	20	COLUMBIA 40121* (11.98 EQ)	14
21	21	THE DOORS ▲ 2 ELEKTRA 515* (7.98)	3
22	19	NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINI	8
23	26	AC/DC ▲ WHO MADE WHO ATLANTIC 81650 (7.98)	1.
24	22	PINK FLOYD ▲ ® THE WAL COLUMBIA 36183 (15.98 EQ)	1
25	24	LED ZEPPELIN ▲ 4 ATLANTIC 19126 (7.98)	1
26	25	CHICAGO ● GREATEST HITS 1982-1984	1
		FOREIGNER • RECORD	S
27	30	ATLANTIC 80999* (7.98) THE EAGLES ▲ 9 HOTEL CALIFORNI	_
28	31	ELEKTRA 103* (7.98) DEF LEPPARD ▲ 10 HYSTERI	A
29	29	MERCURY 830 675 (9.98) THE POLICE ▲ SINGLES - EVERY BREATH YOU TAK	1
30	27	A&M 3902* (9.98) METALLICA ▲ RIDE THE LIGHTNIN	1
31		ELEKTRA 60396* (9.98)	
32		COLUMBIA 40473* (6.98 EQ)	- {
33	50	THE CHARLIE DANIELS BAND ▲ A DECADE OF HIT EPIC 38795* (6.98 EQ)	1
34		METALLICA ▲ 2 ELEKTRA 60439* (9.98) MASTER OF PUPPET	S
35	34	INXS 4 KIC ATLANTIC 81796* (7.98)	K 1
36	32	ROD STEWART DOWNTOWN TRAIN/SELECTIONS	1
37	28	LUTHER VANDROSS ▲ BEST OF LUTHER: THE BEST OF LOV	E 1
38	39	LED ZEPPELIN ▲ ⁶ LED ZEPPELIN	2 1
		ATLANTIC 19127 (7 98) PINK FLOYD ▲ 11 DARK SIDE OF THE MOO	_
39	33	SOUNDTRACK 5 TOP GU	_
40	-	COLUMBIA 40323* (9.98) PAUL SIMON ▲ ³ GRACELAN	D
41	46	WARNER BROS. 25447 (9.98) BON JOVI ▲ 9 SLIPPERY WHEN WE	T
42	43	MERCURY 830 264 (6.98 EQ)	T 1
43	44	WARNER BROS. 2764 (7.98)	
44	38	ENYA GEFFEN 24233* (9.98) WATERMAR	
45	47	FLEETWOOD MAC ▲ GREATEST HIT WARNER BROS. 25801* (9.98)	
46	40	SKID ROW & 3 ATLANTIC 81936* (9.98)	W
47	35	GUNS N' ROSES ▲ 3 GEFFEN 24198* (9.98)	S
48	36	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	-
49	30	JIMI HENDRIX ▲ 2 SMASH HIT	
	A CONTRACT	REPRISE 2276 (7.98)	

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.

GN'R ALBUMS SPARK 'ILLUSION' OF GRANDEUR

(Continued from page 1)

tranged," "You Could Be Mine," "Don't Cry (Alt. Lyrics)," and "My World."

Four years after the release of the band's multiplatinum Geffen debut, "Appetite For Destruction," and three years after the comparably successful mini-LP "GN'R Lies," a primary question on the minds of record store owners and fans alike is probably, "Are these new records any good?" On the basis of Billboard's exclusive audition of the albums at Geffen headquarters, the answer is an immediate "yes"

immediate "yes."

Produced by Mike Clink (who also oversaw "Appetite For Destruction") and mixed by Bill Price, the albums run the gamut of emotion. For every blistering indictment like "Back Off Bitch" (only one of several songs likely to arouse the ire of feminists), there is a diaristic confession like "Don't Damn Me." The records' epiclength numbers—"November Rain" (time: 8:53), "Coma" (10:08), "Locomotive" (8:42), and "Estranged" (9:20)—are intricate, ambitious compositions.

Lovers of GN'R's penchant for creating public controversy will appreciate tracks like "Get In The Ring" (a combative song that savages rock journalists Andy Secher, Mick Wall, and Bob Guccione Jr. by name), "Shotgun Blues" (a barely disguised attack on longtime GN'R adversary Vince Neil of Mötley Crüe), and "You Could Be Mine" (a thinly veiled jab at singer Axl Rose's ex-wife, Erin Everly).

In short, the "Illusion" sets are what Guns N' Roses' audience might wish for and expect—feral, brilliantly crafted, pugnacious rock'n'roll, played with attitude.

MONEY NO OBJECT

The albums were recorded over the last year and a half at a cost one source close to the project estimates at a total of \$1.5 million. ("Appetite For Destruction" reportedly cost \$450,000 to make.) They have been bumped back repeatedly since their original release date of June 18.

"I think most of that was everybody at Geffen being over-optimistic about getting the records," says Geffen A&R executive Tom Zutaut.

Zutaut says he first became involved with the production of the records in February, when the band played Bob Clearmountain's initial mixes of 24 tracks. Until then, unlike his usual practice, he stayed out of the studio, "because the band was doing things their way ... They had grown up and earned the right to do things that way."

Clearmountain's mixes were ultimately rejected, and Bill Price was brought in to do the final mixes. By

MILLI REBATE OFFER

(Continued from page 4)

them to believe that Rob Pilatus and Fab Morvan were the actual singers on the multiplatinum album "Girl You Know It's True." Last year, the duo admitted that they had done nothing more than lip-sync on stage and in videos. They were forced to return a 1990 best-new-artist Grammy for the album, which was recorded by other vocalists in Germany.

At the time the fraud by Pilatus and Morvan was revealed by Milli Vanilli's producer, Frank Farian, Arista stated it had no knowledge of the deception.

LARRY FLICK

the beginning of Guns N' Roses' tour in May, mixing was still incomplete, and four vocal tracks were yet to be

Calling from Helsinki, where Guns N' Roses are currently in the midst of their European tour, band manager Doug Goldstein says, "Everyone felt that it would be completed before we got into preproduction for the tour ... It's very difficult, when you're trying to concentrate on the shows of the length we do them, to get into the studio."

But, with the albums delivered and a firm street date announced, Geffen executives feel the delays are now beside the point.

Notes Geffen marketing chief Robert Smith, "All of us are looking at



The upcoming Guns N' Roses albums are being marketed with identical artwork, differentiated only by their color schemes. "Use Your Illusion I" is a fiery yellow and red; "Illusion II" is a more subdued blue and purple.

Guns N' Roses to stimulate what has been a very soft rock'n'roll economy. Retailers who were excited in June have had to cool their own jets. The anticipation in the marketplace is still there"

The albums will hit the street in nearly identical packages, similar in basic design to the original cover for "Appetite For Destruction" and bearing a painting by artist Mark Potaki. "Illusion I" will have a red and yellow color scheme, while "Illusion II" will be blue and purple.

Both albums will be stickered with a unique cautionary label reading, "This album contains language some listeners may find objectionable. They can f?!* off and buy something from the new age section."

