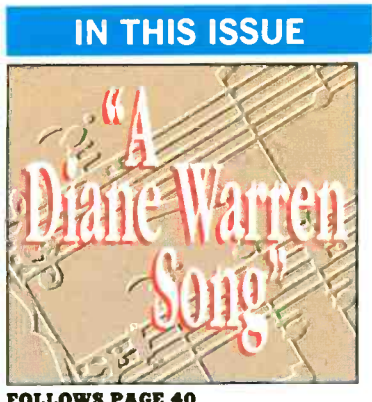


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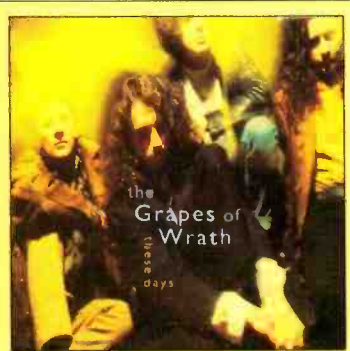
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 24, 1991

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**CHICK COREA** *Beneath The Mask*  
Chick Corea, Frank Gambale, 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.



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## 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 2½ 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 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 Geffen's "Days Of Thunder" soundtrack), "Get In The Ring," "Shotgun Blues," "Breakdown," "Pretty Tied Up," "Locomotive," "So Fine," "Es-

(Continued on page 74)

## 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-

ly positive reviews. Based on Roddy Doyle's novel, "The Commitments" traces the rise and fall of a Dublin-based 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)

## Top 40, Country Are Neck & Neck In Spring Survey

BY PHYLLIS STARK

NEW YORK—Country and top 40 are neck and neck in national listening shares, according to Billboard and Arbitron's exclusive quarterly study of national format preference. Country was one of three formats, along with album rock and oldies, to achieve its highest listening share in recent memory, according to the study.

(Continued on page 9)

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

NEW YORK—Due to a computer programming error, there are significant 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)

## 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 discs.

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

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ (EVERYTHING I DO) I DO IT FOR YOU	(A&M)
TOP POP ALBUMS	
★ UNFORGETTABLE	(ELEKTRA)
HOT R&B SINGLES	
★ CAN YOU STOP THE RAIN	(COLUMBIA)
TOP R&B ALBUMS	
★ COOLEYHIGHHARMONY	(MOTOWN)
HOT COUNTRY SINGLES	
★ YOU KNOW ME BETTER THAN THAT	(MCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	(CAPITOL)
TOP VIDEO SALES	
★ THE TERMINATOR	(HEMDDALE HOME VIDEO)
TOP VIDEO RENTALS	
★ SLEEPING WITH THE ENEMY	(FOXVIDEO)



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Executive Producer: Ed Eckstine Management: Hervey & Company

*On Wing! Mercury Compact Discs and Cassettes.*



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VOLUME 103 NO. 34

AUGUST 24, 1991

## 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 Morris reports. **Page 6**

## 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 accomp'nied Seger and got an early listen to the disc, on which the singer tries out a few new moves. **Page 26**

## 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**

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# 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 releases.

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

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 biggest-selling rental title to date. The news bolstered hopes within the trade that the momentum is returning to the malaise-ridden video retail business.

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 uptick."

"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 months."

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," and "Next Door Neighbors Vol II." In

(Continued on page 75)



# 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 Grammy-winning 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.

## 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.

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

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 yet-to-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 reversal.

### 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 compa-

nies 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

Buziak has been tapped as president/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 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)



BUZIAK

BERGER

## 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.



DANIEL



SILVER



HUNT



STRICK

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.



GODFREY-CASS



SHIMP



HANSEN



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 label.

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 administration.

**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.



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# 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 use.

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 Ryman Auditorium here. The shows were done in front of small, by-invitation-only audiences.

Allen Reynolds and Richard Ben-

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

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 Ry-

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 year'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 Singers—performed 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)

## 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, special-events 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 offered the groups a "chance to perform at a top-grade facility where other mainstream artists perform."

PACE Special Events is a sub-

(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 hardcore band to debut at No. 1 this summer, following Skid Row's "Slave To The Grind" and Van Halen's "For Unlawful Carnal Knowledge." The success 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 in 1989.

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" classic.

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."

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

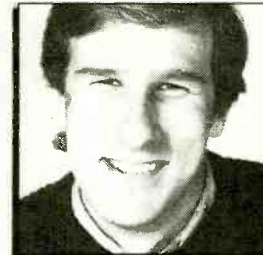
Prince & the N.P.G.'s "Gett Off" falls apart in its second week on the Hot 100, dropping from No. 66 to No. 78. But Prince hasn't lost his touch: Martika's "Love . . . Thy Will Be Done," which he and Martika co-wrote, jumps from No. 57 to No. 45 in its third week.

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.



by Paul Grein



# 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.*



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# 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 potential 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 companies.

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 develop-

major 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 not necessarily those of Billboard or its management.*



'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



### 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 pizzazz 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 Rosenberg  
 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 you/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.*



# Radio

## 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.

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, ur-

ban'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).

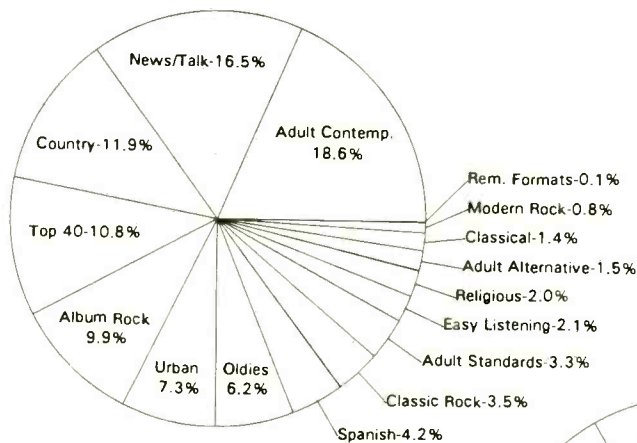
AC gained significant shares in afternoons and nights, as well as among teens (7.4-8.1) and 35-64-

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.

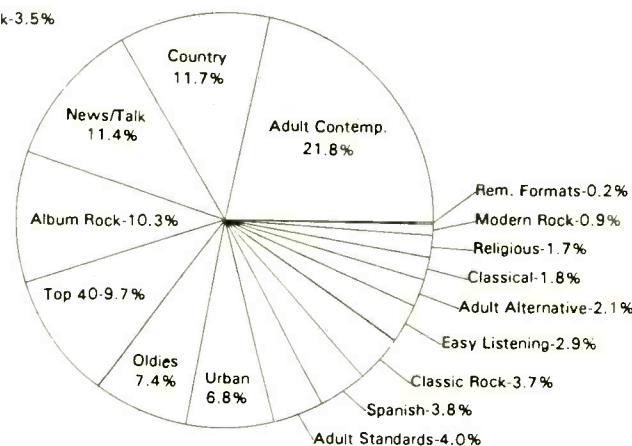
Urban's slight decrease in 12-plus share is most noticeable at nights, where the format lost some listening (14.3-13.4). Conversely, the success of the oldies format in  
(Continued on page 15)

### FORMAT SHARE BY DAYPART SPRING '91 ARBITRONS

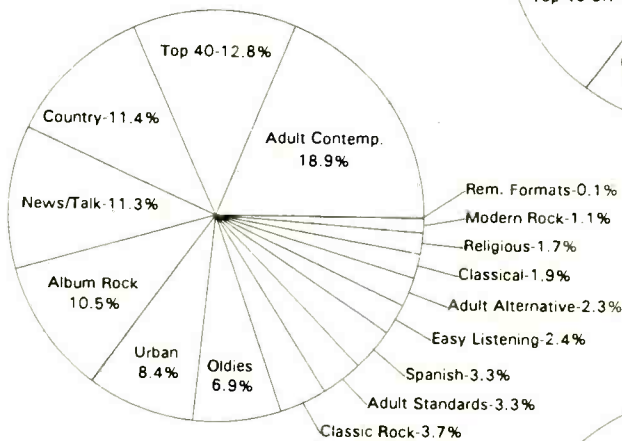
Persons 12+ Monday-Friday 6-10 a.m.



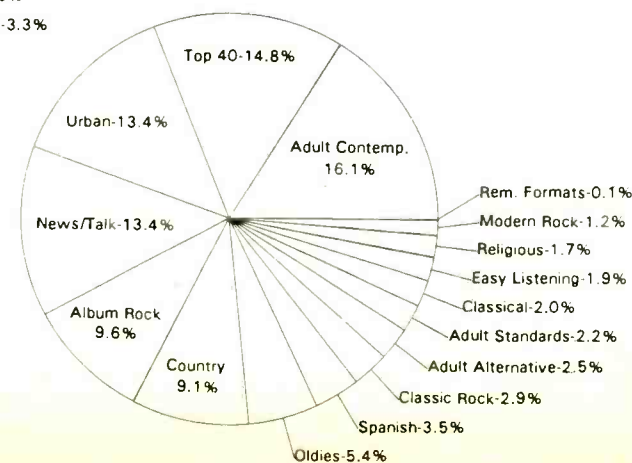
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.

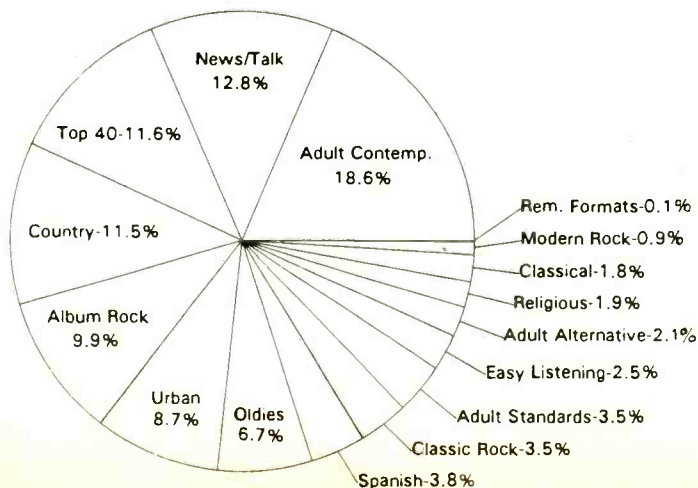


Persons 12+ Monday-Friday 7 p.m.-Midnight



### FORMAT SHARE/SPRING '91 ARBITRONS

Persons 12+ Monday-Sunday 6 a.m.-Midnight



Source:  
Ratings, the Arbitron Co.,  
formats, Billboard magazine.  
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Billboard magazine.



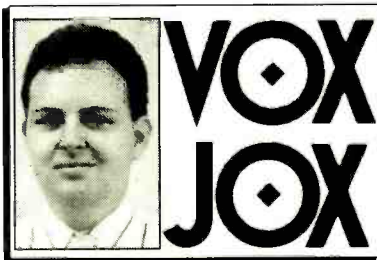
# Arb Advisory Council's New Wish List; KING Overthrows PD; Scott & Ross At PLJ?

**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.

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.

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 **WNCN** 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 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**

## newslines...

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

**BONNEVILLE** 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 co-owned **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., part-timer **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.

**WBGW** Tallahassee, Fla., morning man **Bill Booth** is the new PD of AC **WSCQ** Columbia, S.C. His replacement at **WBGW** 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.

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** newscaster 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 **WPLJ** (Mojo Radio) New York morning show this week, he did so under the name **Ross London**. This was preceded 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**. Overnights **Jim Ellis** goes to nights.

Top 40 **WYAV** Myrtle Beach, S.C., is still looking for a new PD to replace **Chris Ling**. But former **WMXC** (Mix 104) Charlotte, N.C., morning man **Chuck Boozier** 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 **KBKT** Los Angeles, will start a week of fill-in at **WGCJ-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™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★ ★ NO. 1 ★ ★ (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 4 weeks at No. 1
2	2	2	11	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
3	4	7	10	LOVE AND UNDERSTANDING Geffen 19023	◆ CHER
4	7	9	8	THE MOTOWN SONG Warner Bros. 4-19322	◆ ROD STEWART
5	3	6	11	UNFORGETTABLE Elektra 4-64875	◆ NATALIE COLE
6	8	10	12	LILY WAS HERE Arista 2187	◆ DAVID A. STEWART/CANDY DULFER
7	11	14	7	TIME, LOVE AND TENDERNESS Columbia 73889	◆ MICHAEL BOLTON
8	5	3	14	CAN'T FORGET YOU Epic 34-73864	◆ GLORIA ESTEFAN
9	10	12	9	IT AIN'T OVER 'TIL IT'S OVER Virgin 4-98795	◆ LENNY KRAVITZ
10	6	4	12	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
11	13	15	12	CAN YOU STOP THE RAIN Columbia 38-73745	◆ PEABO BRYSON
12	16	18	9	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
13	9	5	16	RUSH RUSH Captive 4-98828/VIRGIN	◆ PAULA ABDUL
14	17	17	8	SOMETHING TO TALK ABOUT Capitol 44724	◆ BONNIE RAITT
15	12	8	22	PLACE IN THIS WORLD Reunion 19019/GEFFEN	◆ MICHAEL W. SMITH
16	20	24	7	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
17	15	13	17	MORE THAN WORDS A&M 1552	◆ EXTREME
18	19	22	5	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
19	21	21	7	YOU COME TO MY SENSES Reprise Album Cut	CHICAGO
20	14	11	18	POWER OF LOVE/LOVE POWER Epic 34-73778	◆ LUTHER VANDROSS
★ ★ ★ POWER PICK ★ ★ ★					
21	23	28	5	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	ALL I HAVE Reprise Album Cut	BETH 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 MILSAP
31	25	20	16	STARTING ALL OVER AGAIN Arista Album Cut	DARYL 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	SAY IT WITH LOVE Polydor 867 136-4/PLG	◆ 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	LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
40	46	—	2	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
41	NEW ▶	1		THE REAL LOVE Capitol 44743	◆ BOB SEGER & THE SILVER BULLET BAND
42	41	33	20	MIRACLE 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
47	39	39	29	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
48	NEW ▶	1		DON'T WANT TO BE A FOOL Epic 34-73879	◆ LUTHER VANDROSS
49	45	45	7	IF YOU'RE NOT THE ONE FOR ME GRP Album Cut	◆ TOM SCOTT
50	48	—	2	WITHOUT YOU Giant Album Cut	◆ AIR SUPPLY

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

Billboard's **PD** of the week  
**Ty Cooper**  
 KSUX Sioux City, Iowa



**T**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 mar-quees 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 lunch-time 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."  
 SEAN ROSS

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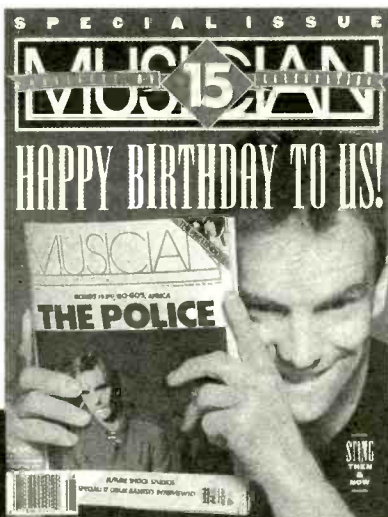
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## RADIO

### 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

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 one time.

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)



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 consideration.

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 Saturday-night hot-mix party from in front of clubs on the water.

Initially, there were some tense moments. “It was a really big undertaking,” 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



**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 weeks.



## 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.

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." Bonds.

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

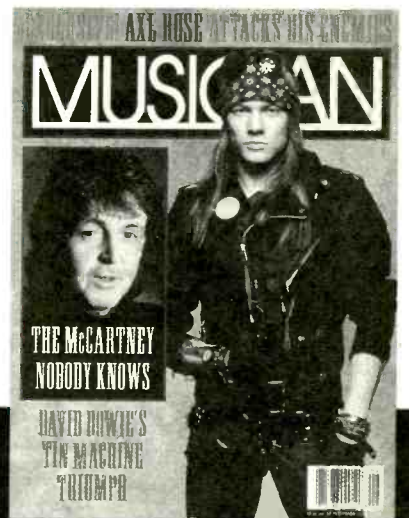
Modern KOCM/KSRF (Mars FM) Los Angeles promotion director Howard Freshman exits. No replacement has been named... Thad Gentry has been named marketing and promotions director at WBBM-FM (B96) Chicago. He was advertising and promotions manager at Ala Carte Entertainment and formerly held the same position 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 Knechtel  
Peter Himmelman Garry Gary Beers  
Axl Rose**

... And this is just the September issue



**MUSICIAN**

Where the Players Do the Talking



# Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>★★ No. 1 ★★</b> RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN 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 EPIC ALBUM CUT	ALLMAN BROTHERS BAND
5	<b>NEW ▶</b>		1	<b>★★★ FLASHMAKER ★★★</b> THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
6	8	11	5	FACE THE MUSIC GIANT 4-19273	RTZ
7	7	3	10	LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS
8	6	6	14	JET CITY WOMAN EMI 50357	QUEENSRYCHE
9	10	12	7	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
10	11	19	5	TWIST OF THE KNIFE ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
11	5	5	10	THE SOUND OF YOUR VOICE CHARISMA 4-98773	38 SPECIAL
12	14	15	10	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
13	15	21	7	SIGN OF THE STORM ELEKTRA ALBUM CUT	THE ERIC GALES BAND
14	18	38	3	KEEPING THE FAITH ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
15	13	18	6	ALL OF A SUDDEN PYRAMID ALBUM CUT/EPIC	JOE WALSH
16	17	24	12	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
17	12	14	8	ROLLIN' ON CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
18	16	22	8	KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG	L.A. GUNS
19	9	8	9	YOU COULD BE MINE Geffen 19039	GUNS N' ROSES
20	24	—	2	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
21	21	25	6	POWER WINDOWS JAMBCO 868 672-4/MERCURY	BILLY FALCON
22	27	35	4	<b>★★★ POWER TRACK ★★★</b> NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
23	22	27	8	SILVER THUNDERBIRD ATLANTIC 4-87678	MARC COHN
24	28	33	4	GOD GAVE ROCK AND ROLL TO YOU II INTERSCOPE ALBUM CUT/EAST WEST	KISS
25	19	16	12	BUILD A FIRE ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
26	29	30	6	GIRL MONEY EAST WEST ALBUM CUT	KIX
27	32	36	4	SEASONS DGC ALBUM CUT	TYKETTO
28	30	34	5	LIVING WITH THE LAW COLUMBIA 38-73858	CHRIS WHITLEY
29	34	47	3	ALL OUR DREAMS ARE SOLD ZOO ALBUM CUT	PROCOL HARUM
30	23	10	9	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
31	25	23	21	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
32	<b>NEW ▶</b>		1	WALK THROUGH FIRE ATCO 4-98748	BAD COMPANY
33	<b>NEW ▶</b>		1	LISTEN ATLANTIC ALBUM CUT	JULIAN LENNON
34	40	43	4	A WALL I MUST CLIMB GIANT ALBUM CUT	MICHAEL MCDERMOTT
35	31	29	16	SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
36	41	—	2	ILLUSTRATED MAN POINTBLANK ALBUM CUT/CHARISMA	JOHNNY WINTER
37	<b>NEW ▶</b>		1	MAKE IT EASY ATCO ALBUM CUT	YES
38	46	—	2	CRY TO MYSELF ATCO ALBUM CUT	FLIES ON FIRE
39	47	—	2	LONE STAR RELATIVITY ALBUM CUT	STUART HAMM
40	50	46	9	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
41	44	39	8	TOP OF THE WORLD WARNER BROS. ALBUM CUT	VAN HALEN
42	26	17	12	SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
43	35	28	11	MONKEY BUSINESS ATLANTIC 4-87673	SKID ROW
44	20	9	10	SAVING MY HEART ARISTA ALBUM CUT	YES
45	48	40	20	MAN IN THE BOX COLUMBIA 38-73851	ALICE IN CHAINS
46	<b>NEW ▶</b>		1	UNTIL MY DYING DAY Geffen ALBUM CUT	THUNDER
47	<b>NEW ▶</b>		1	I'LL FIGHT FOR YOU ATLANTIC ALBUM CUT	FOREIGNER
48	37	42	4	IF I SAY SBK 07358	KINGOFTHEHILL
49	<b>NEW ▶</b>		1	I WOULD HAVE WAITED FOREVER ARISTA ALBUM CUT	YES
50	<b>NEW ▶</b>		1	MEDICINE MAN JAMBCO ALBUM CUT/MERCURY	ALDO NOVA

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard/BPI Communications, Inc.

# RADIO

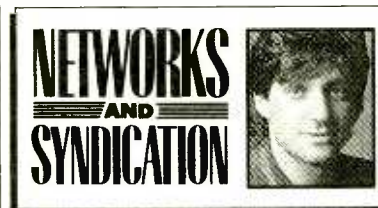
## Dr. Demento To Tour In Support Of New Rhino Album

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 KPCC 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."

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# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	<b>★★ No. 1 ★★</b> RUSH COLUMBIA 38-73844	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	SHIRAZ 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	<b>NEW ▶</b>		1	SO YOU THINK YOU'RE... A&M 1578	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' NOTHING EPIC ALBUM CUT	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, LONG WAY) VIRGIN 4-98771	O.M.D.
25	<b>NEW ▶</b>		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		I FEEL SO GOOD CAPITOL 15728	RICHARD THOMPSON

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



## 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.

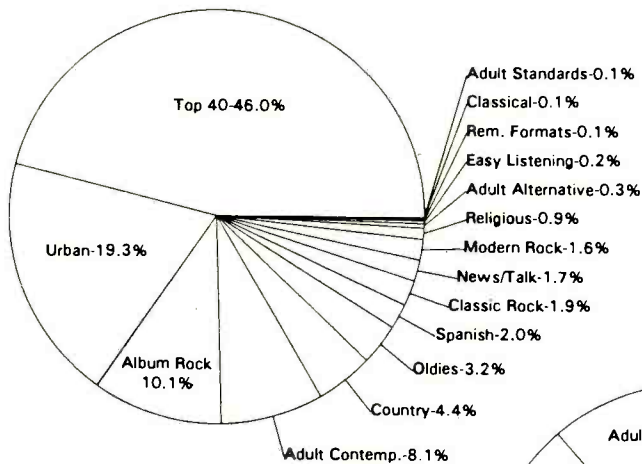
Merlin Olsen has returned to the CBS Radio Sports fold with "NFL '91," a 10-part series that runs through Aug. 30. Also coming from CBS Sports is "NFL Preview With Greg Gumbel And John Madden." The 15-minute show makes its debut Aug. 30 and will be heard for 22 consecutive weeks on Fridays throughout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



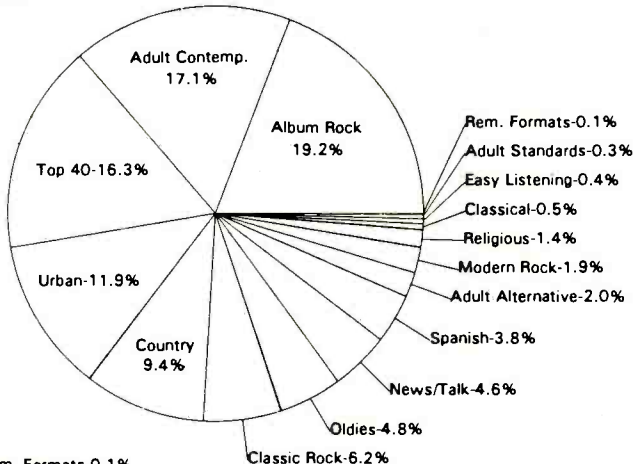
**Getting Grimy.** WIOT Toldeo, Ohio, personalities participated in a mud volleyball tournament to raise money for the March of Dimes. Pictured after getting down and dirty for a good cause are APD/MD Michael Young, left, and PD Lyn Casye.

