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JUNE 15, 1991

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NEMESIS serves up **MUNCHIES FOR YOUR BASS (PRO-1411).** Fourteen tracks of irreverent, woofer-addicting, down-home hip-hop. Watch for the Video, "I Want Your Sex." On Profile.

"HOLLYWOOD VAMPIRES"—the much anticipated new album from **LA GUNS,** featuring the lead track and video **"KISS MY LOVE GOODBYE."** And watch as **LA GUNS** take over the night on their national tour with AC/DC—this summer! On Polydor Compact Discs and Cassettes.

Rythm Syndicate's fiery debut single **"P.A.S.S.I.O.N."** was last week's Billboard Hot 100 Power Pick/Airplay single, has now zoomed to #39 after just three weeks and is now poised to become a multi-format smash as proven by its present success on the R&B Singles chart. On Impact Records.

Hardware Makers Seek Royalty Deal

EIA Changes Tune On Home-Taping Levy

■ BY BILL HOLLAND

WASHINGTON, D.C.—In a historic repositioning of policy, the Electronics Industries Assn.'s Consumer Electronics Group, representing the nation's major hardware makers, has reversed its longtime opposition to a home-taping royalty—at least for digital media such as DAT, DCC, and the Mini Disc.

As evidenced by a terse EIA announcement delivered June 5 at the Summer Consumer Electronics Show in Chicago, the electronics industry's decade-old wall of opposition to a home-copying royalty payment has begun to crumble as a result of a changing hardware perspective and a series of behind-the-scenes discussions with copyright owners.

The announcement, reflecting an EIA/CEG board decision taken at the show, began in now-familiar anti-royalty language, but ended with a call for compromise and change.

"We have always believed and still do believe that consumers have the right to record for their own personal use," the statement began. "But a legislative compromise, which could include reasonable royalties, may facilitate the access of consumers to emerging digital technologies. It is time for the digital recording stalemate to be broken."

Observers note that since many of the hardware giants now own record and video companies, they are confronted with a game plan different from that of a decade ago when they made good on threats to spend millions of dollars to lobby and defeat any federal legislative home-taping proposal.

"They don't want to get bogged down like they did with DAT with a new format and very little music to play on it because of home-taping concerns of the record companies," says one observer close to the contro-

(Continued on page 67)

3 Labels Cited In New U.K. Chart Scandal

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s biggest chart-hyping scandal in two decades has surfaced.

The British Phonographic Industry, the U.K. trade organization, has fined London Records (partly owned by PolyGram) and indie dance specialist Rhythm King after market-research organization Gallup discovered "irregular sales patterns" in respect to three singles: "Find 'Em, Fool 'Em, Forget 'Em" by S'Express (Rhythm King), "More . . . " by the High (London), and "Always On The Run" by Lenny Kravitz (Virgin). The BPI is continuing its investigation into the Virgin single.

The U.K. charts are based on sales data reported by retailers via computer to Gallup. In one

(Continued on page 66)

The WHITE Paper . . .

Anatomy Of An Entertainer: How Abdul Learned To Sing

■ BY TIMOTHY WHITE

The first installment of an occasional feature column of analysis and opinion regarding music industry issues by Billboard's Editor In Chief.

NEW YORK—After having notched one of the top-selling debut albums in pop history—and more than a year before she recorded her new No. 1 album, "Spellbound"—Paula Abdul suddenly realized that she had lost the ability to sing. And that she might never be able to sing again.

PAULA ABDUL

"I guess I had brought my voice to the breaking point," says Abdul, recalling the dire condition that compelled her, in January 1990, to seek the help of noted vocal coach and "voice builder" Gary Catona. "I've never professed to be anything but a beginning singer who wanted to grow, but when the decision to sing became a massively prominent career move, the nervousness and anxiety set in."

At the time she had this humbling realization, Abdul's "Forever Your Girl" album had sold 4 million copies (it eventually did 10 million worldwide) and was still in the top five after many weeks at the top of the Billboard Top Pop Albums chart. But, despite this stellar success, she was suddenly forced to confront some unique truths about her recording career: She lacked the vocal skills and professional stamina to continue recording or performing, and had little knowledge of her own vocal range and the correct keys in which to sing.

Nevertheless, she and her representatives continue to deny the charges brought against her by Yvette Marine, one of the backup singers on "Forever Your Girl." In April of this year, Marine filed suit in California Superior Court, alleging that Abdul had shared leads with her on at least

(Continued on page 74)

Arbitron Users Divided Over 3-Book Plan

■ BY PHYLLIS STARK

NEW YORK—Arbitron subscribers will get to vote later this month on the possibility of reducing the number of ratings periods from four to three. While many applaud Arbitron's willingness to accept change, some vehement opposition to the proposal is already emerging in the broadcast community.

Arbitron's poll of its subscribers is a bid to stem some perennial broadcaster complaints about the ratings service's survey meth-

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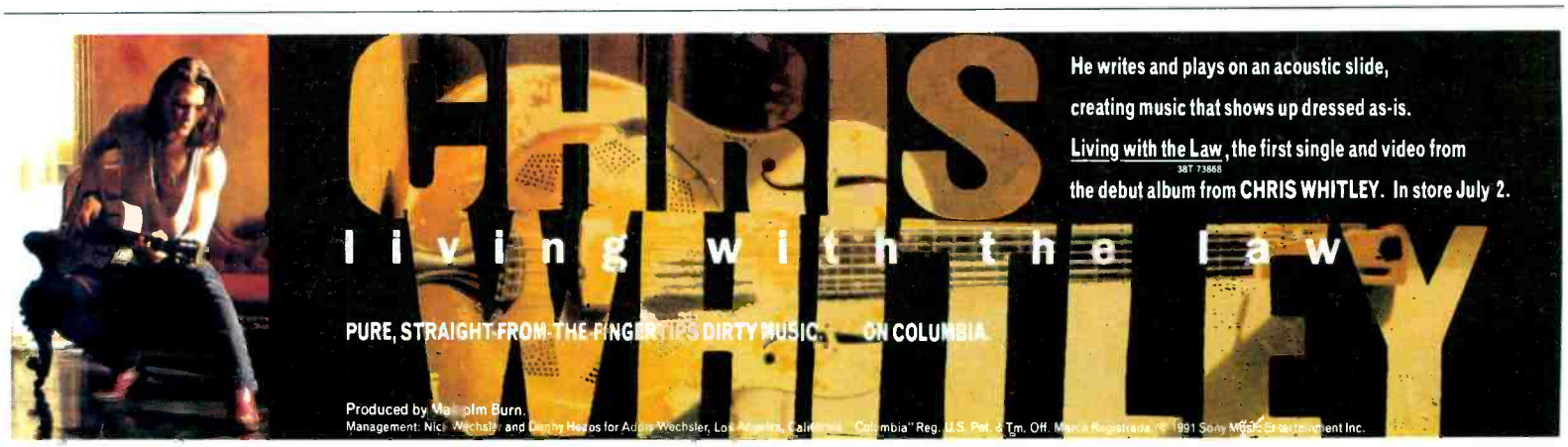
No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ **RUSH RUSH** PAULA ABDUL	(VIRGIN)
TOP POP ALBUMS	
★ **SPELLBOUND** PAULA ABDUL	(VIRGIN)
HOT R&B SINGLES	
★ **POWER OF LOVE/LOVE POWER** LUTHER VANDROSS	(EPIC)
TOP R&B ALBUMS	
★ **NEW JACK CITY** SOUNDTRACK	(GIANT/REPRISE)
HOT COUNTRY SINGLES	
★ **IF THE DEVIL DANCED (IN EMPTY POCKETS)** JOE DIFFIE	(EPIC)
TOP COUNTRY ALBUMS	
★ **NO FENCES** GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES	
★ **THE JUNGLE BOOK**	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ **GHOST**	(PARAMOUNT HOME VIDEO)



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Album Produced by Slick Rick, Vance Wright, Easy Mo Bee, Prince Paul, Marley Marl, Mr. Lee. Management: Rush Management.

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RUSH ARTIST MANAGEMENT

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CLASSIC ROCK OR A HARDER PLACE?
If classic rock is holding its own as a format (and it is), why are some stations moving to mainstream album rock? Sean Ross asked several converts; the answers might surprise you. **Page 10**

LABEL STRATEGIES ON BREAKING BANDS
How do you make a killing with a young rock band? Just ask Chrysalis Records, which employed a five-phase campaign to break Slaughter big. Or A&M, which sent Extreme to the top, and Columbia, which unloosed Alice In Chains' potential. Which is exactly what Jim Bessman, Elianne Halbersberg, and Jeff Pike did. **Page 26**

GOOD NEWS IN (RE)STORE FOR FILM FANS
The newest rage in movies is old. Old films, that is, such as "Spartacus" and "Citizen Kane," which have been painstakingly restored and are now headed to video stores. Chris McGowan reports. **Page 45**

THE CANADIAN CONCERT SCENE
Faced with a recessionary atmosphere, Canadian concert bookers are developing new strategies to ensure business doesn't suffer. Larry LeBlanc has the story. **Page 61**

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Vid Games: A Tale Of Two Formats

Philips, Sony In Deals With Nintendo

■ BY SUSAN NUNZIATA

CHICAGO—Incompatibility was the name of the electronic game at this year's Summer Consumer Electronics Show here, June 1-4.

In announcements timed for CES, Philips and Sony Corp. revealed that they had entered the video-game arena with separate, and apparently conflicting, agreements with Nintendo Ltd. for two incompatible formats.

CES REPORT

On May 31, Sony announced a deal with Nintendo under which it would manufacture, market, and distribute a CD-ROM-based game system that would also play back the game maker's new 16-bit cartridge games.

A day later, Nintendo announced that it had been granted a license by Philips to develop and market video games on the CD format, which would play on Nintendo's new 16-bit cartridge systems as well as on Philip's CD-I system. The companies are developing an add-on unit for the Nintendo Super Famicom and Super NES 16-bit hardware that would allow playback of the new games as well as audio CDs.

The upshot of it all is that Nintendo will be creating software for two competing, noncompatible formats.

Sony is also a licensor of CD-I, although it is taking a "wait-and-see attitude" on that format, according to a Sony spokesperson.

The video-game market is one of several key software areas that Philips is hoping will get consumers interested in CD-I, although the format is being positioned as a multifaceted home entertainment and education system. Alignment with Nintendo will give the format more impact in the marketplace, according to Gerald Calabrese, VP of marketing and sales of interactive media systems and products for Philips.

The Nintendo arrangement could give Philips an edge over Commodore's CDTV, its main competitor in the interactive marketplace.

Sony plans to market its new game product, the Play Station, later this year, while the Philips/Nintendo product is slated for introduction by the end of 1992.

The Play Station would use CD-ROM discs, which Sony is calling Super Discs, that are incompatible

(Continued on page 67)

B'buster Eyes Stock Buyback, Completes Major Video Deal

■ BY DON JEFFREY and PAUL SWEETING

NEW YORK—Blockbuster's battered stock may have received a boost June 4 from reports of a share-repurchase program by the company.

The board of directors of Blockbuster Entertainment Corp. has given the authorization for the purchase of up to $100 million worth of the company's stock in the public market.

In an unrelated move, Blockbuster completed the acquisition of 25 Major Video stores in Canada for an undisclosed sum of cash. That 39-store chain has been in receivership since May 2 (Billboard, May 18).

As for the proposed stock buyback program, Wally Knief, spokesman for the Fort Lauderdale, Fla.-based company, says, "No plans have been made, no decision has been made."

The approval by the board of directors, however, gives the executive committee the ability to implement a buyback should it decide to do so, acknowledges Joseph Burke, Blockbuster's treasurer.

On the day the Reuters news agency printed a story quoting

(Continued on page 77)

Ritz, U.K. Vid Giant, Expanding To Continent

Chain's Parent Buying Austrian Web As First Step

■ BY PETER DEAN

LONDON—Cityvision, the parent company of Europe's largest video chain, is to invade Austria as part of a wider expansion into German-speaking territories.

Cityvision owns the 860 stores of the U.K.-based Ritz Video Film Hire and is set to buy the 15 outlets of Austria's Video Paradise chain for the equivalent of $1.22 million. The company will spend a further $85,000 refurbishing the stores before opening them as Ritz Family Video. The deal is to be completed July 1.

The acquisition, which makes Cityvision Austria's second-largest video chain, is the beginning of an expansion into continental Europe that will focus initially on the German-speaking territories in this order: Austria, former East Germany, West Germany, and Switzerland. This is also the first time that a U.K.-based video chain has moved into a continental market.

The initiative is being financed by Cityvision's cash flow, although managing director Terry Norris says that once a 50-store benchmark has been passed, the company will be seeking funding from one or more European financial institutions through a subsidiary based on the Continent.

Market immaturity and video's sleazy image locally are two of the main reasons for choosing Austria as the first port of call, says Norris, who plans to set up a German-speaking management structure in Austria before moving into eastern Germany.

According to Cityvision research, VCR penetration in Austria rose from 29% in 1988 to 42% in 1990. Austrians also have a high disposable income and are keen cinemagoers.

"Austria is interesting because it's a reasonably fast-growing market but it's not mature, so it's easier to establish a market presence when it's growing. In a mature market like the U.K. and Germany you have to fight for every piece of turnover," says Norris. "The competition is also very poor in Austria. Stores have a high porn content [20%-30% of inventory] and there's a low depth of copy. It's interesting to note that the highest-ever shipout of a title in Austria is 1,200 units. In the U.K. on some titles, for example, we'll buy 8,000 copies alone."

Although Austria does not suffer from the restrictive anti-pornography regulations that have slowed the

(Continued on page 67)

Fed Quota Law On Visas May Limit Overseas Acts

■ BY PAUL VERNA

NEW YORK—Booking agents, managers, and others involved in securing visas for overseas acts performing in the U.S. are up in arms over a new federal law that they say will severely restrict their ability to import foreign talent (Billboard, June 8).

One tenet of the law that troubles touring industry executives is a cap of 25,000 on the number of petitions issued annually by the Immigration and Naturalization Service for nonsuperstar musicians, athletes, and dancers. Furthermore, the insistence by the INS that each individual in a group or orchestra file a separate petition will significantly shrink that quota, say insiders. Up until now, a large orchestra or ballet troupe could file a single petition.

The law, which was passed by the federal government last fall but is not expected to be enforced until October, also stipulates that petitions cannot be filed more than 90 days before a scheduled performance. According to one observer, the rule could cripple facilities like the Brooklyn Academy of Music, which typically books many

(Continued on page 77)

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P'Gram Purchases Great Southern

Joins Other Majors In Merchandise Biz

■ BY KEN TERRY

NEW YORK—PolyGram Holding Inc. has acquired a majority interest in the Great Southern Co., one of the three largest entertainment merchandisers in the world. The company will become part of PolyGram Diversified Entertainment, a new division headed by former concert promoter John Scher.

The purchase—whose price was not revealed—adds PolyGram to the list of record companies that have expanded into the concert and retail merchandise business. Warner Bros. has its own merchandise division; Nice Man Merchandising was recently purchased by BMG (Billboard, March 23); and Winterland, one of the Big Three firms, is owned by MCA Inc., parent of MCA Records. The other leading merchandise company, Brockum, is owned by Labatt, the Canadian beer manufacturer.

Sources estimate that Great Southern's annual sales are about $250 million, or one-quarter of those done by the Big Three. Altogether, PolyGram says, sales of music-related merchandise in North America totaled about $1.3 billion last year.

For the past two years, PolyGram has retained Great Southern to handle the merchandise of a few artists from whom it has obtained licensing rights. But according to Scher, that arrangement was a form of test marketing, "as opposed to our decision to jump into the deep end."

Scher explains that PolyGram struck its deal with Great Southern after five months of negotiations and after looking at other merchandise companies. "We came to the conclusion that Great Southern were the people who fit best with PolyGram, and were the soundest company from a financial and creative viewpoint."

Great Southern was started in 1973 as the merchandiser for the Allman Brothers Band. Previously, Ira Sokoloff, Great Southern's president, had worked with Scher when Sokoloff had headed the advertising and promotion firm that worked exclusively with Scher's concert promotion company, Monarch Entertainment.

Under the new setup, Sokoloff will remain president of Great Southern. He will work closely with Scher and Tom Cyrana, a VP of PDE who was previously with Brockum. While Great Southern will continue to be based in Los Angeles, it will also have offices at PolyGram's New York headquarters.