The records will each be list-priced at \$15.98 on CD and \$10.98 on cassette. Geffen head of sales Eddie Gilreath, who says the label expects to ship 1.5 million to 2 million total units initially, says that they will also be available in limited quantities on vinyl—two two-LP sets in single-pocket sleeves, priced at \$15.98.

"We will manufacture [LPs] as long as we get orders of substantial amounts where it makes sense to go to press," Gilreath says.

Asked if there are any plans to market the records as two-CD or two-cassette packages, Smith says, "We have no intention of doing that ... Way down the line, many years from now, it's a possibility. [But] $2\frac{1}{2}$ hours of music is a lot to ask people to buy all at one time."

PROMOTION PLAN

"Don't Cry," a hard-rock ballad in the manner of "Sweet Child O' Mine," will be shipped to radio on a three-track pro CD, including the song's original version, the alternate version heard on "Illusion II," and a demo version.

Geffen GM Al Coury, who over-

sees the label's promotion activities, says, "I'm shooting for all reasonable formats—college, alternative, CHR, AOR, and some progressive ACs. The song would lend itself to across-the-board acceptance."

Regarding a follow-up single, Coury says, "When we're listening to 30 songs it's hard to say, 'I hear four hits on this one or five hits on this one.' ... [but] there are enough hits on these albums to carry them for the next two years."

The release of the albums will not be accompanied by a huge press campaign. The Los Angeles Times' Calendar section recently ran a cover interview with Axl Rose, and cover pieces are forthcoming in Rolling Stone and

Geffen head of publicity Bryn Bridenthal explains, "The hardest thing was getting people *not* to write anything. I've spent all my time trying to dampen the profile. The band didn't want to begin to do any proper interviews until people could hear the music."

WILL THEY BUY BOTH?

In the face of the unprecedented simultaneous marketing of two full-length albums by a major act, another question remains: Will the public rush out to buy both full-priced individual records immediately, or will they purchase one right away and another later?

"Frankly, I don't know," says Geffen president Ed Rosenblatt. "It's never been done. We're dealing with two separate albums. There's over an hour of music on each record. Would a kid walk in, buy one, wait a week, then come in and buy the other one?"

Gilreath says, "A lot of retailers are creating in-store programs to encourage buying both records at the same time."

Some retailers are skeptical and even a little confused about the marketing concept. An executive at one major chain, who declines to be quoted by name, says he can't understand why the two albums are being released at the same time.

"From my best marketing experience, and based on my years of experience in the retailing business, this is an 'SIDK'—shit, I don't know," says Steve Marmaduke, VP of purchasing for the 125-store Western Merchandisers chain based in Amarillo, Texas.

"We're just going to put it out there and act like they're one piece of product and see what happens," Marmaduke adds. "We don't really know what to do with it ... Three weeks out, we may find one sells and one doesn't."

Lew Garrett, VP of purchasing at the 300-store Camelot Music chain in North Canton, Ohio, says, "It's a real innovative move. Nothing like this has been tried. I like this more than having a \$29.98 album."

Rosenblatt maintains that, despite the unusual marketing aspect of the albums and the soft economy, "Use Your Illusion" volumes I and II will fly out of the stores.

"If anything is recession-proof, these two records are," he says. "If this takes off, we believe in the next 16 months we'll have albums of "Thriller' proportions."

Geoff Mayfield is on vacation.

Between The Bullets will return next week.

WOLVES' BITES INTO RECORD RENTAL PRE-ORDERS

(Continued from page 3)

year, Mandelker says, "It was a combination of the war and the recession. They had a deep impact in the first half. Don't forget that the first quarter of the year is traditionally one of the best quarters for retailers. It was a double-whammy. It hurt retailers.

"Now, though, there is good product flow and in some instances great titles in both rental and sell-through, such as 'Dances With Wolves' and 'Home Alone.' Except for September, the second-half lineup looks pretty good . . . I think the business has turned the corner and we're getting back to how business was before the war.'

Flush with the success of "Dances With Wolves," Orion is looking to cash in on the renewed optimism among dealers. In October, the studio will release "The Silence Of The Lambs," which distributors expect also to reach the 600,000-unit level.

And in December new records may be set by LIVE Home Video's expected release of "Terminator 2: Judgment Day," which could become the industry's first 700,000-unit rental title. December could also bring Warner's "Robin Hood: Prince Of Thieves" and RCA/Columbia's "City

'INDUSTRY NOT RECESSION-PROOF'

Many observers, however, believe the industry is not yet out of the woods. The recession and other factors have left deep wounds in the re-

tail base, which these observers believe will be a long time healing.

According to Frank Lucca, president of the Flagship Entertainment buying group and head of the New England chapter of the Video Software Dealers Assn., New England lost some 12% of its video specialty stores in the first quarter of '91.

"That was a real shock," Lucca says. "We've never seen a drop of that magnitude ... This industry did quite well during the last two recessions. It was born during a recession. But I think the first part of this year shows that the industry is not recession-proof."

Adds one distributor, "My feeling is the [economic] recovery is going to take awhile. People are scared. scared for their jobs. Their disposable income isn't so disposable anymore We may be somewhat immune to recession, but not completely immune. To go out and rent two or three movies a week, you're going to spend \$40 a month doing that. That

Joe Mason, president of Video Distributor Florida, a used-tape broker who frequently liquidates the inventory of closed stores, disputes the impression that the industry was hit with an unusual wave of bankruptcies this year. "I did not notice any uptick in stores going out of business," Mason says. "In fact, we're having trouble finding stores going out of business. We're having people

opening up rather than closing

However, Jim Ulsamer, senior VP of sales and marketing for Baker & Taylor, cautions that "the true fallout from the first half might not be felt for a while yet."

Many distributors report that dealers are increasingly relying on wholesalers to keep them afloat as they struggle to hang on. "Accounts that were paying in 35 days are now paying in 45-50 days," one wholesaler "That puts a lot of strain on the market because it's hard for distributors to sustain, but without [the extra] credit, a lot of dealers couldn't

With dealers still financially strapped, and pushing the limits of their credit with wholesalers, orders for new releases could again go soft. One distributor, who spoke on condition of anonymity, notes, "We're doing our budget for next year and we're forecasting that sales will be down next year, and they were down this year.

SUMMER BOX OFFICE LAGS

Moreover, while the second half of 1991 will provide some strong product for dealers to rent and sell, the run of hits may not last long.

The lackluster performance of many of this summer's big theatrical releases bodes ill for a strong slate of video releases in the first quarter of 1992; once the rental pull of "Terminator 2." "Robin Hood." and "City Slickers" wears off, the first-quarter title lineup is bleak.

According to industry analysts, this summer's box office-traditionally Memorial Day through Labor Day-is behind last year's \$1.3 billion

Only three summer films managed to crack the \$100 million barrier this summer: "Terminator 2" (\$159 million), "Robin Hood" (\$138 million), and "City Slickers" (\$105 million).