Persons 12-17  
Monday-Sunday 6 a.m.-Midnight

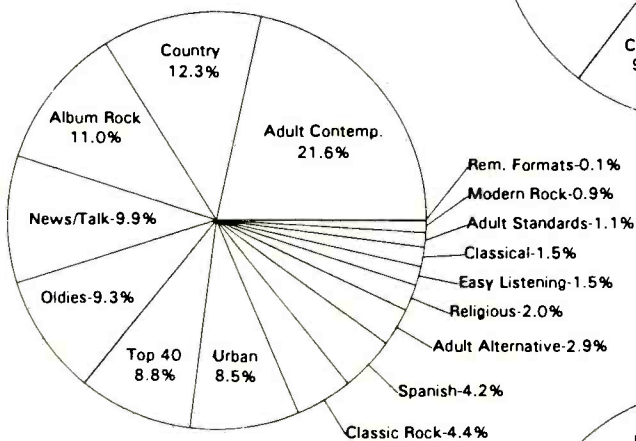


## FORMAT SHARE SPRING '91 ARBITRONS

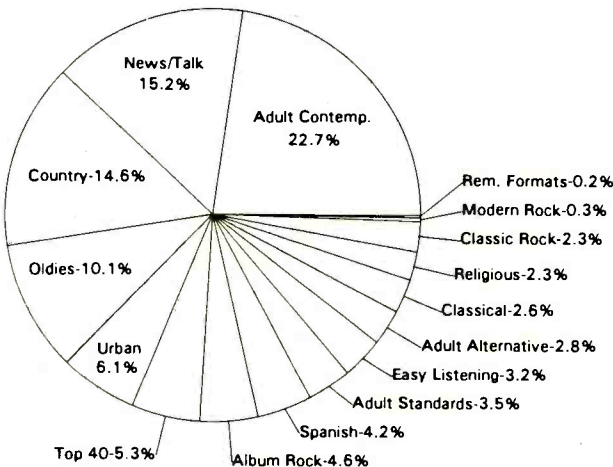
Persons 18-34  
Monday-Sunday 6 a.m.-Midnight



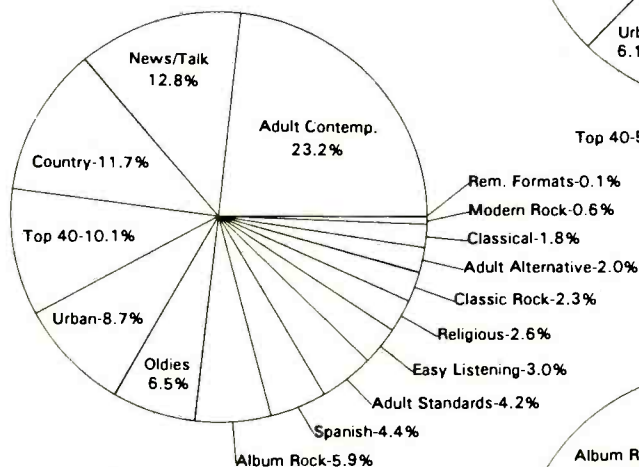
Persons 25-54  
Monday-Sunday 6 a.m.-Midnight



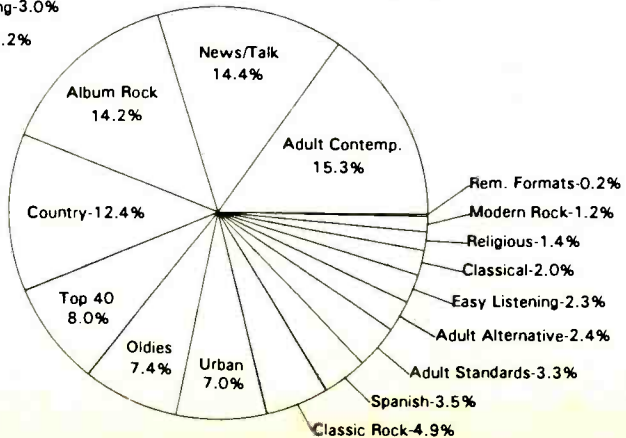
Persons 35-64  
Monday-Sunday 6 a.m.-Midnight



Women 18+  
Monday-Sunday 6 a.m.-Midnight



Men 18+  
Monday-Sunday 6 a.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
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Billboard magazine.



# Hot Hits in Tokio

Week of August 4, 1991

- 1 Gypsy Woman (She's Homeless) Crystal Waters
- 2 Loving You Janet Kay
- 3 Poundcake Van Halen
- 4 Rush Rush Paula Abdul
- 5 Unbelievable EMF
- 6 You Could Be Mine Guns N' Roses
- 7 Livin' For You Kiss The Sky Lenny Kravitz
- 8 It Ain't Over 'Til It's Over Lenny Kravitz
- 9 Unforgettable Natalie Cole & Nat King Cole
- 10 Without You Air Supply
- 11 Wanna Dance Yasmin
- 12 More Than Words Extreme
- 13 Love And Understanding Cher
- 14 Now That We Found Love Heavy D. & The Boyz
- 15 Because I Love You Stevie Nicks
- 16 Silly Games Lindy Layton
- 17 Only You Giovanni Jovanotti
- 18 She Needs To Get Some Hay Parker, Jr.
- 19 Fading Like A Flower Roxette
- 20 The Motown Song Rod Stewart
- 21 (Everything I Do) I Do It For You Bryan Adams
- 22 Gotta Have You Stevie Wonder
- 23 Sayonara Natsu No Hi Tetsuro Yamashita
- 24 I Wanna Sex You Up Color Me Badd
- 25 Fun Day Stevie Wonder
- 26 To Close Your Eyes Forever Cath Carroll
- 27 Deep French Kiss Original Love
- 28 Learning To Fly Tom Petty & The Heartbreakers
- 29 Kissing You Keith Washington
- 30 Strike It Up Black Box
- 31 Clea Lisa Ono
- 32 Faux Semblants Viktor Lazlo
- 33 Something To Talk About Bonnie Raitt
- 34 Move Right Out Rick Astley
- 35 Echo My Heart Lindy Layton
- 36 The Dream Is Still Alive Wilson Phillips
- 37 Here I Am (Come And Take Me) UB40
- 38 Love Is A Wonderful Thing Michael Bolton
- 39 Optimistic Sounds Of Blackness
- 40 Piece Of My Heart Tara Kemp
- 41 I Like The Way (The Kissing Game) Hi-Five
- 42 Another Hand David Sanborn
- 43 Neo Brabo Southern All Stars
- 44 The Promise Of A New Day Paula Abdul
- 45 Future Love Paradise Seal
- 46 Love On A Rooftop Desmond Child
- 47 A Better Love Londonbeat
- 48 Depend On You Bebe & Cece Winans
- 49 Looking For The Summer Chris Rea
- 50 Move That Body Technronic



**J-WAVE**  
81.3FM



# POWERPLAYISTS™

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

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

### PLATINUM

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

**HOT 97 FM**  
P.D.: Joel Salkowitz

New York	
1	Heavy D. & The Boyz, Now That We Foun
2	Coro, My Fallen Angel
3	The KLF, 3 A.M. Eternal
4	D.J. Jazzy Jeff & The Fresh Prince, S
5	C&C Music Factory/F. Williams, Things
6	Boyz II Men, Motownphilly
7	Color Me Badd, I Adore Mi Amor
8	Frankie Knuckles, The Whistle
9	R.G. The Prince Of Rap, This Beat Is
10	Bare Arts, Boriqua Posse
11	Marky Mark & The Funky Bunch
12	Hi-Five, I Can't Wait Another Minute
13	Clubhouse, Deep In My Heart
14	Brothers In Rhythm, Such A Good Feel
15	TKA, Louder Than Love
16	Jomanda, Got A Love For You
17	3rd Bass, Pop Goes The Weasel
18	Cathy Dennis, Too Many Walls
19	Whitney Houston, My Name Is Not Susan
20	Corina, Temptation
21	Crystal Waters, Makin' Hype
22	Paula Abdul, The Promise Of A New Day
23	2 In A Room, Do What You Want
24	Vanessa Williams, Running Back To You
25	Unity, Unity
26	Jinny, Keep Warm
27	Naughty By Nature, O.P.P.
28	Seal, Crazy
29	Rios, I Don't Want You Back
30	Tara Kemp, Piece Of My Heart
31	Donna Summer, When Love Cries
32	Ceylan Jeffries, Open Your Heart
33	Luther Vandross, Don't Want To Be A F
34	Karyn White, Romantic
35	Brand New Heavies, Never Stop
36	Black Box, Fantasy
37	Corina, Whispers
38	Bell Biv DeVoe, Word To The Mutha
39	Lisa Fischer, Save Me
40	Cut 'N' Move, Get Serious
41	Color Me Badd, I Adore Mi Amor
42	Lonnie Gordon, Gonna Catch You

**1010 RADIO 95.5 FM**  
P.D.: Scott Shannon

New York	
1	Bryan Adams, (Everything I Do) I Do I
2	Corina, Temptation
3	Lenny Kravitz, It Ain't Over 'Til It'
4	Corina, Temptation
5	Roxette, Fading Like A Flower (Every
6	The Black Crowes, Hard To Handle
7	Paula Abdul, The Promise Of A New Day
8	Michael Bolton, Time, Love And Tender
9	Jomanda, Got A Love For You
10	Scorpions, Wind Of Change
11	C&C Music Factory/F. Williams, Things
12	Marky Mark & The Funky Bunch
13	The KLF, 3 A.M. Eternal
14	Rod Stewart, The Motown Song
15	The Escape Club, I'll Be There
16	Seal, Crazy
17	Natalie Cole, Unforgettable
18	Cathy Dennis, Too Many Walls
19	Color Me Badd, I Adore Mi Amor
20	R.E.M., Shiny Happy People
21	Boyz II Men, Motownphilly
22	Whitney Houston, My Name Is Not Susan
23	Natural Selection, Do Anything
24	3rd Bass, Pop Goes The Weasel
25	Hi-Five, I Can't Wait Another Minute
26	Firehouse, Love Of A Lifetime
27	Huey Lewis & The News, It Hit Me Like
28	Karyn White, Romantic
29	D.J. Jazzy Jeff & The Fresh Prince, S
30	Heavy D. & The Boyz, Now That We Foun

Chicago	
1	Bryan Adams, (Everything I Do) I Do I
2	C&C Music Factory/F. Williams, Things
3	Corina, Temptation
4	D.J. Jazzy Jeff & The Fresh Prince, S
5	Heavy D. & The Boyz, Now That We Foun
6	Rhythm Syndicate, P.A.S.S.I.O.N.
7	Hi-Five, I Can't Wait Another Minute
8	Jomanda, Got A Love For You
9	The KLF, 3 A.M. Eternal
10	Marky Mark & The Funky Bunch
11	Boyz II Men, Motownphilly
12	2 Brothers On The 4th Floor, Can't He
13	Rhythm Syndicate, P.A.S.S.I.O.N.
14	UB40, Here I Am (Come And Take Me)
15	Coro, My Fallen Angel
16	Jesus Jones, Right Here, Right Now
17	Natalie Cole, Unforgettable
18	Paula Abdul, The Promise Of A New Day
19	Robbie Nevil, Just Like A Flower (Every
20	3rd Bass, Pop Goes The Weasel
21	Latin Alliance Featuring War, Low Rid

**KISFM 102.7**  
P.D.: Bill Richards

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

**POWER 106 FM**  
P.D.: Jeff Wyatt

Los Angeles	
1	D.J. Jazzy Jeff & The Fresh Prince, S
2	Lenny Kravitz, It Ain't Over 'Til It'
3	Corina, Temptation
4	Hi-Five, I Can't Wait Another Minute
5	Rhythm Syndicate, P.A.S.S.I.O.N.
6	Jomanda, Got A Love For You
7	Boyz II Men, Motownphilly
8	UB40, Here I Am (Come And Take Me)
9	Chubb Rock, Treat 'Em Right
10	April, You're The One For Me
11	D.J. Laz Featuring Danny D., Mami El
12	Lisa Fischer, How Can I Ease The Pain
13	C&C Music Factory/F. Williams, Things
14	A Lighter Shade Of Brown Featuring Te
15	Stereo MC's, Elevate My Mind
16	Cathy Dennis, Too Many Walls
17	Color Me Badd, I Adore Mi Amor
18	Heavy D. & The Boyz, Now That We Foun
19	The KLF, 3 A.M. Eternal
20	Tara Kemp, Piece Of My Heart
21	Paula Abdul, The Promise Of A New Day
22	Yasmin, Wanna Dance
23	Marky Mark & The Funky Bunch
24	Seal, Crazy
25	Gloria Estefan, Can't Forget You
26	Latin Alliance Featuring War, Low Rid
27	Brand New Heavies, Never Stop
28	Angel, You're Love Just Ain't Right
29	Young M.C., That's The Way Love Goes
30	Guy, Do Me Right
31	Vanessa Williams, Running Back To You
32	Donna Summer, When Love Cries
33	Karyn White, Romantic
34	Jinny, Keep Warm
35	Massive Attack, Safe From Harm
36	TKA, Louder Than Love
37	Natural Selection, Do Anything
38	Maritka, Love... They Will Be Done
39	Lonnie Gordon, Gonna Catch You
40	Whitney Houston, My Name Is Not Susan

**KISW 108 FM**  
P.D.: Steve Rivers

Boston	
1	Bryan Adams, (Everything I Do) I Do I
2	D.J. Jazzy Jeff & The Fresh Prince, S
3	Marky Mark & The Funky Bunch
4	Any Grant, Every Heartbeat
5	Cathy Dennis, Too Many Walls
6	Jomanda, Got A Love For You
7	Boyz II Men, Motownphilly
8	Heavy D. & The Boyz, Now That We Foun
9	Natalie Cole, Unforgettable
10	Whitney Houston, My Name Is Not Susan
11	The KLF, 3 A.M. Eternal
12	C&C Music Factory/F. Williams, Things
13	Corina, Temptation
14	Paula Abdul, The Promise Of A New Day
15	Lisa Lisa & Cult Jam, Let The Beat Hit
16	Rod Stewart, The Motown Song
17	Seal, Crazy
18	Color Me Badd, I Adore Mi Amor
19	After 7, Nights Like This (From "The
20	Roxette, Fading Like A Flower (Every
21	Michael Bolton, Time, Love And Tender
22	R.E.M., Shiny Happy People
23	Coro, My Fallen Angel
24	Bonnie Raitt, Something To Talk About
25	Hi-Five, I Can't Wait Another Minute
26	Scorpions, Wind Of Change
27	Whitney Houston, My Name Is Not Susan
28	Natural Selection, Do Anything
29	Gerardo, When The Lights Go Out
30	Maritka, Love... They Will Be Done
31	Lonnie Gordon, Gonna Catch You
32	The Escape Club, I'll Be There
33	Donna Summer, When Love Cries
34	B.G. The Prince Of Rap, This Beat Is
35	Billy Falcon, Power Windows
36	Oaktown's 3.5.7, Turn It Up
37	Aaron Neville, Everybody Plays The Fo
38	RTZ, Face The Music
39	Karyn White, Romantic
40	Vanessa Williams, Running Back To You
41	Luther Vandross, Don't Want To Be A F

Philadelphia	
1	Bryan Adams, (Everything I Do) I Do I
2	D.J. Jazzy Jeff & The Fresh Prince, S
3	Corina, Temptation
4	Salt-N-Pepa, Do You Want Me
5	C&C Music Factory/F. Williams, Things
6	Any Grant, Every Heartbeat
7	Roxette, Fading Like A Flower (Every
8	Paula Abdul, The Promise Of A New Day
9	The Black Crowes, Hard To Handle
10	Michael Bolton, Time, Love And Tender
11	Lenny Kravitz, It Ain't Over 'Til It'
12	UB40, Here I Am (Come And Take Me)
13	Boyz II Men, Motownphilly

**WJOU 94.5 FM**  
P.D.: Sunny Joe White

Boston	
1	Bryan Adams, (Everything I Do) I Do I
2	Corina, Temptation
3	Lenny Kravitz, It Ain't Over 'Til It'
4	Boyz II Men, Motownphilly
5	The KLF, 3 A.M. Eternal
6	Any Grant, Every Heartbeat
7	Heavy D. & The Boyz, Now That We Foun
8	Paula Abdul, The Promise Of A New Day
9	Scorpions, Wind Of Change
10	Michael Bolton, Time, Love And Tender
11	Rod Stewart, The Motown Song
12	For Fun, You Can't Play Me
13	3rd Bass, Pop Goes The Weasel
14	Huey Lewis & The News, It Hit Me Like
15	Marky Mark & The Funky Bunch
16	Jomanda, Got A Love For You
17	Young M.C., That's The Way Love Goes
18	Cathy Dennis, Too Many Walls
19	Robbie Nevil, Just Like A Flower (Every
20	Desmond Child, Love On A Rooftop
21	C&C Music Factory/F. Williams, Things
22	Luther Vandross, Don't Want To Be A F
23	Whitney Houston, My Name Is Not Susan
24	Donna Summer, When Love Cries
25	Roxette, Fading Like A Flower (Every
26	Vanessa Williams, Running Back To You
27	Seal, Crazy
28	Orchestra Manoeuvres In The Dark, Pa
29	Natalie Cole, Unforgettable
30	B.G. The Prince Of Rap, This Beat Is
31	Natural Selection, Do Anything
32	Color Me Badd, I Adore Mi Amor
33	Maritka, Love... They Will Be Done
34	Siouxie & The Banshees, Kiss Them Fo
35	Karyn White, Romantic
36	Chesney Hawkes, The One And Only
37	Coro, My Fallen Angel

**WB94 FM**  
P.D.: John Roberts

Pittsburgh	
1	Bryan Adams, (Everything I Do) I Do I
2	Michael W. Smith, Place In This World
3	Paula Abdul, The Promise Of A New Day
4	Any Grant, Every Heartbeat
5	Jesus Jones, Right Here, Right Now
6	Nelson, Only Time Will Tell
7	Roxette, Fading Like A Flower (Every
8	Mariah Carey, Prisoner
9	The Black Crowes, Hard To Handle
10	Lenny Kravitz, It Ain't Over 'Til It'
11	The Escape Club, I'll Be There
12	Rhythm Syndicate, P.A.S.S.I.O.N.
13	Michael Bolton, Time, Love And Tender
14	Wilson Phillips, The Dream Is Still A
15	C&C Music Factory/F. Williams, Things
16	Tara Kemp, Piece Of My Heart
17	Luther Vandross, Power Of Love/Love P
18	D.J. Jazzy Jeff & The Fresh Prince, S
19	Rod Stewart, The Motown Song
20	Corina, Temptation
21	Scorpions, Wind Of Change
22	Robbie Nevil, Just Like A Flower (Every
23	Cathy Dennis, Too Many Walls
24	38 Special, The Sound Of Your Voice
25	Alas, Perfect World
26	Whitney Houston, My Name Is Not Susan
27	The KLF, 3 A.M. Eternal
28	Firehouse, Love Of A Lifetime
29	Color Me Badd, I Adore Mi Amor
30	Extreme, Hole Hearted
31	Hi-Five, I Can't Wait Another Minute
32	Natural Selection, Do Anything
33	Aaron Neville, Everybody Plays The Fo
34	Seal, Crazy
35	R.E.M., Shiny Happy People
36	Tom Petty & The Heartbreakers, Learni
37	Karyn White, Romantic

**Q102**  
P.D.: Rick Stacy

Atlanta	
1	Bryan Adams, (Everything I Do) I Do I
2	Cathy Dennis, Too Many Walls
3	Any Grant, Every Heartbeat
4	The Escape Club, I'll Be There
5	The KLF, 3 A.M. Eternal
6	Roxette, Fading Like A Flower (Every
7	Natalie Cole, Unforgettable
8	Paula Abdul, The Promise Of A New Day
9	Seal, Crazy
10	Corina, Temptation
11	Michael Bolton, Time, Love And Tender
12	Lenny Kravitz, It Ain't Over 'Til It'
13	Marky Mark & The Funky Bunch
14	Coro, My Fallen Angel
15	Salt-N-Pepa, Do You Want Me
16	Color Me Badd, I Adore Mi Amor
17	R.E.M., Shiny Happy People
18	C&C Music Factory/F. Williams, Things
19	Rod Stewart, The Motown Song
20	Jomanda, Got A Love For You
21	EMF, Unbelievable
22	Boyz II Men, Motownphilly
23	Hi-Five, I Can't Wait Another Minute
24	Lisa Lisa & Cult Jam, Let The Beat Hi
25	Extreme, Hole Hearted
26	Rhythm Syndicate, P.A.S.S.I.O.N.
27	Michael W. Smith, Place In This World
28	Huey Lewis & The News, It Hit Me Like
29	Karyn White, Romantic
30	Lonnie Gordon, Gonna Catch You
31	C'Vello, This Jam Is Cold
32	A Lighter Shade Of Brown Featuring Te
33	R.E.M., Shiny Happy People
34	Michael Learns To Rock, My Blue Angel
35	Army Of Lovers, My Army Of Lovers

Philadelphia	
1	Bryan Adams, (Everything I Do) I Do I
2	D.J. Jazzy Jeff & The Fresh Prince, S
3	Corina, Temptation
4	Salt-N-Pepa, Do You Want Me
5	C&C Music Factory/F. Williams, Things
6	Any Grant, Every Heartbeat
7	Roxette, Fading Like A Flower (Every
8	Paula Abdul, The Promise Of A New Day
9	The Black Crowes, Hard To Handle
10	Michael Bolton, Time, Love And Tender
11	Lenny Kravitz, It Ain't Over 'Til It'
12	UB40, Here I Am (Come And Take Me)
13	Boyz II Men, Motownphilly

**MIX 107.3**  
P.D.: Lorrin Palagi

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

**WJLA 105**  
P.D.: Chuck Beck

Washington	
1	Bryan Adams, (Everything I Do) I Do I
2	EMF, Unbelievable
3	Roxette, Fading Like A Flower (Every
4	D.J. Jazzy Jeff & The Fresh Prince, S
5	Paula Abdul, The Promise Of A New Day
6	Michael W. Smith, Place In This World
7	Lenny Kravitz, It Ain't Over 'Til It'
8	Boyz II Men, Motownphilly
9	Paula Abdul, The Promise Of A New Day
10	Jesus Jones, Right Here, Right Now
11	R.E.M., Shiny Happy People
12	Natalie Cole, Unforgettable
13	C&C Music Factory/F. Williams, Things
14	Marky Mark & The Funky Bunch
15	R.E.M., Losing My Religion
16	PC Quest, After The Summer's Gone
17	Rod Stewart, The Motown Song
18	Extreme, More Than Words
19	Color Me Badd, I Adore Mi Amor
20	Cathy Dennis, Too Many Walls
21	Heavy D. & The Boyz, Now That We Foun
22	Natural Selection, Do Anything
23	Hi-Five, I Can't Wait Another Minute
24	Karyn White, Romantic
25	3rd Bass, Pop Goes The Weasel

**POWER 95.1 FM**  
P.D.: Rick Stacy



## 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 Suavé'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.

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 pop-leaning, 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 Chairmen 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 Jaz. On "A Groove (This Is What U Rap 2)," the

Jaz drops science about the schools of rap over a smooth, jazz-tinged groove that is radio-ready. 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 Possé 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 Homeless)" 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)

### The Rhythm and the Blues



by Janine McAdams

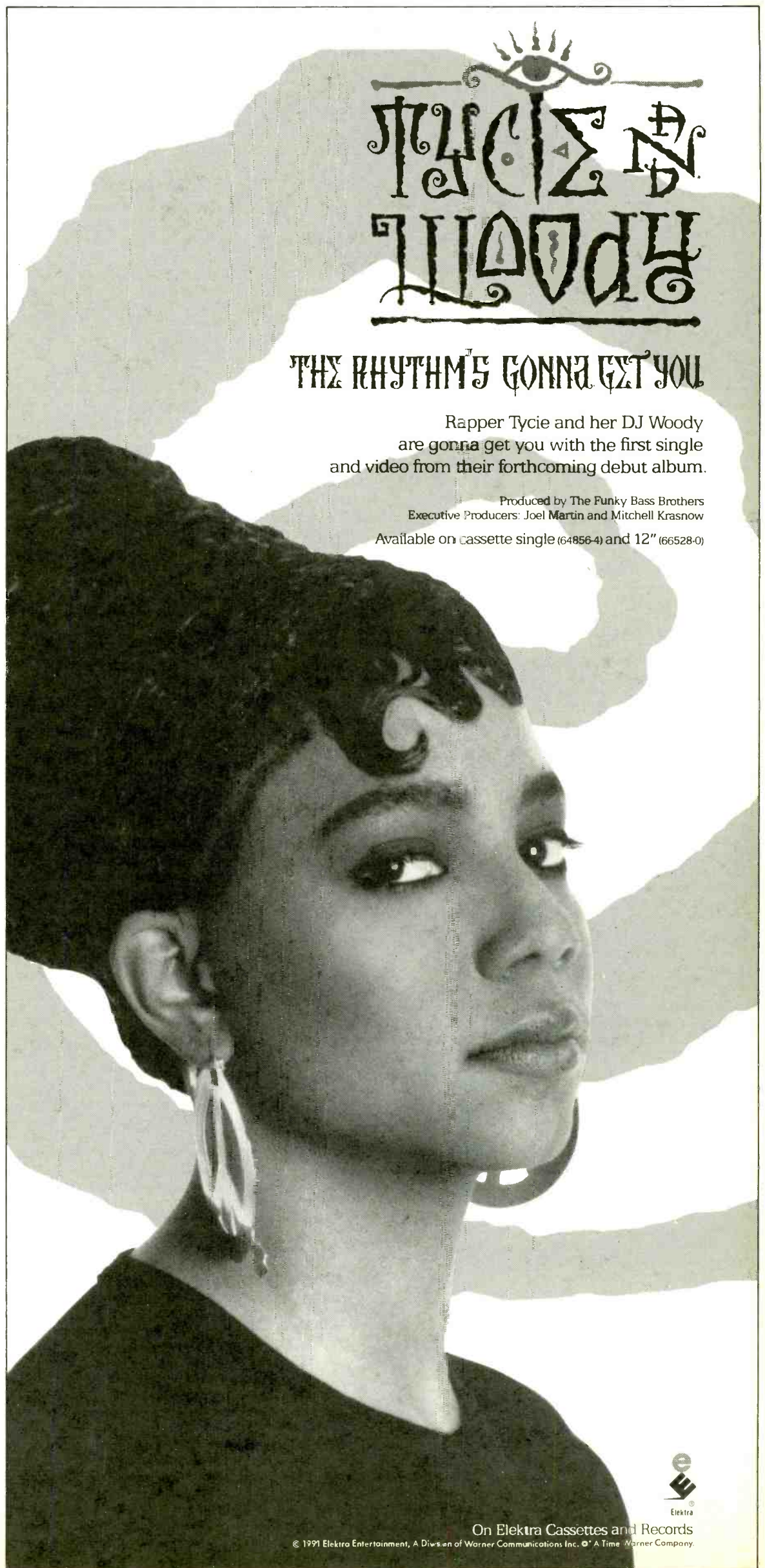


## THE RHYTHM'S GONNA GET YOU

Rapper TyCie and her DJ Woody are gonna get you with the first single and video from their forthcoming debut album.