Among Great Southern's clients are Bon Jovi, Faster Pussycat, Iron Maiden, Robert Plant, Judas Priest, Scorpions, Skid Row, Slaughter, and ZZ Top. The films for which Great Southern has had retail merchandise rights include "Batman," "Who Framed Roger Rabbit?," "A Nightmare On Elm Street," U2's "Rattle & Hum," and "Star Trek."

BUCKS VS. DEVELOPMENT

Scher notes that, on its own, Great Southern was undercapitalized and that, in competition with MCA's and Labatt's merchandising firms, "sometimes there were deals they couldn't make."

But he stresses that Great Southern's acquisition by PolyGram does not necessarily mean big bucks will be poured into merchandising deals. "We want to be part of the building and breaking process" for developing acts, he says.

PolyGram does not require new acts to sign over their merchandising rights, according to a company spokesman. But Scher says that having a merchandising firm "opens some interesting possibilities [for PolyGram] in signing new artists with regard to our ability to cross-market and cross-promote them."

He adds that Great Southern will continue competing for artists signed to labels other than Poly-

(Continued on page 71)

It's Not Just A Good Idea—It's The Law. Atlantic recording duo the Law visits Atlantic offices in New York in between media interviews in support of its second single, "Miss You In A Heartbeat." The duo's first single was "Laying Down The Law." Shown, from left, are Atlantic co-chairman/co-CEO Ahmet Ertegun; Paul Rodgers and Kenney Jones, the Law; and Atlantic co-chairman/co-CEO Doug Morris.

Vanilla Ice's New Live Set Expected To Heat Up Sales

■ BY JIM BESSMAN

NEW YORK—Retailers are banking on "Extremely Live," the new album from Vanilla Ice, to give them one of the hot summer blockbusters they need to boost otherwise sagging sales spirits (Billboard, June 8).

The controversial near octuple-platinum SBK artist, whose second disc shipped June 4, is already fawned over by dealers; Ice's debut, "To The Extreme," was one of last year's biggest sellers. He may upset the press—and with an arrest on gun charges June 3, even the police—but this Iceman is more than welcome to cometh again at retail.

"We've done tremendously well with Ice thus far," says Mario DeFilippo, senior VP of purchasing at Handleman Co. He says the giant Troy, Mich.-based racker moved more than 2 million copies of "To The Extreme."

DeFilippo, whose 4,000-account racker hasn't suffered as badly as the retail community, is encouraged that the Ice album follows Paula Abdul's strong new entry in joining big-sellers by Michael Bolton, Mariah Carey, and Garth Brooks.

Bob McMahon, VP of music, movies, and books for the 425-store Target chain, is similarly upbeat, noting that "To The Extreme" was the star of Target's fourth quarter, "clearly the No. 1 item" last December.

"I try not to predict, but when 'Satisfaction' got released to radio, there was such good response that I think 'Extremely Live' will be terrific," says McMahon.

Ice's live album contains both studio and concert versions of the Rolling Stones-derived hit; these and four other cuts on the 15-track release represent new material for Ice. The remaining songs are live versions of material from the debut.

"I've learned in this business that it's so hard to make an evaluation," says Lew Garrett, VP of purchasing at the N. Canton, Ohio-based Camelot Music chain, in noting the material shared by the two Ice albums.

"But based on the last record, we're grateful to have another product to work."

Coincidentally, "Extremely Live" has the same street date as New Kids On The Block's "Step By Step" did last year. But Dick Odette, The Musicland Group's VP of purchasing, says he doubts the

(Continued on page 74)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment in New York announces the formation of a new product development department within the company, and appoints **Danny Kahn** senior director of product development, **Maureen Guinan** associate director of the department, and **John Berman** coordinator of the department. They were, respectively, national director of artist development, national CHR promotion manager, and video researcher for the company.

Tony Montgomery is promoted to senior director of dance/singles sales at RCA Records in New York. He was director of national singles sales for the label.

Sean Fernald is promoted to director of national video promotion at Capitol

KAHN

GUINAN

MONTGOMERY

FERNALD

Records in Los Angeles. He was manager of national video promotion for the company.

Clemon Williams is appointed director of labor relations and support services at BMG in New York. He was deputy general counsel for the RIAA.

Amy Grosser is named associate director of national album promotion for Zoo Entertainment in Los Angeles. She was West Coast promotion manager, developing artists, for I.R.S. Records.

Fred Held is named VP of operations for Cheetah Records in Orlando, Fla.

GROSSER

PALMER

LAMBERG

OAKLEY

He was Southeastern sales and promotion manager for Schwartz Brothers in Atlanta.

Warner Bros. Records in Nashville announces the formation of a progressive department to work with the marketing, sales, and promotion of the division's noncountry acts. The department will be headed by **Chris Palmer**, who is named GM of progressive music. He was alternative marketing product manager for the label. Assisting him are **Karen Kane**, who is named national marketing manager, and **Scott Heuerman**, who is named national promotion manager. They were, respectively, Southeast field manager/special products for WEA, and publicity assistant for Warner Bros.

PUBLISHING. **Evan Lamberg** is appointed creative director for EMI Music Publishing in New York. He was manager of creative service at MCA Music.

Sherry Oakley is promoted to director of TV operations at BMI in Nashville. She was manager of TV operations for the company.

Michael Rogers is named manager of motion pictures/TV licensing for MCA Music Publishing in Los Angeles. He was an assistant in that department.

RELATED FIELDS. The Recording Industry Assn. of America (RIAA) in Washington, D.C., names **Barry K. Robinson** deputy general counsel. He was a partner at the law firm of Provorny, Jacoby & Robinson.

R&B Great David Ruffin Dead At 50

■ BY ADAM WHITE

LONDON—David Ruffin, who gave the Temptations their defining voice and sang lead on a dozen of their biggest Motown hits, died June 1 in Philadelphia of an apparent drug overdose. He was 50.

The singer reportedly was brought to the Univ. of Pennsylvania Hospital in the early hours of June 1 by a limousine driver who said the singer had overdosed. He was pronounced dead at 3:55 a.m.

Ruffin had been living since 1989 in Philadelphia, where he underwent treatment at a drug rehabilitation center. He recently completed a four-week tour of the U.K. for promoter Mervyn Conn, performing with fellow former Temptations Eddie Kendricks and Dennis Edwards.

The Motown quintet was inducted into the Rock and Roll Hall of Fame in 1988 for a 25-year legacy of R&B. Ruffin contributed to the group's look as well as its sound: his smooth, angular execution of Cholly Atkins' choreography was a key part of the Temptations' magnetism and influence.

Born Davis Eli Ruffin in Whyknot, Miss., on Jan. 18, 1941, he grew up in a musical family and sang locally with siblings Jimmy, Quincy, and Rita Mae. Later, he joined gospel group the Dixie Nightingales,then turned solo and headed to Detroit to scout for recording prospects at the turn of the '60s.

"David was like a shy kid, willing to do whatever you asked him to," recalls Billy Davis, who produced the performer's first singles on the Anna and Checkmate labels in 1960-62. "He could really sing, he always had that ability, and he also could dance very well."

Ruffin joined Motown Records when the Anna/Checkmate roster was absorbed into Berry Gordy's growing company. In January 1964, he was drafted into the Temptations to replace original member Elbridge Bryant.

The release of "My Girl" in 1965 marked Ruffin's first significant lead vocal with the group, and the Smokey Robinson/Ron White song also

(Continued on page 77)

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"...a landmark musical event."

Edward Morris, Billboard

TRAVIS TRITT
It's All About To Change
PRODUCER: Gregg Brown
Warner Bros. 26589

This album is Tritt's ticket to megastardom. He achieves here a perfect synthesis of country, rock, and bluegrass--and he does it with lyrics (most of which he wrote) that are both fresh and enlightening. Add to this fact that he has the best vocal phrasing since Vern Gosdin, and it totals up to a landmark musical event.

TRAVIS tritt

The New Face of Country Music

RECORDS

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

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Geffen To Mercury: Silence Guns Leak

*Also Asks A*Vision To Pull Videos*

■ BY CRAIG ROSEN
and MELINDA NEWMAN

LOS ANGELES—In its continuing quest to holster the broadcast of new Guns N' Roses material, Geffen Records is taking aim at a Mercury Records employee for allegedly leaking a Guns track to radio. Additionally, Geffen has asked A*Vision Entertainment to pull footage of two new Guns tracks from a just-released video magazine it distributes.

According to Geffen Records general counsel Norman Beil, the label believes that a Mercury Records West Coast promotional staffer was at least one of the sources that distributed unauthorized copies of the track "Bad Apples," from the band's forthcoming albums "Use Your Illusion I" and "Use Your Illusion II," to radio stations.

The Mercury employee allegedly offered the tape to radio stations in exchange for airplay of Mercury acts. At press time, Mercury declined to comment.

Geffen filed a suit against WMMS Cleveland over the unauthorized broadcast of the cut (Billboard, May 4), but later settled out of court when station representatives agreed to cooperate in the investigation to trace the source of the leak (Billboard, June 1).

Although Beil declines to identify his sources, he says the label has "extremely reliable information, which has been collaborated. We sent the letter to Mercury to ask them for more information to help us contain the problem."

Beil says, however, that Geffen has no plans to take legal action against Mercury or the employee who allegedly leaked the unauthorized recording. "Our intention right now is not to file a suit, but to put Mercury on notice that we have this information and to ask Mercury about where the employee got the material and who was sent copies."

Geffen has also requested that Mercury reimburse it for the cost of its investigation into the matter, Beil says.

On June 3, the same day Geffen sent the letter to Mercury, the label also issued a letter to A*Vision Entertainment, the home video wing of Atlantic Records, requesting that it pull Guns N' Roses footage from "Hard 'N' Heavy Video Magazine (Volume 13)."

The home video includes footage of the band performing "Pretty Tied Up" and "Double Talkin' Jive" live from the Rock In Rio II festival. The two currently unavailable tracks are also featured on the forthcoming "Use Your Illusion" albums.

"It shouldn't have been released," says Beil, "but I believe the problem is being corrected. I think a few mis-

(Continued on page 75)

Time Of The Seasons. Frankie Valli announces that Warner Special Products has acquired exclusive worldwide representation rights for the complete catalog of master recordings by Frankie Valli & the Four Seasons. The catalog is owned by Valli and his partner Bob Gaudio, who acted as co-producer and co-writer for many of the group's hits, and contains such songs as "Rag Doll," "Can't Take My Eyes Off You," "December, 1963 (Oh, What A Night)," and "Grease." Shown, from left, are Valli; Mickey Kapp, founder/president, Warner Special Products; Gaudio; and Tom Bonetti of Celebrity Licensing Inc.

'New Jack' Track, R.E.M. Pack 1-2 Punch In May Certs

■ BY PAUL GREIN

LOS ANGELES—"New Jack City" hit the ground running last month. The soundtrack to the Mario Van Peebles film and its breakout single, Color Me Badd's "I Wanna Sex You Up," both went gold and platinum simultaneously May 24.

R.E.M.'s chart-topping album, "Out Of Time," also went gold and platinum simultaneously in May, according to figures released by the Recording Industry Assn. of America.

Whitney Houston's third album, "I'm Your Baby Tonight," topped the 3-million mark. Houston is only the second female artist—following Madonna—to land three consecutive triple-platinum albums. Houston is also the second Arista artist to achieve this feat; Barry Manilow scored in 1977-78 with "Live," "Even Now," and "Greatest Hits."

Garth Brooks' 1989 debut album reached the 2-million mark, one month after his sophomore album, "No Fences," hit the 3-million level. Brooks is the first country artist to land back-to-back double-platinum albums since Randy Travis scored in 1986-87 with "Storms Of Life" and "Always & Forever."

Hi-Five and Extreme struck gold last month with their recent No. 1 singles and the accompanying albums. Hi-Five scored with "I Like The Way (The Kissing Game)" and its album, "Hi-Five"; Extreme scored with "More Than Words" and its album, "Extreme II Pornograffitti."

Numerous catalog albums were certified last month. Pink Floyd's 1979 album "The Wall" advanced to the 8-million plateau. The band's 1973 blockbuster, "The Dark Side Of The Moon," is certified for U.S. sales of 11 million. Only one other act—the Eagles—has had two albums certified for sales of 8 million or more.

Anne Murray's 1980 "Greatest Hits" set climbed to the 4-million mark, putting it in a five-way tie as the highest-certified country album to date. The other country albums certified at this level are Alabama's "Feels So Right" and "Mountain Mu-

(Continued on page 74)

Latin Music Meet Diagnoses Some Growing Pains Of Biz

■ BY CARLOS AGUDELO

MIAMI—The second annual Billboard International Latin Music Conference, held here May 28-29, offered attendees a broad look at the growing pains of this increasingly important segment of the music industry.

The conference, held prior to the "Lo Nuestro" Latin Music Awards sponsored by Billboard and Univision, attracted some 200 attendees. In addition to the awards show and six panel discussions, the conference was highlighted by the creation of a nine-member steering committee for the formation of ALMA, the American Latin Music Assn. (Billboard, June 8).

Here are capsule reports from some of the key panel discussions:

RADIO

The key topic was fragmentation and the resulting absence of a body of unified hit radio stations. Apparently, many stations attempt to please the widest possible audience rather than specializing in one format. This fragmentation is in part due to ethnic differences in each market.

WRTO-FM (Sol Stereo) Miami was discussed as an exception. PD and panelist Francisco Restrepo chose the route of specializing in tropical salsa, skewing other elements such as news and sports. The station now has strong numbers in all categories 18 and under, according to Restrepo.

(Continued on page 62)

N.W.A Album Charges Onto Chart At No. 2; Abdul Is Tops In Pop; AIDS Benefit Set Bows

CHART BEAT

by Paul Grein

N.W.A's "Efil4zaggin" enters the Top Pop Albums chart at No. 2, the highest entry by any album since **Michael Jackson's** "Bad" powered on at No. 1 in 1987. The Priority Records release is already the highest-charting album on an independently distributed label since the late '70s.

N.W.A's solid but unspectacular track record didn't prepare us for this roof-raising debut. The hardcore rap group's last studio album, "Straight Outta Compton," peaked at No. 37 in 1989. Its follow-up EP, "100 Miles And Runnin'," reached No. 27 in September.

While the N.W.A album is likely to hit No. 1, that's not a foregone conclusion. **Ice-T's** "O.G. Original Gangster," which blasted onto the chart at No. 17 two weeks ago, inched up to No. 15 last week, and this week dips to No. 18.

Six albums have entered the chart at No. 1 since the mid-'70s, but the N.W.A album is the first to bow at No. 2 since the **Eagles'** "The Long Run" in October 1979. But the Eagles were riding a top 10 pop hit ("Heartache Tonight") at the time, while N.W.A has scored without any single at all.

A cultural aside: "Efil4zaggin" (try reading it backward) is the first variation of the ugliest racial epithet to appear in a top 30 album title since **Richard Pryor** scored in the mid-'70s with "That Nigger's Crazy" and "Bicentennial Nigger."

Finally, we think it's terrific that the top 10 includes everything from N.W.A to **Garth Brooks;** from **R.E.M.** to "New Jack City"; from **Another Bad Creation** to **Extreme.** The current diversity beats the hell out of the situation 18 months ago, when the top 10 was dominated by crossover dance/pop. It's true that the potpourri is a sign that there's no real direction or leadership in pop music, but that's been true for years. And if we're going to be directionless, let's at least have some variety.

PAULA ABDUL has the No. 1 pop album and the No. 1 pop single simultaneously for the second time in her career. Abdul achieves the feat with her "Spellbound" album and "Rush Rush" single. Abdul previously did so in March 1990 with her debut album, "Forever Your Girl," and its smash single, "Opposites Attract."

"Rush Rush" lived up to its title, racing to No. 1 in just six weeks. It's the fastest-climbing No. 1 single since **New Kids On The Block's** "Step By Step" a year ago. Abdul has now amassed five No. 1 singles since early 1989, which is more than any other artist in the past three years.

FAST FACTS: "For Our Children," the all-star album to benefit the Pediatric AIDS Foundation, enters the pop chart at a potent No. 39. The Disney album may be the most star-studded charity project to date, with songs by **Bob Dylan, Paul McCartney, Barbra Streisand, Bruce Springsteen, Elton John,** and others.

Stevie Wonder's "Music From The Movie 'Jungle Fever'" bows at No 91. It's the soundtrack to the new **Spike Lee** film, which has been the subject of intense media interest. Wonder's last soundtrack, "The Woman In Red," went top five and spawned an Oscar-winning song, but ultimately tarnished his street credibility. The new album has much more of an edge.