Released in the early part of the summer, those three titles are still. by and large, carrying summer box office on their shoulders. The fourthhighest-grossing film of the summer "Naked Gun 21/2" at \$79 million, followed by "Backdraft" at \$73 mil-

Both "Terminator 2" and "City Slickers" have been slated for December rental releases, while "Robin Hood" may be released before Christmas as either a rental or sellthrough title.

Says one home video studio executive, "Apart from Terminator 2," there are no 'must see' films for the second half of the summer. And there's no sleeper this summer like there was last summer with 'Ghost.'"

As further bad news, he points to such recent, high-profile summer disappointments as "Regarding Henry," "Mobsters," "V.I. Warshawski," "Dying Young," "Delirious," and "Life Stinks." Despite major promotional campaigns and marquee stars such as Harrison Ford, Kathleen Turner, and John Candy, the viewing public is not responding to the second wave of major summer releases, says the source.

Indicative of consumer tastes, the executive points out, is the reissue of Walt Disney's "101 Dalmatians,"

which has grabbed almost \$50 million in ticket receipts, with many of those tickets at children's half price.

Only a handful of secondary summer films have managed to crack the \$40 million barrier. They include Boyz N The Hood" (\$41 million), "What About Bob?" (\$59 million), and "The Rocketeer" (\$42 million). "Thelma & Louise," at \$39.89 million, should also crack the \$40 million barrier shortly.

ADULT-VID SUPPLIER

(Continued from page 3)

another count, two more volumes of "Next Door Neighbors" are targeted, plus "Tales From The Chateau.

Besides Bon-Vue Enterprises, defendants in the case include B&D Pleasures; Bill And Debbie Majors Enterprises; Robert Best; Diane Ruth Best; and Patti Hooper-Bou-

Recently in Dallas, three firms-California Publishers and Liquidating Corp., Video Team Inc., and Great Western Litho and Binderywere convicted on charges of interstate trafficking of obscene materi-

The Aug. 2 trial of Cal-Vista Video in Tulsa, Okla., was declared a mistrial after a jury deadlocked in favor of acquittal (Billboard, Aug. 17).

All three cases resulted from 30 raids on adult suppliers in California last year and earlier this year, conducted by federal authorities.

Defendants currently awaiting trial dates include Adam & Eve, a mailorder house indicted in Salt Lake City; Equis Video, indicted in Las Vegas; and Erik Imports, indicted in Mo-

SONY'S LEGACY LABEL CONTINUES REISSUE FORMULA (Continued from page 4)

have each sold 50,000-70,000 units.

"These are the titles that are likely to stay in the bin at the record store for many years to come, notes Shulman.

Legacy's staff of six includes Gary Pacheco, director, product marketing; Rich Bauer, manager, product marketing; Penny Armstrong, product manager; and Joanne Sloan, manager, press and publicity.

Legacy's eight producers are staffers Amy Herot and Mike Berniker and independents Larry Cohn, Michael Brooks, Bob Irwin, Greg Geller, Jon Snyder, and Didier Deutsch. Each concentrates on a particular time period or genre of

Most of the production work is done at Sony Music Recording Studios in New York, which features a Cedar sonic restoration system.

CHART-SHARE REVISIONS

port, MCA was the No. 2 country la-

bel, with an 18.6% share, down slight-

ly from the 19.1% it scored for the

Warner Bros. was the top country

label for the previous six months, but slipped to No. 3. in the first half of '91. However, its percentage drop

was not as large as that shown last

week: It still had 16.9% of the chart.

gain of one point to 11.1%, was at No.

5 for the six-month period. Arista (at

No. 7) also gained, but not as heartily as indicated last week. Arista had

4.4% of the country chart; Atlantic, its fellow new Nashville imprint,

Sony was the No. 4 distributing label in country, and Capitol, with a

(Continued from page 71)

previous six months.

Reissue projects can take up to 18

months. Usually staffers formulate an idea for a re-release and then hunt for recordings, a formidable task in the labyrinth of 60,000 masters that is the Epic and Columbia archives.

Masters for the Eric Andersen reissue, "The Lost Album," were missing for 17 years, says Shulman. While working on a Paul Revere & the Raiders compilation, Herot found an unmarked reel; she played it and recognized Andersen. "Only one out of 10,000 people would have recognized Eric Andersen," says Shulman.

For the Byrds project, one producer had to go through 40-50 cartons full of tape reels.

"[Producer] Larry Cohn said we could produce 25 roots and blues titles a year for the next 25 years," says Shulman, noting that more than 10,000 artists had recorded for Columbia. "There's something for everybody."

The production budget for a reissue starts at \$10,000-\$15,000 and, while it can go higher depending on the project, it is far less than the \$250,000 that some album projects can run, says Shulman. Declining to give total expenditures, he says Legacy's most costly project thus

far was the Byrds reissue, which contains four new songs.

Although details on the Beck project were not available at press time, the release, in the works about nine months, was held up, like many, by paperwork. "We needed approvals to do it," explains Shulman. "There were outstanding issues on existing contracts, negotations had to take place on royalty rates. There was nothing extraordinary about this; they just take a long time to do and to get everybody together."

In the near future, Legacy plans to increase its line of gospel reissues, says Shulman, who notes demand for both gospel and roots and blues from a younger, broader audi-

For "mature consumers," Shulman says, the "16 Most Requested" easy listening series was launched with Ray Conniff, Tony Bennett, and Johnny Mathis. Later this month, material from Dinah Shore, Johnny Ray, Teresa Brewer, and the Four Lads will be added.

A "Country Classics" series will debut with a two-disc Marty Robbins set, followed by material from Carl Perkins, Carl Smith, and Ray

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TÉCH Clear Shell

 Black & White Inserts Major Label Quality



Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH "Thanks for the great design!" Chuck Block, Washington, DC "More affordable than I thought."



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



Also Available: Complete CD and LP Manufacturing Call Today For Our FREE Full Color Catalog and NEW Express brochure: 1-800-468-9353

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

U.S.' Most **Complete Facility!**

Mastering & Manufacturing

• COMPACT DISC Production • CASSETTE Duplication •12" DMM Vinyl Pressing •Complete GRAPHICS DEPT.

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer and Lyrec HX-Pro Cassette Duplication, Direct Metal Mastering for Vinyl and a complete in-house art department - design layout, typesetting, color separation. Get THE BEST at no extra cost!

FUROPADISK LTD. 75 Varick Street, New York, NY 10013

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

scored a 1.5% share.

DMM



They're The Top. Members of ZZ Top were presented with platinum discs for Swiss sales of "Recycler" after their open-air show at Basel. Pictured, from left, are Christophe Roth, Warner Music label manager, Musikvertrieb; band members Dusty Hill and Billy Gibbons; Jack Dimenstein, Musikvertrieb president; band member Frank Beard; Claude Nobs, MD Warner Music Switzerland; and Reto Lazzarotto, Warner Music promotion manager at Musikvertrieb.