Produced by The Funky Bass Brothers  
Executive Producers: Joel Martin and Mitchell Krasnow

Available on cassette single (64856-4) and 12" (66528-0)



On Elektra Cassettes and Records

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# '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 multifaceted, 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

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 video."

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."

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-Air."

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

*'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 highest-debating entry on the Top R&B Albums chart. According to Barry Weiss, Jive senior VP of operations, "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

## 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 Lewis), 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)

# Hot R&B Singles Sales & Airplay

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

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Tune, ASCAP/Primate, ASCAP	50 ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
45 6 MINUTES OF PLEASURE (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	60 I KNEW (Bender, ASCAP)	38 I GO CRAZY (Web IV, BMI/Paul & Jonathan, BMI)	36 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP)
3 ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pook's Music, BMI) WBM	92 I'LL DO ANYTHING FOR YOU (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu, BMI)	60 I KNEW (Bender, ASCAP)	85 RUMORS (Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)
77 AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)	63 I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (La Love Lane, ASCAP/Tibovida, ASCAP)	92 I'LL DO ANYTHING FOR YOU (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu, BMI)	29 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
39 ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI)	37 I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)	63 I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (La Love Lane, ASCAP/Tibovida, ASCAP)	44 SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) CPP
16 ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)	89 I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyme, ASCAP)	37 I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)	93 SHAKE (YOU MAKE ME SHAKE) (G.R., BMI/Virgin Songs, BMI)
84 ARE YOU FREE (Flyte Tyme, ASCAP) WBM	46 I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	89 I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyme, ASCAP)	80 SHINE ON (SRL)
79 ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	7 IN YOUR EYES (Degroat & Degroat, BMI)	46 I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)	55 SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
18 ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM	51 I SHOULDN'T HAVE DONE IT (Def American, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)	7 IN YOUR EYES (Degroat & Degroat, BMI)	67 SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
47 BABY I'M READY (Trycep, BMI/Willesden, BMI)	23 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	51 I SHOULDN'T HAVE DONE IT (Def American, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)	78 SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
1 CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP) WBM	42 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	23 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	12 SO MUCH LOVE (Bust-I, BMI)
43 THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Getaloaddafato, BMI/Irving, BMI) CPP	91 I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	42 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	5 SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
48 COME AND GET IT (Careers-BMG, BMI/R.L.J., ASCAP/John Barnes III, BMI/Andee Pandee, ASCAP)	54 JEALOUS GIRL (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/A.R.L., ASCAP)	91 I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	70 STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)
57 D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	21 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP)	54 JEALOUS GIRL (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/A.R.L., ASCAP)	75 STRONG FOR YOU (Virgin Songs, BMI/Abana, BMI/Siam City, ASCAP)
15 DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	32 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	21 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP)	26 SUMMER BREEZE (Dawn Breaker, BMI/Duchess, BMI) WBM
17 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	66 LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP	32 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	9 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
94 DO WHAT I GOTTA DO (Flyte Tyme, ASCAP) WBM	4 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP)	66 LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP	74 TEARDROPS (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
72 DROP DEAD GORGEOUS (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	28 LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	4 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP)	52 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/W&T Spencer, ASCAP)
14 EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane, BMI) WBM	82 LOVE TALK (Virgin Songs, BMI/Chesca Tunes, ASCAP/Non Pareil, ASCAP/WB, ASCAP)	28 LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	40 THAT KIND OF GUY (Shaman Drum, BMI/Sunsace, ASCAP)
95 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL	100 MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)	82 LOVE TALK (Virgin Songs, BMI/Chesca Tunes, ASCAP/Non Pareil, ASCAP/WB, ASCAP)	41 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP
61 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP)	2 MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)	100 MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)	31 THINGS THAT MAKE YOU GO HMMMM . . . (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)
34 FOR THE LOVE OF MONEY (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/WBM	49 MIRACLE WORKER (Alvert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)	2 MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)	58 THIS BEAT IS HOT (Edition Allstar, ASCAP/Rolf Elmer, ASCAP/Ufa/BMG, ASCAP)
30 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	59 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	49 MIRACLE WORKER (Alvert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)	13 TONITE (Protunes, BMI/Total Trak, ASCAP)
35 GOTTA HAVE YOU (FROM JUNGLE FEVER) (Steveland Morris, ASCAP) CPP	53 MOVE ON (Third World, ASCAP/Alfie, BMI)	59 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	24 TURN IT UP (Bust-I, BMI)
71 HASSLE FREE (Black Hat, ASCAP)	27 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	53 MOVE ON (Third World, ASCAP/Alfie, BMI)	10 UNFORGETTABLE (Bourne, ASCAP)
83 HOUSE CALL (PRS, BMI/Shadow, BMI)	19 NEVER STOP (Not Listed)	27 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	88 THE WAY YOU LOVE ME (Geffen, ASCAP/Eve N' Steph, ASCAP/WB, ASCAP/High & Mighty, ASCAP)
96 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	64 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM	19 NEVER STOP (Not Listed)	68 WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)
56 HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)	6 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	64 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) CPP/WBM	20 WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)
98 HOW KOOL CAN ONE BLACK MAN BE (Willesden, BMI)	33 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	6 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	86 WISH I COULD FIND ANOTHER (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/I.A.T.I.A., BMI/MCA, BMI)
22 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP) CPP	25 OPTIMISTIC (Flyte Tyme, ASCAP)	33 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	65 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
10 I CAN'T STAND IT (Don't Give Up, BMI/Ghetto, BMI)	97 P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM	25 OPTIMISTIC (Flyte Tyme, ASCAP)	73 THE YOKE (G.U.O.T.R.) (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
91 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	62 POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP/WBM	97 P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM	87 YOU'RE A VICTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
99 I FIND EVERYTHING IN YOU (Irving, BMI/James Carr, BMI/Ted-On, BMI) CPP	69 RATED R (Unity, ASCAP/Le Troop, ASCAP)	62 POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP/WBM	76 YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)
8 IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-	81 A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prinse Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)	81 A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prinse Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)	





## TERRI ROSSI'S RHYTHM SECTION

**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. Twenty-eight 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 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.

**"IT 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 reports. 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 REPORTERS	TOTAL ON
<b>SOMETIMES I WONDER</b> THE S.O.S. BAND TABU	7	9	23	39	40
<b>YOU'RE A VICTIM</b> GENE RICE RCA	1	6	24	31	31
<b>FOREVER MY LADY</b> JODECI UPTOWN	4	9	16	29	51
<b>IT'S SO HARD TO SAY...</b> BOYZ II MEN MOTOWN	5	7	15	27	71
<b>ROMANTIC</b> KARYN WHITE WARNER BROS.	8	8	10	26	96
<b>TEARDROPS</b> SMALL CHANGE MERCURY	2	5	18	25	47
<b>I WANT YOU</b> MARC NELSON CAPITOL	1	9	13	23	23
<b>I'M STILL WAITING</b> JOHNNY GILL GIANT	4	8	10	22	22
<b>WORD TO THE MUTHA</b> BELL BIV DEVOE MCA	2	5	10	17	58
<b>ARE YOU LONELY FOR ME</b> RUDE BOYS ATLANTIC	2	6	9	17	36

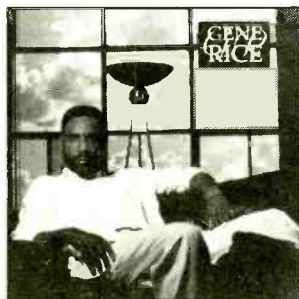
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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

**t**he male vocalist of

the year hits again with

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

his debut album, "Just For You."



On the RCA Records Label-

cassettes, compact discs

and albums.

Produced by Stan Sheppard

and Terry Carter for

Stanton Scott

Productions

# GENE RICE

THE RCA RECORDS LABEL - IT ALL ADDS UP TO ONE 



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# LIVE MAIN SOURCE

# THE U.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."



Billboard.

FOR WEEK ENDING AUGUST 24, 1991

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	6	7	THE HOUSE THE DOG BUILT EAR CANDY 38000 (C) (CD) (T)	◆ JIBRI WISE ONE 1 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 QWEST 4-19243/WARNER BROS. (C) (M) (T)	◆ COMPTON'S MOST WANTED
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 ▲ JIVE 1465/RCA (C) (CD) (T)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
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)	T.C.F.
12	12	13	11	AIN'T NO FUTURE IN YO' FRONTING S.D.E.G. 62 /CHIBAN (C) (T)	◆ M.C. BREED & D.F.C.
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)	AMG
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 EAST WEST 98755 (C) (T)	◆ YO-YO
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 RAP-A-LOT 7241 (C) (T)	THE GETO BOYS
25	24	19	9	GET READY TO ROLL NASTYMIX 76110 (C) (T)	◆ RODNEY O - JOE COOLEY
26	NEW ▶	1	1	TURN IT UP BUST IT 44717/CAPITOL (C) (M) (T)	◆ OAKTOWN'S 3.5.7
27	NEW ▶	1	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	NEW ▶	1	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. ▲ 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 vinyl availability. © 1991. Billboard/BPI Communications, Inc.

## R&B

# 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 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 Tresvant, 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 mid-summer. 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 hi-tech, 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 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.



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 24, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	3	3	12	BOYZ II MEN ● MOTOWN 6320* (9.98) -1 week at No. 1	COOLEYHIGHARMONY	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	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
13	17	19	5	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	13
14	13	7	25	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
15	11	10	7	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
16	15	16	17	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
17	19	26	5	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	17
18	16	11	40	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
19	18	20	5	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
20	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*/ZOO (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
51	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	—	2	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	54
55	57	61	22	ED O.G. & DA BULLDOGS P.W.L. 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 2005/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 "PEPSI" 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 NASTYMIK 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)	THE FIVE HEARTBEATS	10
82	68	50	27	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
83	85	76	7	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
84	82	87	27	MAIN SOURCE WILD PITCH 97543/EMI (8.98)	BREAKING ATOMS	40
85	80	81	6	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
86	75	69	14	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	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
91	90	83	56	D.J. MAGIC MIKE ● CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
92	NEW ►	1	1	THE GET FRESH GIRLS BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	92
93	RE-ENTRY	29	29	ICE CUBE ● 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	NEW ►	1	1	VARIOUS ARTISTS HOT 1000* (9.98)	SUPER BASS	96
97	NEW ►	1	1	RAY PARKER JR. MCA 10327 (9.98)	I LOVE YOU LIKE YOU ARE	97
98	98	92	66	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
99	97	91	53	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	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-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.

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

**LET 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 "Boilerhouse" 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 different 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' beat-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, after-hours tone. We're most fond of the "Spiritual" dub, with its wafting synth/strings and rumbling percussion.

**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 U.S. This track is featured on an upcoming **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-over radio.

Still think freestyle is tired? You clearly haven't heard **Corina's** self-titled 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 action.

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 pumpin' 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.

**TID-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.

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★ No. 1 ★★</b>					
1	2	3	8	<b>SUCH A GOOD FEELING</b> 4TH & B'WAY 162440 538-1/ISLAND 1 week at No. 1	◆ BROTHERS IN RHYTHM
2	3	7	5	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
3	4	6	8	<b>NOW THAT WE FOUND LOVE</b> UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
4	1	2	8	<b>THIS BEAT IS HOT</b> EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
5	6	11	7	<b>WHAT WOULD WE DO</b> FFRR 869 465-1/LONDON	DSK
6	16	23	4	<b>THE WHISTLE SONG</b> VIRGIN 0-96323	◆ FRANKIE KNUCKLES
7	14	20	5	<b>JUST GET UP AND DANCE</b> EMI V-56225	◆ AFRIKA BAMBAATAA
8	8	12	7	<b>KISS THEM FOR ME</b> GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
9	15	15	5	<b>THE CHUBBSTER</b> SELECT 62379/ELEKTRA	◆ CHUBB ROCK
10	5	1	12	<b>DEEP IN MY HEART</b> ATLANTIC 0-85999	CLUBHOUSE
11	13	18	6	<b>NO DEEPER MEANING</b> EPIC 49-73881	CULTURE BEAT
12	7	4	12	<b>3 A.M. ETERNAL</b> ARISTA AD-2231	◆ THE KLF
13	20	26	5	<b>LIES</b> EMI PROMO	◆ EMF
14	22	27	5	<b>NOTHING TO LOSE</b> SIRE 0-21789	S-EXPRESS
15	10	9	10	<b>HUMAN NATURE</b> RCA 2855-1-RD	◆ GARY CLAIL
16	23	30	4	<b>GET SERIOUS</b> EPIC 49-73815	◆ CUT 'N' MOVE
17	12	10	8	<b>RED HILLS ROAD</b> ATLANTIC 0-11670	CANDY FLIP
18	11	8	8	<b>DIN DAA DAA '91</b> CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
19	26	34	3	<b>CHORUS</b> SIRE 0-40123/REPRISE	◆ ERASURE
20	24	33	5	<b>PERPETUAL DAWN</b> BIG LIFE 867 547-1/MERCURY	◆ THE ORB
<b>★★★Power Pick★★★</b>					
21	27	50	3	<b>GETT OFF</b> PAISLEY PARK 0-19225/WARNER BROS.	PRINCE & THE N.P.G.
22	29	36	4	<b>BASS POWER</b> ATLANTIC 0-85992	RAZE
23	17	17	7	<b>FREE LOVE</b> MORGAN CREEK 26001-1	◆ VOICE FARM
24	32	45	3	<b>UNITY</b> CARDIAC 3-4013-0	UNITY
25	18	19	7	<b>WALKING DOWN MADISON</b> CHARISMA 0-61660	◆ KIRSTY MACCOLL
26	34	42	3	<b>7 WAYS TO LOVE</b> ARISTA PROMO	COLA BOYS
27	21	16	10	<b>THROW YOU DOWN</b> REPRISE 0-19378	THELMA HOUSTON
28	28	31	5	<b>POSITIVITY</b> FOKUS PROMO	CHOSEN FEW
29	36	—	2	<b>DO WHAT YOU WANT</b> CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
30	9	5	12	<b>LET THE BEAT HIT 'EM</b> COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
<b>★★★Hot Shot Debut★★★</b>					
31	<b>NEW</b>	1	1	<b>MAKIN' HAPPY</b> MERCURY 868 763-1	CRYSTAL WATERS
32	40	40	4	<b>POP GOES THE WEASEL</b> DEF JAM 38-73728/COLUMBIA	◆ 3RD BASS
33	19	13	8	<b>OOOPS</b> TOMMY BOY 986	808 STATE
34	44	—	2	<b>A ROLLERSKATING JAM NAMED SATURDAYS</b> TOMMY BOY 990	◆ DE LA SOUL
35	47	—	2	<b>PANDORA'S BOX</b> VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
36	<b>NEW</b>	1	1	<b>QUADROPHONIA</b> RCA 62027-1	◆ QUADROPHONIA
37	<b>NEW</b>	1	1	<b>SAVE ME</b> ELEKTRA 0-64854	◆ LISA FISCHER
38	42	—	2	<b>DREAM ABOUT YOU</b> SMASH 867 279-1/POLYDOR	◆ D'BORA
39	<b>NEW</b>	1	1	<b>DANCE NOW</b> RCA 52024-1	MOSAIC 3
40	33	39	5	<b>EVERYDAY PEOPLE</b> ARISTA AD-2240	ARETHA FRANKLIN
41	39	49	3	<b>FRIENDS FOREVER</b> I.R.S. PROMO	CANDI AND THE BACKBEAT
42	43	—	2	<b>ROBOTRONIK</b> ELEKTRA 0-66526	KRAFTWERK
43	<b>NEW</b>	1	1	<b>RIDE ON THE RHYTHM</b> ATLANTIC PROMO	LITTLE LOUIE VEGA WITH MARC ANTHONY
44	30	22	16	<b>MOVE (DANCE ALL NIGHT)</b> MCA 23998	◆ SLAM SLAM
45	31	21	8	<b>OPTIMISTIC</b> PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
46	41	28	7	<b>NOTHING</b> CHARISMA 0-96335	◆ FRAZIER CHORUS
47	37	29	6	<b>THAT'S THE WAY IT IS</b> MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
48	25	14	12	<b>MALFUNCTION</b> RCA 2006-1	◆ N-JOI
49	46	43	5	<b>SUMMERTIME</b> JIVE 1465/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
50	35	32	6	<b>P.A.S.S.I.O.N.</b> IMPACT 54063/MCA	◆ RYTHM SYNDICATE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
<b>★★ No. 1 ★★</b>					
1	1	2	8	<b>NOW THAT WE FOUND LOVE</b> UPTOWN 54088/MCA 2 weeks at No. 1	◆ HEAVY D. & THE BOYZ
2	2	4	8	<b>THIS BEAT IS HOT</b> 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
4	8	7	12	<b>GOT A LOVE FOR YOU</b> BIG BEAT BB-0031	◆ JOMANDA
5	7	8	10	<b>3 A.M. ETERNAL</b> ARISTA AD-2231	◆ THE KLF
6	6	6	10	<b>SUMMERTIME</b> JIVE 1465-1/JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
7	3	1	15	<b>TEMPTATION</b> CUTTING CR-248	◆ CORINA
8	10	14	5	<b>CHORUS</b> SIRE 0-40123/REPRISE	◆ ERASURE
9	9	9	9	<b>THE CHUBBSTER</b> SELECT 62379/ELEKTRA	◆ CHUBB ROCK
10	13	22	4	<b>THE WHISTLE SONG</b> VIRGIN 0-96323	◆ FRANKIE KNUCKLES
11	11	16	5	<b>DEEP IN MY HEART</b> ATLANTIC 0-85999	CLUBHOUSE
12	5	3	11	<b>LET THE BEAT HIT 'EM</b> COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
13	19	26	5	<b>NO DEEPER MEANING</b> EPIC 49-73881	CULTURE BEAT
14	24	32	4	<b>SUCH A GOOD FEELING</b> 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
15	12	13	9	<b>P.A.S.S.I.O.N.</b> IMPACT 54063/MCA	◆ RYTHM SYNDICATE
<b>★★★Hot Shot Debut★★★</b>					
16	<b>NEW</b>	1	1	<b>MAKIN' HAPPY</b> MERCURY 868 763-1	CRYSTAL WATERS
17	22	33	6	<b>CRAZY</b> SIRE 0-19298/WARNER BROS.	◆ SEAL
18	26	39	3	<b>GET SERIOUS</b> EPIC 49-73815	◆ CUT 'N' MOVE
19	14	11	13	<b>MOTOWNPHILLY</b> MOTOWN 2090	◆ BOYZ II MEN
20	18	18	10	<b>POP GOES THE WEASEL</b> DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
<b>★★★Power Pick★★★</b>					
21	40	—	2	<b>GOOD VIBRATIONS</b> INTERSCOPE 0-98764/EAST WEST	◆ MARKY MARK & THE FUNKY BUNCH
22	27	29	6	<b>MALFUNCTION</b> RCA 2006-1	◆ N-JOI
23	36	47	3	<b>O.P.P.</b> TOMMY BOY 988	◆ NAUGHTY BY NATURE
24	20	21	8	<b>KISS THEM FOR ME</b> GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
25	31	41	4	<b>WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE</b> UPSTAIRS UR-0101	DAIZE
26	29	34	6	<b>MY FALLEN ANGEL</b> CUTTING 0-91595/CHARISMA	◆ CORO
27	17	17	9	<b>OPTIMISTIC</b> PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
28	34	36	4	<b>MEN</b> MCA 54130	◆ GLADYS KNIGHT
29	23	24	7	<b>OOOPS</b> TOMMY BOY 986	808 STATE
30	21	27	7	<b>ONE STEP AHEAD</b> ATLANTIC 0-86025	DEBBIE GIBSON
31	<b>NEW</b>	1	1	<b>A ROLLERSKATING JAM NAMED SATURDAY</b> TOMMY BOY 990	◆ DE LA SOUL
32	<b>NEW</b>	1	1	<b>RUNNING BACK TO YOU</b> WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
33	41	—	2	<b>WHAT WOULD WE DO</b> FFRR 869 465-1/LONDON	DSK
34	<b>NEW</b>	1	1	<b>JUST GET UP AND DANCE</b> EMI V-56225	◆ AFRIKA BAMBAATAA
35	15	20	6	<b>DROPPIN' LIKE FLIES</b> WARNER BROS. 0-40085	◆ SHEILA E
36	<b>NEW</b>	1	1	<b>BASS POWER</b> ATLANTIC 0-85992	RAZE
37	16	10	7	<b>THAT'S THE WAY IT IS</b> MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
38	33	35	5	<b>DIN DAA DAA '91</b> CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
39	35	19	16	<b>I WANNA SEX YOU UP (FROM "NEW JACK CITY")</b> GIANT 0-19382	◆ COLOR ME BADD
40	37	45	3	<b>6 MINUTES OF PLEASURE</b> DEF JAM 44-73821/COLUMBIA	◆ L.L. COOL J
41	28	23	17	<b>GYPSY WOMAN (SHE'S HOMELESS)</b> MERCURY 868 209-1	◆ CRYSTAL WATERS
42	<b>NEW</b>	1	1	<b>PANDORA'S BOX</b> VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
43	<b>NEW</b>	1	1	<b>I ADORE MI AMOR</b> GIANT 0-19204/REPRISE	COLOR ME BADD
44	46	—	2	<b>ROBOTRONIK</b> ELEKTRA 0-66526	KRAFTWERK
45	<b>NEW</b>	1	1	<b>KEEP IT UP DANCE</b> RCA 2858-1-RD	PCP
46	47	—	2	<b>WALKING DOWN MADISON</b> CHARISMA 0-61660	◆ KIRSTY MACCOLL
47	38	43	5	<b>STRAIGHT DOWN TO BUSINESS</b> MCA 54122	◆ READY FOR THE WORLD
48	45	37	8	<b>ELEVATE MY MIND</b> 4TH & B'WAY 162 440 519/ISLAND	STEREO MC'S
49	48	44	3	<b>IF YOU WANNA SEX ME UP</b> COLD CHILLIN' 0-19238/WARNER BROS.	T.C.F.
50	43	—	2	<b>TONITE</b> PROFILE 5338	◆ DJ QUIK

○ 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.