The **Doors** have *four* albums in the top 125. "Best Of The Doors," "The Doors" soundtrack, and "Greatest Hits" are starting to wane, but the new "In Concert" vaults from No. 104 to No. 50 in its second week.

R.E.M. lands its first top five single as "Losing My Religion" jumps to No. 5 on the Hot 100 . . . **Black Box** lands its second top 10 single in less than a year as "Strike It Up" jumps to No. 9 . . . **L.L. Cool J** lands his fourth top 20 pop hit as "Mama Said Knock You Out" jumps to No. 17.

Amy Grant and **Roxette** enter the Hot 100 with their follow-ups to recent No. 1 singles. Grant's "Every Heartbeat" is the top new entry at No. 53; Roxette's "Fading Like A Flower (Every Time You Leave)" is next in line at No. 59.

Cher's "Love And Understanding" enters the Hot 100 at No. 60. **Diane Warren** wrote the song and co-produced it with **Guy Roche.** The two served in the same roles on Cher's 1989 smash, "If I Could Turn Back Time." Warren also co-wrote (with **Desmond Child**) Cher's top 10 follow-up, "Just Like Jesse James."

D.J. Jazzy Jeff & the Fresh Prince bow at No. 85 with "Summertime." The Fresh Prince's hit NBC-TV sitcom begins its second season this fall.

Luther Vandross lands his sixth No. 1 R&B hit with "Power Of Love/Love Power." It's No. 8 on the Hot 100.

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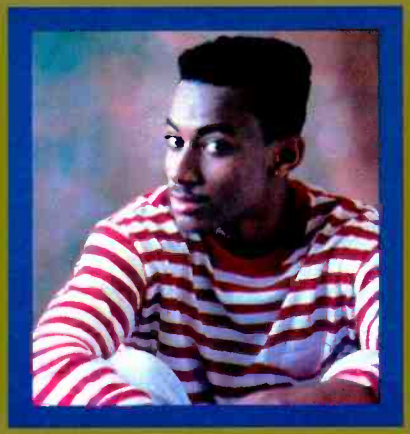
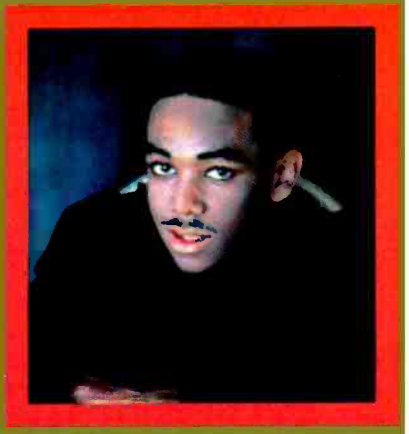
HI·FIVE

HI 5

WACO, TEXAS

Here are the hi-five points:

1 "I Like The Way (The Kissing Game)" number ONE single at CHR and R&B

2 Gold album! 3 Gold single!

4 Number ONE on *Billboard*'s Black Album Chart.

5 National Budfest Summer Tour

"I CAN'T WAIT ANOTHER MINUTE," the new single, is minutes away from becoming their next multiformat hit.

Watch for their new home video, coming soon.

Produced and written by Eric Foster White for the Zomba Recording Corporation
Management/Direction: Robert Ford & Vincent Bell

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Produced by Linda Ronstadt and George Massenburg
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fax 615-327-1575

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fax 202-737-3833

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23 Ridgmount St.
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Fax: 71-323-2314
71-323-2316

Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-581-5822

Editorial

MUSIC BIZ SHOULD HELP SAVE APOLLO

THE "World Famous" Apollo Theatre in Harlem, N.Y., will close on Sept. 30 if the music industry—particularly recording artists, record producers, and video companies—does not come to its aid. Loans made to the Apollo Theatre Investment Group for the theater's 1983 purchase and subsequent renovations have been called in, and the investor group (led by Inner City Broadcasting) is struggling to pay them.

The theater is losing money for a number of reasons, including high insurance rates, big electric and heating bills, poor attendance for most performances (other than the renowned Amateur Night At The Apollo talent contest), consistent lack of top-drawer bookings, and the underutilization of its state-of-the-art recording and video studios.

A national historic landmark, the Apollo has earned its place in American musical history as the showplace for the best performers in blues, big band, swing, rock'n'roll, and R&B. The artists first heard on its stage range from jazz greats Ella Fitzgerald and Sarah Vaughan to such contemporary stars as Luther Vandross and Gladys Knight.

What is needed to keep the Apollo alive is a real commitment from artists of all colors—especially those with a strong African-American core audience—to play at least one benefit each at the Harlem showplace within the next three months. A number of pop music acts and comedians could draw sellout crowds if they committed to one-night stands to benefit the show-biz landmark.

In addition, the industry's top producers should use the Apollo Theatre's recording facilities for at least part of their projects. The studio features a Neve V Series 32 channel audio production console with flying faders. Teddy Riley has already committed to using the studio for one upcoming album; let's see some more producers join him.

Also, video companies and advertising houses take note: The Apollo has a complete soundstage available for shooting commercials and videoclips.

A major obstacle to restoring the Apollo's financial health is the fact that it is operated on a for-profit basis by the Apollo Theatre Investment Group. Although the venue is actually owned by New York State, this means that it is ineligible for grants from governmental and private foundations. Inner City president Percy Sutton, Rep. Charles Rangel, and Donald Cogville, head of the Harlem Urban Development Corp., have proposed that the investment group surrender its equity in the theater to a nonprofit organization. We heartily applaud that plan.

In the long term, ways must be found to make the theater easier for concertgoers to reach and to convince them that the area is safe. A new parking lot, better lighting, and perhaps special transportation from midtown Manhattan may all be part of the solution.

The Apollo can still be a vital launching pad for new talent, and its history should never be forgotten. The industry should do its part to save this grand old theater.

Letters to the Editor

LIGHT-YEARS AHEAD

Just a quick note to let you know how much I like the new album-chart methodology. Accuracy is light-years ahead of where it was just a few weeks ago.

I know there have been complaints. My theory: any time you change a system, whether it's a chart, a music rotation, or a fuel system on a race car, you have to "work the kinks out." The effect on smaller stores and developing acts seems to be the "kink" in this situation, but I would think the long-overdue benefit of accuracy outweighs the short-term drawbacks.

I would rather have a system that, at worst, accurately tracks retail outlets representing 40% of the nation's record sales through point-of-sale scanning than one that is slave to the disinterest and inaccuracy most smaller retail outlets display when responding to calls for chart reports.

Steve Wryostok
Program Director
KRBE-FM
Houston

NO SECURITY THREAT

I am writing to you on behalf of Lynn Goldsmith in connection with the imitation backstage passes made by her firm Icons.

In my opinion, this product does not pose a security threat. If anything, it enhances security. Since the product has been on the market, closer attention has been paid to authentic security passes, ensuring a safer environment for our artists. Icons were first used during a New Kids On The Block tour and we did not experience any problems. Because of closer security, many other counterfeit laminates and passes were confiscated.

Dick Scott
Dick Scott Entertainment
New York

NO MORE GRAY AREAS

Congratulations on your chart enhancements! The "piece count" system should eliminate any gray areas or product favoritism in retailer surveys, and the "peak position" column has been on my wish list for years.

I must take exception to the Top Pop Catalog Albums chart philosophy, however. In an effort to clear the Top Pop Albums chart of older product, the whole concept of the buying trend has been abandoned. The music charts should reflect current consumer taste, whether the product be new and developing or old and classic (witness the recent Righteous Brothers phenomenon). If an oldie can garner sufficient piece counts to compete with the currents, it should not be denied the opportunity to rank among them.

Billboard publisher Howard Lander defines the catalog album as one that has "fallen off the current chart for a significant period of time." How long is "significant"? The Digital Underground album that dropped off the current chart only *seven months ago* is now listed on the catalog chart alongside Pink Floyd's 1973 "Dark Side Of The Moon." Obviously, the interpretation of "a significant period of time" and the definition of "a developing artist" are decidedly arbitrary and ambiguous.

If there *must* be a separation between currents and recurrents, however, then the inverse would be more sensible. A "New And Developing Artists We Are Fostering" chart—a listing of such artists whose albums have not yet accumulated sufficient sales points to place on the Top Pop Albums chart—would prove much more equitable and somewhat prophetic (much like the "Bubbling Under" charts of old).

The decision to retire a record to the rest home should be made by the consumer, not by a chart compiler bent on spring cleaning. If Billboard wishes to retain its reputation as "the official gauge of a record's success," then it must remain just that.

William Simpson
Los Angeles

A Group By Any Other Name . . .

■ BY PAUL VERNA and KEN SCHLAGER

In the old days, an industry executive could come across as reasonably knowledgeable if he or she could distinguish among the various Jacksons—Michael, Joe, Janet, Mahalia, Jermaine, Freddy, etc.

But times have changed. In our increasingly complex world, there are new personalities, new formats, new trends, and new machines popping up everywhere. Simply put, there are more fish in the musical sea than ever before. Like Jellyfish and An Emotional Fish and Fishbone. In fact, every time you turn around, there's a whole School Of Fish swimming in the Ocean Blue.

These days, when much of our music is distributed by WEA, PGD, BMG, and CEMA—and broadcast on MTV, VH-1, BET, CMT, TNN—it's no surprise that our charts are populated by the likes of EPMD, EMF, the KLF, KRS-One, N.W.A, R.E.M., XTC, NRBQ, KMC, KMD, BWP, and B.A.D.

Or is it B.A.D. II? Because it seems Mick Jones has got himself a new band. And who is Mick Jones, anyway? Was he a member of Foreigner or of the Clash? Is he related to Brian, Davy, Howard, Quincy, Tom, Rickie Lee, or Grace?

If you think keeping up with *these* Joneses is trouble, you're probably overlooking Jesus Jones. And speaking of Jesus, what about the Jesus & Mary Chain and Liquid Jesus? How about Shotgun Messiah and the Saints? Can we get them all together on a bill with the Church? Judas Priest?

Sometimes we get the impression that these bands are jostling for chart supremacy on the basis of name alone. And what better way to rule the charts than to crown yourself Queen, Queensryche, or Queen Latifah? Or how about the Gipsy Kings, King's X, King Missile, King Of Kings, King Sun, King Of The Sun, or Kingofthehill? Are these Kings the descendents of Freddie, Albert, or B.B. King? Or is it "The King" himself, meaning Elvis? But is it Presley or Costello?

Tough questions. Like deciding on your favorite Travis: Randy or Tritt? Or whether you'd rather see that Travis perform at the Tattoo Rodeo, the Beat Rodeo, or the Blue Rodeo.

Some acts have tried to overcome this obvious source of confusion by creating a new confusion all their own. So, we have fIREHOSE, which is not to be confused with Firehouse. And Rythm Syndicate, which is not Rhythm Tribe—which, of course, should not be confused with A Tribe Called Quest, Tribe After Tribe, and Trouble Tribe.

Where does it end? Not here. Not until we mention Innocence and Innocence Mission; Saraya, Safire, and Saffire; Vince Gill and Johnny Gill; Sonic Youth and Raw Youth; Michael Damian and Damian Dame; Blue Nile and Willie Nile; Screaming Trees, Screaming Jets, and Screaming Blue Messiahs; Stevie B. and The Adventures Of Stevie V.; Dinosaurs and Dinosaur Jr.; Trip Shakespeare and Shakespear's Sister; They Eat Their Own and Pop Will Eat Itself; the Lost and Lost Boys; the Raindogs, the Cavedogs, and Temple Of The Dog; the Throbs and the Heartthrobs; Another Bad Creation, Color Me Badd, Bad Company, Bad English, Modern English, and Londonbeat . . .

Enuff Z'Nuff! Time to push the Alarm button.

Special thanks to Thom Duffy.

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Radio

Classic Rock's Hangin' Tough. So Why The Defectors?

■ BY SEAN ROSS

NEW YORK—Six years after classic rock came into its own as an FM format, most classic rock stations make a decent living. Even if their numbers are off from the honeymoon period when classic rock was first heard in their market, most have the adult demos and market niche that justify holding on to the format. And there are markets like New York, Chicago, Detroit, or Philadelphia where the classic rock station beat the mainstream rocker this winter.

But WMYG Philadelphia, KRFX Denver, and WUFX Buffalo, N.Y., have all switched to mainstream album rock in the last six months, leaving their markets without a full-fledged classic rock outlet, and joining stations in Portland, Ore., Tampa, Fla., and New Orleans that have switched formats since 1990. And KRFX was on its way *up*, going 3.4-5.2 12-plus over the last four books.

Managers for the recent converts say that mainstream album rock outlets have become so library-driven that there was no advantage to having the classic rock franchise. Some felt limited by not being able to play at least some current music. But classic rock proponents say the format is still perceived as something separate from mainstream rock. Done properly, they say, classic rock should not be pre-emptable. And musical burnout, something that format detractors have been predicting for years, is *not* high on the list of complaints.

WHEN CLASSICS AREN'T TIMELESS

That WUFX went mainstream is a tad ironic since GM Peter Coughlin managed album rock WCMF Rochester, N.Y., in the mid-'80s when it successfully fended off classic rock WKLX. Now, Coughlin says, "WGR-FM took a great many of their currents out and basically cloned us ... We were looking for a way to differentiate ourselves. We knew if we went AOR, they'd go AOR. If we added some currents, they were going to do that.

"I determined that 21% of our core audience had, like Elvis, left the building. Perhaps we were boring these people to death because ... the cume was there but the quarter-hours were gone.

"We decided to battle WGR in a full format rather than a niche format ... The two of us can both do better as album rockers as opposed to one doing classic rock and the other cloning them."

Similarly, WMYG GM Stu Cohen claims that when WMYG beat heritage rocker WDVE in 1988, WDVE "just gave up the entire AOR position and ... became the classic rock radio station with a current advantage. They were playing a ton of classic rock staples, but [could] also play some decent new releases as well."

KRFX PD Mark McClure says his classic rock outlet gradually moved to mainstream rock over the last six months because "we found that being limited by the classic rock label would shorten the shelf life of the station." He also says that mainstream rival KAZY, one of Denver's six rock outlets, "was having some internal problems and the timing was perfect to make the switch."

But despite his concerns about a "short shelf life," McClure admits there was not any sign of KFRX's music burning yet, except for the '60s material that both classic and album rock outlets have downplayed recently. Neither Cohen or Coughlin cite burnout as his reason for changing. All three stations still make some on-air mentions of classic rock, just as most mainstream album outlets do. And classic rockers have been launched in the last nine months in other markets, among them Sacramento, Calif., San Jose, Calif., and Raleigh, N.C.

THE CLASSIC DIFFERENCE

Consultant Fred Jacobs admits that "differentiation [between classic and mainstream rockers] is becoming harder to notice." But he also believes that classic rock is still "a distinct position that is a very positive thing for an upper-demo audience. In study after study, we see that with the overall classic rock lifegroup, the generic strength of the format is as strong today as it was five years ago.

"It might be harder for a new classic rock station to explode, but I'd still rather be the classic rock station than the third or fourth AC," says Jacobs. He also says that if mainstream and classic rock stations are playing essentially the same music, that is all the more reason for classic rock outlets to hold on to the classic rock name and differentiate themselves.

Similarly, consultant Alex DeMers admits that classic rock "is not so much a format as a marketing tool" now. But he also says that while listeners "have heard 'Layla,' they haven't heard it in a package" of the sort that classic rock stations offer.

Both Jacobs and consultant Gary Guthrie say they're starting to use some '80s rock to keep the format fresh. Guthrie allows that classic rock "*is* a limiting format, but it doesn't have to be. I have at least one client [WZGC (Z93) Atlanta] that is ... successfully moving away from the Byrds toward the Talking Heads." Guthrie, incidentally, does admit to seeing *some* title burnout. "People are tiring in places of 'Free Bird,' but not of 'Layla.' I can't tell you why they're tired of one and not the other since they're similar in length and structure," he says.

THE REAL PROBLEM?

Even if WDVE and WGR-FM did set out to pre-empt their classic rivals (and WGR-FM PD John Hagar denies doing so), pre-emptive strikes do not always work for mainstream rockers. WNOR Norfolk, Va., used a similar strategy to WGR-FM—spend heavily and try to control the classic position in advance—and still went through several difficult years when classic WAFX debuted.