Luke Claims Atlantic Plans To Pull Logo From Crew Album

BY DEBORAH RUSSELL

LOS ANGELES—Controversial rap label Luke Records is screaming censorship over an alleged threat by industry partner Atlantic Records to pull its logo from the forthcoming 2 Live Crew album. But Atlantic Records denies it plans to remove the logo.

In an Aug. 8 press release, Luke-

MCA, Green Line Settle Dispute Over Chess

NEW YORK—A four-year dispute between MCA and Green Line srl, a Milan-based label, has been settled out of court. Under the settlement, Green Line will retain the right to distribute approximately 200 titles in the Chess catalog in Italy for five more years.

Green Line distributes Chess product in Italy based on its licensing agreement with Sugar Hill Records. In 1986, MCA acquired the Chess masters. The following year, Green Line sued MCA for breach of the licensing agreement, charging MCA had failed to deliver certain master recordings, according to Green Line attorney Neville Johnson. The suit was filed in U.S. District Court in Los Angeles, and a settlement agreement was signed in 1989.

In 1990, Green Line again sued MCA, claiming breach of the original underlying agreement, including failure to deliver sound recordings, and seeking \$4 million in damages. MCA countersued for breach of agreement, saying Green Line had failed to pay the required royalties in advance, says MCA senior attorney Larry Kensuril

"After a spirited battle, involving lots of depositions and various attempts at settlement, and literally the day before trial, the parties were finally able to forge an agreement on July 22," says Johnson. Green Line will retain the right to distribute approximately 200 Chess titles in Italy for five years. No money was exchanged in the settlement, Johnson said.

TRUDI MILLER

the Miami label founded by rapper Luther Campbell—claims Atlantic requested it remove two tracks—"I Ain't Bullshittin' Part III" and "The Chesterfield Story"—from the next 2 Live Crew album, "Sports Weekend: As Nasty As They Wanna Be Part II." The project is slated for release Sept. 17.

Sept. 17.

"After listening to the project," the press release states, "the Time Warner Company and Atlantic Records have requested that their name and logo not appear anywhere on the project."

But Atlantic publicist Laura Gold says, "the logos are on." She refused to comment further, noting only that the confusion regarding the logo's appearance was the result of "some miscommunication" between Atlantic and Luke

Debbie Bennett, head of public relations and marketing at Luke, takes issue with that explanation.

"We received a call from Atlantic production on Thursday [Aug. 8], saying, 'we're removing our logo,' and on Friday we got a hard copy of the final artwork with no logo."

Bennett says Atlantic has not contacted Luke Records representatives to inform them the logo will apppear. Her only information thus far has come from published reports. "Now they say they're putting the logo back on to make us look ignorant, and to make us look like we're wrong," she says.

Atlantic, Bennett adds, will "make out like bandits" on the publicity this "controversy" has generated, using the attention to work the album's debut single, "Pop That Coochie," a "clean" version of the album cut "Pop That Pussy."

"Pop That Pussy."

The "Sports Weekend" album includes 28 tracks, carrying such titles as "A Fuck Is A Fuck," "Some Hot Head," "Up A Girl's Ass," "Who's Fuckin' Who" and "Pussy (Reprise) For Those Who Like To Fuck."

This is not the first time Atlantic has become embroiled in a conflict regarding the use of its logo. In July 1990, shortly after Atlantic entered its partnership with Luke Records, the label threatened to pull the Atlantic logo from the Vio-lence album "Oppressing The Masses" on Megaforce (Billboard, July 28, 1990).

That controversy revolved around the track "Torture Tactics," which Megaforce agreed to remove from the album. Megaforce released the track in July 1991 on an EP through the New York-based independent distributor Caroline Records.





Edited by Irv Lichtman

AS EXPECTED, Aerosmith has signed with Columbia, although it still owes Geffen two studio albums and a greatest-hits package (Billboard, Aug. 17). Newspaper reports have speculated that the deal is worth \$30 million-\$50 million, with a royalty rate of 25% or more. Columbia Records says, "Certain press reports of the Aerosmith deal have been exaggerated and oversimplified. Both the band and the label are very satisfied with the deal, which took 14 months to craft. The agreement for future recordings involves a commitment in the \$25 million range, with a more customary superstar royalty rate, a specific timetable for delivery, extensive home video rights, and options for a live and greatest-hits album. Separate deals for additional monies secure Columbia's rights to the Aerosmith catalog into the next century and rights to a boxed set to be released this fall. The continued unattributed speculation on the dollars and terms involved is overshadowing the significance of Aerosmith returning to the label where they began their career and where their catalog remains." According to a well-placed source, the above-mentioned catalog deal kicks in immediately at the new royalty rate under a P&D-like logo arrangement.

Say WHAT? The Minneapolis city attorney's office continues to investigate whether the N.W.A album "Efildzaggin" on indie label Priority violates a Minnesota state statute prohibiting the sale of sexually explicit material to minors. "We've purchased a cassette of the album and are having the lyrics transcribed to determine if the material is harmful to minors," says deputy city attorney Mitch Rothman. "But it's rather difficult to understand everything [the rappers] are saying."

RECORD WORLD patriarch Roy Imber no longer has an active role with the firm, according to president and CEO David Bloom. Imber ceded the top post to Bloom in April, withdrawing from the day-to-day running of the 81-store retail operation and assuming the title of chairman. Now, following last week's takeover of the company by Chemical Bank (Billboard, Aug. 10), Imber bids farewell to the chain he built. Also gone from Record World is Imber's son Bruce; another son, Mitch, stays on as VP of merchandising. Other top Record World execs include chief financial officer Jed Trosper and VP of operations Mike Collins.

CD FOR BANGLA DESH: Capitol Records is marking the 20th anniversary of Apple Records' all-star benefit album, "The Concert For Bangla Desh," with a complete and unabridged CD-only reissue. Apple will donate its proceeds, earmarked for Bangla Desh relief, to UNI-CEF. George Harrison organized the revolutionary fund-raiser in August 1971 and rallied the participation of such artists as Bob Dylan, Eric Clapton, and Ringo Starr. Total proceeds from the various "Concert For Bangla Desh" projects exceeded \$13.5 million through March 31, 1991.

COMING UP SHORT: The winners of the franchise to operate Britain's first national commercial radio stations, First National Radio, have failed to secure the necessary financial package to gain the license. The Radio Authority is scheduled to meet Monday (19) to consider whether to extend the financing deadline by four weeks. FNR was promising an MOR/showbiz musicand-talk format, to be launched next summer. Next most successful applicant was the Classic FM consortium—as in classical, not classic rock—which bid a lot less than FNR and might now win the contest after all.

LAWYERS & LYRICS: The full House of Delegates of the American Bar Assn. voted Aug. 13 to approve a recommendation proposed by the Young Lawyers Division of the ABA to support the Recording Industry Assn. of America's voluntary lyric-labeling program and to oppose any governmental efforts mandating the labeling of sound recordings. The vote was held during ABA's annual convention in Atlanta.

THE SPANISH EDITION: New York entertainment lawyer Bill Krasilovsky tells Track a Spanish edition of

"This Business Of Music," co-written by Sidney Shemel, is in the works and potential publishers can contact him. The English version, a classic of its kind, is available through Billboard Books.