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# 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 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 al-

bums 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 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?

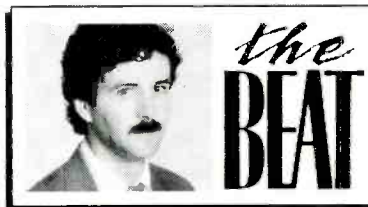
Despite its shortcomings, Lollapalooza is a credit to the artists involved and to Farrell. Here, after all, is one rock star using his industry clout to do more than beat traffic tickets and cow his record company.

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 Light-house. 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 pre-show 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 For-eigner 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



by Thom Duffy

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 GQ. On the concert trail this sum-

mer, Henley is donating 50 cents of every ticket sold to the Walden Woods Project, an effort he's spearheading to preserve the woodlands that inspired Henry David Thoreau's environmental classic ... Critic, editor, and musician Craig Lee, a key figure on the L.A. music scene for years, has developed an AIDS-related infection. Now the community Lee helped bolster through his work has responded with plans for a benefit, "Critical 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 Zeros, 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 co-sponsored 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 Tanageray and benefiting the T.J. Martell Foundation.  
(Continued on page 29)



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 Kerstenbaum; 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.



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## TALENT

### 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 radio."

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 no-repeat 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.

"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?'"



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# Versions Of A Soap-Opera Track Cleaning Up In Japan

**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 Kordeletsch** 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 second.

As for the **NMPA**, its response is that "while not every music-publishing 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**, Joyride
3. **Black Crowes**, Shake Your Money Maker
4. **Lenny Kravitz**, Mama Said
5. **Huey Lewis & the News**, Hard At Play

## 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 restaurateur **Paul Stepan** to launch a Chicago location for the music biz hangout. The three-level **Chi-town** complex opened with all-star bash Aug. 7.

**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 Agency**, launch yet 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-

lection as the title tune in the 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 talent.

**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."



CHESNEY HAWKES

THOM DUFFY



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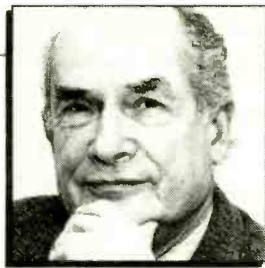
## BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES SKID 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 & BOYS, GERARDO, SALT-N- PEPA, COLOR ME BADD, 40- 40, R. TRESVANT, C&C MUSIC FACTORY, C. DENNIS, MONIE LOVE	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
LOLLAPALOOZA 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 sellout	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
LOLLAPALOOZA TOUR	The New Pine Knob Music Theat. Clarkston, Mich.	Aug. 4	\$349,346 \$27/\$20.50	15,135 sellout	Cellar Door Prods. Belkin Prods.

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## Classical KEEPING SCORE



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.

**HAPPY 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.

## Jazz BLUE NOTES



by Jeff Levenson

**AS THE LEADING PROPONENT OF** crunch-blatt-buzz-screach 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 dialogues.

"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; Concepts 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.

**WHOOOPS 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** officially over, but concert receipts continue to slide. So summer tours have been harking back to the '60s 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-and-white 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 crash-and-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 Cross** over than in giving listeners a chance to swallow his Celtic-flavored songs—without all the dressing.

PETER CRONIN

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## 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 band.

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 declined.

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 al-

bum 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, she amassed an American songbag Carl

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 artists."

### 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, Reynolds 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 and video.

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 there."

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."

*'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 Ryman—and 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,

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 horde that gathers backstage for pictures and autographs. He hugs, kisses, poses, preens, and sends his publicist scurrying for more photos. And on it goes for more than an hour. "I could get used to this," he confides during a breathing spell. Somehow, we doubt it.

## 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 new 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 converged 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 long.

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 Jay Davis; Bruce Bouton, steel; Kenny Greenberg, lead guitar; Holly Odell, fiddle; Barry Walsh, keyboards; J.T. Koernflos, rhythm guitar; and the



by Edward Morris

MAKING 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?'"



# TOP COUNTRY ALBUMS™

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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	40	14	<b>LEE GREENWOOD</b> CAPITOL 95541* (9.98)	A PERFECT 10	38
41	37	35	82	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
42	43	43	39	<b>K.T. OSLIN</b> ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
43	41	41	82	<b>DAN SEALS</b> CAPITOL 48308 (4.98)	THE BEST	7
44	44	44	50	<b>KATHY MATTEA</b> ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
45	42	39	47	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
46	45	47	21	<b>RONNIE MILSAP</b> RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
47	46	50	28	<b>PAUL OVERSTREET</b> RCA 2459* (9.98)	HEROES	17
48	48	52	114	<b>LORRIE MORGAN</b> ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
49	53	48	43	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
50	58	65	3	<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 93128* (12.98)	LIVE TWO FIVE	50
51	50	51	98	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE	2
52	62	66	8	<b>VERN GOSDIN</b> COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	52
53	54	62	4	<b>EARL THOMAS CONLEY</b> RCA 3116* (9.98)	YOURS TRULY	53
54	47	46	97	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
55	56	54	64	<b>GEORGE STRAIT</b> ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
56	51	45	52	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
57	49	49	53	<b>TEXAS TORNADOS</b> REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
58	65	60	15	<b>CHARLIE DANIELS</b> EPIC 46835*/SONY (9.98)	RENEGADE	25
59	63	56	28	<b>MARTY STUART</b> MCA 10106* (9.98)	TEMPTED	20
60	57	—	6	<b>MARTIN DELRAY</b> ATLANTIC 82176* (9.98)	GET RHYTHM	57
61	59	53	8	<b>HIGHWAY 101</b> WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
62	60	—	2	<b>RAY STEVENS</b> CAPITOL 95914* (9.98)	#1 WITH A BULLET	60
63	61	61	9	<b>ALISON KRAUSS</b> ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	61
64	55	57	27	<b>PAM TILLIS</b> ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
65	73	—	26	<b>MIKE REID</b> COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
66	69	71	44	<b>JOE DIFFIE</b> EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
67	68	69	47	<b>SAWYER BROWN</b> CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
68	64	55	64	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE	12
69	66	—	2	<b>EXILE</b> ARISTA 8675* (9.98)	JUSTICE	66
70	70	64	28	<b>RONNIE MCDOWELL</b> CURB 77414* (9.98)	UNCHAINED MELODY	32
71	RE-ENTRY	72	72	<b>RESTLESS HEART</b> ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
72	74	72	124	<b>K.T. OSLIN</b> ▲ RCA 8369 (9.98)	THIS WOMAN	2
73	71	—	2	<b>DAVIS DANIEL</b> MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	71
74	67	59	19	<b>THE FORESTER SISTERS</b> WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
75	75	75	17	<b>THE OAK RIDGE BOYS</b> RCA 3023-4* (9.98)	UNSTOPPABLE	41

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

## 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 WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS	14
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	14
3	5	<b>ANNE MURRAY</b> ▲ <sup>4</sup> CAPITOL 46058* (7.98)	GREATEST HITS	14
4	3	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	14
5	4	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	14
6	6	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	14
7	7	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL1-4939 (8.98)	ROLL ON	14
8	8	<b>THE JUDDS</b> RCA 2278-4* (3.98)	COLLECTOR'S SERIES	13
9	12	<b>VINCE GILL</b> RCA 9814-4R* (4.98)	BEST OF VINCE GILL	14
10	11	<b>THE JUDDS</b> ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	14
11	15	<b>DOLLY PARTON</b> ▲ RCA 4422 (6.98)	GREATEST HITS	12
12	10	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 1710 (8.98)	GREATEST HITS	14
13	9	<b>KENNY ROGERS</b> ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	14

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



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• 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*

*"...the most all-out and no-holds-barred young vocalist on today's Nashville scene."  
Jack Hurst, Chicago Tribune*

*"...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*

# TRAVIS



# TRITT

Management: Ken Kragen, Kragen & Co. Agency: William Morris/Nashville Public Relations: Evelyn Shriver Public Relations/Nashville







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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, BMI) HL
- 74 ALL IN THE NAME OF LOVE (Red Brazos, BMI/Urge, BMI)
- 75 ANGELS ARE HARD TO FIND (Bocephus, BMI)
- 33 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 27 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 51 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL
- 52 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP
- 10 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 34 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
- 70 CHANGE MY MIND (Bull's Creek, BMI/Zomba, ASCAP)
- 68 COWBOYS DON'T CRY (Jim's Allsongs, BMI/Tapadero, BMI/Merit, ASCAP)
- 22 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
- 14 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
- 5 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
- 16 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
- 2 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
- 56 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
- 62 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
- 58 HANG UP THE PHONE (Eddie Rabbitt, BMI)
- 73 HARD-HEADED MAN (Warner-Tamerlane, BMI/Shiny Penny, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- 9 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
- 6 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
- 12 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 28 I AM A SIMPLE MAN (Rick Hall, ASCAP)
- 67 IF IT WILL IT WILL (Bocephus, BMI) CPP
- 41 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
- 21 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
- 37 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI)
- 19 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 61 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI)
- 46 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP)
- 60 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)
- 7 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
- 23 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL
- 59 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL
- 24 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 35 THE MOON OVER GEORGIA (Fame, BMI)
- 30 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 69 NOTHING BUT YOU (Gold Line, ASCAP/WB, ASCAP) WBM
- 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) CPP
- 40 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI)
- 42 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 53 ONE SHOT AT A TIME (Tillis, ASCAP)
- 57 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
- 38 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 31 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
- 50 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI)
- 17 RODEO (Rio Bravo, BMI)
- 49 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 8 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
- 72 SHE CAN (Love This Town, ASCAP/Caddo, BMI)
- 63 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)
- 39 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
- 66 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)
- 4 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
- 18 SILVER AND GOLD (Brick Hit, BMI) CPP

COUNTRY CORNER



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."

**INSIDE 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.

**WHAT'S 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).

**THE 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 LeDoux's** "Western Underground" leaps from No. 52 to No. 39 on the country chart, despite only minimal airplay. Evidence that the LeDoux 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" immediately 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
- 3 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
- 15 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
- 45 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 54 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI)
- 71 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI) WBM
- 32 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
- 36 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
- 47 TO BE WITH YOU (Silverline, ASCAP)
- 48 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
- 55 THE VERY FIRST LASTING LOVE (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP)
- 26 THE WALK (Zoo II, ASCAP)
- 65 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music Of The World, BMI)
- 20 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 25 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 64 WORKING FOR THE JAPANESE (Paul Craft, BMI)
- 1 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL
- 11 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	11	<b>★ ★ No. 1 ★ ★</b> YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT (V) MCA 54127
2	4	5	14	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. JIMS)	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. JIMS)	◆ 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)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
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	HOPELESSLY YOURS J. CRUTCHFIELD (C. PUTMAN, K. WHITLEY, J. COOK)	◆ LEE GREENWOOD & SUZY BOGUSS 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 (V) RCA 2848-7
14	15	16	12	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
15	10	6	17	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
16	18	18	10	EVEN NOW R. SHARP, T. DUBOIS (R. SHARP, M. BEESON)	◆ EXILE (V) ARISTA 2228
17	37	—	2	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
18	17	15	12	SILVER AND GOLD S. BUCKINGHAM, G. SMITH (C. PERKINS, G. PERKINS, S. PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
19	19	19	8	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
20	24	25	5	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
21	23	26	6	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
22	11	9	15	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
23	13	7	15	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS (V) RCA 2820-7
24	25	29	6	MIRROR MIRROR M. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
25	22	23	8	WHOLE LOTTA HOLES A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
26	26	33	6	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
				<b>★★★ Power Pick/Airplay ★★★</b>	
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 (V) COLUMBIA 38-73780
29	29	35	12	ALL I CAN BE (IS A SWEET MEMORY) J. FULLER, J. HOBBS (H. HOWARD)	◆ COLLIN RAYE (V) 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 K. LEHNING (D. SCHLITZ, T. SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
32	27	20	15	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
33	40	47	7	AS SIMPLE AS THAT S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
34	39	40	9	CALLOUSED HANDS T. BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	MARK COLLIE (V) MCA 54079
35	28	21	17	THE MOON OVER GEORGIA R. HALL, R. BYRNE (M. NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
36	34	36	19	TILL I FOUND YOU R. BENNETT, T. BROWN (P. KENNERLEY, H. DEVITO)	MARTY STUART (V) MCA 54065
				<b>★★★ Hot Shot Debut ★★★</b>	
37	NEW ▶	1	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

THIS WEEK	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 (C) (V) RCA 2821-7
42	43	42	18	ONE MORE PAYMENT J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 2819-7
43	49	60	3	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19255/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. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
50	60	—	2	PUT YOURSELF IN MY PLACE P. WORLEY, E. SHEA (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
51	51	50	20	BING BANG BOOM P. WORLEY, E. SHEA (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
54	61	—	2	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145
55	58	63	5	THE VERY FIRST LASTING LOVE J. STROUD (L. TAYLOR, L. WILSON, P. HOLLOWELL)	◆ SHELBY LYNN & 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. HAFKINE (B. R. SHAW, M. WILLIAMS)	◆ DAVID DANIEL (C) (V) MERCURY 878 972-4
58	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	NEW ▶	1	1	THE GARDEN B. MONTGOMERY (B. FISCHER, F. WELLER)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
63	NEW ▶	1	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
65	NEW ▶	1	1	WE'RE STRANGERS AGAIN K. LEHNING (M. HAGGARD, L. WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
66	NEW ▶	1	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	NEW ▶	1	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	NEW ▶	1	1	SHE CAN N. LARKIN, R. REYNOLDS (S. SESKIN, A. GARDNER)	◆ THE MARCY BROTHERS (C) (CD) ATLANTIC 4-87741
73	NEW ▶	1	1	HARD-HEADED MAN S. BUCKINGHAM, W. WALDMAN (A. LANDIS, D. SCHLITZ)	SWEETHEARTS OF THE RODEO (V) COLUMBIA 38-73907
74	74	—	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. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

## HOT COUNTRY RECURRENTS

1	1	1	3	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	◆ 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

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

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



# 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 Records.

"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 two-track time code machine, and a new Sony time code DAT recorder. Millett says the studio's monitor system is based on a George Augspurger 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 MIDI-switchers 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 could."

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 machine room.

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

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 de-

scribes himself as a creative businessman.

"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 to do it."

## AUDIO TRACK

### NEW YORK

**AT POWER PLAY**, Noise In The Attic members Kid'N Play completed sessions for the song "Friends." Quicksilver produced, Yianni Papadopoulos 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 assisting.

39th Street had Skadanks re-

recording 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.

### U.K.

**ON 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 in 1976.

**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.

**LONDON POSTPRO HOUSE Magmasters** has purchased the Elstree postproduction complex in Borehamwood, Hertfordshire.

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

**STUDER 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 Germany.

Sony is to retain a presence in Cologne, where it has recently built a technical center.

### 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.

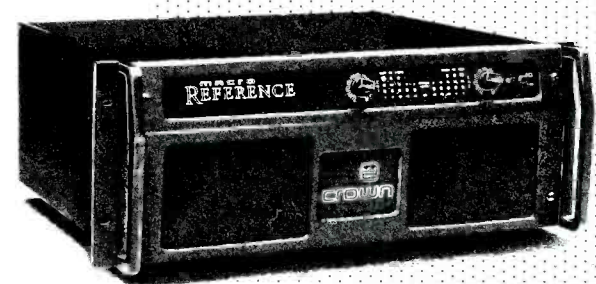
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 17, 1991)

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 Adams/ 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

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# Billboard

## PRO AUDIO

### AUDIO TRACK

(Continued from page 36)

#### LOS ANGELES

**M**EAT 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 Kessie.

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 Tyzik produced and Hank Cicalo engineered. Rick Winquest, 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 studio'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

**A**T 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 assisted.

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 Vancouver, 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 Hammer-

jacks 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 Angeles.

Still untitled, the project is being produced by veterans Trade Martin, Stewart Levine (Simply Red), and Jon Tiven, along with newcomer Vernon Reid (Living Colour).

King's onetime manager Sid Seidenberg hopes the new album, which is scheduled for release 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 Baskin (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 main-

stream artist. Reid says, "We made sure that we went for good, clean sounds. Plus I wanted that small-group-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 Recording 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 miking."

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.

# PRO FILE



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(Continued on page 40)

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# "A Diane Warren Song"

## Hitting All the High Notes on the Fast Track to Pop Music History

By TODD GOLD

**A**bout a year and a half ago Diane Warren was at an industry party for Bad English, celebrating the group's chart-topping single "When I See You Smile," a song she had written. But she knew it wouldn't stay there for long. "It didn't bother me, though," she says. "'Blame It On The Rain' was about to take its place, and that was my song, too."

The past seven years have gone that way for Warren, who has dominated the charts like few songwriters in pop music history, racking up 15 top 10ers for artists ranging from Chicago, Barbra Streisand, and Heart to Michael Bolton and Cher. Diane has a total of over 25 top 10s ranging from pop to adult contemporary to R&B.

"She makes the worst demos I've ever heard, and then has the balls to tell you it's going to be the greatest song in the world," chides Cher, who's hoping her latest single "Love And Understanding" takes the same trajectory as Warren's 1989 smash, "If I Could Turn Back Time." "The thing is she's usually right."

Indeed, her songs seem to have Warren-tees. Take 1990: She had seven songs on the charts; she won ASCAP's Songwriter of the Year for the second consecutive year; and her publishing company, Realsongs, for whom she's the sole writer, copped top honors as Billboard's 1990 Singles Publisher of the Year, especially impressive considering she beat out industry giants with scores of writers like EMI, Warner and Virgin.

"Diane writes so much," says Michael Bolton, one of the few artists with whom Warren collaborates (five cuts on his new album "Time, Love And Tenderness," not including the title track, which Warren wrote by herself). "But it's not the money or the notoriety with Diane. She slaves over her songs. Her only goal is to be great."

(Continued on page D-10)

Photo: Cliff Watts







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 an 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'

**D**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 big 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 unmatched, 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 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 BRENNEMAN, 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)

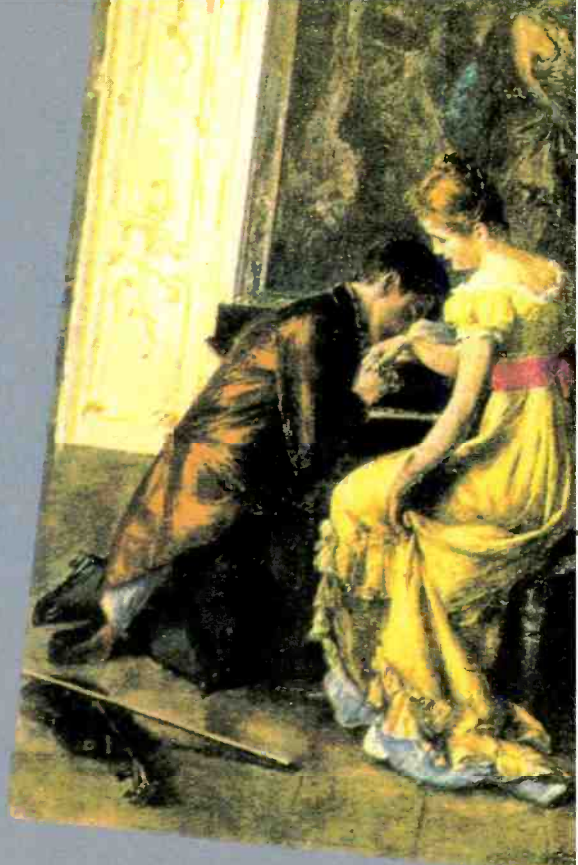






*Real Feelings.*

*Real Songs.*



*Congratulations, Diane.*

*Your songs touch people*

*where they live... and love.*

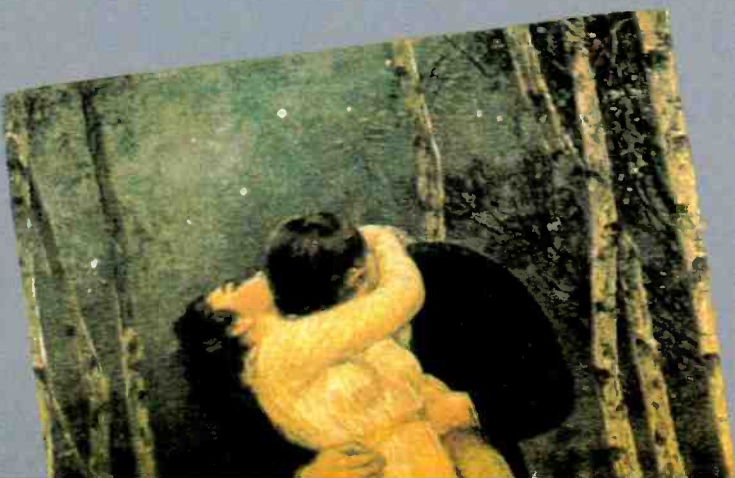
*From your friends at Sony Music Entertainment.*

*Columbia Records Epic Records*

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## 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 ardent smile. From the looks of things, "nothin's gonna stop her now."

**TRUDY GREEN, Artist Management, 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,  
 Can't fight fate!!!  
 Congratulations  
 Love,  
 Taylor Dane






*Her process begins  
with a pencil, a piano and  
that special idea.*

*Then,  like magic,  
it all falls into place...*



*a powerful lyric,  
a soaring chorus,  
a dynamic bridge.*

*And,  finally,  
like clockwork she always  
manages to end on the  
same word:*

* "SMASH" *



*Diane,  
Thank you for your  
unique words, music  
and passion.*



*From Clive Davis  
and everyone at*

**ARISTA**

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**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 songwriters 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

*and* she's had the #1 song of the year in '89.

Hey, not bad. . .