And while WDVE PD Gene Romano pretty much agrees with Cohen that WDVE's ability to play currents *and* classics gave it more room to maneuver than WMYG, the "best of yesterday and today" posture that

(Continued on page 12)

'Radio Waves' An Immersion In FM Culture

Jim Ladd's Book Logs Industry's Changing Tides

■ BY CRAIG ROSEN

LOS ANGELES—Jim Ladd's recently published "Radio Waves: Life And Revolution On The FM Dial" (St. Martin's Press) is more than just a recounting of Ladd's experiences growing up in public over the air at a host of radio stations, including legendary L.A. rocker KMET. Instead, its author calls it "a national story about what happened to FM radio, not what happened to me."

LADD

Los Angeles residents and radio insiders will likely recognize several of the characters thinly disguised by pseudonyms, including Westwood One personality Mary Turner, who in the book is called "Mega Turnon." The two main stations in the book, KASH and Radio KAOS, are pseudonyms for KLOS and KMET, respectively, something that Ladd says gave the book a more universal appeal. "If somebody lives in Iowa, New York, or Georgia, they had a Radio KAOS in that place too," he says.

In the book, Ladd leaves No. 1-rated but tightly formatted KASH for the looser confines of Radio KAOS. He helps turn the station around and it eventually tops the market, but then the same sort of formatics that prompted him to abandon KASH are adopted by Radio KAOS. The story ends with album rock KAOS being replaced by a new format called "the Wave," which the book calls "a computer-programmed Valium tablet, dentist office music for yuppies."

Ladd says he was inspired to write his book after KMET became adult alternative pioneer KTWV "because FM radio as we know it basically does not exist anymore," he says. "It frightens me that it is gone."

As Ladd says, it took him "20 years to live and three years to write 'Radio Waves.'" The book includes passages on such radio legends as Tom Donahue, who, with wife Raechel, is credited with starting "the beat of the tribal drum" of free-form radio; and the late B. Mitchell Reed who made the switch from top 40 to free-form radio.

To research the book, Ladd interviewed several of his former cohorts and even went back and listened to his own 1978 "Innerview" syndicated special on the history of FM radio.

In the book and in conversation, Ladd takes swipes at greedy GMs and consultants, whom he credits with putting "a grid over the psychedelic counterculture" and almost singlehandedly killing free-form radio. But he also accepts some of the blame for the genre's demise.

"Jocks like me got so enamored by the art of it, we probably blew past the audience and went too far too fast," he says. "You love it so much and you are living it and breathing it so much, you forget that people have real jobs and real families to raise and all of that. They are not living it and breathing like you."

Ladd also slams classic rock—the format he now works in. After a two-year absence from the Los Angeles airwaves, following the demise of progressive KEDG, Ladd returned to KLSX in March. "That reference to classic rock was made four years ago at a time when it was what it says [in the book]," Ladd says. "When I came there this time, thank God, I struck a deal with them to allow me to do enough of what that book is about that I can go to bed at night and feel good about it."

That does not mean that Ladd and KLSX PD Andy Bloom necessarily see eye-to-eye. "The interesting thing about Andy Bloom, which is a total godsend, he is a guy that is 180-degrees opposite from me in programming philosophy ... [But] he is one of the few people I have ever found in radio who has never lied to me."

Ladd says he and Bloom have a verbal agreement that lets Ladd program his own show within the confines of the KLSX library, and Bloom "promises to go further if the ratings go up," Ladd says.

After Ladd finishes his shift each night at 10 p.m., he spends three hours on his home computer putting together the following night's show "so it comes out that there are sets of songs with a beginning, middle, and an end with songs that relate to each other lyrically as well as musically."

Although he is limited by catalog material, Ladd says it is not as difficult as he expected to put together a topical show. "We do play stuff that is of this century," he says. "That subject matter of the music is timeless. There is always a war. There is always poverty. There is always some politician who is screwing up. There is always someone making an ass out of themselves, so you can always find the music to relate to that particular event-of-the-day."

Ladd misses the opportunity not to play new artists, but, he says, "That is the compromise I have to make. Obviously within the genre of classic rock, I can't ask them to play the Black Crowes and the Divinyls. That's just not in the cards. I knew that going in.

"I like that [breaking new artists] very much, but what's more important to me is to treat the music in the proper way. As long as I am allowed to put sets together and play as much new music as they will allow from classic artists, those are the rules I have to live by."

(Continued on page 12)

Static Over NAB's DAB Stand, FCC Plans On Ownership Rules

■ BY BILL HOLLAND

WASHINGTON, D.C.—It looks like the always tenuous National Assn. of Broadcasters position on an out-of-band, Eureka system Digital Audio Broadcasting future is dividing the ranks. The most recent splintering comes from group owner American Media Inc. whose chairman, Arthur Kern, blasted off a letter of opposition to NAB's plan to utilize the band and the Eureka 147 system for a DAB network and sent it to FCC chairman Al Sikes.

WASHINGTON ROUNDUP

Kern's epistle assails the NAB's "false promise" Eureka plan, saying the advantages are few and do not compare with using an in-band system that takes advantage of in-place stations and transmitters. KKGO Los Angeles owner Saul Levine also wrote opposing the NAB's position on DAB, saying it "is not supported by the rank and file" NAB members.

Kern's broadside and Levine's letter follow another heated exchange of letters on the subject from pro-Eureka radio board chairman David Hicks and NAB/DAB task force chairman Alan Box and anti-Eureka Randy Odeneal of Sconnix Broadcasting, who believes Eureka and the L-band decisions are wrongheaded.

FCC IS IN TURMOIL, TOO

FCC insiders and former staffers say they have never seen such discord as there is within the commission with Al Sikes as chairman, and that the recent proposal to relax radio ownership rules is a perfect example of what's being called the "separate agenda" commission.

The document laying out the relaxation proposals, passed May 9, finally was released May 30—with separate statements by each of the commissioners, with the exception of Sherrie Marshall, who has ventured out on

(Continued on page 13)

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Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	1	9	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON 3 weeks at No. 1
2	1	2	11	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
3	6	6	6	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
4	4	5	10	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
5	3	3	15	BABY BABY A&M 1549	◆ AMY GRANT
6	7	9	7	MORE THAN WORDS A&M 1552	◆ EXTREME
7	5	4	14	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
8	10	10	8	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
9	8	8	12	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
10	11	13	7	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
11	9	7	19	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
12	17	18	12	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
13	21	29	4	CAN'T FORGET YOU EPIC 34-73864	GLORIA ESTEFAN
14	18	19	10	LOVE AT FIRST SIGHT A&M 1548	STYX
15	20	21	6	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
16	12	15	12	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
17	14	14	19	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
18	19	17	9	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
19	15	12	17	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
20	13	11	14	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
21	16	16	14	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
22	22	23	10	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
23	24	26	7	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
24	29	31	8	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
25	28	30	8	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
26	25	25	7	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
				★★★ POWER PICK ★★★	
27	35	—	2	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
28	23	22	21	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
29	31	28	11	JOYRIDE EMI 50342	◆ ROXETTE
				★★★ HOT SHOT DEBUT ★★★	
30	NEW ▶		1	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
31	48	—	2	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
32	34	38	8	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
33	40	41	3	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
34	26	20	15	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
35	30	27	18	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
36	32	34	28	SHOW ME THE WAY A&M 1536	◆ STYX
37	38	39	4	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
38	27	24	10	COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
39	47	—	2	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
40	NEW ▶		1	EVERYBODY GETS A SECOND. . . ATLANTIC 4-87679	◆ MIKE + THE MECHANICS
41	42	—	2	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
42	33	32	26	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
43	46	—	2	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
44	37	36	21	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
45	NEW ▶		1	MOVE RIGHT OUT RCA 2839	◆ RICK ASTLEY
46	39	33	9	LOVE WILL SURVIVE CAPITOL 44707	DONNY OSMOND
47	NEW ▶		1	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
48	43	43	3	WALK AWAY REPRISE 7-19324	KENNY ROGERS
49	49	42	3	I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA	◆ HI-FIVE
50	36	37	22	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES

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

Billboard's PD of the week

Phil Daniel
WPLZ Richmond, Va.

PHIL DANIEL, the outspoken PD of WPLZ (Magic 99) Richmond, Va., might still be in overnights at rival WCDX (Power 93) if it hadn't been for the commute. WHJX Jacksonville, Fla., PD Gary Young—then PD of WCDX—remembers that when Daniel left to go back to mornings at WPLZ, his biggest concern was trying to stay awake long enough after an overnight shift to drive the 40 miles back home to Petersburg.

So maybe WCDX should have traded out for a motel for Daniel. Power 93 is still Richmond's No. 1 urban station. But shortly after Daniel went back to WPLZ, he was upped to PD last August, replacing Maxx Myrick. And what had been a lopsided battle nine months ago is a lot closer. WPLZ is up 6.0-6.8-8.2 in the last three books, while WCDX is off 11.7-9.9-9.1 in the same time frame.

Daniel started in radio nine years ago at WPAK Farmville, Va., and had made it up to the GM slot by the time he joined WPLZ as MD/mornings in 1985. He spent $3^1/_2$ years at Magic, was unemployed for several months, then landed at WMYK Norfolk, Va., for part-time before opting for WCDX because it was, again, less of a drive.

WPLZ, which became Richmond's first urban FM 10 years ago, pulled a 16-share in the mid-'80s under Steve Crumbley, now PD of WOWI Norfolk. At that time, he says, "Crumbley made the atmosphere fun. There wasn't a lot of pressure. It was just a matter of following the format and being a personality. You didn't have to [wait for the hot line to ring] because you didn't read a liner exactly the way it was written by somebody else.

"People discount some of that success because we weren't fighting against an urban, but we were fighting a churban station. WZZR (Laser 93). They came into the market and did a two share in their first book, then a five share in the second, and people started to say, 'Uh oh, WPLZ has some competition.' But Laser fell back and we went back to a 16."

Laser dropped churban shortly thereafter and went classic hits. But two years ago, it came back as WCDX. While both stations were 3,000 watts, WCDX was licensed to Richmond. WPLZ was licensed to Petersburg and had signal problems in downtown Richmond.

Daniel says WPLZ had other problems. It had gone through a sale and "a lot of people who came in with the new owners were from out of town. The sales manager was from St. Louis, [former PD] Debbie Parker was from Pittsburgh. A lot of these people thought Richmond was a backwater town and they were going to do these big-city things like sending people to Japan for six days when people here would have been happy with a weekend at Virginia Beach." Eventually, Daniel says, he and Parker locked horns and he left.

Even when Myrick, now PD of WALR Atlanta, hired Daniel back, things weren't smooth. Other staffers thought he was gunning for Myrick's job, although Daniel says he was the last one to know when GM Connie Balthrop offered him the post. WPLZ was floating around in the gray zone between mainstream and adult-leaning urban, too many people had input into programming, and the station was "making a lot of internal mistakes," Daniel says.

Then, when Myrick left, so did p.m. driver Jay Lang (now morning man at WCDX) and, shortly thereafter, MD/midday host Angel Morris. For a few days, Daniel found himself doing a.m. *and* p.m. drive. Now, most of WPLZ's major shifts have turned over. Part-timer Clovia Groves is doing middays. John Holiday from top 40 WNVZ (Z104) Norfolk is in afternoons. WINA Charlottesville, Va.'s Tony Love does nights.

Daniel also says WPLZ's music is more focused now. The target is still 25-49, but the mix is "more energetic" and the station has backed off its previous "no rap" policy. Daniel wanted listeners on the street to start arguing about whether Magic 99 could really be playing rap again. He also says the station now has more library depth than its rival: "Patti LaBelle isn't being played on WCDX because she doesn't have a current song," he contends. (For his part, WCDX GM Ben Miles says the stations' music mixes have been fairly similar ever since WPLZ became focused.)

This is WPLZ in afternoons: Whispers, "Innocent"; Jon Lucien, "Sweet Control"; Stevie Wonder, "Gotta Have You"; Luther Vandross, "Power Of Love/Love Power"; Will Downing, "I Try"; Miles Jaye, "Sensuous"; Maxi Priest, "Just A Little Bit Longer"; Boyz II Men, "Motownphilly"; and Timex Social Club, "Rumors."

In December and January, WPLZ had the advantage of being on TV when WCDX was not. This spring, however, Daniel says the station is being outgunned. WPLZ is doing a "song-of-the-day" promotion where the grand-prize winner will collect $1,000 but the daily winners will win CDs and other smaller prizes. WCDX, he says, is doing a "Beat the Bomb" contest and has buscards and billboards.

And Daniel still has WPLZ's signal problem to contend with. WPLZ is also heard on WPLC Fredericksburg, Va.; that station is located on the same frequency, but 40 miles north of Richmond. While that helps a little in the Northern metro, it doesn't help WPLZ's downtown or West End problem. But, Daniel says, "our last ratings breakdown showed that we were dominating the South Side where we can be heard." And the station recently drew 23,000 people to its fifth annual "Magic In The Park" outdoor event in Richmond at which artist Marva Hicks headlined a program of mostly local talent.

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Billboard® FOR WEEK ENDING JUNE 15, 1991

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
				★★ NO. 1 ★★	
1	4	—	2	POUNDCAKE / WARNER BROS. ALBUM CUT	VAN HALEN (1 week at No. 1)
2	2	2	11	WIND OF CHANGE / MERCURY 868 180-4	SCORPIONS
3	5	6	6	SEEING THINGS / DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
4	1	1	9	LIFT ME UP / ARISTA 2218	YES
5	6	—	2	SMOKESTACK LIGHTNING / ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
6	3	3	7	ORDINARY AVERAGE GUY / PYRAMID ALBUM CUT/EPIC	JOE WALSH
7	11	11	5	TEXARKANA / WARNER BROS. ALBUM CUT	R.E.M.
8	8	7	11	RIGHT HERE, RIGHT NOW / SBK 07345	JESUS JONES
9	9	8	11	WALKING IN MEMPHIS / ATLANTIC 4-87747	MARC COHN
10	12	10	10	DIRTY LOVE / GEFFEN 19026	THUNDER
11	7	4	8	COUPLE DAYS OFF / EMI 50346	HUEY LEWIS & THE NEWS
12	15	18	8	ALL THE WAY FROM MEMPHIS / IMPACT ALBUM CUT/MCA	CONTRABAND
13	14	15	8	BLACK MONEY / CYPRESS 2786/RCA	VINNIE JAMES
14	16	21	5	BLOOD ON THE BRICKS / JAMBCO ALBUM CUT/MERCURY	ALDO NOVA
15	19	20	5	HELLO LITTLE GIRL / EMI ALBUM CUT	GEORGE THOROGOOD
16	18	23	6	DESERT MOON / CAPITOL ALBUM CUT	GREAT WHITE
17	23	27	8	MOTHER'S EYES / ATCO 4-98845	ENUFF Z'NUFF
18	34	35	4	JET CITY WOMAN / EMI ALBUM CUT	QUEENSRYCHE
19	20	16	10	HEAVEN HELP THE LONELY / COLUMBIA ALBUM CUT	WILLIE NILE
20	26	28	10	MAN IN THE BOX / COLUMBIA ALBUM CUT	ALICE IN CHAINS
21	31	31	5	BEEN YOUR FOOL / ATLANTIC ALBUM CUT	TATTOO RODEO
22	24	12	16	MORE THAN WORDS / A&M 1552	EXTREME
23	13	9	8	PART OF ME, PART OF YOU / MCA 54060	GLENN FREY
24	17	13	15	LOSING MY RELIGION / WARNER BROS 4-19392	R.E.M.
				★★★ FLASHMAKER ★★★	
25	NEW ▶		1	MONKEY BUSINESS / ATLANTIC 4-73957	SKID ROW
26	10	5	10	DANGEROUS / CAPITOL 79662	THE DOOBIE BROTHERS
27	21	17	7	REBEL HEART / WARNER BROS. ALBUM CUT	ROD STEWART
28	37	34	4	HANG ON ST. CHRISTOPHER / WARNER BROS. ALBUM CUT	BULLETBOYS
29	27	19	14	TRADEMARK / CAPITOL 44735	ERIC JOHNSON
30	38	47	3	SET ME IN MOTION / RCA 2846	BRUCE HORNSBY & THE RANGE
31	22	14	14	LAYING DOWN THE LAW / ATLANTIC ALBUM CUT	THE LAW
32	29	30	6	RAW / I.R.S. ALBUM CUT	THE ALARM
33	41	—	2	I CAN'T LIVE WITH YOU / HOLLYWOOD ALBUM CUT/ELEKTRA	QUEEN
34	35	32	5	WHY SHOULD I CRY FOR YOU? / A&M 1560	STING
				★★★ POWER TRACK ★★★	
35	46	—	2	ALL THE TIME IN THE WORLD / GEFFEN ALBUM CUT	JUNKYARD
36	36	36	4	EVERYBODY LOVES EILEEN / MCA 54096	STEELHEART
37	25	24	9	LOVE DON'T COME EASY / ATLANTIC 4-87734	WHITE LION
38	NEW ▶		1	OH WELL / VIRGIN ALBUM CUT	JOE JACKSON
39	49	—	2	BUILD A FIRE / ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
40	45	—	2	3 STRANGE DAYS / CAPITOL ALBUM CUT	SCHOOL OF FISH
41	42	43	4	SEDUCER / POLYDOR ALBUM CUT/PLG	SARAYA
42	33	22	12	SHE GOES DOWN / CAPITOL 44688	BILLY SQUIER
43	39	37	5	BERTHA / ARISTA 2226	LOS LOBOS
44	NEW ▶		1	TELL THE TRUTH / WARNER BROS. ALBUM CUT	DAVID LEE ROTH
45	47	—	2	THE MORE THINGS CHANGE / MERCURY ALBUM CUT	CINDERELLA
46	28	26	13	SEE THE LIGHTS / A&M 1553	SIMPLE MINDS
47	32	25	21	SILENT LUCIDITY / EMI 50345	QUEENSRYCHE
48	44	46	3	NONE OF IT MATTERS / MERCURY ALBUM CUT	BLACKEYED SUSAN
49	48	—	2	MISS YOU IN A HEARTBEAT / ATLANTIC ALBUM CUT	THE LAW
50	43	40	4	THE OTHER SIDE OF SUMMER / WARNER BROS. 4-19333	ELVIS COSTELLO

◯ 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.