N THE RECENTLY released Spring '91 RADAR 43 survey of network radio listenership, the top five networks remained unchanged. ABC Prime is No. 1 again, up 3.6%, while Westwood One's Mutual was second, up 9%. Rounding out the top five are ABC Platinum, ABC Genesis, and CBS Spectrum. Full details in next week's Networks & Syndication column.

NOT GUILTY was the plea entered Aug. 9 by singer Rick James and his girlfriend in municipal court in San Fernando, Calif. The two have been charged with the imprisonment, sexual assault, and torture of a woman in connection with an alleged drug dispute. A preliminary hearing is slated for Wednesday (21).

AT THE STORES: Publication of Paul Simon's Doubleday book "At The Zoo" was speeded up to dovetail with his scheduled Aug. 15 concert in New York's Central Park. Originally, the publisher had targeted Oct. 22 as the street date for the \$15 tome. The singer plans to dedicate royalties from book sales to the Children's Health Fund. Several hundred thousand people were expected to be on hand for Simon's concert, which is being televised by HBO. Westwood One was to broadcast it to more than 100 stations around the globe.

AND THE CD GOES 'ROUND: RCA Victor bolsters its formidable cast catalog this December with "And The World Goes 'Round," from the current hit Broadway review of the songs of John Kander & Fred Ebb. Jay David Sachs is producing the sessions, set for Aug. 25-27 at BMG Studio C in New York ... Speaking of show tunes, Michael Feinstein has started recording an album of 20 unpublished George & Ira Gershwin songs for release early next year on Elektra/Nonesuch. The label is doing a series of recordings of Gershwin shows, the Feinstein set being the only one scheduled that is not a full-show score.

HIT MATERIAL: Pierre Cossette, producer of the Grammy Awards, has a film project about the lives of songwriters Jerry Leiber and Mike Stoller in development at Nelson Entertainment. Cossette says that no director or screenwriter has been tagged as yet for the feature. Leiber & Stoller are celebrating their 40th anniversary as a songwriting team.

FRANK TALK: Frank Dileo, the former manager of Michael Jackson, has been hired by Prince as a management consultant for Paisley Park Enterprises. Dileo, working in tandem with the singer's in-house managers, Paisley Park president Gilbert Davison and executive VP Jill Willis, will consult for the life of Prince's forthcoming "Diamonds And Pearls" album and tour. The vocalist was most recently handled by Arnold Stiefel and Randy Philips.

T'S GOSPEL: BMG Music Publishing has bought the gospel catalogs of Charlie Monk and J. Aaron Brown. The Monk collections include Charlie Monk Music, Cholampy Music, and Monk Family Music. The Brown properties are Prime Time Music, MasterCraft Music, and Snow Fox Music. A few country and pop songs are also in the catalogs.

HOLLYWOOD RECORDS hosted its first international licensees conference July 22-23 at label headquarters in Burbank, Calif. Hollywood president Peter Paterno and VP of international Hein van der Ree discussed the label's forthcoming releases and priority artists such as the Party, Stryper, and the Scream. Maurice Starr of Boston International Records introduced new signings Rick Wes and Diva, who will be distributed by Hollywood worldwide.

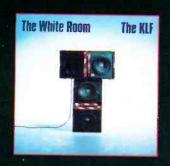
On THE SQUARE: Tin Machine, composed of David Bowie, Reeves Gabrels, Hunt Sales, and Tony Sales, will become the first act to have a music video premiered on the streets of New York. "One Shot" will be shown on the Sony Video 1 Jumbo Vision screen in Manhattan's Times Square at 5:30 p.m. Monday (19), the same day the single will be released to radio. The forthcoming album, "Tin Machine II," will be issued by Victory Music Sept.

"THE KLF HAVE EMERGED AS A SMASH-HIT."

ENTERTAINMENT WEEKLY

"This is state-of-theart British hip-hop; slinky beats punctuated with an impressive array of studio manipulations and sound collages for a combination that works equally well as dance-floor fodder or nearambient background listening. The imagination and skill in all that are enough to set the KLF apart."

- LOS ANGELES TIMES Sunday, August 11, 1991





"These voracious smarty-pants Brits, whatever they mean or don't mean, deconstruct or reify or exploit, they like everything I like about house and are canny enough to can the boring parts."

A Minus

Robert Christgau
 VILLAGE VOICE
 July 30, 1991



Also available the Home Video



The KLF have seized control of the charts and the airwaves. Their debut single "3 A.M. Eternal" is bulleting up the Top 10 in leaps and bounds. THE WHITE ROOM, their debut Arista album, is now over 350,000 copies with 100,000 sold in the past month alone. But there is more to the story. With the proven international success of smash hit follow-ups like "What Time Is Love?" and "Last Train To Trancentral" you can expect sales to reach Multi-Platinum proportions.

ARISTA. TOTALLY COMMITTED TO THE KLF, UH-HUH, UH-HUH.

Wincent J. Campisi - Teresa Carmona - Stephanie Collins - Timothy Connery - Mari Beth Connor - Susan Cook-Papas - Lisa Crawford - Lleyd Cromwell Jr. - Marilyn D. Crume - Dean E. Dallin - Salvador Delos Santos - Rosemary Duss - David Earl Glen Effertz - Clifford D. Emmerson - Nathan Epstein - Raul R. Esguerra - Gerald Falstrom - Cheryl Ferris - Jeffrey K. Fridlund - Joseph Froeberg - Maryann Gabledon - Ariel Garalza - Brigida Glpson - Irwin B. Goldstein - M. Carmen Gonzalez Sergio J. Gonzalez - Joy Ann Graham - Jose Guzman - Larry Hamlin - Randal Hand - Nancy Hanle - Beatrice Harris - Linda S. Heinrichs - Ronald Hewlett - Lancer P. Hill - Ivy Huang - Edward Jacuinde - Laura Jameson - Nancy Johnson - Mannig Keleshiam James E. Kent - Cora Kinsella - Clare Koroly - Kathryn Krumm - Joanne Laurence - Lucy Lawson - Jacquas E. Lee - Annalynn Llobrera - Rhoda Lukasiak - Geoffrey Macon Jr. - Mary Maghame - Burton L. Margolis - Alice Marian - Kathleen Matarazza James Mazzarella - Bryan McSween - Anne McCormick - Jane B. Meyer - Kathleen Ann Meyer - Bobbi J. Miller - Robert M. Moering - Ramon Morales - Shilah Morrow - Nazam A. Nageer - Barbara Nemiroff - Paul Newnham - John T. O'Connell - William O'Leag - Timothy Oliver - Cathy Olson - Jackie Palmerston - Laverne Parker - Sharon L. Parker - Christine Pavicic - Joseph Raithel - Adrian Ramirez - Gary Rautenberg - Coleman L. Rehn II - Nicole Renaud - Conrad Reslock Jr. - Janet Rhodes - Anne Roeves George Rossi - Ronald M. Salpietro - Cesar Saulog - Warren E. Schulstad - Alan M. Shapiro - Thomas Stout - Janet Talamantes - Katerina Tamayo - Lorinda Thornhill - Linda Tranah - Lillian 'Vartivarian - Barbara Velosoyap - Adrianne Verdugo - Lawrence Weiss Susan Willis - James Wilson Jr. - Richard Wong - Jane Wubbolding - Helen Zeilberger - Tenisha Mason - Camille Camarato - John Eustace - Patricia L. Fullard - Peter Hagan - Geoffrey Thacker - Michael Barnes - Leigh Bolthouse - Roberta Miles - Peter Militello William Clufe - Camille - Marching - Camille - Marching - Camille - Marchin