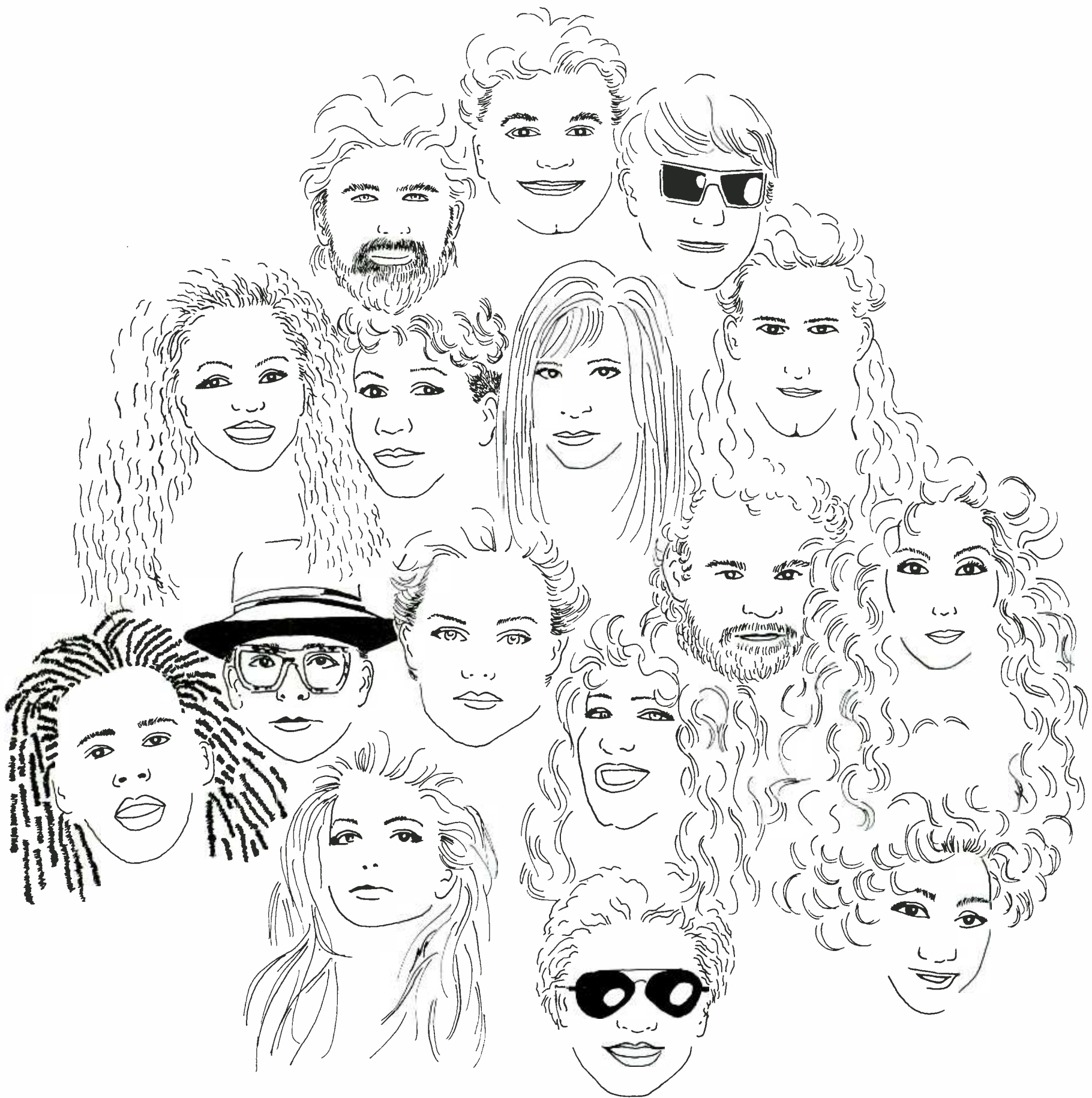
*FOR A GIRL.*

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

**"M**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 Mantt, 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...

*Diane,  
Congratulations  
on an  
incredible  
career.*

Your friends at



BMG Songs, Inc. (ASCAP)

Careers-BMG Music Publishing (BMI)

BMG logo © BMG Music © 1991 BMG Music



# **CONGRATULATIONS**

**RON NEVISON**

**RICK NOWELS**

**RICHIE ZITO**

**LIPPMAN ENTERTAINMENT**



**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 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."

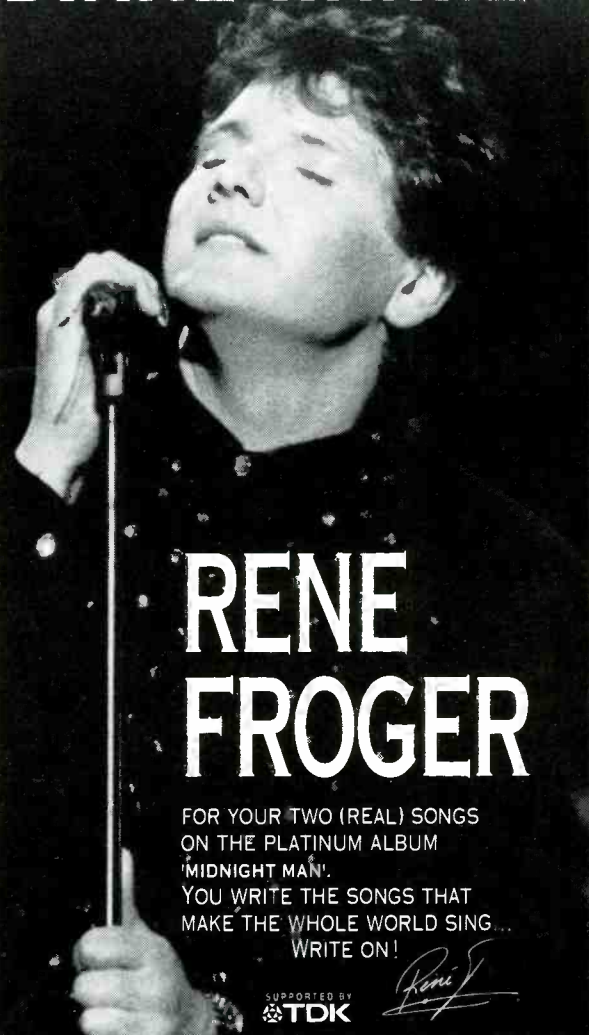
The effort's paid off. When Billboard named Realsongs the top singles publisher of 1990, Warren and Dorion took several mo-

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).

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# 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 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 LICHMAN

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 Dallas-based 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."

**IN 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.



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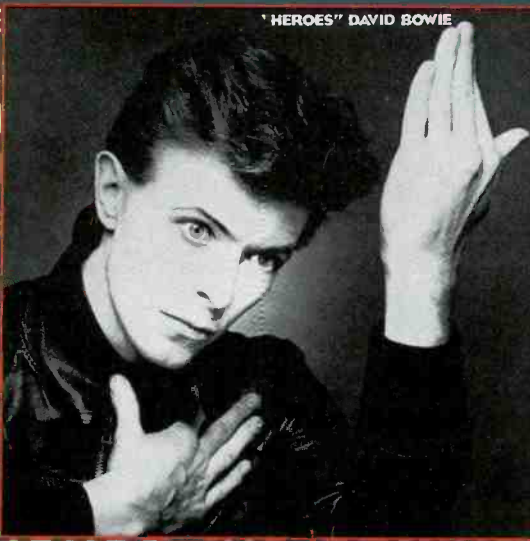
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★★ NO. 1 ★★				
1	2	7	<b>BORRASCA</b> HIGHER OCTAVE HOMC 7036* 1 week at No. 1	OTTMAR LIEBERT
2	1	15	<b>IN THE WAKE OF THE WIND</b> NARADA ND-64003*	DAVID ARKENSTONE
3	3	63	<b>REFLECTIONS OF PASSION ●</b> PRIVATE MUSIC 2067-2-P*	YANNI
4	4	11	<b>THE CITY</b> ATLANTIC 82248*	VANGELIS
5	5	13	<b>BLUES FROM THE RAIN FOREST</b> SUMERTONE SZCD-01*	MERL SAUNDERS
6	7	69	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
7	6	27	<b>STRATA</b> HEARTS OF SPACE HSI1019-2*	ROBERT RICH & STEVE ROACH
8	11	9	<b>CLOSE YOUR EYES AND SEE</b> MUSIC WEST MW-251*	OYSTEIN SEVAG
9	9	17	<b>NARADA COLLECTION THREE</b> NARADA ND-63906*	VARIOUS ARTISTS
10	10	15	<b>DESERT MOON SONG</b> SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
11	8	43	<b>SKYLINE FIRE DANCE</b> NARADA ND-64001*	DAVID LANZ
12	13	5	<b>CALIFORNIA GROOVES</b> INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
13	17	3	<b>LOST FRONTIER</b> NARADA ND-62012*	PETER BUFFETT
14	12	19	<b>SIGN OF THE SNOW CRANE</b> SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
15	24	16	<b>PLEIADIAN DANSES</b> ASTROMUSIC 3*	GERALD JAY MARKOE
16	14	11	<b>MOUNTAIN LIGHT</b> SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
17	15	39	<b>FRESH AIRE 7</b> AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
18	RE-ENTRY		<b>POLAR SHIFT</b> PRIVATE MUSIC 2083*	VARIOUS ARTISTS
19	16	7	<b>SOLARIS UNIVERSALIS</b> IMAGINE ACD-2003*/SHINING STAR	PATRICK BERNHARDT
20	NEW ▶		<b>LIVE IN AMERICA</b> Geffen 24323*	KITARO
21	25	3	<b>BEL ASSIS</b> RELATIVITY 1041*	MO FOSTER
22	19	3	<b>GUITAR SAMPLER VOLUME II</b> WINDHAM HILL WD 1106*	VARIOUS ARTISTS
23	18	29	<b>DISTANT FIELDS</b> GOLDEN GATE CD71502*	GARY LAMB
24	23	3	<b>DIVINE BLUSH</b> THRIVAL PRODUCTIONS 037*	MARNIE JONES
25	21	43	<b>AT THE EDGE</b> RYKO RCD 10124*/RYKODISC	MICKEY HART
<b>WORLD MUSIC ALBUMS™</b>				
★★ NO. 1 ★★				
1	1	11	<b>IRON STORM</b> MESA R2 79035* 3 weeks at No. 1	BLACK UHURU
2	4	5	<b>ESTE MUNDO</b> ELEKTRA 61179*	GIPSY KINGS
3	2	15	<b>VODOU ADJAE</b> MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
4	NEW ▶		<b>AMEN</b> MANGO 539 910/ISLAND	SALIF KEITA
5	3	7	<b>JAHMEKYA</b> VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
6	9	3	<b>MAIS</b> WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
7	14	3	<b>CAJUN CONJA</b> RHINO R2 70525*	BEAUSOLEIL
8	6	5	<b>VICTIMS</b> MCA 10172*	STEEL PULSE
9	8	7	<b>BAKA</b> HANNIBAL HNCD 1357*	OUTBACK
10	7	11	<b>WE MUST CARRY ON</b> SHANACHIE 43082*	RITA MARLEY
11	NEW ▶		<b>AXE</b> WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
12	RE-ENTRY		<b>BAAYO</b> MANGO 539 907-2*/ISLAND	BAABA MAAL
13	10	3	<b>EYES ON TOMORROW</b> POLYDOR 849-313-2*	MIRIAM MAKEBA
14	5	19	<b>CHAMUNORWA</b> MANGO 539 900/ISLAND	THOMAS MAPFUMO
15	11	19	<b>THE BEST OF JULUKA</b> RHYTHM SAFARI CDI 57318*	JULUKA

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## Warm Wishes For Weil; Alt-ernative Career

**G**RASS 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, co-owned 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 About?"

Weil's list of credits also includes album graphics for such labels as Ar-

specialize 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."

**H**OT STUFF: Flying Fish of Chicago is out with Satan And Adam's funky new "Harlem Blues." The New York-based 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)

## GRASS ROUTE

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 0, El Cerrito, Calif. 94530.

**S**UPERMODEL and international film star Carol Alt can now add "recording artist" to her list of credits, thanks to New York-based Benchmark Recordings.

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# Strawberries Staying In LIVE Patch; Birdland Benefits

**RUMOR 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 Philadelphia.

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

## RETAIL TRACK



by Ed Christman

lot of money fixing up stores."

Another observer agrees, asking, "Why would **W.H. Smith** buy **Strawberries** 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 **Strawber-**

**ries** 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**.

**IN 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 York-based **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 music'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.

## 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

enjoyed telling them himself.

"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 **Musiland/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**

**Imber** of the **Record World** chain.

In 1978, with some 30 stores in New York, New Jersey, and Philadelphia, **Goody** sold out, for an estimated \$5 million, to the American Can Co., through whose **Musiland** 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 chain.

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 critical part of the record business and a pioneer in record retailing..."

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 **Bob Menashe**, and **Frances**.

Burial services were held Aug. 9 in **Hewlett, Long Island**.

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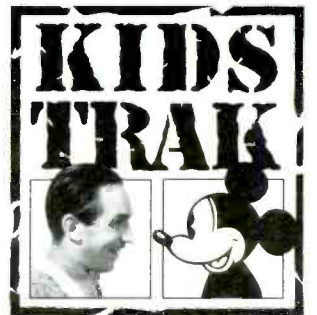
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## GRASS ROUTE

(Continued from page 43)

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."



## Our 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.



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# Music Video

## Promoting Vidclips 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, Conn.-based 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

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.

# THE EYE



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, Lenin-

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 Stoner**, **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:** **Entertainment '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.



**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.







# Billboard® Home Video

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## 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 capabilities.

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 software will not be sold separately.

"Later on," she continues, "video stores, computer stores, and bookstores 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 installed base. And stores that already sell video hardware and software will be there as well."

CD-I software, she says, resembles 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 point."

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)



**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.

## 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/loaders. That phase was highlighted by the first suit brought by the Japanese inventor of the VHS sys-

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 exemplary—particularly its tactic of naming one of Resolution's customers as a co-defendant—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)

## New Yorker Has Int'l Interests Familiarizes Fans With Foreign Vids

■ BY CHRIS MCGOWAN

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 Video.

"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 year."

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 as pre- (Continued on page 52)

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# Top Video Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	37	<b>THE TERMINATOR ▲</b>	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
2	3	18	<b>ROBIN HOOD</b>	Walt Disney Home Video 228	Animated	1973	G	24.99
3	2	15	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video 0602	Animated	1967	G	24.99
4	<b>NEW ▶</b>		<b>TEEN MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE</b>	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
5	9	3	<b>THE BRAVE LITTLE TOASTER</b>	Walt Disney Home Video 1117	Animated	1988	NR	19.99
6	5	65	<b>THE LITTLE MERMAID</b>	Walt Disney Home Video	Animated	1989	G	26.99
7	4	43	<b>PRETTY WOMAN</b>	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
8	14	6	<b>THE NAKED GUN</b>	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
9	7	45	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇</b>	Warner Home Video 616	Richard Simmons	1990	NR	19.98
10	6	45	<b>THREE TENORS IN CONCERT ▲ 2</b>	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
11	12	9	<b>THE PRINCE AND THE PAUPER</b>	Walt Disney Home Video 1185	Animated	1991	G	12.99
12	8	6	<b>IT'S A MAD, MAD, MAD, MAD WORLD</b>	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
13	13	18	<b>STAR TREK V: THE FINAL FRONTIER</b>	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
14	25	2	<b>THE CURE: PICTURE SHOW</b>	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
15	10	47	<b>PETER PAN</b>	Walt Disney Home Video 960	Animated	1953	G	24.99
16	19	172	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
17	15	15	<b>PLAYBOY SEXY LINGERIE III</b>	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
18	11	21	<b>DUCKTALES THE MOVIE</b>	Walt Disney Home Video 1082	Animated	1990	G	22.99
19	<b>NEW ▶</b>		<b>GARTH BROOKS</b>	Capitol Video 40023	Garth Brooks	1991	NR	14.98
20	18	13	<b>THE MIND'S EYE</b>	Miramir MPV6001	James Reynolds	1991	NR	19.95
21	16	40	<b>PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆</b>	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
22	17	11	<b>EXTREME: PHOTOGRAFFITTI</b>	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
23	20	15	<b>PLAYBOY'S 1991 PLAYMATE OF THE YEAR</b>	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
24	<b>NEW ▶</b>		<b>BILL &amp; TED'S EXCELLENT ADVENTURE</b>	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG	19.98
25	36	29	<b>DUMBO ◆</b>	Walt Disney Home Video 24	Animated	1947	G	22.98
26	29	5	<b>THE ADVENTURES OF ROBIN HOOD</b>	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
27	22	19	<b>PETE'S DRAGON ▲ ◆</b>	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
28	21	68	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
29	27	43	<b>FIELD OF DREAMS</b>	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
30	32	20	<b>SKID ROW: OH SAY CAN YOU SCREAM ▲</b>	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
31	<b>NEW ▶</b>		<b>T.M.N.T.: TURTLES AT THE EARTH'S CORE</b>	Family Home Entertainment 48851	Animated	1990	NR	15.95
32	<b>RE-ENTRY</b>		<b>TEENAGE MUTANT NINJA TURTLES: THE MOVIE</b>	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	14.95
33	31	21	<b>PLAYBOY FANTASIES II</b>	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
34	37	36	<b>MADONNA: THE IMMACULATE COLLECTION ▲ 4</b>	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
35	34	6	<b>GLORY</b>	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
36	23	257	<b>THE SOUND OF MUSIC ▲ ◆</b>	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
37	30	23	<b>PLAYBOY WET AND WILD II ◆</b>	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
38	24	17	<b>STEEL MAGNOLIAS</b>	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
39	35	4	<b>AC/DC: CLIPPED</b>	A*Vision Entertainment 50234-3	AC/DC	1991	NR	16.98
40	26	130	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99

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

## HOME VIDEO

### 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. theatrical 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.



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## 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 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 ramifications 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, seven-unit 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.



GRASSI



DORFMAN



HOROWITZ

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-

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 litigation 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.

## 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.

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hot Shots (20th Century Fox)	8,010,411	1,968 4,070	2	29,046,846
2	Double Impact (Columbia)	7,574,703	1,735 4,366	1	7,574,703
3	Terminator 2: Judgment Day (Tri-Star)	6,725,035	2,389 2,815	6	159,166,629
4	Doc Hollywood (Warner Bros.)	6,230,395	1,575 3,956	2	17,797,476
5	Pure Luck (Universal)	5,010,810	1,561 3,210	1	5,010,810
6	The Doctor (Buena Vista)	3,541,742	424 8,353	3	7,159,245
7	Robin Hood (Warner Bros.)	2,518,742	1,343 1,875	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 2,786	5	41,192,390
10	Bingo (Tri-Star)	2,141,360	923 2,320	1	2,141,360



**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 wholeheartedly 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 life-affirming 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 (20).

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)

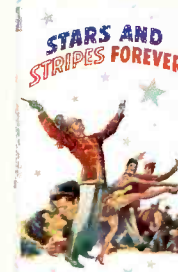
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## Obscenity Cases Leave Many With Unanswered Questions

**FREE-SPEECH FOMENT:** Industry reaction continues as trade executives discuss the first two trials growing out of the more-than-year-long 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 conviction 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.

**MORE 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 one who is

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 Warehouse 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 indicated. *(Continued on next page)*

### STORE MONITOR

by Earl Paige

### 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 1992."

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 upcoming videos "Police" and "Quilombo."

"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."

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				<b>★ ★ NO. 1 ★ ★</b>			
1	5	2	<b>SLEEPING WITH THE ENEMY</b>	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
2	1	4	<b>MISERY</b>	Nelson Home Entertainment 7777	Kathy Bates James Caan	1990	R
3	2	8	<b>GOODFELLAS</b>	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
4	3	6	<b>EDWARD SCISSORHANDS</b>	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
5	8	3	<b>L.A. STORY</b>	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
6	4	9	<b>KINDERGARTEN COP</b>	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
7	6	3	<b>THE RUSSIA HOUSE</b>	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
8	7	7	<b>REVERSAL OF FORTUNE</b>	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
9	17	2	<b>LIONHEART</b>	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	R
10	18	3	<b>HAMLET</b>	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
11	12	3	<b>FLIGHT OF THE INTRUDER</b>	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
12	9	8	<b>GREEN CARD</b>	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
13	13	9	<b>POSTCARDS FROM THE EDGE</b>	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
14	14	4	<b>ONCE AROUND</b>	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
15	10	9	<b>THE GRIFTERS</b>	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
16	11	5	<b>LOOK WHO'S TALKING TOO</b>	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
17	15	11	<b>MERMAIDS</b>	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
18	16	4	<b>NOT WITHOUT MY DAUGHTER</b>	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
19	<b>NEW ▶</b>		<b>TEEN MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE</b>	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG
20	21	11	<b>JACOB'S LADDER</b>	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
21	20	11	<b>THE ROOKIE</b>	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
22	26	2	<b>ALICE</b>	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
23	22	43	<b>THE TERMINATOR ▲</b>	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
24	23	5	<b>MR. &amp; MRS. BRIDGE</b>	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
25	31	7	<b>METROPOLITAN</b>	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
26	25	3	<b>RUN</b>	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
27	19	12	<b>PREDATOR 2</b>	FoxVideo 1853	Danny Glover Gary Busey	1990	R
28	<b>NEW ▶</b>		<b>AWAKENINGS</b>	RCA/Columbia Pictures Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
29	37	2	<b>DON'T TELL HER IT'S ME</b>	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13
30	30	20	<b>GHOST</b>	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
31	24	13	<b>THREE MEN AND A LITTLE LADY</b>	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
32	<b>NEW ▶</b>		<b>NEW JACK CITY</b>	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
33	27	6	<b>THE LONG WALK HOME</b>	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
34	35	13	<b>QUIGLEY DOWN UNDER</b>	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
35	29	8	<b>WHITE FANG</b>	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
36	28	13	<b>HAVANA</b>	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
37	32	13	<b>MR. DESTINY</b>	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
38	33	5	<b>ALMOST AN ANGEL</b>	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	PG
39	40	11	<b>THE KRAYS</b>	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
40	38	7	<b>TO SLEEP WITH ANGER</b>	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG

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



# 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 Elizabethton, Tenn.

## Billboard.

FOR WEEK ENDING AUGUST 24, 1991

# Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
			★★ NO. 1 ★★		
1	1	25	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858		19.98
2	6	16	<b>NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3</b> HBO Video 0346		14.99
3	4	105	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173		19.98
4	7	64	<b>ALL NEW DAZZLING DUNKS &amp; BASKETBALL BLOOPERS</b> FoxVideo (CBS/Fox) 2423		14.98
5	RE-ENTRY		<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b> ♦ FoxVideo (CBS/Fox) 2229		14.98
6	RE-ENTRY		<b>BASEBALL FUNNIES</b> Simitar Ent. Inc.		14.95
7	17	40	<b>BASEBALL CARD COLLECTING</b> JCI Video 8212		9.95
8	8	21	<b>LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2</b> Paramount Home Video 12624		19.95
9	3	9	<b>JACK NICKLAUS' THE FULL SWING</b> Worldvision Home Video 2020		19.95
10	13	28	<b>FEEL YOUR WAY TO BETTER GOLF</b> Simitar Ent. Inc.		14.95
11	5	228	<b>BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD</b> ▲ ♦ VidAmerica VA 39		19.98
12	2	32	<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288		14.98
13	10	12	<b>SPORTS BLOOPER AWARDS</b> ESPN Home Video 850314		9.95
14	NEW▶		<b>LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS</b> FoxVideo (CBS/Fox) 3272		19.98
15	11	26	<b>HOCKEY-HERE'S HOWE: DEFENSE</b> Kartes Video Communications		14.95
16	12	83	<b>CHAMPIONS FOREVER</b> ♦ J2 Communications J2-0047		19.95
17	16	21	<b>HOCKEY-HERE'S HOWE: GOAL TENDING</b> Kartes Video Communications		14.95
18	20	18	<b>HOCKEY-HERE'S HOWE: FORWARDS</b> Kartes Video Communications		14.95
19	18	10	<b>NBA SHOWMEN: THE SPECTACULAR GUARDS</b> FoxVideo (CBS/Fox) 2383		14.98
20	9	154	<b>DORF ON GOLF</b> ♦ J2 Communications J2-0009		19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>					
			★★ NO. 1 ★★		
1	1	51	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616		19.98
2	3	43	<b>JANE FONDA'S LEAN ROUTINE</b> Warner Home Video 654		29.98
3	2	241	<b>CALLANETICS</b> ♦ MCA/Universal Home Video 80429		24.95
4	5	241	<b>KATHY SMITH'S BODY BASICS</b> JCI Video 8111		14.95
5	6	133	<b>JANE FONDA'S COMPLETE WORKOUT</b> Warner Home Video 650		29.98
6	4	145	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b> ♦ FoxVideo (Media) FH1059		19.98
7	7	31	<b>KATHY SMITH'S WEIGHT-LOSS WORKOUT</b> FoxVideo (Media) M0323732		19.98
8	8	29	<b>GILAD'S THE NEW BEST OF BODIES IN MOTION</b> JCI Video 8128		14.95
9	10	80	<b>KATHY SMITH'S ULTIMATE STOMACH &amp; THIGHS WORKOUT</b> ♦ FoxVideo (Media)		19.98
10	11	95	<b>BEGINNING CALLANETICS</b> ♦ MCA/Universal Home Video 80892		24.95
11	9	63	<b>DENISE AUSTIN'S THE HIPS, THIGHS &amp; BUTTOCKS WORKOUT</b> Parade Video 31		19.95
12	RE-ENTRY		<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group		14.95
13	19	3	<b>NAUTILUS PLUS AEROBICS: BODY SHAPING</b> Simitar Ent. Inc. 2032		9.95
14	14	241	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b> JCI Video 8100		14.95
15	12	108	<b>KATHY SMITH'S TONEUP</b> JCI Video 8112		14.95
16	16	24	<b>KATHY SMITH'S WINNING WORKOUT</b> FoxVideo (Media) FH1012		19.98
17	20	119	<b>ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016		29.95
18	18	61	<b>JANE FONDA'S LIGHT AEROBIC WORKOUT</b> Warner Home Video 652		29.98
19	RE-ENTRY		<b>JANE FONDA'S NEW WORKOUT</b> ♦ Warner Home Video 069		29.98
20	17	236	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ♦ Warner Home Video 070		29.98

♦ 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.