CLASSIC ROCK

(Continued from page 10)

most mainstream rockers have relied on in recent years, has rarely been so successful that a classic rock station would want to vacate its position.

No classic rock proponent thinks there is anything inherent in the demographics of markets like Denver, Buffalo, or Pittsburgh that would make doing classic rock difficult, even though Denver and Buffalo have now lost two classic rock outlets apiece. Even WDVE's Romano says that classic rock should have worked in Pittsburgh, given his market's median age. Only Guthrie suggests that some markets, like Louisville, where there was no major album outlet until the late '70s, might be less receptive to the format than others.

Instead, two refrains emerge repeatedly. One is that the defectors moved too soon, especially KRFX. Consultant Dwight Douglas, who has both mainstream and classic clients, says, "I think those stations that have evacuated higher ground may find themselves when the spring ratings come back once again thinking about how [well off they were. Done] correctly, they wouldn't have left such a lucrative formatic position."

The other is that the failure of classic rock in some markets represents those stations' own problems, not those of the format. Says Jacobs, "In some of the markets [where classic rock no longer exists], the odds are that the classic rock station was not programmed well." Douglas adds, "A lot of people say, 'We've got the men, now let's go after the women,' or, 'We were doing so much better a year ago, let's put some currents in.' It's not so much what the mainstream stations have done, but that a lot of classic rock stations have shot themselves in the foot."

Notably, most of the classic rock defectors were also much different from classic rock as it exists in most major markets. The late WKRL Tampa, which was frequently cited in these interviews as a classic station that got off-base, was more current-based than most classic rockers. WUFX and WMYG were both harder than most of their counterparts. WMYG was also at various times softer than most classic rockers, depending on whom you ask.

LADD'S 'RADIO WAVES'

(Continued from page 10)

Despite his acerbic take on today's radio, Ladd claims he is not angry anymore. "I have exorcised those demons in the book and put them down on the page and now it is time to get on with it."

Although Ladd acknowledges that times have changed, he feels creative radio can come back. "FM radio came out of a cultural movement. We were the tribal drum for our generation," he says. "Those situations don't exist any more, but I think the techniques we developed can be used. I don't want to go on the air and say, 'Let's go to the park and have a love-in.' That's not happening. But to use the techniques of creating magic over the air as opposed to a jukebox is what I think the audience wants.

"[Listeners] are more sophisticated now, for one thing. So why . . . do you treat them more like sheep than you did before?"

Billboard® FOR WEEK ENDING JUNE 15, 1991

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
				★★ NO. 1 ★★	
1	1	1	6	THE OTHER SIDE OF SUMMER / WARNER BROS. 4-19333	ELVIS COSTELLO (4 weeks at No. 1)
2	4	6	8	GET THE MESSAGE / WARNER BROS. 2-21832	ELECTRONIC
3	7	9	4	KISS THEM FOR ME / GEFFEN 7-24387	SIOUXSIE AND THE BANSHEES
4	3	3	10	THERE SHE GOES / LONDON 869 370-4/PLG	THE LA'S
5	2	2	7	OBVIOUS SONG / VIRGIN ALBUM CUT	JOE JACKSON
6	5	4	7	BEAUTIFUL LOVE / ISLAND ALBUM CUT	JULIAN COPE
7	9	8	5	TEXARKANA / WARNER BROS. ALBUM CUT	R.E.M.
8	8	7	8	ALL TOGETHER NOW / REPRISE 4-40067	THE FARM
9	6	5	10	AMERICAN MUSIC / SLASH ALBUM CUT/REPRISE	VIOLENT FEMMES
10	11	15	8	DIANE / MERCURY 868 165-2	MATERIAL ISSUE
11	13	12	5	SING YOUR LIFE / SIRE ALBUM CUT/REPRISE	MORRISSEY
12	10	10	8	I BELIEVE / EMI 56213	EMF
13	NEW ▶		1	CHOCOLATE CAKE / CAPITOL 44725	CROWDED HOUSE
14	17	18	6	SHOOT YOU DOWN / RADIOACTIVE ALBUM CUT/MCA	BIRDLAND
15	15	22	4	RIPPLE / ARISTA ALBUM CUT	JANE'S ADDICTION
16	14	16	5	DON'T FIX WHAT AIN'T BROKE / POLYDOR ALBUM CUT/PLG	GANG OF FOUR
17	19	26	4	VOTE ELVIS / ALPHA INTERNATIONAL 73021	THE POPINJAYS
18	28	29	3	HEAVEN (I WANT YOU) / ATLANTIC 0-86043	CAMOUFLAGE
19	18	28	3	WOMAN WITH THE STRENGTH OF. . . / EPIC ALBUM CUT	PETER HIMMELMAN
20	12	11	13	SEE THE LIGHTS / A&M 1553	SIMPLE MINDS
21	22	23	4	CARAVAN / ELEKTRA ALBUM CUT	INSPIRAL CARPETS
22	NEW ▶		1	CRAZY / SIRE 4-19298/WARNER BROS.	SEAL
23	NEW ▶		1	FLOWERS IN THE RAIN / REPRISE ALBUM CUT	STRESS
24	21	14	10	SUNLESS SATURDAY / COLUMBIA 38-73668	FISHBONE
25	16	19	7	PSYCH OUT / RELATIVITY ALBUM CUT	THE SEERS
26	NEW ▶		1	BETTER BACK OFF / PARADOX ALBUM CUT/MCA	MARSHALL CRENSHAW
27	NEW ▶		1	WHICH WAY SHOULD I JUMP? / A&M ALBUM CUT	MILLTOWN BROTHERS
28	29	—	2	UNKIND / SIRE ALBUM CUT/REPRISE	THE MIGHTY LEMON DROPS
29	27	30	13	INTERNATIONAL BRIGHT YOUNG THING / SBK ALBUM CUT	JESUS JONES
30	24	—	2	BERTHA / ARISTA 2226	LOS LOBOS

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

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'Rockline' Maintains Spontaneity 10 Years After

LOS ANGELES—As album rock radio mainstay **Global Satellite Network's "Rockline"** celebrates its 10th birthday, host **Bob Coburn** says that although the show's format remains virtually unchanged, the way that "Rockline" is perceived by the industry and the public has changed dramatically over the decade.

"I don't think the show had the credibility at the beginning," says Coburn, a **KLOS** Los Angeles personality who took over the reins in the show's first year, after the death of **B. Mitchell Reed**. "It was just another syndicated show. Now artists and managers include the show in their plan to promote a record. Often you hear that they do 'The Tonight Show,' Letterman, and 'Rockline.' That's nice company to be in."

As Global Satellite Network president/"Rockline" executive producer **Howard Gillman** points out, "just about anybody who is anybody in rock" has done the show, and in many cases they come back for return visits.

Coburn's most memorable "Rockline" shows include visits from Pete Townshend, Paul McCartney, and his all-time favorite, George Harrison. But there are a few big-name artists, however, who haven't been on "Rockline." Coburn's wish list includes Eric Clapton, Bruce Springsteen, David Bowie, and Bob Seger.

Over the years, "Rockline" has gone from being a show that had to look for acts, to one that gets more acts *requesting* to be on the show than it could possibly handle, according to producer **Mark Felsot.**

Felsot, who began his stint with the show as a phone screener, in its first year, says the program strives to have "some of the bigger names in the business" as guests, but occasionally it will make room for new talent. "When it comes to new acts, the timing is everything," he says. "When the time is right we'll go ahead and do so." The time was right for the Black Crowes on three occasions in the last year, with the Crowes receiving more air time on each subsequent visit, as their album inched up the charts. On the Crowes' last visit, they made news by announcing live on

NETWORKS AND SYNDICATION

by Craig Rosen

"Rockline" that the band had been thrown off the ZZ Top tour.

One of the reasons the show is so popular with artists is its live interview format. "Artists appreciate the fact they can't be edited and what they say can't be changed and turned around," says Coburn. "It's live and what they say goes out the way they say it."

Felsot attributes Coburn's rapport with the artists as key to the show's continued success. "Bob takes the artists into a very tough situation—live radio without a net—and makes them feel comfortable. They know he is always there to pick up the ball."

The live format has led to some memorable and not so memorable moments of spontaneity. Several artists, including R.E.M., Pete Townshend, and George Harrison, have performed live on the show, with the "Rockline" take occasionally released by labels as promotional singles.

Then there are the moments that aren't likely to come out on a record soon—like the time Guns N' Roses' guitarist Slash lost his dinner live on the air. "Slash said that he was sick that night and he had a little problem keeping things down," recalls Coburn. The host has also found himself in some embarrassing situations, such as the time he sang the Canadian national anthem to guest Roseanne Barr. "I could have crawled into a hole after that," Coburn says. "And Roseanne responded by saying, 'Don't sing the national anthem. It'll ruin your career.'"

Over the years, the show's affiliate list has exploded. When "Rockline" made its debut May 4, 1981, it had 14 affiliates. Now the show has more than 200, and is heard as far away as Japan.

After a decade of hosting the show, Coburn says "Rockline" is still the highlight of his week. "I haven't gotten jaded yet," he says. "When that mike goes on, the adrenaline hits, and every show is a new adventure, even if it's with artists I have worked with before."

AROUND THE INDUSTRY

Boston-based **SupeRadio** is launching a full-service hot AC format called **City FM**. The service is the brainchild of SupeRadio's **John Garabedian**. Network radio veteran **Dan Forth**, most recently of Joint Communications, is VP/GM. Pyramid Broadcasting's **Richie Balsbaugh** and **Robert White** are also involved and **MediaAmerica** is handling ad sales. On-air talent, who will be heard voice-tracked, include **Mark Parenteau** from **WBCN** Boston in mornings; **Maureen Matthews**, formerly of **Unistar's Niche 29**, in middays; **Alan Kabel; Domino** from **WAPW** (Power 99) Atlanta; and **Diana Steele** from **WXKS-FM** (Kiss 108) Boston rounding out the lineup.

In honor of Black Music Month, **Bailey Broadcasting Services** presents **"Black Music Moments"** and **"The Black Music Experience"** during June. The two series, which will include 22 90-second features, explore the history of black music, from "race music" to rap.

ABC Radio's Direction Network recently scored a coup by landing N/T **KFWB** Los Angeles as an affiliate. Other recent affiliate adds include **WWRC** Washington, D.C., **KING** Seattle, and **WEEI** Boston.

TNNR will run two programs recorded in Nashville during Fan Fair week. **"SuperStar Spectacular,"** the four-hour special featuring live performances by Garth Brooks, Vince Gill, Mark Chesnutt, and others, will run June 29 at 9 p.m. EST. **"Country Music Legends,"** also four hours long, will feature Charley Pride, Barbara Fairchild, Roy Acuff, and others. The show will run July 4 at 9 p.m. EST. **Emerald Entertainment** had also planned a live remote from Fan Fair week at its studios in Nashville, with morning shows from **WYNY** New York, **WIL** St. Louis, **WFMS** Indianapolis, and **WGAR** Cleveland. Emerald will hold a similar remote during CMA week in October.

Chicago-based **Interstate Radio Network** has signed on with country **WSM** Nashville. The deal brings the **Charlie Douglas** show to the Interstate Radio Network at 9 p.m. (CST) with WSM overnighter **Keith Bilbrey** contributing reports.

WASHINGTON ROUNDUP

(Continued from page 10)

her own in other matters. Although all the commissioners voted in favor of the general precepts of the changes, none wishes to go as far as Sikes in promoting "reforms."

Commissioner Andrew Barrett, for example, feels the relaxed ownership and one-to-a-market rules would have the effect of "rewarding station owners with the deepest pockets at the expense of those who could best serve their communities." Commissioner James Quello says the changes could "hurt localism." Commissioner Ervin Duggan reminded all that industry sources indicate only 30%-40% of radio stations turn a profit, and that station values are down.

WASHINGTON BRIEFS

• The FCC's new FM translator rules, which limit their use to aids to already existing broadcast stations, took effect June 1. Also, the freeze imposed this spring on new FM translator applications has been lifted.

• President Bush has announced his intention to renominate James Quello to the FCC for a fourth term. No serious opposition is expected for the renomination of the 77-year-old Democrat, who was appointed to the FCC in 1974 by President Reagan, who reappointed him twice.

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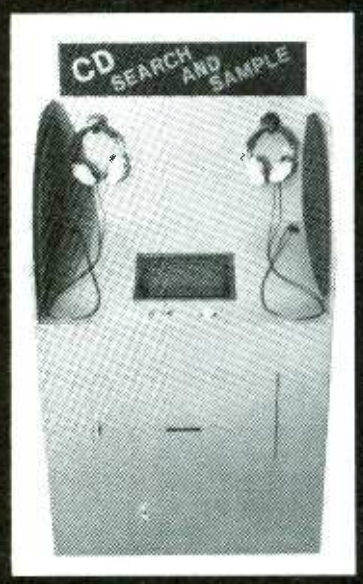

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3 Because I Love You Stevie B
4 Lift Me Up Yes
5 Rhythm Of My Heart Rod Stewart
6 Couple Days Off Huey Lewis & The News
7 Gonna Make You Sweat C&C Music Factory
8 There Must Be An Angel Eurythmics
9 We Are In Love Harry Connick, Jr.
10 Save Some Love Keedy
11 Always On The Run Lenny Kravitz
12 Joyride Roxette
13 Sur Ton Ne Isabelle Antena
14 Sunless Saturday Fishbone
15 Don't Treat Me Bad Firehouse
16 Dream Tuck & Patti
17 Sadness Part 1 Enigma
18 Miracle Whitney Houston
19 I Touch Myself Divinyls
20 Do It Again Baho
21 You Don't Have To Go Home Tonight The Triplets
22 Rico Suave Gerardo
23 Stranger Than Fiction Joe Jackson
24 Someday Mariah Carey
25 Here We Go C&C Music Factory
26 Another Like My Lover Jasmine Guy
27 Baby Baby Amy Grant
28 Touch Me (All Night Long) Cathy Dennis
29 You're In Love Wilson Phillips
30 Get Here Oleta Adams
31 I Like The Way (The Kissing Game) Hi Five
32 We Love The Earth TMN
33 One More Try Timmy T
34 Eyes To Me Dreams Come True
35 The Other Side Of Summer Elvis Costello
36 Nobody Knows Paul Brady
37 Late Night This Mortal Coil
38 Highwire The Rolling Stones
39 Galasu No Niji Moonriders
40 I've Been Thinking About You Londonbeat
41 Just The Way It Is, Baby The Rembrandts
42 Ai Yori Aoi Umi Shang Shang Typhoon
43 From A Distance Bette Midler
44 Power Of Love/Love Power Luther Vandross
45 Temple Of Love Harriet
46 Secret Love Bee Gees
47 I Don't Wanna Cry Mariah Carey
48 What Comes Naturally Sheena Easton
49 Long Train Running Bananarama
50 Sex Cymbal Sheila E

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Contest Regulations Can Be 'Secret Weapons' For Stations

NEW YORK—Although they are usually given little thought, and rarely discussed, contest rules and release forms can be a radio station's secret weapons to protect it from complications or, worse, litigation. While most contest rules are standard fare, many stations have their own individual "golden rules" that have saved them from trouble.