We Wanted To Congratulate You Personally

John B. Penney • Mina Scott • Douglas Smith • Richard Wright • William Owens • Gail Roberts • Paula Sullivan • John D. Davis Sr. • Albert M. Gentile • Peter Knitch • Nick Masaracchia • A.J. Niemczyk Jr. • Glenn Roskein • Michael Philip Bacino • Susan Bland Robert J. Callahan - Scott S. Cameron - Bert Michael Caradine - Gerald Fisher - Linda French - Marilyn Hill - Francesca Ingrassia - Scott Charles Madden - James Manfre - Deborah Lynn Pisaro - Derrick E. Rayford - Paris Lynn Shelton - Lori Barnes Scott A. Berry - Thomas R. Dean - Thomas P. Gerlach - Linda Holpuch - Patricia Lopez - Patricia Mizzi - Frances Oquinn - Nancy Sibaja - John R. Spingola - Phillis Thompson - Mark Wagner - Gary Changey - Charles Lesko - Dennis Schone - Robert Spingola Lynn Baumgartner • Steven Belmont • Rachel C. Dolan • Karin Dougherty • Dorina Favela • Renee D. Flagg • Veronica Gara • Krinna M. Ghadia • Stephen P. Hari • Ted Hoekstra • Gary Koehler • Dolores Kowalski • Wayne Larson • Robin L. Long • Joan L.C. Lowry George Lynch • Viginia A. Marcheschi • Samadonna-Marcheschi • Harold C. Melancon • Sharon M. Neal • Amy Perille • Alana Salatino • Laurie Streadwick • Kristine Thomas • Mary Van Ness • Tammy Kay Walsh • Carolyn Willard • Serfi Zengilani • Craig Brandt Harsiddh R. Dave - Janice Koch - Ronald A. Sewer - Craig Suwalski - John Teschke - Jyotsana Bhagat - Thakorprasad Bhatt - David Burch - Pedro A. Castillo - Ricardo Chaidez - Barbara Jean Cook - John Cooper - Ashwin R. Dave - Mark Davis - Gregory Derbas Daniel J. Dinsmore - Bobby R. Dixon - Marvin Ellis - Irma Favela - Joanne Flones - Brian Keith French - Darren Gresham - Anna Lee Guzman - Robert J. Hampton - Michael F. Hoff - John Hogan - Mable Bell Johnson - Marie A. Jones - Matthew J. Kiebles Pamela Kipnis · Eric Kossmann · Robert J. Lancaste · Janet MacDonald · Dawn Markling · Aruna Patel · Falguni Patel · Punja R. Patel · Theresa Reyes · Kelly Lee Robinson · Pedro Rojo · Sammy Roller · Robert Rutkowski · Ignacio Sanchez Krishnakant K. Sanghavi · Prudencio Sebastian · Shailesh G. Shah · Gerald Shorey · Thomas Soliunas · Lora Sundberg · Baldevdas J. Thakkar · John Udell · David Vatta · Harish C. Verma · Robert Charles Walker · Robert White · Allan Griff Williams Paul Wyrobek • Anthony Marfisi • Brian A. Harden • Stacy M. Dimaggio • James Wessels • Cheryl Kay Berg • Melissa Lee • Brian J. Hay • Michael C. Mullett • Barry Siegel • Robert Black • James McAuliffe • Lonnie Pleasants • Laura Lynn Warner Sylvia Villarreal · Christine Fryer Warden · Michael Withrow · William Bush · James Davis · Janiece Grimsley Raji Aiyer - James Edward Boykin - Koby Halbrook - Alan L. Levy - John Masterton - Linda A. McKenna - Ronald E. Patton Katherine Finley-Slocum · Charlotte Grandjean · Trudy Kendzie · Joyce L. McDonald Rebecca McFadden · Holly Stockinger · Dell E. Perez · Paul Sheffield · Virginia Day Lakathryne Warner – Debra C. Hanna – Robert Tolleson – Patsy Carlisle – Robert Mascari Evelyn Domres – Julia L. Dooman – Susan Foutch – Lupe Fuentes – Karen Giordano Anna C. Mitchell · Detra Stasney · June L. Tindle · Kim James · Frances Jones Larry Stanley · Christopher Amrhein · Olga Barrientos · Terry Christmas · Nutan A. Dave Laura Ramelli · Rita M. Saxon · Rachel Villarreal · Sandra Borowczyk · John Borst Jeannette Harrington · Kathie Jackson · Cindy Koch · Kathleen Landry · Paula Nuzzo James Walters · Amanda Amos · Dorothy Amos · Margaret Aranda · Gloria Ballard Carl Edburg . Francis M. Grill . Kevin Mallers . Joseph Scudiero . Stephen C. Shuck Joseph Evans · Sharon Galeles · Bertha M. Hampton · Kyung Yoi Han · Audrey F. Humes Roberta Burden · Jin Sik Cho · Shin Ran Choe · Dae San Choi · Margaret Dodge Kathy McKee · Munja Mickler · Lazaro Miwa · Teresa Monroe · Jenill Morrone Joan Johannsen · Hazel L. Jones · Gum Ja Kang · Bo Sin Lee · Clementine McGowan Francisca Quintanilla · Sahra Shariff · Delores Shields · Karen Stempinski Kisla Mossavi · Bong Kum Pak · Bong Ye Park · Lucille Pofelski Doris Young . Tony Carter . John Holston . Gene Romane . Maria Avila