# 2000

A historical first... Blockbuster Video announces the opening of its 2000th store! Join Billboard in celebrating this ground breaking event

NOTE NEW DATES!

ISSUE DATE :OCTOBER 26  
AD CLOSE: OCTOBER 1

NOTE NEW DATES!

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

# Billboard



# HOME VIDEO

## 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 initial 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 background material on the composers themselves and their works.

- "Time-Life Photography," which teaches viewers various photographic techniques via a series of 25 interactive 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,"

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 Television 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 fiber-optic 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 are."

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-to-home 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 says 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 Committee.

Billboard® FOR WEEK ENDING AUGUST 24, 1991

Top Kid Video™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	156	<b>ROBIN HOOD</b> ◆ Walt Disney Home Video 228	1973 29.95
2	2	15	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967 24.99
3	4	3	<b>THE BRAVE LITTLE TOASTER</b> Walt Disney Home Video 1117	1988 19.99
4	3	65	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989 26.99
5	6	9	<b>THE PRINCE AND THE PAUPER</b> Walt Disney Home Video 1185	1991 12.99
6	5	110	<b>PETE'S DRAGON</b> ▲◆ Walt Disney Home Video 10	1977 29.95
7	8	308	<b>DUMBO</b> ◆ Walt Disney Home Video 24	1941 22.98
8	7	47	<b>PETER PAN</b> Walt Disney Home Video 960	1953 24.99
9	9	21	<b>DUCKTALES THE MOVIE</b> Walt Disney Home Video 1082	1990 22.99
10	10	97	<b>BAMBI</b> Walt Disney Home Video 942	1942 26.99
11	12	253	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video 36	1951 22.98
12	13	152	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
13	11	25	<b>ROCKY &amp; BULLWINKLE: VOL. I</b> Buena Vista Home Video 1019	1991 12.99
14	20	49	<b>ALL DOGS GO TO HEAVEN</b> ◇ MGM/UA Home Video M301868	1989 24.98
15	15	149	<b>CINDERELLA</b> Walt Disney Home Video 410	1950 26.99
16	17	89	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
17	24	161	<b>THE SWORD IN THE STONE</b> ◆ Walt Disney Home Video 229	1963 22.98
18	14	25	<b>ROCKY &amp; BULLWINKLE: VOL. III</b> Buena Vista Home Video 1021	1991 12.99
19	19	9	<b>WINNIE THE POOH: THERE'S NO CAMP LIKE HOME</b> Walt Disney Home Video 1182	1991 12.99
20	16	25	<b>ROCKY &amp; BULLWINKLE: VOL. II</b> Buena Vista Home Video 1020	1991 12.99
21	23	25	<b>ROCKY &amp; BULLWINKLE: VOL. IV</b> Buena Vista Home Video 1022	1991 12.99
22	18	25	<b>ROCKY &amp; BULLWINKLE: VOL. V</b> Buena Vista Home Video 1023	1991 12.99
23	<b>NEW</b> ▶		<b>TEEN MUTANT NINJA TURTLES: TURTLES AT...</b> Family Home Entertainment	1990 15.95
24	22	9	<b>PETER AND THE WOLF</b> Walt Disney Home Video 1184	1991 12.99
25	25	28	<b>TEEN MUTANT NINJA TURTLES: ATTACK...</b> Family Home Entertainment 27344	1989 14.95

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

## 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 9/9.

Leonard Nimoy 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

8/27.

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 con-

tact 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"!

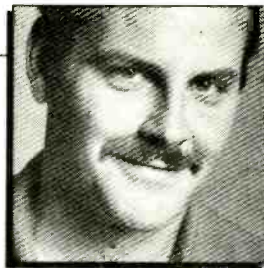


# Top Latin Albums™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	11	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	2	2	39	ANA GABRIEL	EN VIVO	SONY 89303
	3	3	17	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
	6	4	31	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	7	6	23	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVisA 9009
	8	15	13	XUXA	XUXA 2	GLOBO 31084
	9	11	9	H2O	KNOCK OUT	LEADER 80562/SONY
	10	—	1	AZUCAR MORENO	MAMBO	SONY 80633
	11	8	27	FRANCO DE VITA	EXTRANGERO	SONY 80528
	12	10	3	YURI	SOY LIBRE	SONY 80540
	13	19	3	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	14	12	61	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	15	13	7	JOSE JAVIER SOLIS	SENTIMENTAL	FONOVisA 9007
	16	—	1	SIMONE	SIMONE	SONY 80592
	17	18	5	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	18	14	15	WILKINS	SERENO	RCA 3077/BMG
	19	—	1	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	20	21	23	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	21	17	3	MECANO	AIDALAI	ARIOLA 3181-2/BMG
	22	—	8	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVisA 9010
	23	22	33	EMMANUEL VIDA	VIDA	SONY 80474
	24	—	1	VARIOS ARTISTAS	EXITOS '91	SONY 80525
	25	16	13	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
TROPICAL/SALSA	1	2	29	JERRY RIVERA	ABIRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	2	1	33	JUAN LUIS GUERRA Y LA 40	BACHATA ROSA	KAREN 109
	3	3	11	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
	4	10	3	TITO NIEVES	DE JAME VIVIR	RMM 80630/SONY
	5	4	9	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	6	8	25	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 AÑO	GLOBO 3125
	9	14	7	TONO ROSARIO	ATADO A TI	PRIME 1013/PRIME
	10	6	31	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	11	9	9	EL GRAN COMBO	ERUPCION	COMBO 2080
	12	—	1	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	13	12	42	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	14	13	7	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	15	7	37	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473
	16	15	15	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	17	—	3	LA GRAN MANZANA	HANGING OUT AGAIN	RED APPLE 8908
	18	16	17	XAVIER SERE	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-EMI LATIN 42468
	22	—	1	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
REGIONAL MEXICAN	1	1	11	LA SOMBRA	PORQUE TE QUIERO	FONOVisA 3006
	2	2	47	BRONCO	AMIGO	FONOVisA 9003
	3	—	1	ANA GABRIEL	MI MEXICO	SONY 80605
	4	10	5	LOS INVASORES DE NUEVO LEON	VETE CON EL	FONOVisA 8898
	5	3	11	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 80628
	8	—	8	BANDA MOBIL	SOMOS BANDA MOBIL	FONOVisA 8893
	9	6	7	LOS TIGRES DEL NORTE	INCANSABLES	FONOVisA 9013
	10	18	3	VICENTE FERNANDEZ	EL CHARRO MEXICANO	DISCOS INTL 80631
	11	5	43	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437
	12	—	1	GRUPO SAMURAY	TIERNAS MENTIRAS	FONOVisA 8890
	13	7	5	LOS FREDDY'S	LA ORGANIZACION ROMANTICA	FONOVisA 3005
	14	8	17	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	15	12	43	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	16	15	10	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
	17	14	13	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	18	17	53	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	19	13	11	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
	20	—	1	CAMPECHE SHOW	CAMPECHE SHOW	FONOVisA 8868
	21	11	25	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	22	9	13	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	23	21	44	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	24	20	7	LOS TEMERARIOS	20 EXITOS	TH-RODVEN 2640
	25	23	4	JOAN SEBASTIAN	CON BANDA	MUSART 2114

## Latin Notas



by John Lannert

**I**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 strong.

**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 Latinos," 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 favorite?

**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."

**MISCELLANEA:** **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.

## LO NUESTRO ES...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 Univision network. 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.



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COMPLETAMENTE ENAMORADOS "CHAYANNE" / QUIEN COMO TU "ANA GABRIEL" / PERDONAME "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" / BANOIDO "AZUCAR MORENO" / COMO AMIGOS SI. COMO AMANTES NO "NINO SEGARRA" / DIME "JERRY RIVERA"



## 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 them as one of the best salsa groups 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"

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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



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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	2	43	<b>MICHAEL W. SMITH</b> ● REUNION 0063*/WORD	17 weeks at No. 1 GO WEST YOUNG MAN
2	1	21	<b>AMY GRANT</b> ▲ WORD 6907*	HEART IN MOTION
3	3	5	<b>BEBE &amp; CECE WINANS</b> SPARROW 1257*	DIFFERENT LIFESTYLES
4	7	5	<b>STEVE CAMP</b> SPARROW 1272*	CONSIDER THE COST
5	4	43	<b>SANDI PATTI</b> WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
6	5	9	<b>STEVE GREEN</b> SPARROW 1270*	WE BELIEVE
7	6	13	<b>CARMAN, COMMISSIONED &amp; CHRIST CHURCH CHOIR</b> BENSON 2681*	SHAKIN' THE HOUSE
8	8	31	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1258*	FOR THE SAKE OF THE CALL
9	9	57	<b>PETRA</b> WORD 48546*/EPIC	BEYOND BELIEF
10	14	5	<b>RICH MULLINS</b> REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
11	10	43	<b>D.C. TALK</b> FOREFRONT 2682*/BENSON	NU THANG
12	30	93	<b>CARMAN</b> BENSON 2588*	REVIVAL IN THE LAND
13	11	5	<b>KIM HILL</b> REUNION 0065*/WORD	BRAVE HEART
14	13	21	<b>SUSAN ASHTON</b> SPARROW 1259*	WAKENED BY THE WIND
15	12	5	<b>WHITE CROSS</b> STARSONG 8183*	IN THE KINGDOM
16	15	9	<b>DEGARMO &amp; KEY</b> FOREFRONT 2771*/BENSON	GO TO THE TOP
17	25	261	<b>AMY GRANT</b> ▲ MYRRH 3900*/WORD	THE COLLECTION
18	17	21	<b>RAY BOLTZ</b> DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
19	27	9	<b>4 HIM</b> BENSON 2721*	FACE THE NATION
20	18	5	<b>OUT OF THE GRAY</b> SPARROW 1260*	OUT OF THE GRAY
21	16	17	<b>RUSS TAFF</b> MYRRH 47733*/EPIC	UNDER THE INFLUENCE
22	20	9	<b>THE BROOKLYN TABERNACLE CHOIR</b> WORD 47998*/EPIC	LIVE WITH FRIENDS
23	29	13	<b>RACHEL RACHEL</b> WORD 47831*/EPIC	WAY TO MY HEART
24	19	5	<b>HOSANNA! MUSIC</b> INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
25	26	47	<b>WAYNE WATSON</b> WORD 4192*	HOME FREE
26	22	171	<b>CARMAN</b> ● BENSON 2463*	RADICALLY SAVED
27	21	13	<b>MIKE WARNKE</b> WORD 4196*	OUT OF MY MIND
28	31	63	<b>THE WINANS</b> WARNER ALLIANCE 26161*/SPARROW	RETURN
29	<b>NEW</b>		<b>MARANATHA SINGERS</b> BENSON 8763*	20 YEARS OF HOPE
30	<b>NEW</b>		<b>DAVID MULLEN</b> MYRRH 6939*/WORD	FADED BLUES
31	37	143	<b>MICHAEL W. SMITH</b> ● REUNION 8412*/WORD	I 2 (EYE)
32	35	7	<b>FRED HAMMOND</b> BENSON 2727*	I AM PERSUADED
33	36	27	<b>TRAMAINA HAWKINS</b> SPARROW 1246*	LIVE
34	<b>NEW</b>		<b>JULIE MILLER</b> WORD 6928*	HE WALKS THROUGH WALLS
35	24	5	<b>VARIOUS ARTISTS</b> SPARROW 1278*	JUST LISTEN SAMPLER
36	33	3	<b>MANSFIELD/TURNER</b> OCEAN 8132*/WORD	BLUES WITH A FEELIN'
37	28	7	<b>ONE BAD PIG</b> WORD 6937*	I SCREAM SUNDAY
38	40	9	<b>PHIL KEAGGY</b> WORD 47748*/EPIC	BEYOND NATURE
39	23	13	<b>GLAD FEATURING THE LONDON SYMPHONY</b> BENSON 2725*	THE SYMPHONY PROJECT
40	38	3	<b>TOURNIQUET</b> FRONTLINE 9244*	PSYCHO SURGERY

● 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.

# GOSPEL



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.

**INTERESTING 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).

## SPARROW DELIVERS:

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Spirit Come Down  
Produced By Patrick Henderson  
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**MOM & POP WINANS**  
Produced By Patrick Henderson  
Release Date: October 10 SPC/D 1282

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Executive Produced by Patrick Henderson  
A dynamic new recording from Sparrow's family of Gospel artists featuring traditional Christmas favorites like "O Holy Night" and "Joy To The World" and exciting new arrangements of classics like "The Hallelujah Chorus."  
Signature performances by Tramaine Hawkins, Daryl Coley, Sandra Crouch, The Richard Smallwood Singers, West Angeles COGIC Mass Choir and more!  
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Celebrate Christmas with Gospel Artists who sing it from the heart!

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In the SPIRIT



by Lisa Collins

**T**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 expansion 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**

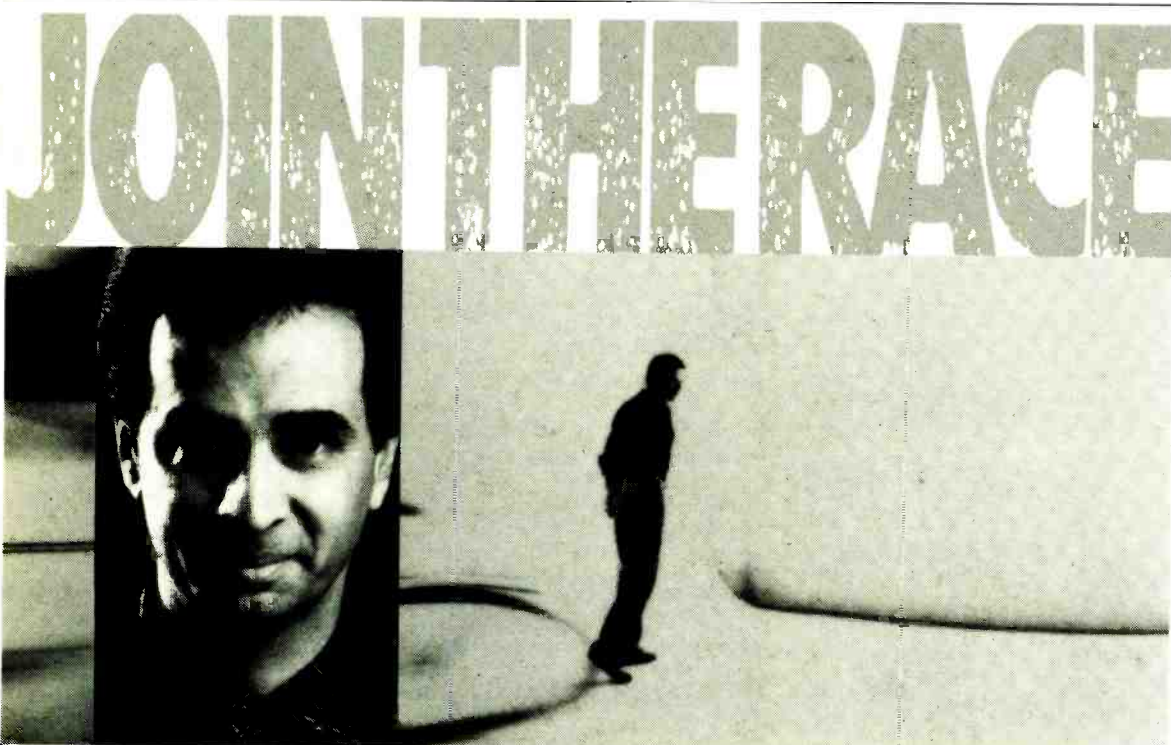
The first Benson product to be released under the new agreement is a new project by Kingdom, which has an October street date. Other likely releases through A&M include upcoming projects by Commissioned, Billy and Sarah Gaines, Thomas Whitfield, and Fred Hammond. While Benson and A&M representatives 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.

**S**OON 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.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	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	LIVE
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	AIR 10162	HE'S PREPARING ME
9	8	34	LAMORA PARK YOUNG ADULT CHOIR	BELLMARK 71800	WAIT ON THE LORD
10	19	5	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 II
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	SAVOY 14802/MALACO	REACH BEYOND THE BREAK
20	22	7	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	SAVOY 7099/MALACO	HAVING CHURCH
23	24	19	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	I 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	AIR 10167	I FEEL LIKE PRESSING MY WAY
32	NEW		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	SOUND OF GOSPEL 192	LIVE & IN PRAISE
36	35	23	J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR	SOUND OF GOSPEL 194	LIVE IN TORONTO
37	NEW		YOLANDA ADAMS	TRIBUTE 790113/SPECTRA	THROUGH THE STORM
38	37	9	SENSATIONAL NIGHTINGALES	MALACO 4448*	A MESSAGE FROM THE BOOK
39	40	45	BEAU WILLIAMS	LIGHT 72031/SPECTRA	HIGHER
40	38	11	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR	BENSON 2681*	SHAKIN' THE HOUSE

● 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.



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."

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DON'T LET THIS ALBUM PASS YOU BY. ON EPIC.



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Soon...



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**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.



**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.



**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 Not," was recently launched in English and French. Shown, from left, are Ear Candy co-president Tom Cassie; Veronique; producers Mark Pomeroy and Andrew Mossop; and Bob Miro of Cold Cut Promotions, who introduced Veronique to the label.



**Singin' In The Aisles.** 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, Ohio. The recordings contain the instrumental tracks of hit songs without vocals, so the consumer can sing along.



**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.

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."

## 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 videocassettes 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 million.

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."

## 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 Canberra."

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 free-for-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 Brash, 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."

## 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, Waving.

*'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 north-west 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 work.

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 DeMann. "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 'song-driven' 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.

Pope 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 haul."

## 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 Tétrault 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 legislation."

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 controversial."

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 publicly 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 country."

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 live-entertainment 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

HAMILTON, Ontario—Singer 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 fan-choice 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, Michelle Wright.

Male vocalist of the year: Dick Damron, Gary Fjellgaard, George Fox, Larry Mercey, Ian Tyson.

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 Johnner 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 Love" (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."

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 Irving).

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 Flanigen), Ian Tyson's "Springtime In Alberta" (Michael Watt), Michelle Wright's "A Heartbeat Away" (John Lloyd), Michelle Wright's "All You Really 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 Murray).

LARRY LeBLANC



# Hits of the U.K.™

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	(EVERYTHING I DO) I DO IT FOR YOU A&M		BRYAN ADAMS
2	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	SET ADRIFT ON MEMORY BLISS GEE STREET/POLYGRAM		PM DAWN
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	C&C MUSIC FACTORY/FREEDOM WILLIAMS	
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	GUARENTEED 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		DANNI MINOGUE
22	33	SATISFACTION SBK		VANILLA ICE
23	22	A ROLLER SKATING JAM NAMED 'SATURDAYS' BIG LIFE		DE LA SOUL
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

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
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	7	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.	VAGABOND 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	NEW	AMY GRANT	A&M	HEART IN MOTION
29	NEW	MARC COHN	ATLANTIC	MARC COHN
30	28	DANNI MINOGUE	MCA	LOVE AND KISSES
31	33	BRYAN ADAMS	A&M	RECKLESS
32	31	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
33	NEW	BLUE AEROPLANES	ENSIGN	BEATSONGS
34	29	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
35	30	JESUS JONES	FOOD	DOUBT
36	NEW	CHRIS REA	EAST WEST	AUBERGE
37	NEW	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

## INTERNATIONAL

### 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 time.

Monty Lewis, the man who founded the U.K.'s low- and mid-price 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 Brit-

ten, 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 reproduction, but adds, "If you buy a 25-year-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 event.

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'

Union or Radio One," he says.

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 successful 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 September.

### 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."

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hit until it's  
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Billboard."