When **WEGX** (Eagle 106) Philadelphia recently gave away a car, for example, the contest rules clearly stated that the car would be logoed and would have some mileage on it from promotional appearances.

WFMS Indianapolis' rules now state that trips are not transferable. This rule resulted from an experience where a listener won a trip to Florida and took out an ad in a local paper trying to sell it. "I didn't have it in the rules," says promotion director **Carole Fargo**, "so by rights I couldn't tell him he couldn't sell the trip. [But] it just reeked of potential problems for us."

KJR/KLTX Seattle has a rule stating that there can be only one entry per household for a particular contest. Marketing director **Janet Magelby** says this rule was added after another station in town had a listener send in thousands of entries for a contest. KJR/KLTX rules also state that winners must be 18 or older. "What if a 16-year-old wins a trip and wants to take her 17-year-old boyfriend," asks Magelby. "The parents would hate us."

Both **KBCO** Denver and **WNEW-FM** New York's rules include a disclaimer stating that the station is not responsible if a listener can't get through on the telephone for a contest. That way, says WNEW promotion director **Neil Barry**, "if someone calls on the contest line and for some reason Ma Bell disconnects them, it is not our responsibility."

After an experience where a listener won a faulty stereo and tried to present the station with a repair bill, Barry says WNEW's policy now is that "almost regardless of what people win, we make them sign a release."

More than ever, promotion directors say, having the right contest rules is the best way to protect the station. "With a trip, you want to make it real clear what they get and what they are responsible for," says KBCO promotion director **David Rahn**. "You don't want it coming back to you that [the winner] didn't know they were responsible for transportation to the airport.

"You must be very complete. You need to look at the contest and think of everything that could happen. There are so many things that can come back and bite you. They are usually little things, but they can really tarnish a promotion," he says.

"The rule of thumb for rules is just have as many as you need to cover your butt," says **KSFO/KYA** San Francisco marketing director **Dan Acree**. He had the station's standing rules printed up on cards that are included with each of the approximately 1,500 prizes sent out each month.

One problem Acree has recently solved is one involving trip values, which are determined for tax purposes by the station's travel agent. "Invariably," says Acree, "a contestant would call and say 'you're going to send me a [IRS Form] 1099 for an $1,800 trip, and Joe's Travel has the same trip for $399.' Now we make a

Promotions & Marketing

by Phyllis Stark

statement in the release about how the prize was valued."

One thing that stations are doing more is adding a "blanket rule" to the list of standing contest rules to further cover them from potential liability. That rule generally states that contest rules are subject to change at any time, with just 24 hours notice.

Acree says this rule came from "too many stations being put in a position of not covering all the bases . . . There is no way that a promotion director can anticipate everything. There are listeners out there that know more about how to play a contest than most promotion directors."

In addition to KSFO/KYA, stations that now have the blanket rule include WEGX, WNEW, and KJR/KLTX. And **KNEW/KSAN** San Francisco promotion director **Marlene Augustine** is considering adding it. "Anything that can go wrong will go wrong," she says, "so why not have a rule like that."

IDEA MILL: TRUTH OR DEAD

WKQI (Q95) Detroit has filmed "Elvis: Truth Or Dead," a "concert documentary" modeled after Madonna's "Truth Or Dare." The "documentary" was filmed at a benefit for a children's charity where an Elvis impersonator performed. The event also included an auction of Elvis memorabilia, a giveaway of a trip for two to Memphis, and free hors d'oeuvres, including Elvis favorites like jelly doughnuts and peanut butter and banana sandwiches.

New York's AC **WNSR** (Mix 105) and N/T **WCBS** are the official radio sponsors of the Monday (10) welcome-home parade for the troops returning from the Persian Gulf. WNSR will orchestrate a simulcast fireworks display that night at the South Street Seaport and will break format to feature big band music . . . **WQHT** (Hot 97) New York's May 21 Hot Night concert at Universal Studios in Florida was featured on MTV's "Street Party."

Many stations across the country are helping to promote the Monday (10) **James Brown** pay-per-view special in Los Angeles with James Brown dance-alike contests. Each winner will be flown to Los Angeles for a dance-off. The winner of that contest will dance on stage with Brown during the finale of the pay-per-view event. Participants include **KKBQ** Houston, **KMEL** San Francisco, **WGCI-AM** and **FM** Chicago, **WIGO** Atlanta, **WKYS** Washington, D.C., and **WMVP** Milwaukee. Several other stations are running screening parties, concert-ticket giveaways, and Brown boxed-set giveaways.

WNCI Columbus, Ohio's variant on the "menu of madness," the "deli of doom" promotion, gave listeners a chance to draw numbers (like those used in a deli) for prizes. In order to claim the prizes, however, listeners had to perform outrageous stunts like being handcuffed to their significant other for four days, or having the letter "Z" carved into their tooth and filled with gold. Prizes included trips to Europe and California.

KQLZ (Pirate Radio) Los Angeles gave away 15 used cars during May. The winners were entered in a drawing for $25,000.

PRO-MOTIONS

Former **KBLX** San Francisco promotion director **Gabby Medecki** moves across town to **KITS** (Live 105) in the same capacity, replacing **Julie Bruzzone-Galliani** . . . **Michele Linn** has been upped from traffic director to promotion director for **KBXX** (the Box) Houston, replacing **Brian "The Butler,"** who can be reached at 713-278-4484.

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Why Court-Ordered Receivership Is Good; NCI Drops EMF; B.K. Kirkland To WHUR

COURT-ORDERED Receivership: It's not the kind of thing that most stations brag about. But country **KRTY** San Jose, Calif.'s parent company, Royal Broadcasting, has been placed in receivership and is now being operated by the Santa Clara County Superior Court, which has listed the station with Media Venture Partners. The catch is that Royal is co-owned by controversial broker/owner **Tom Gammon**—whose various duels with other owners, his former brokerage partners, and the like have already made for a few interesting press releases recently.

Now there's a new release where KRTY GM **Greg Herpin** states, "Although receivership is often viewed as a negative event, in this case we feel that it is a positive step for the station. There has been considerable uncertainty surrounding Tom Gammon's various operations. Now the uncertainty is behind us."

by Sean Ross with Craig Rosen & Phyllis Stark

A REAL MUTHA FOR EMF

Nationwide Communications, which attracted national attention last year with its chainwide drops of Kyper's "Tic-Tac-Toe" and Digital Underground's "The Humpty Dance," has ordered its stations off EMF's "Unbelievable." NCI sources say the problem stemmed from the discovery of the word "fuck" in the "Sin City" remix of the song, but NCI's remaining mainstream top 40s—**WKZL** Winston-Salem, N.C., **KLUC** Las Vegas, and **KRQQ** Tucson, Ariz.—were not given the option of switching to the standard mix.

PROGRAMMING: KIRKLAND TO WHUR

After an extended absence from the programming ranks, **B.K. Kirkland** nabs the PD post at Howard Univ.'s urban/AC **WHUR** Washington, D.C., this week. Kirkland, who replaces **Bobby Bennett**, was last PD of **KBLX** San Francisco.

WLUM (Hot 102) Milwaukee PD **Gregg Cassidy** is the new PD at top 40 **WYTZ** (Hot 94.7) Chicago, replacing **Ric Lippincott.** Potential replacements should send T&R *and references* to WLUM GM **Steve Sinicropi.** Cassidy's departure comes as adult alternative rival **WBZN** switches to what can most easily be described, at least from its advance publicity, as a churban/AC mix. WBZN, which will change calls, will be known as "Milwaukee's All-Hit Music Power." **Bobby O'Jay**, PD of co-owned **WDIA/WHRK** Memphis will consult. Owner **Ragan Henry** recently told the Milwaukee Journal that WBZN may be the flagship for a new limited partnership, the UNC Media Group.

Seven-year top 40 **KRXY** Denver has dropped its longtime Y108 nickname and is now officially Mix 107.5. KRXY has been softening its music and working in the Mix slogan for months.

AC **KUDL** Kansas City, Mo., ups MD/p.m. driver **Don Bender** to PD, replacing **Steve LeBeau**, now with **KMXX** Phoenix. At co-owned oldies **WHB**, p.m. driver **Phil Jay** is named PD. Across town, PD **Steve Douglas** (913-491-3187) and morning partner **Jamie White** are out at **KXXR** (X106) as that station segues from dance-leaning to mainstream top 40. Station manager **Jack Alix** is PD for now . . . **KYKY** (Y98) PD **Steve Weed** is the new PD at adult top 40 **WKQI** (Q95) Detroit.

WOMX (Mix 105) Orlando, Fla., finishes its transition from top 40 to hot AC this week. By the time you read this, GM **Rick Weinkauf** says the up-tempo dance product will be gone, along with the "not too hard, not too soft" slogan. He says there will be no name or staff changes.

Z-Rock affiliate **WTZR** Norfolk, Va., will be simulcasting urban/AC **WKSV** by the time you read this. PD **Betzy Driver** (804-626-0817) is out. In other simulcast news, Christian/AC **WXLN-AM-FM** in suburban Louisville will put its programming on crosstown top 40 **WDJX-AM.**

Tom Krimsear is named program manager of N/T **WTAR** Norfolk, Va. Most recently a consultant, he was previously PD at **WWL** New Orleans . . . Managing editor **Joe Izbrand** is upped to ND at N/T **KTRH** Houston, replacing **Melanie Miller** . . . N/T **WFTL** Fort Lauderdale, Fla., has finalized its long-pending simulcast deal with similarly formatted **WPBR** West Palm Beach, Fla., making two N/T AMs in the latter market that have such arrangements.

At press time, **WIOQ** (Q102) Philadelphia was still denying that **WFLY** Albany, N.Y., PD **Todd Pettingill** would join for mornings. But Pettingill's replacements are already on tap at WFLY: MD **Michael Morgan** will be PD. **WHXT** (Hot 99.9) Allentown, Pa., morning man **Woody Wood** will do mornings. Pettingill is set to hand over the baton to Wood at WFLY's "Summerjam" concert June 21.

Also, Albany gets a new AC outlet this week. **WCDA** (CD96) hits the air under new GM/morning man **Bryan Jackson**, last the head of his own ad agency, and PD/p.m. driver **Ron Lyon**, formerly GM of **WHVW** Hyde Park, N.Y. . . . Soft AC **CKNG** Edmonton, Alberta, has moved as far toward top 40 as legally possible for Canada, where top 40 is still prohibited on FM.

Craig Powers, last PD of top 40 **KEZY** Anaheim, Calif., segues to crosstown country **KIKF** as PD/afternoons. P.M. driver **Jon Prell** moves to mornings. They replace **Greg Edwards** . . . Classic rock **WGFX** Nashville PD **Lauren McLeash** is now official as PD of similarly formatted **WAFX** Norfolk, Va. . . . **Ira Watson**, last PD of AC **WEZI** Memphis, is the new PD of crosstown **WPLX**, which drops its country format for Unistar adult standards. He replaces **Roy Mack. Bill Pollack**, former owner of oldies **KPYR** is the new owner/GM.

Long dark adult standards outlet **KJLA** Kansas City is now due back on Labor Day with a locally produced adult standards format, instead of the now-defunct Unistar Music Of Your Life format it had planned. After an aborted sale from Osborn to Great Age Radio, the station has been sold to Beal Broadcasting, the former owners of crosstown **KBEA** for $75,000.

Former **WEBB** Baltimore PD **Ceacer Gooding** returns to the Carolinas as PD of urban/AC **WFXC** (Foxy 107) Raleigh, N.C. Gooding previously programmed **WQOK** in that market. Across town, **WZZU** (Rock 93.9) has moved from mainstream to classic rock; sister AM **WCHL** segues from full-service AC to N/T. WCHL PD **Al Bunch** is now doing middays on WZZU as **Kirsten** becomes morning sidekick. WZZU is still consulted by **Alex DeMers**, who also adds **KZPS** Dallas as a client.

Former **KDON** Monterey, Calif., PD **Steve Wall** is named PD at top 40 **KKXX** Bakersfield, Calif. **Chris Squires** is upped to OM . . . **Don Tandler**, most recently a part-timer at **WPST** Trenton, N.J., returns to top 40 **WWRB** Wilkes-Barre, Pa., as PD, replacing **Jon Juan**, who stays on as APD. WWRB will readopt the **WTLQ** (Q102) calls it used when Tandler worked there in the mid-'80s.

KYRK (Power 97) Las Vegas PD/MD **Gregg Lenny** exits; he can be reached at 702-221-0579. APD **Bobby Mitchell** is acting PD. Weekender **Todd O'Hara** is named MD. Across town, **KUDA** (Oldies 107.5) PD **Amy Daniels** is leaving; no replacement has been named. And **C.J. Cook**, who arrived at rock/AC **KMMK** as MD/middays, adds PD stripes, assuming duties that were to be held by new GM/morning man **Tom Jeffries.** Ex-KMMK GM **DeAnn Sheehan** becomes GM of crosstown **KJUL.**

PD/morning man **Don Early Allen** is out at urban **WUJM** (94 Jams) Charleston, S.C. . . . P.M. driver **Stephanie Stevens** adds PD stripes at country **KCJB** Minot, N.D. . . . Top 40 **KOKZ** Waterloo, Iowa, OM/PD/morning man **Katt Simon** is out.

AC **CJMX** Sudbury, Ontario, PD **Rob Mise** is now OM/PD for that station and top 40 sister **CHNO.** He retains his group PD duties for Pelmorex . . . Former **CKEY** Toronto morning man **Mike Cooper** is the new VP/programming for top 40 **CHEX** Peterborough, Ontario . . . MD **Tim Westin** adds PD stripes at album **CFJB** (Rock 95) Barrie, Ontario, replacing **Rick Hallson.**

newsline...

DEBORAH GALLANT, previously with research and affiliate affairs at Dow Jones, is the new manager of ABC Radio's FM Network.

GEORGE DUFFY, who left the chief operating officer job at Shamrock Communications recently, has rejoined Shamrock as GM of WGRX Baltimore.

JOHN MARTIN is leaving the VP/GM post of Evergreen's KHYI Dallas but will help Evergreen syndicate the personalities of its WLUP-AM Chicago. Evergreen's Scott Ginsburg will manage KHYI for now.

AL VINCENTE is named GM of WGNA Albany, N.Y., replacing Ed O'Connor. He was GM of WSYB/WZRT Rutland, Vt.

ERIC HAUENSTEIN is named GM of ABS Communications' WKHK Richmond, Va. He was VP of Sandusky's Radio Division.

HOKER BROADCASTING will sell WCRJ Jacksonville, Fla., to Lowell "Bud" Paxson for $3.5 million.

THE RADIO ADVERTISING BUREAU reports that advertising revenue for April was up 3.7% over the same period last year.

PEOPLE: TORONTO FOREIGN-LANGUAGE BROADCASTER GUNNED DOWN

A 10-member Toronto police squad is probing the May 28 murder of **CHIN** personality Prithy Raj Vij, 49. He was shot to death in front of his wife, Usha. Police are probing Vij's business and political affiliations in the hunt for the killers, who jumped into a white van and drove off. Vij, originally from Amritsar, in the Indian state of Punjab, had arrived in Canada in 1965; he produced mainly entertainment and cultural programs in Hindi, Urdu, and Punjabi for CHIN and the Global Television Network.

AC **WEZK** Knoxville, Tenn., overnighter **Bill Perkins** died May 29 of a heart attack; he was 56. Perkins programmed **WVOL** Nashville and was also a pioneering black news anchor and TV host there during the early '70s, then a TV executive in Nashville and Knoxville. A scholarship fund has been established by the Princeton Technical Institute in Knoxville, where Perkins taught.

P.M. driver **Brian Kelly** is upped to mornings at album **WWBZ** Chicago, replacing **Steven Craig**, who exits to launch a concert hot-line service . . . Longtime **KSTP-FM** (KS95) Minneapolis morning man **Chuck Knapp** has re-upped with the station; his partner, **Michael J. "Donuts" Douglas**, was already under contract. KS95 is, however, still looking for a p.m. driver to replace **Don Donovan.**

At album **KATT** Oklahoma City, midday host **Brad Copeland** is officially upped to MD, replacing **Cindy Scull.** Overnighter **Kelley Davis** gets the p.m. drive slot . . . **KKFR** Phoenix's **Paco Lopez** replaces **Robert Scorpio** in p.m. drive at **WPGC** Washington, D.C. **Jim Kovachick** goes from the research department to nights at co-owned **KBXX** Houston.