Ok Hee Yoon · L.C. Gilbert · Dean Pijut · Cindy A. Surowiak · Anita White Morberto Recendes · Ernesto Reyes · Isaias Reyes · Juan Reyes · Paul E. Spangler Pablo Gomez · Ronald E. Hedeen · Daniel Horton · Baudelio Loera · Valerie Nelson Francisco Gonzales · Beatriz Jimenez · Bette A. McWilliams · Clarence Nelson Francisco Vazquez · Jose Zavala · Jose Avila · David Beecham · Angel Cardenas Jose Barrios · John Bonczkowski · Omar Loera · Adan Loera-Carrillu · Duffy McWayne Roger A. Niemeyer · Anthony Norris · Salvador Pitones · Jesus Recendez · Daniel Sotelo Arvind Bhagat . Debrah Brown . Alejandro Chavez . Yong Nyo Choi . Mark Young Chum Victor Pasillas · Roberto Quintanilla · Silvestre Quintanilla · Jeffrey Sanok · Chun Whee Bae Earnestine Jones · Minnie L. Jones · Chong Gyo Kim · Kang Hui Kim · Sang Jin Kim · Ja Yong Ku Daniel Cochran - Ramprasad G. Dave - Geneva Ellis - Vergie Flagg - Jung Ja In - Minnie Lee Jenkins Shirley Rodriquez . Ok Hwa Shin . Michael Sullivan . Darryl Telutki Sung Nam Kuk · Doo Sik Park · Soon M. Park · Pedro Pasillas · Chung Sin Rhee Arlene Vincent · Julius Wright · Won Ki Yang · Bok Nyed Yu · Julia Campos Serk Sook Ko · Nam Soon Lim · Hattie Lord · Keum Soon Namkung · Flora Pate Mun Ja Chang . Ul Ye Cho . Suk Jung Choi . Jesse J. Hughes . Hee Bung Kim Lyman Sadlick · Raxa J. Shah · Forrest Slyfield · Miguel Solis · Myong Cha Annie Powell - Soon Robainus - Isabella Rotondi - Cesilia Sanchez - Paul Simo Tae Ja Kim - Matt McKinney - Cenobia Ocampo - Nam Joo Sim - Moo Yon Um Tabin Vargas · Gail K. Bailey · Saul Cardenas · Charlene Faughn · Hie Sook Lee Choon Hee Yun · Kenneth Lesniak · Daniel Hwang · Reginald Jackson · Myoung Ja Kim Genaro Carrillo-Perez · Maria Delagarza · Roberto Garcia · Jose Gonzalez Damian Arellano - Phillip Armstead - Christine G. Avila - Elpidia Calderon Deborah Grice - Martin Hernandez - Refugio Hernandez - Norton Lemes Soccoro Loera-P · Miguel Mosqueda · Hyun Sook Namkung · Jose Recendez Keisha Thomas • Fernando Watson • Paul M. McDermott • Sheldon Michelson • Warren Pujdak Adrian Roque · Elvia Ruiz · Vicente Vilchis · Brandon Webster · Michelle Williams · Tynika Booker Tony Bruno · Daniel S. Caldwell · Billy R. De Pasquale · Paul Degennaro · Barry Eisenberg Rita Roberts · Andy Uterano · John Peter Abrens · Michael Baez · Ronald Bernieri · Gregory Bruno Paul Solce Jr. - Andrew Stone · Paul Uterano · Vicki Wender · John Yakubik · September Faught William Harris · Geoffrey J. Hutson · Eric S. Johnson · Craig Kamen · Susan Nelson · Donna F. Rae Marion T. Campbell · Lisa Puzack · Pat Boatenreiter · Benjamin Gray · Thomas Healy Danny Laborde · Irene Loconto · Octavia Oestricher · Peter Stocke · Joseph Bertie · Marion Bodgas Jerry G. Grammer · Billy R. Lasseter · Jennifer Levine · David Moore · Richard Orr Date Maurice Hill . Jack Klotz . Melanie A. Blake . Barbara Carr . Rita Duke Wendell R. Gary · Agnes Jackson · Jeff Jordan · Michael H. Landers · Donna Macdonald Stephanie Ramsey · James Rhodes · Sam Mark Tingle · Alba Underwood · Martha Gandy Michele Smith · Sandra K. Sullivan · Tracey Hill Whatley · Leisa Williams Charleesa W. Baldwin · Barbara W. Brubaker · Lillian Bryant · William M. Carter Joan Marshall · Sharon McCreery · Philip W. Pealor · Nanette S. Powell · Toney Rizzo Barbara A. Zimmerman · William Biggs · Jerry Smith · Ted Westbrook · James T. Adair Clark Holder · Andrew Jackson · David Johnson · Jeffrey Kay · Prescott Landry · Linda Carol Lentz Peggy Childers · James D. Deaux III · Deborah Derick · Dexter Gunn · Charles H. Hadley Felicia A. Williams - Joe Gandy - Douglas Macdonald - Gary A. Potter - Freddie Redding Viengxay Boualavong - Boualay Bouaphanthavong - Irene Bryant - Richard Burke - Sherry J. Campbell Thomas D. Manns · Everett M. Morgan · Donald K. Potter · John Powell · Ted White Gwendolyn Springer · David Zajac · Freddie W. Allen · Gerdine Berry · Phonekeo Boualavong Bennie Gooden · Pearline Gunn · Eric Barron Gurvin · Priscilla A. Hendrix · Barry Keith Hogue Demetris S. Holland · Christeal Howard · Jerry Johnson · Veronica Johnson · Move Kanjanabout