# HITS of the WORLD

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**MUSIC & MEDIA**

Europe's Music Radio Newsweekly

**EUROCHART HOT 100** 8/17/91

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 GEFLEN
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 WARNER BROS.
10	10 AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS
11	13 LA ZOUBIDA LAGAF FLARENSASCH
12	11 RUSH RUSH PAULA ABDUL VIRGIN
13	NEW MOVE ANY MOUNTAIN—PROGEN 91 SHAMEN ONE LITTLE INDIAN
14	19 LOSING MY RELIGION R.E.M. WARNER BROS.
15	12 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA
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 DANNI MINOGUE MCA
20	NEW ENTER SANDMAN METALLICA VERTIGO
21	15 DESENCHANTEE MYLENE FARMER POLYDOR
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
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
28	29 SEND ME AN ANGEL SCORPIONS MERCURY
29	NEW E VADI VIA FELIX GRAY & DIDIER BARBELIVEN MULTI/TALARREALLY USEFUL
30	30 RING RING RING DE LA SOUL TOMMY BOY
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS.
2	2 ROXETTE JOYRIDE EMI
3	3 CHER LOVE HURTS GEFFEN
4	4 SCORPIONS CRAZY WORLD MERCURY
5	5 GIPSY KINGS ESTE MUNDO COLUMBIA
6	9 SEAL SEAL ZTT
7	8 EURYTHMICS GREATEST HITS RCA
8	7 ROD STEWART VAGABOND HEART WARNER BROS.
9	6 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
10	10 ALICE COOPER HEY STOOPID EPIC
11	21 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI II DECCA
12	14 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
13	13 O.M.D. SUGAR TAX VIRGIN
14	12 SIMPLE MINDS REAL LIFE VIRGIN
15	11 PAULA ABDUL SPELLBOUND VIRGIN AMERICA
16	24 EXTREME EXTREME II PORNOGRAFFITTI A&M
17	16 SOUNDTRACK THE DOORS ELEKTRA
18	17 MYLENE FARMER L'AUTRE BARCLAY
19	23 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
20	22 ZUCCHERO FORNACIARI ZUCCHERO LONDON
21	18 LENNY KRAVITZ MAMA SAID VIRGIN
22	19 THE KLF THE WHITE ROOM INDISC
23	20 YELLO BABY MERCURY
24	25 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
25	NEW BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC
26	NEW MADONNA THE IMMACULATE COLLECTION SIRE
27	26 MECANO AIDALAI ARIOLA
28	28 SOUNDTRACK GREASE POLYDOR
29	NEW FREDERICKS, GOLDMAN, JONES FREDERICKS, GOLDMAN & JONES COLUMBIA
30	NEW BOB MARLEY LEGEND ISLAND

## AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 8/18/91

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 GEFLEN
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 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
ALBUMS	
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

## GERMANY

(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 MERCURY/PHONOGRAM
3	7 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
4	3 THE SHOOP SHOOP SONG CHER EPIC
5	4 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
6	9 ICH BIN DER MARTIN'NE KREBS, DIETHER & GUNDULA BMG
7	NEW YOU COULD BE MINE GUNS N' ROSES GEFLEN
8	6 BOW DOWN MISTER JESUS LOVES YOU VIRGIN
9	NEW BACARDI FEELING KATE YANAI WEA
10	5 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
11	8 BABY BABY AMY GRANT POLYGRAM
12	13 RUSH RUSH PAULA ABDUL VIRGIN
13	14 DO THE LIMBO DANCE DAVID HASSELHOFF BMG
14	12 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
15	11 FADING LIKE A FLOWER ROXETTE ELECTROLA
16	17 MORE THAN WORDS EXTREME A&M
17	10 LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP
18	15 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
19	16 RING RING RING DE LA SOUL EAST WEST
20	NEW TANZPIRATOR TIME TO TIME ELECTROLA
ALBUMS	
1	1 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	2 ROXETTE JOYRIDE ELECTROLA
3	3 R.E.M. OUT OF TIME WARNER BROS.
4	4 ESTE MUNDO GIPSY KINGS SONY
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	7 CHER LOVE HURTS GEFFEN
7	6 EURYTHMICS GREATEST HITS RCA
8	8 ALICE COOPER HEY STOOPID SONY
9	9 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
10	11 O.M.D. SUGAR TAX VIRGIN
11	13 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
12	10 YELLO BABY POLYGRAM
13	14 SEAL SEAL ZTT/WEA
14	12 KRAFTWERK THE MIX ELECTROLA
15	15 SIMPLE MINDS REAL LIFE VIRGIN
16	16 ZUCCHERO ZUCCHERO POLYGRAM
17	19 MARILLION HOLIDAYS IN EDEN EMI
18	NEW HERBERT GROENEMEYER BOCHUM ELECTROLA
19	17 BEE GEES HIGH CIVILIZATION WARNER BROS.
20	18 SOUNDTRACK THE DOORS ELEKTRA

## SWEDEN

(Courtesy GLF) As of 8/14/91

SINGLES	
1	2 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	4 YOU COULD BE MINE GUNS N' ROSES GEFLEN
3	3 OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME
4	1 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
5	6 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
6	5 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
7	9 BABY BABY AMY GRANT A&M
8	NEW MORE THAN WORDS EXTREME A&M
9	8 RUSH RUSH PAULA ABDUL VIRGIN
10	7 WIND OF CHANGE SCORPIONS MERCURY
ALBUMS	
1	1 VARIOUS ABSOLUTE REGGAE EVA
2	2 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
3	4 DAN REED NETWORK THE HEAT MERCURY
4	6 CHER LOVE HURTS GEFFEN
5	3 ROXETTE JOYRIDE EMI
6	5 ROD STEWART VAGABOND HEART WARNER
7	7 O.M.D. SUGAR TAX VIRGIN
8	10 BEACH BOYS CALIFORNIA GOLD—THE VERY BEST OF... CAPITOL
9	13 ALICE COOPER HEY STOOPID EPIC
10	8 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA

## CANADA

(Courtesy The Record) As of 8/19/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN/GEFFEN
3	3 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
6	4 MORE THAN WORDS EXTREME A&M/A&M
7	5 UNBELIEVABLE EMF CAPITOL/CAPITOL
8	7 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
9	9 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
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
14	18 SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
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/CAPITOL
18	20 WASH THE RAIN WORLD ON EDGE VIRGIN/MCA
19	19 LOVE AND UNDERSTANDING CHER GEFFEN/GEFFEN
20	NEW CHOCOLATE CAKE CROWDED HOUSE CAPITOL/CAPITOL
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
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/GEFFEN
16	8 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
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 VIRGIN/A&M

## FRANCE

(Courtesy of Nielsen/Europe 1) As of 8/1/91

SINGLES	
1	1 LA ZOUBIDA LAGAF CARRERE
2	2 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
3	3 SAGA AFRICA YANNICK NOAM CARRERE
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 BARBELIVEN BMG
8	11 LES BROUVILLARS 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 LE DORMEUR PLEASURE GAME TOUCH OF GOLD
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 BARBELIVEN LES AMOURS CASSEES BMG
5	9 R.E.M. OUT OF TIME WARNER BROS.
6	3 ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR
7	5 FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
8	8 SOUNDTRACK GREASE POLYDOR
9	12 MICHEL SARDOU BERCY 91 EMI
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 SOUNDTRACK THE DOORS WEA
19	16 BERNARD LAVILLIERS SOLO POLYDOR
20	NEW BEVERLEY CRAVEN BEVERLEY CRAVEN SONY

## NETHERLANDS

(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 GEFLEN
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

## JAPAN

(Courtesy Music Labo) As of 8/19/91

SINGLES	
1	2 SAY YES ASKA PONY CANYON
2	1 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 FOIS 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



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 Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 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 (NABOB) Fall Conference**, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, **National Assn. of Broadcasters (NAB) Conference**, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-625-4627.

Sept. 12-15, **Vital Care Music & Tennis Festival** (proceeds to be donated to MusicCares, 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, 212-382-3929.

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. 011-49-30-261-6343.

Oct. 24, **AMC Cancer Research Center 21st Annual Humanitarian Award Dinner**, honoring Robert J. Morgado, chairman of Warner Music Group Inc., the Winter Garden at the World Financial Center, New York. 212-735-0749.

Oct. 24-26, **16th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-29, **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-Maison, Los Angeles. Melissa Subbatch, 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 KEGF 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 one-hour 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

1981.

**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/Charisma.

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."



**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, MusicCares 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 MusicCares, Grammy In The Schools, and City of Hope.

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# ALBUM REVIEWS

## POP

**THE FABULOUS THUNDERBIRDS**  
Walk That Walk, Talk That Talk  
PRODUCER: Steve Jordan  
Epic 47878

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" harken 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 ties 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

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 & Haws  
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 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

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 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 introduction to a diva in the making.

**ARMY OF LOVERS**  
PRODUCERS: Various  
Giant 24425

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, stronger tunes wait in the wings. "Love Me Like A Loaded Gun" glides with a techno-hip house beat, while "Ride The Bullet" is a festive disco anthem.

**ULTRA NATE**  
Blue Notes In The Basement  
PRODUCERS: The Basement Boys  
Warner Bros. 26565

Long-awaited debut by Baltimore chanteuse drops retro-R&B and blues sensibilities into a state-of-the-clubs context. Included are

# B I L L B O A R D

## 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 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.

**INTRUDER**  
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 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 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 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, too.

## JAZZ

**▶ WYNTON MARSALIS**  
Thick In The South  
PRODUCER: Steve Epstein  
Columbia 47977

**Uptown Ruler**  
PRODUCER: Steve Epstein  
Columbia 47976

**Levee Low Moon**  
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 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 songwriters as well. Best cuts: "My 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 case 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 compilation records of special artistic, archival, and commercial interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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



# SINGLE REVIEWS

## POP

► **MARIAH CAREY** *Emotions* (4:08)  
 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. Owalay 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" vein.

## 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: Matt Sherrad, Paul Sherrad  
**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 single)

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)  
 PRODUCERS: Gerald Levert, Marc Gordon  
 WRITERS: G. Levert, M. Gordon  
 PUBLISHER: Trycep, administered by Willelson, 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.

► **DEFINITION 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/Jonio/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 well-seasoned vocal on this shuffling R&B/funk jam. Percussive foundation and harmonious chorus add incentive

## NEW & NOTEWORTHY

► **CURTIS STIGERS** *I 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 lush strings. If justice prevails, this one will be a multiformat smash.

► **CECE PENISTON** *Finally* (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.

► **4 FUN** *You Can't Play Me* (3:35)  
 PRODUCERS: Dwayne Omarr, Cornell Brown  
 WRITERS: D. Omarr, C. Brown  
 PUBLISHERS: Bosstown Records/House Of Omarr/Colegems, 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 Stephenson  
 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  
 PUBLISHER: 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 walls. 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* (2:50)  
 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)

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 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 layered with well-paced percussion breaks, a memorable melody, and Gail Seal's silky voice. Simply delicious. Contact: 312-878-8955.

► **GRAPES OF WRATH** *I Am Here* (6:36)  
 PRODUCER: John Leckie  
 WRITERS: Hooper, Kane, Hooper, Jones  
 PUBLISHERS: Grape Songs/Of Mice & Men/Warner-Chappell, 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 neo-psychedelic 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 cut would sound best on pop radio.

► **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/EMI-Blackwood/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)* (4:37)  
 PRODUCERS: Danny Kortchmar, Jon Bon Jovi  
 WRITERS: J. Bon Jovi, B. Falcon  
 PUBLISHERS: PPI/Bon Jovi, 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 as well.

► **ELEVEN** *Rainbow's End* (3:34)  
 PRODUCERS: E.T. Thorngren, Eleven  
 WRITERS: A. Johannes, N. Schneider, J. Irons  
 PUBLISHERS: EMI Blackwood/Fritz Spritz/Mr. Broetz, 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 Willelson, 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

► **KOOL MOE DEE** *Death Blow* (4:37)  
 PRODUCERS: Moe Dewese, Teddy Riley  
 WRITER: M. Dewese  
 PUBLISHER: Willelson, 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 groove slams. The war rages on.

► **DJ MAGIC MIKE & MC MADNESS** *You Want Bass* (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 promo only)

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 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



## 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

BY GLENN 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.)

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 consumer?"

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-slathe 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 PolyGram 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/songwriters, 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 mid-afternoon 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 me."

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)

ary 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.

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# HOT 100 SINGLES SPOTLIGHT



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 allowing 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.

**QUICK 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 regain bullets this week due to stronger airplay and sales activity: "Latin Active" by A Lighter Shade Of Brown (Pump); "Turn It Up" by Oakland'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 REPORTERS	TOTAL ON
<b>THE REAL LOVE</b> BOB SEGER CAPITOL	2	5	55	62	62
<b>WALK THROUGH FIRE</b> BAD COMPANY ATCO	0	7	49	56	57
<b>ROMANTIC</b> KARYN WHITE WARNER BROS	3	3	39	45	183
<b>REAL REAL REAL</b> JESUS JONES SBK	1	9	35	45	53
<b>DO ANYTHING</b> NATURAL SELECTION EAST WEST	3	5	27	35	142
<b>LOVE...THY WILL BE DONE</b> MARTIKA COLUMBIA	4	6	24	34	132
<b>SHE'S GONE (LADY)</b> STEELHEART MCA	0	2	27	29	31
<b>FACE THE MUSIC</b> RTZ GIANT	0	3	19	22	61
<b>DON'T WANT TO BE A FOOL</b> LUTHER VANDROSS EPIC	1	3	14	18	94
<b>AFTER THE SUMMER'S GONE</b> 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.
9 3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP)	WBM
85 AFTER THE SUMMER'S GONE (George Tobin, BMI)	
82 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP	
67 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM	
86 CHORUS (Musical Moments/Sonet/Andy Bell)	
13 CRAZY (Beethoven/Perfect) MSC	
97 DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)	
40 DO ANYTHING (Cerf, ASCAP/Kush, ASCAP)	
55 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL	
48 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of Koss, ASCAP)	
62 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL	
94 ELEVATE MY MIND (Fiction, ASCAP)	
47 ENTER SANDMAN (Creeping Death, ASCAP)	
35 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL	
3 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL	
1 (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM	
75 FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)	
4 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	
76 GET SERIOUS (Virgin, ASCAP) HL	
78 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	
22 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP) WBM	
41 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM	
31 HARD TO HANDLE (Irving, BMI) CPP	
61 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP	
100 HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fileman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP) HL/WBM	
37 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP	
96 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	
18 I ADORE MI AMOR (Me Good, ASCAP/Azmael, ASCAP)	
10 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	
71 IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI) HL	
15 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM	
73 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL	
83 I'M NOT YOUR PUPPET (Onay, ASCAP)	
2 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM	
29 IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM	
65 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	
95 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willare, ASCAP)	
25 JUST LIKE YOU (Dresden China, ASCAP)	
68 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP	
74 KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL	
59 LATIN ACTIVE (RMI, BMI/Full Keel, ASCAP) WBM	
28 LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL	
93 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of Koss, ASCAP)	
51 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	
81 LILY WAS HERE (D'n'A, BMI/BMG, BMI/Careers-BMG, BMI) HL	
99 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL	
79 LOUDER THAN LOVE (Tee Girl, BMI/Thurd & Lex, BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI/Music Corp. Of America, BMI)	
32 LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM	
23 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-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 WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	
11 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	
20 THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL	
57 MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)	
24 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	
63 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM	
21 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	
56 THE ONE AND ONLY (Chrysalis, BMI)	
39 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM	
19 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM	
46 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)	
43 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL	
30 POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP	
92 POWER OF LOVE/LOVE 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 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
			(EVERYTHING I DO) I DO IT FOR ...						
			BRYAN ADAMS (A&M) 7 weeks at No. 1						
1	1	8			38	35	12	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
2	4	12	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	39	44	3	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
3	3	7	YOU COULD BE MINE	GUNS N' ROSES (Geffen)	40	36	3	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)
4	2	11	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	41	75	2	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)
5	24	2	ENTER SANDMAN	METALLICA (ELEKTRA)	42	40	9	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
6	5	11	WIND OF CHANGE	SCORPIONS (MERCURY)	43	38	12	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
7	10	9	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	44	—	1	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPTOL)
8	7	9	3 A.M. ETERNAL	THE KLF (ARISTA)	45	54	2	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
9	8	8	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	46	42	8	TONITE	DJ QUIK (PROFILE)
10	9	8	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	47	64	2	HOLE HEARTED	EXTREME (A&M)
11	11	9	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)	48	45	4	LOVE AND UNDERSTANDING	CHEER (Geffen)
12	14	7	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	49	52	2	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
13	6	12	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	50	47	4	CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
14	22	3	I ADORE MI AMOR	COLOR ME BADD (GIANT)	51	63	2	I'M NOT YOUR PUPPET	HI-C (HOLLYWOOD/ELEKTRA)
15	16	10	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	52	59	2	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
16	12	12	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	53	41	4	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
17	18	8	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	54	51	6	ONLY TIME WILL TELL	NELSON (DGC)
18	17	12	I'LL NEVER LET YOU GO	STEELHEART (MCA)	55	46	12	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
19	15	12	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	56	48	8	I SHOULD'N'T HAVE DONE IT	SLICK RICK (DEF JAM/COLUMBIA)
20	37	2	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)	57	—	1	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
21	13	12	UNBELIEVABLE	EMF (EMI)	58	50	10	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
22	20	9	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	59	53	5	PIECE OF MY HEART	TARA KEMP (GIANT)
23	21	9	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)	60	49	6	IF YOU WANNA SEX ME UP	T.C.F. (COLD CHILLIN'/WB)
24	23	7	EVERY HEARTBEAT	AMY GRANT (A&M)	61	58	12	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
25	25	8	TEMPTATION	CORINA (CUTTING/ATCO)	62	56	6	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
26	29	7	FADING LIKE A FLOWER	ROXETTE (EMI)	63	57	12	GOD BLESS THE U.S.A.	LEE GREENWOOD (MCA)
27	19	12	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	64	—	1	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
28	27	12	WITH YOU	TONY TERRY (EPIC)	65	60	12	MIRACLE	WHITNEY HOUSTON (ARISTA)
29	34	5	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	66	61	12	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
30	28	10	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	67	62	4	GROWIN' UP IN THE HOOD	COMPTON'S MOST WANTED (QWEST/WB)
31	26	12	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	68	—	1	CHORUS	ERASURE (SIRE/REPRISE)
32	33	12	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EAST WEST)	69	—	1	TURN IT UP	OAKTOWN'S 3.5.7. (BUST IT/CAPITOL)
33	43	3	CRAZY	SEAL (SIRE/WARNER BROS.)	70	55	12	VOICES THAT CARE	VOICES THAT CARE (GIANT)
34	30	12	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	71	67	3	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
35	31	10	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	72	70	9	MONKEY BUSINESS	SKID ROW (ATLANTIC)
36	32	12	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	73	—	1	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
37	39	4	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./JCHIBAN)	74	74	12	SADENESS PART 1	ENIGMA (CHARISMA)
					75	—	1	6 MINUTES OF PLEASURE	L.L. COOL J. (DEF JAM/COLUMBIA)

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

72	POWER WINDOWS	Pretty Blue, BMI/Pri, BMI) HL	88	THIS BEAT IS HOT	Edition Allstar, ASCAP/Rolf Elmer, ASCAP/BMG USA, ASCAP) HL
8	THE PROMISE OF A NEW DAY	(EMI April, ASCAP/LeoSun, ASCAP/Maanam, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM	64	TILL SOMEBODY LOVES YOU	(Warner Chappell, PRS/Mr. Bolton, BMI/Warner-Tamerlane, BMI/Realsongs, ASCAP/Virgin, ASCAP/Lesum, BMI) CLM/HL/WBM
77	THE REAL LOVE	(Gear, ASCAP)	16	TIME, LOVE AND TENDERNESS	(Realsongs, ASCAP) WBM
84	REAL REAL REAL	(EMI, BMI)	89	TONITE	(Protoons, ASCAP/Total Trak, ASCAP)
26	RIGHT HERE, RIGHT NOW	(EMI Blackwood, BMI) HL	17	TOO MANY WALLS	(Colgems-EMI, ASCAP/Bufalo, ASCAP/EMI April, ASCAP) HL/WBM
36	ROMANTIC	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM	50	THE TRUTH	(Mike Chapman, ASCAP/All Nations, ASCAP) WBM
60	RUNNING BACK TO YOU	(Hiss N' Tel, ASCAP/Gale Warnings, BMI)	66	TURN IT UP	(Bust-It, BMI)
42	RUSH RUSH	(EMI April, ASCAP/LeoSun, ASCAP) WBM	38	UNBELIEVABLE	(Warner Chappell, PRS/WB, ASCAP) WBM
27	NOW THAT WE FOUND LOVE	(Warner-Tamerlane, BMI) WBM	14	UNFORGETTABLE	(Bourne, ASCAP)
69	SILVER THUNDERBIRD	(Museum Steps, ASCAP)	90	WALKING IN MEMPHIS	(Museum Steps, ASCAP)
34	SOMETHING TO TALK ABOUT	(Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM	87	WALK THROUGH FIRE	(Warner Chappell, ASCAP/T.J.T, ASCAP/Phantom, ASCAP/WB, ASCAP)
44	THE SOUND OF YOUR VOICE	(Two Tall, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL	80	WHEN LOVE CRIES	(Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI) CPP/WBM
5	SUMMERTIME	(Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)	98	WHEN THE LIGHTS GO OUT	(Mo' Ritmo, ASCAP/No Pain No Gain, ASCAP/Al Dente, ASCAP)
6	TEMPTATION	(Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)	7	WIND OF CHANGE	(Pri, ASCAP) HL
54	THAT'S THE WAY LOVE GOES	(Almo, ASCAP/Young Man Moving, ASCAP) CPP	91	WISHING ON THE SAME STAR	(Realsongs, ASCAP) WBM
53	THERE SHE GOES	(Gul Discs, ASCAP)	49	WITH YOU	(Re-deer, ASCAP/Sun Face, ASCAP)
12	THINGS THAT MAKE YOU GO HMMM...	(Virgin, ASCAP/Cole-Civillies, ASCAP/RBG Dome, ASCAP) HL	33	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)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	8	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)	38	45	4	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
2	4	10	EVERY HEARTBEAT	AMY GRANT (A&M)	39	38	10	LOVE AND UNDERSTANDING	CHER (Geffen)
3	2	13	TEMPTATION	CORINA (CUTTING/ATCO)	40	43	5	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
4	3	14	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	41	42	18	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
5	6	11	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	42	40	18	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
6	7	13	P.A.S.S.I.O.N.	RHYTHM SYNDICATE (IMPACT/MCA)	43	47	6	ONLY TIME WILL TELL	NELSON (DGC)
7	17	5	I ADORE MI AMOR	COLOR ME BADD (GIANT)	44	41	9	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
8	13	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	45	46	19	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
9	11	12	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	46	50	4	IT HIT ME LIKE A HAMMER	HUEY LEWIS & THE NEWS (EMI)
10	19	9	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	47	51	3	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
11	5	16	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	48	44	12	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)
12	9	18	UNBELIEVABLE	EMF (EMI)	49	52	5	LOUDER THAN LOVE	TKA (TOMMY BOY)
13	16	8	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	50	49	5	JUST LIKE YOU	ROBBIE NEVIL (EMI)
14	10	11	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	51	48	6	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
15	8	21	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	52	73	2	LOVE ... THY WILL BE DONE	MARTIKA (COLUMBIA)
16	18	10	FADING LIKE A FLOWER	ROXETTE (EMI)	53	62	3	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
17	14	19	MORE THAN WORDS	EXTREME (A&M)	54	—	1	WHEN LOVE CRIES	DONNA SUMMER (ATLANTIC)
18	12	21	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	55	65	3	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
19	15	15	PIECE OF MY HEART	TARA KEMP (GIANT)	56	54	17	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
20	22	8	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	57	53	18	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
21	24	10	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	58	69	2	HOLE HEARTED	EXTREME (A&M)
22	23	6	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	59	58	12	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
23	21	13	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	60	56	12	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
24	61	2	ROMANTIC	KARYN WHITE (WARNER BROS.)	61	57	4	TURN IT UP	OAKTOWN'S 3.5.7 (BUST IT/CAPITOL)
25	25	8	CRAZY	SEAL (SIRE/WARNER BROS.)	62	74	2	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
26	29	11	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	63	66	2	KEEP WARM	JINNY (NEXT PLATEAU)
27	26	5	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)	64	59	5	CAN'T FORGET YOU	GLORIA ESTEFAN (EPIC)
28	35	6	WIND OF CHANGE	SCORPIONS (MERCURY)	65	71	6	WITH YOU	TONY TERRY (EPIC)
29	28	9	3 A.M. ETERNAL	THE KLF (ARISTA)	66	—	1	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
30	37	3	DO ANYTHING	NATURAL SELECTION (EAST WEST)	67	64	5	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
31	32	7	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	68	—	1	GONNA CATCH YOU	LONNIE GORDON (SBK)
32	33	7	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	69	70	2	LEARNING TO FLY	TOM PETTY & THE HEARTBREAKERS (MCA)
33	27	20	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	70	63	17	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
34	36	4	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)	71	75	3	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPITOL)
35	34	4	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)	72	55	13	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
36	30	9	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)	73	60	14	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
37	39	8	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)	74	—	1	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)
					75	72	2	JUST ASK ME TO	TEVIN CAMPBELL (QWEST/WARNER BROS.)