Night host **Bubba The Love Sponge** is out at top 40 **WXXL** (XL106.7) Orlando, Fla.; no replacement has been named. Meanwhile, **Bill Cross**—who had been co-hosting mornings at WXXL—will reunite with former partner **Alan Spector**, but not at XL. The pair go to co-owned **WIVY** (Y103) Jacksonville, Fla., replacing **Dave Scott**, who moves to afternoons.

Night jock **Heidi Hess** is officially upped to MD at album **WNOR** Norfolk, Va., replacing **Mike Monahan.** Also, p.m. driver **Les Wooten** is out . . . Weekender **Joe Crawford** is now doing nights at top 40 **WZKS** Louisville, Ky., replacing **David Michaels.** PD **Joel Widdows** assumes Michaels' MD duties . . . At top 40 **WBSB** (B104) Baltimore, overnighter **Chuck Cruise** is named production director; part-timer **Scott Davies** replaces him.

Randi Martin joins AC **WMGF** (Magic 107.7) Orlando, Fla., for middays, replacing **Justin Taylor**, now with crosstown **WMMO.** Martin was a talk host with **WIOD** Miami and **WJNO** West Palm Beach, Fla. . . . **Aquaman** goes from weekends at album **WIYY** (98 Rock) Baltimore to overnights at modern **WHFS** Washington, D.C. Also, 98 Rock researcher **Rob McKendry** goes to nights at album **WWTR** Ocean City, Md.

J.C. White goes from the news department to nights at urban **WGZB** (B96.5) Louisville, Ky., replacing **Jennifer Spangler.** Also **David Glenn** is upped from part-time to late-nights; he replaces overnighter **Lee Green**, who has been transferred to Charleston, S.C., by the Army and is looking for a job there . . . Former **WQQK** Nashville PD **Jay DuBard** has returned to urban **WJMI** Jackson, Miss., for production/swing.

Veteran **KRTH** Los Angeles news anchor **Claudia Marshall** has been named ND/morning news anchor at AC **KXL-FM** Portland, Ore. . . . **KNX** Los Angeles weekend anchor **Chris Fitzrandolph** joins N/T **KOA** Denver for morning news, replacing **Laurie Parsons**, who stays on for weekends . . . Album **KMBY** Monterey, Calif., night jock **Milan** is upped to MD, replacing **Sherri Michaels.**

Greg Holt is the new production director at album **WDIZ** Orlando, Fla., from crosstown WMMO . . . **WXRK** New York's **Jo "The Madame" Meader** has been accepted to the executive MBA program at Columbia Univ. . . . Album **WHJY** Providence, R.I., overnighter **Jeff Charles** goes to crosstown N/T **WALE** for mornings. Also, PD **Bill Weston** is looking for T&R for a possible MD/nights opening.

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POWER PLAYLISTS™

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

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

PLATINUM

Z100

New York — O.M.: Steve Kingston

1	1	Extreme, More Than Words
2	3	Color Me Badd, I Wanna Sex You Up (Fr
3	4	Crystal Waters, Gypsy Woman (She's Ho
4	5	R.E.M., Losing My Religion
5	6	Paula Abdul, Rush Rush
6	7	Black Box, Strike It Up
7	8	EMF, Unbelievable
8	2	Mariah Carey, I Don't Wanna Cry
9	10	Michael Bolton, Love Is A Wonderful T
10	11	Luther Vandross, Power Of Love/Love P
11	12	Queensryche, Silent Lucidity
12	15	Corina, Temptation
13	9	Hi-Five, I Like The Way (The Kissing
14	13	Cathy Dennis, Touch Me (All Night Lon
15	18	Another Bad Creation , Playground
16	19	Poison, Life Goes On
17	14	Voices That Care, Voices That Care
18	16	Divinyls, I Touch Myself
19	17	Amy Grant, Baby Baby
20	20	C&C Music Factory Feat. Freedom Willi
21	23	L.L. Cool J, Mama Said Knock You Out
A22	—	David A. Stewart Introducing Candy Du
23	22	Timmy T., One More Try
24	28	Steelheart , I'll Never Let You Go
A25	—	Jesus Jones, Right Here, Right Now
26	26	Rod Stewart, Rhythm Of My Heart
27	25	Lisette Melendez, Together Forever
A28	—	Jomanda, Got A Love For You
29	27	Roxette, Joyride
30	29	Wilson Phillips, You're In Love

HOT 97 FM

New York — P.D.: Joel Salkowitz

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	1	Crystal Waters, Gypsy Woman (She's Ho
3	3	Corina, Temptation
4	8	Paula Abdul, Rush Rush
5	5	Mariah Carey, I Don't Wanna Cry
6	9	Coro, My Fallen Angel
7	4	Black Box, Strike It Up
8	6	2 Without Hats, 3 On The Mic
9	11	D'zyre, Forever Amo'r
10	13	Lisa Fischer, How Can I Ease The Pain
11	7	L.L. Cool J, Mama Said Knock You Out
12	12	George Lamond, Love's Contageous
13	16	Nomad, Wanna Give U Devotion
14	14	Sandee, Love Desire
15	17	Luther Vandross, Power Of Love/Love P
16	18	Those Guys, Tonite
17	20	Tara Kemp, Piece Of My Heart
18	21	Jomanda, Got A Love For You
19	10	Monie Love Featuring True Image, It's
20	22	Another Bad Creation , Playground
21	25	N-Joi , Anthem
22	28	Rythm Syndicate , P.A.S.S.I.O.N.
23	23	Surface, Never Gonna Let You Down
24	27	Tracie Spencer, This Time Make It Fun
25	26	Gerardo, We Want The Funk
26	29	Angel, You're Love Just Ain't Right
27	30	2 Bros On The 4 Floor, Can't Help Mys
28	15	Hi-Five, I Like The Way (The Kissing
29	31	Pet Shop Boys, Where The Streets Have
30	32	Titiyo, My Body Says Yes
31	34	Bingoboys, Borrowed Love
32	24	C&C Music Factory Feat. Freedom Willi
A33	—	Sa-Fire, Taste The Bass
34	EX	D.J. Jazzy Jeff & The Fresh Prince, S
35	EX	Cynthia, Break Up To Make Up
A	—	KLF, 3 A.M. Eternal
A	—	BG The Prince Of Rap, This Beat Is Ho
EX	EX	David A. Stewart Introducing Candy Du

MOJO RADIO 95.5 FM

New York — P.D.: Tom Cuddy

1	3	Extreme, More Than Words
2	1	Mariah Carey, I Don't Wanna Cry
3	4	Michael Bolton, Love Is A Wonderful T
4	5	R.E.M., Losing My Religion
5	7	Paula Abdul, Rush Rush
6	6	Hi-Five, I Like The Way (The Kissing
7	8	Black Box, Strike It Up
8	9	Color Me Badd, I Wanna Sex You Up (Fr
9	11	EMF, Unbelievable
10	2	Cathy Dennis, Touch Me (All Night Lon
11	16	Crystal Waters, Gypsy Woman (She's Ho
12	12	Amy Grant, Baby Baby
13	13	Roxette, Joyride
14	24	Corina, Temptation
15	18	Luther Vandross, Power Of Love/Love P
16	21	Tara Kemp, Piece Of My Heart
17	23	Another Bad Creation , Playground
18	20	Gerardo, We Want The Funk
19	27	Rythm Syndicate , P.A.S.S.I.O.N.
20	10	Rod Stewart, Rhythm Of My Heart
21	26	The Escape Club, I'll Be There
A22	—	David A. Stewart Introducing Candy Du
23	14	Nelson, More Than Ever
A24	—	Amy Grant, Every Heartbeat
25	17	Divinyls, I Touch Myself
A26	—	Jesus Jones, Right Here, Right Now
A27	—	Roxette, Fading Like a Flower

B96

Chicago — P.D.: Dave Shakes

1	1	Musto & Bones, Dangerous On The
2	2	April, You're The One For Me
3	4	Nyasia, Now & Forever
4	6	Paula Abdul, Rush Rush
5	5	Color Me Badd, I Wanna Sex You Up (Fr
6	7	Mariah Carey, I Don't Wanna Cry
7	8	Salt-N-Pepa, Do You Want Me
8	3	D'zyre, Forever Amo'r
9	9	Hi-Five, I Like The Way (The Kissing
10	10	Crystal Waters, Gypsy Woman (She's Ho
11	11	Corina, Temptation
12	12	Cartouche, Feel The Groove
13	13	L.L. Cool J, Mama Said Knock You Out
14	19	TKA, Give Your Love To Me
15	17	Tara Kemp, Piece Of My Heart
16	28	Beverly, Set Me Free
17	20	Michael Bolton, Love Is A Wonderful T
18	16	Daisy Dee, Crazy
19	22	Pet Shop Boys, Where The Streets Have
20	24	2 Bros On The 4 Floor, Can't Help Mys
21	26	Another Bad Creation , Playground
22	25	Luther Vandross, Power Of Love/Love P
23	23	Lisette Melendez, Together Forever
A24	—	EMF, Unbelievable
25	18	Cathy Dennis, Touch Me (All Night Lon
26	29	Tracie Spencer, This Time Make It Fun
27	14	Black Box, Strike It Up
28	27	Another Bad Creation , Iesha
29	15	Whitney Houston, Miracle
A30	—	Icy Blu, Pump It
A	—	Bingoboys, Borrowed Love

KIIS FM 102.7

Los Angeles — P.D.: Bill Richards

1	1	Paula Abdul, Rush Rush
2	3	Michael Bolton, Love Is A Wonderful T
3	4	Color Me Badd, I Wanna Sex You Up (Fr
4	6	R.E.M., Losing My Religion
5	8	Extreme, More Than Words
6	2	Hi-Five, I Like The Way (The Kissing
7	10	Luther Vandross, Power Of Love/Love P
8	9	L.L. Cool J, Mama Said Knock You Out
9	5	Mariah Carey, I Don't Wanna Cry
10	16	Surface, Never Gonna Let You Down
11	7	C&C Music Factory Feat. Freedom Willi
12	14	Queensryche, Silent Lucidity
13	15	Whitney Houston, Miracle
14	18	Stereo MC's , Elevate My Mind
15	23	EMF, Unbelievable
16	11	Roxette, Joyride
17	12	Divinyls, I Touch Myself
18	19	Monie Love Featuring True Image, It's
19	21	Black Box, Strike It Up
20	22	Londonbeat, A Better Love
21	25	Another Bad Creation , Playground
22	26	Tara Kemp, Piece Of My Heart
23	17	Robert Palmer, Mercy Mercy Me (The Ec
24	EX	Crystal Waters, Gypsy Woman (She's Ho
25	20	Amy Grant, Baby Baby
26	30	Gloria Estefan, Can't Forget You
27	13	Rick Astley, Cry For Help
28	27	UB40, Here I Am (Come And Take Me)
29	EX	Simple Minds, See The Lights
A30	—	Amy Grant, Every Heartbeat
A	—	Corina. Temptation
A	—	Lenny Kravitz, It Ain't Over 'Til It'
A	—	David A. Stewart Introducing Candy Du
A	—	Jesus Jones, Right Here, Right Now
A	—	Keith Sweat, Your Love
A	—	PC Quest, Can I Call You My Girl
EX	EX	Gerardo, We Want The Funk
EX	EX	Poison, Life Goes On

Power 106 FM

Los Angeles — P.D.: Jeff Wyatt

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	4	Stereo MC's , Elevate My Mind
3	2	Hi-Five, I Like The Way (The Kissing
4	7	Paula Abdul, Rush Rush
5	5	Monie Love Featuring True Image, It's
6	3	Amy Grant, Baby Baby
7	9	Crystal Waters, Gypsy Woman (She's Ho
8	6	Salt-N-Pepa, Do Your Want Me
9	10	Daisy Dee, Crazy
10	16	L.L. Cool J, Mama Said Knock You Out
11	8	Black Box, Strike It Up
12	11	Mariah Carey, I Don't Wanna Cry
13	13	Guy, Let's Chill
14	18	Luther Vandross, Power Of Love/Love P
15	17	Sheena Easton, What Comes Naturally
16	20	EMF, Unbelievable
17	19	Gerardo, We Want The Funk
18	22	Tara Kemp, Piece Of My Heart
19	23	Another Bad Creation , Playground
20	27	Corina, Temptation
21	24	UB40, Here I Am (Come And Take Me)
22	15	Cartouche, Feel The Groove
23	25	Timmy T., Over And Over
24	12	The Party, That's Why
25	28	Damian Dame, Exclusivity
26	29	Sandee, Love Desire
27	31	Angel, You're Love Just Ain't Right
28	30	Tracie Spencer, This Time Make It Fun
29	34	Titiyo, My Body Says Yes
30	32	Deee-Lite, Good Beat
31	35	Rythm Syndicate , P.A.S.S.I.O.N.
A32	—	Chubb Rock, Treat 'Em Right
33	EX	Jomanda, Got A Love For You
34	EX	Lenny Kravitz, It Ain't Over 'Til It'
35	26	Definition Of Sound, Now Is Tomorrow
A	—	Bingoboys, Borrowed Love
A	—	Gardner Cole, Whatever It Takes
EX	EX	Lisa Fischer, How Can I Ease The Pain
EX	EX	Michael Bolton, Love Is A Wonderful T
EX	EX	Banderas. This Is Your Life

GOLD

Kiss 108 FM

Boston — P.D.: Steve Rivers

1	2	Extreme, More Than Words
2	3	Michael Bolton, Love Is A Wonderful T
3	5	Color Me Badd, I Wanna Sex You Up (Fr
4	4	Black Box, Strike It Up
5	7	Paula Abdul, Rush Rush
6	6	Salt-N-Pepa, Oo You Want Me
7	1	Hi-Five, I Like The Way (The Kissing
8	13	UB40, Here I Am (Come And Take Me)
9	9	Celine Dion, (If There Was) Any Other
10	11	R.E.M., Losing My Religion
11	14	Tracie Spencer, This Time Make It Fun
12	15	Luther Vandross, Power Of Love/Love P
13	17	Tara Kemp, Piece Of My Heart
14	19	Another Bad Creation , Playground
15	8	Michel'le, Something In My Heart
16	20	Crystal Waters, Gypsy Woman (She's Ho
17	24	Rythm Syndicate , P.A.S.S.I.O.N.
18	22	L.L. Cool J, Mama Said Knock You Out
19	21	Gerardo, We Want The Funk
20	25	EMF, Unbelievable
21	23	B Angie B, I Don't Want To Lose Your
22	29	Keith Sweat, Your Love
23	26	Jesus Jones, Right Here, Right Now
24	28	Londonbeat, A Better Love
25	27	Pet Shop Boys, Where The Streets Have
26	31	Lenny Kravitz, It Ain't Over 'Til It'
27	32	David A. Stewart Introducing Candy Du
28	30	En Vogue, Don't Go
29	33	Simple Minds, See The Lights
30	34	Surface, Never Gonna Let You Down
31	EX	Rick Astley, Move Right Out
32	EX	Banderas, This Is Your Life
33	EX	Keith Washington, Kissing You
34	35	Poison, Life Goes On
35	EX	Wilson Phillips, The Dream Is Still A
A	—	Amy Grant, Every Heartbeat
A	—	Sheila E, Droppin Like Flies
A	—	Dave Koz, Nothing But The Radio On
A	—	Cher, Love & Understanding
A	—	Steelheart , I'll Never Let You Go
EX	EX	The O'Jays, Emotionally Yours
EX	EX	David Hallyday, Ooh La La