Christopher Kibler · Barbara King-Eaton · James Marble III · Charles Moore · Richard Dewayne Morris

Ginger Morrow · Erich Ohrenschall · Larry C. Page · Senghachanh Phongmany · Kimberly Shanks · Linda Shelton · Barbara K. Smith · Keith Smith · Sounantha Southammayon · Patrick Stone · Anthony Talley · Melissa Annette Talley · Reginald Walker Debora L. Childers · Fletcher Collins · William L. Fitzgerald · Dave Ford · Philip Gaeser · Darren Glaydura Mary Warren - Angel Whitworth - Shirley Y. Wilson - Cathie Inman - Juan Carlos Azzi - Pamela D. Douglas - Paul Giovanis - Laura Little - Chickie Torrens - Elsa Vivero - Roger Helms - Wayne King - Michael Mobles - Dolores Gleason - Pam O. Oliver Eddie Pirtle - Pete Pizzaloto - Nicole Barnes - Lisa Hazelwood - Kautilya Raval - Mary Alice Kelly - Patrick Purcell - Cynthia Baker - Marlene Bowen - Dorothy Cherry - Robert Cherry - Noble Davis - Jaqueline Nichols - Joan Oberholtzer - Cynthia Pasi Howard White Jr. - Walter Wilkinson - Troy D. Wyche - Beth Berman - Carol Burns - Free Barsuglia - Susanne Costello - Mark Stocke - Jeanne M. White - Mary C. Barnell - Harris S. Blickman - Sally Cox - Dale Davis - James E. Liberi - Michelle Poster noward miles in a martie minimism of the properties of the mark of Angela Marciso · Anissa Parker · Maryanne Plasky · Jay Renshaw · Lloyd Rich · Virginia Small · Beth Ann Stopper · Wendy Super · Leeann Walton · Jane Waters · Joanne Wypych · Richard A. Chamberlain · George C. Costello · James Jackson Thomas G. Jones - Margaret McCready - Dennis R. McKnight - George Alexander - Gary Amstock - Carol Antao - Maryanne Banks - Jason Barnes - Brent Benedik - Douglas Berryann - Joseph E. Bishop Jr. - Lisa Blazie - Robert Butcher - Deborah Capulan - Deborah Capulan - Spent Benedik - Douglas Berryann - Joseph E. Bishop Jr. - Lisa Blazie - Robert Butcher - Deborah Capulan - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Scott Ellis - Judi Ferguson - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Hernandez - Bruce Butcher - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Harraty - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Harraty - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Harraty - Deborah Capulan - Deborah Capulan - Mary Freeman - Rosaling Harraty - Cindy Harraty - Deborah Capulan - Deborah Capulan - Mary Freeman - Rosaling Harraty - Mary Freeman - Rosaling Harraty - Cindy Harrat Pamela Petrone · Dorothy Porch · Joyce Rappa · Raymond Rios · Angelo Rollo · James Sell · Lisa Short · Jason Smith · Anthony Spina · Karen Stewart · Janavia Walker · James Waples · Daniel Weeks · Eric Wills · Ruth Wimberly · Daniel Cotter Barbara Hodges · Dennis O'Malley · James Allbery · Louise Marie Bartolo · Thomas A. Haldoupis · Bobby G. Hall · Richard Hegerich · David D. Messina · Deborah Micallef · Bonne Richards · Robert A. Shaw · Peter Strickland · Herbert G. Wheeler Ill Ronald B. Zwicker · Kathleen M. Crowley · Daniel P. McCloskey · Virginia Murphy · Tamara Padula · Thomas Paulus · Kenneth F. Butler · Allen Harrison · Stephen Rapsard · Aaron Johnson · Damon Mayfield · Amit Shah · Ayana Shorter · Renee Fuhrman David Kuehn · Jeanine Merget · Tyrone Metcalfe · Randy Patrick · Jeanette Chouillou · Gayle O. Corn · Deborah Glass · Edvin Hall · Ellen Hankinson · Tegra Hearns · Arnold Hoffman · Steven Hunt · Ted Incardonia · Stanley Kelley · Brigette Kohley Victoria K. Lo · Dawn Mori · E. Richardson · Marc Ruthenbeck · Robert Salazar · Douglas Uyehara · George Valdiviez · Robert Ward · Chuck Williams · Stacy Ann Zubrod · Anna Areyan · David Bright · Elizabeth Burroughs · Leslie A. Campbell · Stacey Dunkel Anita S. Gonzalez · Jeffrey Gordon · Denise J. Kaczmarski · Nile Kiara · Douglas D. McKenzie · Robert Miller · Janet Moore · Deborah Potter · Kimmie Sue Sliker · Miriam Soto · Mark Ward · Brian Wong · Lester Bair Jr. · Brent Gordon · Russell Vail Sheila A. Balen · Gene Becker · Marci L. Bergman · Sandra A. Brown · R.F. Coddington · E'lois Collins · Michael G. Corcoran · Ann Donohue · Douglas Dubin · Rita Gonzalez · Russell Jay Grant · Gordon Holland · Patricia Huckell · Peter Janito · Timothy Mehoves
Diane Morris · Werner Natawidjaja · Jeffery Platt · Coral Powers · Sharon Weymouth · Rob Williger · Helene P. Cason · Jo-Dale R. Holston · Randy Johnson · Preston Kyles · Marc S. Rachlin · Tomasito Abes · Kawi Anderson · Michaelle Apple · Guadalupe Ballote Joseph Bardello · Paul C. Cancilla · Maria O. Caraveo · Cesar Castro · Yolanda Collier · Cheryl A. De Baets · Rafael De La Torre · Ricardo Diaz · Angel C. Estrada · Dane Fernandes · Anthony Filinow · Nathaniel Floyd · Gerald E. Friend · Duane G. Green Robert Allen Greenwood · Rodolfo Guerrero · William L. Guffey · Kirk E. Haag · Kevin Hair · William Carey Hendrix · Marvin Lee Henry · Frederick Hernandez · Judith Hilton · Deanna K. Hulin · Andres S. Hurtado · Jay Alan Hutmacher · Marial Johnson Jerry Jones · Dwight Kimbrel · Jason Kuhar · Marie C. Levonian · Otto Linan · Russell McCabe · Brian Miller · Joseph Morelos · Brendan Morris · Kenneth Norris · Roland Paz · Leonel Rodriguez · Laura Sanchez · Patricia Sanchez · Bedros Saroghlanian Robert Schwartz · Michael Scott · Albert Shack · Reina P. Silloca · Mark Sorensen · Jeffrey Wong · Steven Wilhite · Marvin Parker · Louis Telloni · Linda J. Leach · Vernon Shue · Donna Aal-Franklin · Shelly L. Berger · Lisa Boegl · Cathy Cohn Richard Ebbert - James Evans - Kathleen Fitzpatrick - Marcia Gardiner - James T. Hart - Myles Luster - Mark J. McNoy - Nathan Smidt - Gregory Vander Leun - Charles Wagner - Mitchell Ray Walker - Renee Yoskowitz - Tracy Cosyn - Alison Lewis Kristy Morrow - William Brown - Patrick Appleby - Jeffery Fowler - Christine A. Lang - Raymond Leong - Joseph Pastorelli - Debra Kaye Saroyan - Dru E. Wilson - Marianne Had - Peggy A. Jackson - Ralph Carroll - Kathryn Farrell - Barry Griffin James Hart - Geina Horton - Thomas Jodka - Mia Klein - Deborah Mason - Mark J. Niederhauser - William Rusch - Robert Smith - Bryan Toft - James Anderson III - Robert H. Belisle - Thomas Biery - Kathleen A. Boyle - James T. Burgin - Alfred F. Carolonza HI Jeffrey Criden · Chris Crist · Robert D. Davenport · Craig Diable · Greg Dorfman · Eugene Dries · Steve Fingerett · Todd Galli · Carl W. Groover III · John Charles Groves · Robert Harkleroad · Robert G. Hathaway Jr. · Laurie Hughes · Colleen McDonald Jason Minkler · Daniel Nathanson · George Skaubitis · Nancy Stein · Beverly Stevens · George Stone · Michael Symonds · Michael Wolper · Charles M. Carlisle · Troy Dudley · Andre Fuller · Ronald Johnson · Anita Knight · Morace T. Landy Rickey L. Ross - Myra C. Weston - Kirkland Burke - Benjamin Clark - Pam A. Jones - Ted Joseph - Matthew J. Morton Jr. - Craig L. Neely - Gary O'Neal - Marie A. Payne - Brenda D. Smith - L.C. Sneed - Barry Terry - Michael Tolbert - Barbara J. Balchick

Jerry S. Barrett - Susan Brett - Robert T. Divney - Anne Marie Foley - Richard Garcia - Lisa Marie Giles - Drew Gitlin - Andrew A. Govatsos - Patrick J. Grueber - Jann Hendry - Warren Hudson - Timothy N. Hurst - William S. Janis - John D. McAlister Jr. Kenneth L. Ornberg · Kimberly Pool · Katie M. Seidel · Pamela Trickett · Robert Weil · Richard Wolod · Joel Friedman · Mike Elliott · Chickie Harris · Mike Spence · Bob Stevens · Art Teal · Bruce Tessman · Skid Weiss (Posthumously)

Thank you. From your friends and colleagues at Warner Bros. Records Inc.