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

## 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! TONI! 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 WISFUL THINKING	GO WEST (EMI)
12	10	20	LOVE WILL NEVER DO	JANET JACKSON (A&M)	25	21	35	SOMETHING HAPPENED ON THE ...	PHIL COLLINS (ATLANTIC)
13	12	3	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and 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, Miami-based 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%
22. Priority (5)	1.1%

Jan. 5, 1991, to June 29, 1991  
LABEL (titles) Chart Share

1. Columbia (37)	12.8%
2. Warner Bros. (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 (19)	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 (4)	1.4%
22. Tommy Boy (4)	1.0%

## R&B ALBUMS

July 7, 1990, to Dec. 29, 1990  
LABEL (titles) Chart Share

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

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. Ichiban (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%
25. Select (1)	1.0%

## COUNTRY ALBUMS

July 7, 1990, to Dec. 29, 1990  
LABEL (titles) Chart Share

1. Warner Bros. (27)	19.9%
2. Sony (31)	19.7%
3. RCA (22)	19.6%
4. MCA (25)	19.1%
5. Capitol (15)	10.1%
6. Mercury (5)	7.0%
7. Arista (3)	2.8%
8. Atlantic (3)	1.2%

Jan. 5, 1991, to June 29, 1991  
LABEL (titles) Chart Share

1. RCA (23)	22.8%
2. MCA (21)	18.6%
3. Warner Bros. (27)	16.9%
4. Sony (26)	16.4%
5. Capitol (10)	11.1%
6. Mercury (7)	6.9%
7. Arista (4)	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.

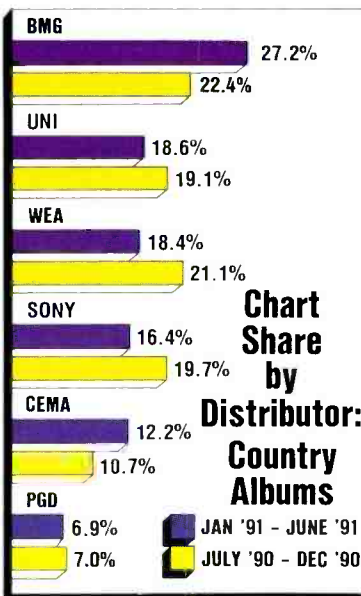
Contrary to last week's report, the big gainer in R&B distribution was Uni, which rose a notch to second place with a 16.5% share, up sharply from 12.7%.

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

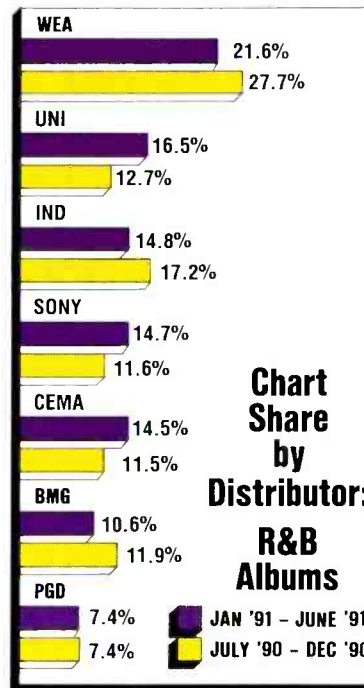
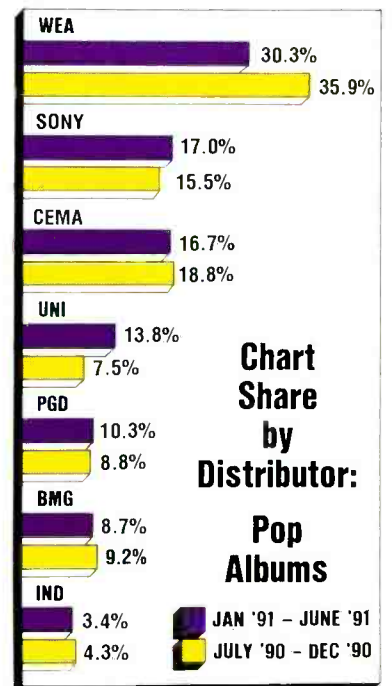


previous six months. WEA was at No. 3 with an 18.4% share, down from 21.1%, and Sony was No. 4 with a 16.4% share, off from the 19.7% share of the chart attained in the previous six months.

### 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 release.

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 1.4-point 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 Roxette.

### 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 midyear charts represent

the accumulation of all points—based on the number of weeks on the chart plus positions attained—that 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 bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. The label chart-share tables illustrate share of the chart for distributing labels.



# Billboard TOP POP ALBUMS

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)	TITLE	PEAK POSITION
<b>★ ★ No. 1 ★ ★</b>						
1	1	1	9	<b>NATALIE COLE</b> ▲ ELEKTRA 61049 (13.98) 5 weeks at No. 1	UNFORGETTABLE	1
2	2	5	7	<b>BONNIE RAITT</b> CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
3	5	8	13	<b>BOYZ II MEN</b> ● MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
4	4	4	33	<b>C&amp;C MUSIC FACTORY</b> ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
5	11	19	3	<b>COLOR ME BADD</b> GIANT 24429*/REPRISE (9.98)	C.M.B.	5
6	3	2	8	<b>VAN HALEN</b> WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
7	10	9	16	<b>MICHAEL BOLTON</b> ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
8	7	3	13	<b>PAULA ABDUL</b> ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
9	8	7	6	<b>SOUNDTRACK</b> MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
10	6	6	22	<b>R.E.M.</b> ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
11	15	15	23	<b>AMY GRANT</b> ▲ A&M 5321 (9.98)	HEART IN MOTION	11
12	9	10	49	<b>GARTH BROOKS</b> ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
13	13	13	5	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> JIVE 1392 (9.98)	HOMEBASE	12
14	12	12	5	<b>SOUNDTRACK</b> QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
15	17	18	37	<b>EXTREME</b> ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI	10
16	14	11	9	<b>SKID ROW</b> ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
17	16	14	75	<b>THE BLACK CROWES</b> ▲ 2 DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
18	18	16	11	<b>N.W.A</b> ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
19	19	20	6	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
20	20	17	61	<b>MARIAH CAREY</b> ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
21	26	26	6	<b>HEAVY D. &amp; THE BOYZ</b> MCA 10289 (9.98)	PEACEFUL JOURNEY	21
22	23	24	13	<b>EMF</b> ● EMI 96238 (9.98)	SCHUBERT DIP	12
23	25	25	40	<b>SCORPIONS</b> ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
24	29	28	8	<b>3RD BASS</b> DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
25	22	23	10	<b>CANDY DULFER</b> ARISTA 8674* (9.98)	SAXUALITY	22
26	21	21	25	<b>ANOTHER BAD CREATION</b> ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
27	24	22	15	<b>LUTHER VANDROSS</b> ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
28	27	27	49	<b>QUEENSRYCHE</b> ▲ EMI 92806 (9.98)	EMPIRE	7
29	32	33	25	<b>FIREHOUSE</b> ● EPIC 46186* (9.98)	FIREHOUSE	21
30	31	32	19	<b>ROXETTE</b> ▲ EMI 94435* (10.98)	JOYRIDE	12
31	40	47	6	<b>TRISHA YEARWOOD</b> MCA 10297* (9.98)	TRISHA YEARWOOD	31
32	37	37	20	<b>ROD STEWART</b> ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
33	28	29	5	<b>SOUNDTRACK</b> INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
34	34	31	72	<b>WILSON PHILLIPS</b> ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
35	33	38	5	<b>THE GETO BOYS</b> RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	33
36	38	35	27	<b>JESUS JONES</b> ● SBK 95715* (9.98)	DOUBT	25
37	45	51	6	<b>SEAL</b> SIRE 26627*/WARNER BROS. (9.98)	SEAL	37
38	36	36	11	<b>TRAVIS TRITT</b> ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
39	35	42	7	<b>ANTHRAX</b> MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
40	46	50	19	<b>LENNY KRAVITZ</b> VIRGIN 91610* (9.98)	MAMA SAID	40
41	41	44	68	<b>GARTH BROOKS</b> ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
42	49	45	12	<b>RICKY VAN SHELTON</b> ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
43	39	40	26	<b>DJ QUIK</b> ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
44	44	39	13	<b>ALAN JACKSON</b> ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
45	30	30	85	<b>UB40</b> ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
46	42	43	39	<b>MADONNA</b> ▲ 2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
47	43	34	23	<b>SOUNDTRACK</b> ▲ GIANT 24409*/REPRISE (10.98)	NEW JACK CITY	2
48	52	59	49	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
49	51	46	13	<b>ICE-T</b> ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
50	50	41	47	<b>L.L. COOL J</b> ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
51	59	73	40	<b>CLINT BLACK</b> ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
52	53	52	8	<b>CHER</b> GEFEN 24369* (10.98)	LOVE HURTS	48
53	48	49	18	<b>ALICE IN CHAINS</b> COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
54	54	67	31	<b>HI-FIVE</b> ● JIVE 1328/RCA (9.98)	HI-FIVE	38
55	55	65	9	<b>THE KLF</b> ARISTA 8657* (9.98)	WHITE ROOM	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	61	58	6	<b>ALICE COOPER</b> EPIC 46786 (9.98)	HEY STOOPID	47
57	64	66	21	<b>DOLLY PARTON</b> ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
58	83	91	3	<b>MARKY MARK &amp; THE FUNKY BUNCH</b> INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	58
59	63	55	110	<b>MICHAEL BOLTON</b> ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
60	57	68	77	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
61	58	61	18	<b>MARC COHN</b> ATLANTIC 82178* (9.98)	MARC COHN	49
62	72	64	77	<b>M.C. HAMMER</b> ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
63	47	48	6	<b>GLADYS KNIGHT</b> MCA 10329 (9.98)	GOOD WOMAN	45
64	71	84	5	<b>KIX</b> EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
65	66	56	6	<b>SOUNDTRACK</b> ARISTA 8692* (10.98)	DYING YOUNG	50
66	56	54	10	<b>VANILLA ICE</b> SBK 96648* (10.98)	EXTREMELY LIVE	30
67	67	62	47	<b>AC/DC</b> ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
68	69	80	6	<b>TANYA TUCKER</b> CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	68
69	60	57	49	<b>STEELHEART</b> MCA 6368 (9.98)	STEELHEART	40
70	77	83	7	<b>L.A. GUNS</b> POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
71	78	72	58	<b>NELSON</b> ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
72	68	71	6	<b>SLICK RICK</b> DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
73	65	60	9	<b>AARON NEVILLE</b> A&M 5354* (9.98)	WARM YOUR HEART	44
74	80	70	11	<b>VARIOUS ARTISTS</b> WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
75	70	69	26	<b>ENIGMA</b> ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
76	86	74	48	<b>WARRANT</b> ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
77	82	77	14	<b>HUEY LEWIS &amp; THE NEWS</b> ● EMI 93355* (10.98)	HARD AT PLAY	27
78	73	63	52	<b>YANNI</b> ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
79	85	90	21	<b>GEORGE STRAIT</b> ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
80	62	53	11	<b>STEVIE WONDER</b> ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
81	84	75	28	<b>GLORIA ESTEFAN</b> ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
82	81	87	117	<b>BONNIE RAITT</b> ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
83	75	81	6	<b>BEBE &amp; CECE WINANS</b> CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	75
84	74	86	44	<b>CHRIS ISAAK</b> ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
85	89	88	11	<b>EURYTHMICS</b> ARISTA 8680* (9.98)	GREATEST HITS	72
86	79	82	9	<b>SHOXSIE AND THE BANSHEES</b> GEFEN 24387* (9.98)	SUPERSTITION	79
87	87	78	40	<b>WHITNEY HOUSTON</b> ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
88	93	104	65	<b>VAN MORRISON</b> ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
89	91	76	49	<b>VANILLA ICE</b> ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
90	76	99	101	<b>MOTLEY CRUE</b> ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
91	123	164	14	<b>LORRIE MORGAN</b> RCA 3021* (9.98)	SOMETHING IN RED	91
92	95	100	110	<b>DON HENLEY</b> ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
93	105	115	47	<b>CARRERAS - DOMINGO - PAVAROTTI</b> ▲ LONDON 430433*/PLG (9.98 EQ)	IN CONCERT	35
94	92	89	34	<b>ICE CUBE</b> ● PRIORITY 7230 (6.98)	KILL AT WILL	34
95	94	105	58	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
96	99	111	174	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
97	90	85	6	<b>ALLMAN BROTHERS BAND</b> EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
98	88	79	12	<b>MICHAEL W. SMITH</b> ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
99	96	97	40	<b>PHIL COLLINS</b> ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
100	116	143	11	<b>DIAMOND RIO</b> ARISTA 8673* (9.98)	DIAMOND RIO	99
101	109	94	27	<b>GERARDO</b> INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
102	102	102	15	<b>YES</b> ● ARISTA 8643* (9.98)	UNION	15
103	101	93	14	<b>VARIOUS ARTISTS</b> TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
104	106	103	57	<b>POISON</b> ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
105	120	108	13	<b>DE LA SOUL</b> ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
106	112	107	39	<b>TESLA</b> ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
107	104	96	9	<b>LYNYRD SKYNYRD</b> ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
108	97	114	7	<b>PEABO BRYSON</b> COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	97
109	98	98	73	<b>SOUNDTRACK</b> ▲ 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. ▲ 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 TM continued

FOR WEEK ENDING AUGUST 24, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	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)	LIVE	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 GEFEN 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-ENTRY	13	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20	136	
142	164	159	6	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 ELEKTRA 60976 (9.98)	FUTURE WITHOUT A PAST	145
146	135	116	7	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	116
147	151	137	52	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
148	140	129	11	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	109
149	124	125	17	KEITH WASHINGTON qwest 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
150	186	170	18	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
151	156	161	99	JANET JACKSON ▲ 5 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 WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	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 ONE	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*/ZOO (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 GEFEN 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 GEFEN 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	NEW ►	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-ENTRY	14	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	72	
185	157	140	15	JOE WALSH ASSOCIATED 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	89	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 VENTURE 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-ENTRY	5	OTTMAR LIEBERT HIGHER OCTAVE 7036* (9.98)	BORRASCA	176	
194	185	183	16	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEDICATED	24
195	172	120	4	ABOVE THE LAW RUTHLESS 47934*/EPIC (7.98 EQ)	VOCALLY PIMPIN'	120
196	RE-ENTRY	31	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	96	
197	RE-ENTRY	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-ENTRY	20	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	8	

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 170	C&C Music Factory 4	Candy Dulfer 25	Phyllis Hyman 163	Lynyrd Skynyrd 107	Queensryche 28	Mermaids 166	Luther Vandross 27
3rd Bass 24	Cher 52	Electronic 148	Ice Cube 94	Madonna 46	R.E.M. 10	New Jack City 47	Vanilla Ice 66, 89
Paula Abdul 8, 115	Mark Chesnutt 167	EMF 22	Ice-T 49	Marky Mark & The Funky Bunch 58	Bonnie Raitt 2, 82	Pretty Woman 109	VARIOUS ARTISTS
Above The Law 195	Toni Childs 143	En Vogue 140	Chris Isaak 84	Ziggy Marley & The Melody Makers 187	Roxette 30	Pump Up The Volume 134	Club MTV Party To Go, Vol. 1 103
AC/DC 67	Chubb Rock 158	Enigma 75	Janet Jackson 151	Reba McEntire 48	Salt-N-Pepa 116	Robin Hood: Prince Of Thieves 9	Dedicated 194
Aerosmith 169	Marc Cohn 61	The Escape Club 171	Alan Jackson 44, 111	Kathy Mattea 184	David Sanborn 189	Teenage Mutant Ninja Turtles II 172	For Our Children 74
Alabama 127	Natalie Cole 1	Gloria Estefan 81	Jane's Addiction 121	David Sanborn 189	Scorpions 23	Thelma & Louise 164	Violent Femmes 180
Alice In Chains 53	Nat King Cole 138	Eurythmics 85	Jesus Jones 36	Seal 37	Shabba Ranks 175	Rod Stewart 32	Joe Walsh 185
Allman Brothers Band 97	Phil Collins 99	Extreme 15	Eric Johnson 160	Seal 37	Paul Simon 125	String 128	Warrant 76
Another Bad Creation 26	Color Me Badd 5	Firehouse 29	Eric Johnson 160	Shabba Ranks 175	The Simpsons 132	Doug Stone 174	Keith Washington 149
Anthrax 39	Compton's Most Wanted 117	Foreigner 154	Van Morrison 81	Paul Simon 125	Frank Sinatra 198	George Strait 79	Crystal Waters 197
Bad Company 165	Harry Connick, Jr. 95, 141, 188	Aretha Franklin 177	Motley Crue 90	The Simpsons 132	Frank Sinatra 198	Keith Sweat 190	Andrew Lloyd Weber 178
Bell Biv DeVoe 119	Alice Cooper 56	The Kentucky Headhunters 124, 156	N.W.A. 18	Frank Sinatra 198	Siouxie and The Banshees 86	Skid Row 16	Keith Whitley 179
Bill Biv DeVoe 119	Crowded House 142	Kix 64	Nelson 71	Siouxie and The Banshees 86	Skid Row 16	Seal 37	Hank Williams, Jr. 152
Big Audio Dynamite II 199	The Cure 191	The KLF 55	Aaron Neville 73	Skid Row 16	Seal 37	Seal 37	Wilson Phillips 34
Black Box 137	D.J. Jazzy Jeff & The Fresh Prince 13	Glenn Danza 63	ORIGINAL LONDON CAST	Seal 37	Slaughter 176	Seal 37	BeBe & CeCe Winans 83
The Black Crowes 17	Dann Yankee 136	Glenn Danza 63	Phantom Of The Opera 96	Slaughter 176	Suck Rick 72	Seal 37	Stevie Wonder 80
Clint Black 51, 113	De La Soul 105	Glenn Danza 63	Phantom Of The Opera High-lights 60	Suck Rick 72	Michael W. Smith 98	Seal 37	Yanni 78
Michael Bolton 7, 59	Billy Dean 112	Gipsy Kings 120	L.A. Guns 70	Michael W. Smith 98	SOUNDTRACK	Seal 37	Trisha Yearwood 31
Boyz II Men 3	Cathy Dennis 161	L.L. Cool J 56	Latin Alliance 173	SOUNDTRACK	Bill & Ted's Bogus Journey 31	Seal 37	Yes 102
Brand Nubian 184	Depeche Mode 139	L.L. Cool J 56	Leaders Of The New School 145	Beaches 130	Boy N The Hood 14	Seal 37	Dwight Yoakam 195
Garth Brooks 12, 41	Diamond Rio 100	L.L. Cool J 56	Levert 162	Bill & Ted's Bogus Journey 31	Dances With Wolves 122	Seal 37	Yo-Yo 176
Peabo Bryson 108	DJ Quik 43	L.L. Cool J 56	Huey Lewis & The News 7	Boy N The Hood 14	The Doors 200	Seal 37	
Mariah Carey 20	The Doors 192	L.L. Cool J 56	Oliver Leiber 193	Dances With Wolves 122	Dying Young 65	Seal 37	
Carmen - Domingos - Pavarotti 93	Drivin' N' Cryin' 114	M.C. Hammer 62	Living Colour 168	The Doors 200	Ghost 157	Seal 37	
		Heavy D. & The Boyz 21		Dying Young 65		Seal 37	
		Don Henley 92		Ghost 157		Seal 37	
		Hi-Five 54				Seal 37	
		Whitney Houston 87				Seal 37	



# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	5	MEAT LOAF ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL 1 week at No. 1	14
2	3	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS	14
3	2	STEVE MILLER BAND ▲ <sup>3</sup> CAPITOL 46101* (7.98)	GREATEST HITS	14
4	4	AC/DC ▲ <sup>10</sup> ATLANTIC 16018* (7.98)	BACK IN BLACK	14
5	7	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	14
6	1	JIMMY BUFFETT ▲ MCA 9633 (7.98)	SONGS YOU KNOW BY HEART	14
7	6	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	14
8	8	BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	3
9	12	AEROSMITH ▲ <sup>5</sup> COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	14
10	10	JAMES TAYLOR ▲ <sup>3</sup> WARNER BROS. 3113 (7.98)	GREATEST HITS	14
11	9	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	14
12	13	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	14
13	14	PATSY CLINE ▲ <sup>2</sup> MCA 12 (4.98)	GREATEST HITS	14
14	11	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	3
15	16	BAD COMPANY ▲ <sup>2</sup> ATLANTIC 81625* (7.98)	10 FROM 6	14
16	17	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	14
17	15	ERIC CLAPTON ▲ <sup>2</sup> POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	14
18	23	METALLICA ▲ <sup>2</sup> ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	5
19	18	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	13
20	20	BILLY JOEL ▲ <sup>2</sup> COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	14
21	21	THE DOORS ▲ <sup>2</sup> ELEKTRA 515* (7.98)	GREATEST HITS	3
22	19	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	8
23	26	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	14
24	22	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ)	THE WALL	14
25	24	LED ZEPPELIN ▲ <sup>4</sup> ATLANTIC 19126 (7.98)	LED ZEPPELIN	13
26	25	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	14
27	30	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	14
28	31	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	14
29	29	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830 675 (9.98)	HYSTERIA	14
30	27	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	12
31	—	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	1
32	—	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	8
33	50	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	13
34	—	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	1
35	34	INXS ▲ <sup>4</sup> ATLANTIC 81796* (7.98)	KICK	14
36	32	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	14
37	28	LUTHER VANDROSS ▲ EPIC 45320 (11.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	14
38	39	LED ZEPPELIN ▲ <sup>5</sup> ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	11
39	33	PINK FLOYD ▲ <sup>11</sup> CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	14
40	—	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323* (9.98)	TOP GUN	3
41	46	PAUL SIMON ▲ <sup>3</sup> WARNER BROS. 25447 (9.98)	GRACELAND	4
42	43	BON JOVI ▲ <sup>9</sup> MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	14
43	44	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	7
44	38	ENYA ▲ Geffen 24233* (9.98)	WATERMARK	3
45	47	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	8
46	40	SKID ROW ▲ <sup>3</sup> ATLANTIC 81936* (9.98)	SKID ROW	9
47	35	GUNS N' ROSES ▲ <sup>3</sup> Geffen 24198* (9.98)	G N' R LIES	6
48	36	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	3
49	—	JIMI HENDRIX ▲ <sup>2</sup> REPRISE 2276 (7.98)	SMASH HITS	4
50	41	TOM PETTY ▲ <sup>3</sup> MCA 6253 (9.98)	FULL MOON FEVER	6

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."

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' epic-length 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 recorded.

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] 2½ 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 Rip.

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 Slickers."

### '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 adds up."

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 down."

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 says. "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 buy."

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 "Termi-

nator 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 pace.

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 fourth-highest-grossing film of the summer is "Naked Gun 2 1/2" at \$79 million, followed by "Backdraft" at \$73 million.

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 sell-through 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 Cha-teau."

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-Boudreau.

Recently in Dallas, three firms—California Publishers and Liquidating Corp., Video Team Inc., and Great Western Litho and Bindery—were convicted on charges of interstate trafficking of obscene materials.

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 mail-order house indicted in Salt Lake City; Equis Video, indicted in Las Vegas; and Erik Imports, indicted in Mobile, Ala.

## 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 music.

Most of the production work is done at Sony Music Recording Studios in New York, which features a Cedar sonic restoration system.

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, negotiations 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 audience.

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 Price.

## CHART-SHARE REVISIONS

(Continued from page 71)

port, MCA was the No. 2 country label, with an 18.6% share, down slightly from the 19.1% it scored for the previous six months.

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.

Sony was the No. 4 distributing label in country, and Capitol, with a 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, scored a 1.5% share.

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

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**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 Kenswil.

"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.

"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 appear. 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.

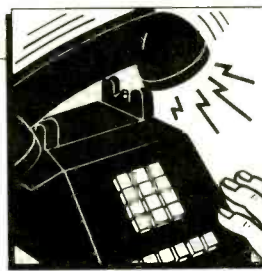
Atlantic, Bennett adds, will "make out like bandits" on the publicity this "controversy" has generated, using the attention to work the album's debut single, "Pop That Coochie," a "clean" version of the album cut "Pop That Pussy."

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 Violence 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.

# INSIDE TRACK



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 "Efil4zaggin" 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 Trooper 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 UNICEF. 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 music-and-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.

**IN 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.

**IT'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. 3.



# "THE KLF HAVE EMERGED AS A SMASH-HIT."

— ENTERTAINMENT WEEKLY

"This is state-of-the-art 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 near-ambient 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.

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