WZOU 94.5 FM

Boston — P.D.: Steve Perun

1	2	Extreme, More Than Words
2	3	Color Me Badd, I Wanna Sex You Up (Fr
3	4	Paula Abdul, Rush Rush
4	6	Michael Bolton, Love Is A Wonderful T
5	9	Black Box, Strike It Up
6	10	Salt-N-Pepa, Do You Want Me
7	8	R.E.M., Losing My Religion
8	1	Hi-Five, I Like The Way (The Kissing
9	12	Monie Love Featuring True Image, It's
10	5	Mariah Carey, I Don't Wanna Cry
11	14	Michel'le, Something In My Heart
12	7	Rod Stewart, Rhythm Of My Heart
13	15	Another Bad Creation , Playground
14	17	EMF, Unbelievable
15	18	Luther Vandross, Power Of Love/Love P
16	19	Crystal Waters, Gypsy Woman (She's Ho
17	20	Cartouche, Feel The Groove
18	25	For Fun, You Can't Play Me
19	22	Surface, Never Gonna Let You Down
20	13	Amy Grant, Baby Baby
21	24	The Party, Summer Vacation
22	11	Whitney Houston, Miracle
23	26	UB40, Here I Am (Come And Take Me)
24	16	C&C Music Factory Feat. Freedom Willi
25	28	David A. Stewart Introducing Candy Du
26	29	Rythm Syndicate , P.A.S.S.I.O.N.
27	30	Jesus Jones, Right Here, Right Now
28	21	Voices That Care, Voices That Care
29	EX	Corina, Temptation
30	23	Cathy Dennis, Touch Me (All Night Lon
A	—	Cher, Love & Understanding
EX	EX	Lenny Kravitz, It Ain't Over 'Til It'
EX	EX	Huey Lewis & The News, Couple Days Of

B94 FM

Pittsburgh — P.D.: John Roberts

1	4	Sheena Easton, What Comes Naturally
2	1	Tara Kemp, Hold You Tight
3	6	Cathy Dennis, Touch Me (All Night Lon
4	8	Mariah Carey, I Don't Wanna Cry
5	5	Michael Bolton, Love Is A Wonderful T
6	2	Rod Stewart, Rhythm Of My Heart
7	7	Nelson, More Than Ever
8	9	Queensryche, Silent Lucidity
9	14	Paula Abdul, Rush Rush
10	10	The Triplets, You Don't Have To Go Ho
11	11	Color Me Badd, I Wanna Sex You Up (Fr
12	13	R.E.M., Losing My Religion
13	17	Firehouse, Don't Treat Me Bad
14	3	Hi-Five, I Like The Way (The Kissing
15	16	Extreme, More Than Words
16	19	The Black Crowes, She Talks To Angels
17	20	Whitney Houston, Miracle
18	18	The Rebel Pebbles, Dream Lover
19	21	Huey Lewis & The News, Couple Days Of
20	22	Styx, Love At First Sight
21	24	Glenn Frey, Part Of Me, Part Of You
22	15	Wilson Phillips, You're In Love
23	23	EMF, Unbelievable
24	25	Jesus Jones, Right Here, Right Now
25	28	Simple Minds, See The Lights
26	26	Gerardo, We Want The Funk
27	EX	Roxette, Fading Like a Flower
28	29	Thunder, Dirty Love
29	30	Rythm Syndicate , P.A.S.S.I.O.N.
A30	—	Cher, Love And Understanding
A	—	Michael W. Smith, Place In This World
A	—	Luther Vandross Power Of Love
A	—	The Escape Club I'll Be There
A	—	Daryl Braithwaite Higher Than Hope
A	—	Amy Grant Every Heartbeat

Q102

Philadelphia — P.D.: Mark Driscoll

1	2	Extreme, More Than Words
2	1	Color Me Badd, I Wanna Sex You Up (Fr
3	4	Brandon, Kisses In The Night
4	8	Paula Abdul, Rush Rush
5	5	Ice-T, New Jack Hustler (Nino's Theme
6	6	Another Bad Creation , Playground
7	7	PC Quest, Can I Call You My Girl
8	9	Crystal Waters, Gypsy Woman (She's Ho
9	10	EMF, Unbelievable
10	11	R.E.M., Losing My Religion
11	12	Yo-Yo Featuring Ice Cube, You Can't P
12	14	Corina, Temptation
13	3	L.L. Cool J, Mama Said Knock You Out
14	16	Stereo MC's , Elevate My Mind
15	20	Unity 2, Buckwheat, The Rebel
16	22	Luther Vandross, Power Of Love/Love P
17	26	Rythm Syndicate , P.A.S.S.I.O.N.
18	18	Chubb Rock, Treat 'Em Right
19	15	Gerardo, We Want The Funk
20	17	Black Box, Strike It Up
21	21	Michael Bolton, Love Is A Wonderful T
22	23	D'zyre, Forever Amo'r
23	24	Lenny Kravitz, It Ain't Over 'Til It'
A24	—	Nomad, I Wanna Give U Devotion
25	25	Jesus Jones, Right Here, Right Now
26	29	Tara Kemp, Piece Of My Heart
27	28	Lisa Fischer, How Can I Ease The Pain
28	35	The Fifth Platoon, Partyline
29	30	Michael W. Smith, Place In This World
30	32	The Party, Summer Vacation
31	31	Huey Lewis & The News, Couple Days Of
32	33	Sandee, Love Desire
33	34	Pet Shop Boys, Where The Streets Have
A34	—	KLF, 3 A.M. Eternal
A35	—	After 7, Nights Like This (From "The
A	—	Titiyo, My Body Says Yes
A	—	Simon, Without You I'll Never Be The
A	—	Lisa Lisa & Cult Jam, Let The Beat Hi
A	—	Gloria Estefan, Can't Forget You
EX	EX	D.J. Jazzy Jeff & The Fresh Prince, S
EX	EX	Betty Boo, Hey D.J.

EAGLE 106

Philadelphia — P.D.: Brian Philips

1	1	Extreme, More Than Words
2	2	Color Me Badd, I Wanna Sex You Up (Fr
3	3	C&C Music Factory Feat. Freedom Willi
4	4	Mariah Carey, I Don't Wanna Cry
5	6	Paula Abdul, Rush Rush
6	5	Cathy Dennis, Touch Me (All Night Lon
7	9	Brandon, Kisses In The Night
8	18	EMF, Unbelievable
9	7	Amy Grant, Baby Baby
10	8	Hi-Five, I Like The Way (The Kissing
11	11	R.E.M., Losing My Religion
12	12	Michael Bolton, Love Is A Wonderful T
13	13	Huey Lewis & The News, Couple Days Of
14	14	Luther Vandross, Power Of Love/Love P
15	17	Jesus Jones, Right Here, Right Now
16	25	Black Crowes, Hard To Handle
17	22	Black Box, Strike It Up
18	19	Gerardo, We Want The Funk
19	20	L.L. Cool J, Mama Said Knock You Out
20	21	Another Bad Creation , Playground
21	24	Corina, Temptation
22	16	Queensryche, Silent Lucidity
23	26	Crystal Waters, Gypsy Woman (She's Ho
24	15	Nelson, More Than Ever
25	10	Divinyls, I Touch Myself
A26	—	Rythm Syndicate , P.A.S.S.I.O.N.
A27	—	Roxette, Fading Like a Flower
A28	—	Michael W. Smith, Place In This World

MIX 107.3

Washington — P.D.: Lorrin Palagi

1	3	Michael Bolton, Love Is A Wonderful T
2	2	Rick Astley, Cry For Help
3	4	Extreme, More Than Words
4	1	Rod Stewart, Rhythm Of My Heart
5	6	Mariah Carey, I Don't Wanna Cry
6	5	Voices That Care, Voices That Care
7	8	Luther Vandross, Power Of Love/Love P
8	10	UB40, Here I Am (Come And Take Me)
9	12	Paula Abdul, Rush Rush
10	7	Roxette, Joyride
11	14	David A. Stewart Introducing Candy Du
12	9	The Triplets, You Don't Have To Go Ho
13	11	Celine Dion, (If There Was) Any Other
14	21	R.E.M., Losing My Religion
15	18	Michael W. Smith, Place In This World
16	19	Glenn Frey, Part Of Me, Part Of You
17	20	Wilson Phillips, The Dream Is Still A
18	13	Robert Palmer, Mercy Mercy Me (The Ec
19	15	Wilson Phillips, You're In Love
20	22	Oleta Adams, Circle Of One
21	17	Londonbeat, I've Been Thinking About
22	23	Amy Grant, Baby Baby
23	25	Oleta Adams , Get Here
A24	—	Amy Grant, Every Heartbeat
A25	—	Lenny Kravitz, It Ain't Over 'Til It'

WAVA 105

Washington — P.D.: Chuck Beck

1	5	Paula Abdul, Rush Rush
2	4	Cathy Dennis, Touch Me (All Night Lon
3	7	Color Me Badd, I Wanna Sex You Up (Fr
4	1	Rod Stewart, Rhythm Of My Heart
5	11	Extreme, More Than Words
6	2	Divinyls, I Touch Myself
7	3	Roxette, Joyride
8	13	Mariah Carey, I Don't Wanna Cry
9	6	Londonbeat, I've Been Thinking About
10	15	Another Bad Creation , Playground
11	16	R.E.M., Losing My Religion
12	12	Michael Bolton, Love Is A Wonderful T
13	9	Amy Grant, Baby Baby
14	14	UB40, Here I Am (Come And Take Me)
15	19	EMF, Unbelievable
16	10	Wilson Phillips, You're In Love
17	8	Hi-Five, I Like The Way (The Kissing
18	20	Luther Vandross, Power Of Love/Love P
19	23	Londonbeat, A Better Love
20	24	David A. Stewart Introducing Candy Du
21	25	Crystal Waters, Gypsy Woman (She's Ho
22	22	Gerardo, We Want The Funk
A23	—	Lenny Kravitz, It Ain't Over 'Til It'
A24	—	Black Box, Strike It Up
A25	—	Amy Grant, Every Heartbeat

POWER 99 FM

Atlanta — P.D.: Rick Stacy

1	1	Extreme, More Than Words
2	2	Jesus Jones, Right Here, Right Now
3	4	Paula Abdul, Rush Rush
4	5	UB40, Here I Am (Come And Take Me)
5	8	After 7, Nights Like This (From "The
6	6	Color Me Badd, I Wanna Sex You Up (Fr
7	7	R.E.M., Losing My Religion
8	9	EMF, Unbelievable
9	3	Mariah Carey, I Don't Wanna Cry
10	11	Black Box, Strike It Up
11	13	Michael Bolton, Love Is A Wonderful T
12	14	Surface, Never Gonna Let You Down
13	17	Londonbeat, A Better Love
14	20	Rythm Syndicate , P.A.S.S.I.O.N.
15	15	Luther Vandross, Power Of Love/Love P
16	16	Keedy, Save Some Love
17	28	Michael W. Smith, Place In This World
18	18	Lisa Fischer, How Can I Ease The Pain
19	22	Seal, Crazy
20	21	Gerardo, We Want The Funk
21	23	Firehouse, Don't Treat Me Bad
22	24	Harry Connick, Jr., Recipe For Love
23	25	Queensryche, Silent Lucidity
24	26	Titiyo, My Body Says Yes
25	27	David A. Stewart Introducing Candy Du
26	30	Corina, Temptation
27	29	Another Bad Creation , Playground
28	EX	Wilson Phillips, The Dream Is Still A
29	EX	Tara Kemp, Piece Of My Heart
A30	—	KLF, 3 A.M. Eternal
A	—	Roxette, Fading Like a Flower
A	—	Lenny Kravitz, It Ain't Over 'Til It'

POWER 93 FM — The Power Pig

Tampa — P.D.: B.J. Harris

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	5	Paula Abdul, Rush Rush
3	1	Hi-Five, I Like The Way (The Kissing
4	4	Mariah Carey, I Don't Wanna Cry
5	3	Rude Boys, Written All Over Your Face
6	11	Luther Vandross, Power Of Love/Love P
7	13	UB40, Here I Am (Come And Take Me)
8	6	C&C Music Factory Feat. Freedom Willi
9	9	Michael Bolton, Love Is A Wonderful T
10	8	Salt-N-Pepa, Do You Want Me
11	12	Black Box, Strike It Up
12	14	Surface, Never Gonna Let You Down
13	10	Sheena Easton, What Comes Naturally
14	19	Tracie Spencer, This Time Make It Fun
15	21	Tara Kemp, Piece Of My Heart
16	15	Cathy Dennis, Touch Me (All Night Lon
17	18	After 7, Nights Like This (From "The
18	22	Another Bad Creation , Playground
19	20	Gerardo, We Want The Funk
20	26	Titiyo, My Body Says Yes
21	30	Corina, Temptation
22	24	Keith Sweat, Your Love
23	23	L.L. Cool J, Mama Said Knock You Out
24	25	The Party, Summer Vacation
25	16	Tony! Toni! Tone!, Whatever You Want
26	33	Sandee, Love Desire
27	28	Lisa Fischer, How Can I Ease The Pain
28	17	Monie Love Featuring True Image, It's
29	34	Rythm Syndicate , P.A.S.S.I.O.N.
30	36	Crystal Waters, Gypsy Woman (She's Ho
A31	—	White Lion, Love Don't Come Easy
32	37	Bingoboys, Borrowed Love
33	35	Damian Dame, Exclusivity
34	31	Amy Grant, Baby Baby
A35	—	Amy Grant. Every Heartbeat
A36	—	Gloria Estefan, Can't Forget You
37	38	En Vogue, Don't Go
A38	—	D.J. Jazzy Jeff & The Fresh Prince, S
39	40	David A. Stewart Introducing Candy Du
A40	—	Lenny Kravitz, It Ain't Over 'Til It'

FOX

Detroit — P.D.: John McFadden

1	2	Roxette, Joyride
2	6	Color Me Badd, I Wanna Sex You Up
3	5	Rude Boys, Written All Over Your
4	1	Amy Grant, Baby Baby
5	9	World Class Wreckin, Turn Off The
6	7	Another Bad Creation , Playground
7	11	Paula Abdul, Rush Rush
8	14	Salt-N-Pepa, Do You Want Me
9	8	Black Box, Strike It Up
10	10	Keedy, Save Some Love
11	4	Hi-Five, I Like The Way (The Kissing
12	15	R.E.M., Losing My Religion
13	13	Gerardo, We Want The Funk
14	16	Rod Stewart, Rhythm Of My Heart
15	17	EMF, Unbelievable
16	3	Cathy Dennis, Touch Me (All Night
17	22	Extreme, More Than Words
18	12	Divinyls, I Touch Myself
19	23	PC Quest, Can I Call You My Girl
20	24	Crystal Waters, Gypsy Woman
21	19	Tara Kemp, Hold You Tight
22	EX	Lenny Kravitz, It Ain't Over 'Til It'
23	EX	Jesse Jaymes, Shake It (Like A
24	25	Aftershock, Going Through The Mo
25	EX	Riff, My Heart Is Failing Me
A	—	Tara Kemp, Piece Of My Heart
A	—	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Amy Grant, Every Heartbeat
A	—	Jesus Jones, Right Here, Right Now

96.3 FM RADIO WHYT

Detroit — P.D.: Rick Gillette

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	R.E.M.. Losing My Religion
3	3	Black Box, Strike It Up
4	4	Another Bad Creation , Playground
5	5	Salt-N-Pepa, Do You Want Me
6	6	L.L. Cool J, Mama Said Knock You Out
7	8	Paula Abdul, Rush Rush
8	13	Extreme, More Than Words
9	12	Crystal Waters, Gypsy Woman (She's Ho
10	10	EMF, Unbelievable
11	11	Musto & Bones, Dangerous On The
12	7	Mariah Carey, I Don't Wanna Cry
13	14	PC Quest, Can I Call You My Girl
14	15	Michael Bolton, Love Is A Wonderful T
15	20	Stereo MC's , Elevate My Mind
16	22	Keith Washington, Kissing You
17	16	Amy Grant, Baby Baby
18	EX	D'zyre, Forever Amo'r
19	17	C&C Music Factory Feat. Freedom Willi
20	EX	David A. Stewart Introducing Candy Du
21	EX	Jesus Jones, Right Here, Right Now
22	23	Lisa Fischer, How Can I Ease The Pain
23	24	Surface, Never Gonna Let You Down
A	—	D.J. Jazzy Jeff & The Fresh Prince, S
A	—	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Lenny Kravitz, It Ain't Over 'Til It'
EX	EX	Tara Kemp, Piece Ol My Heart
EX	EX	The Party, Summer Vacation

THE NEW! Q95 FM

Detroit — P.D.: Gary Berkowitz

1	1	Rod Stewart. Rhythm Of My Heart
2	4	Michael Bolton, Love Is A Wonderful T
3	6	Mariah Carey, I Don't Wanna Cry
4	5	Whitney Houston, Miracle
5	2	Rick Astley, Cry For Help
6	3	Amy Grant, Baby Baby
7	11	Paula Abdul, Rush Rush
8	8	Dave Koz, Castle Of Dreams
9	7	Voices That Care, Voices That Care
10	13	Extreme, More Than Words
11	14	Luther Vandross, Power Of Love/Love P
12	16	Styx, Love At First Sight
13	9	Londonbeat, I've Been Thinking About
14	17	Celine Dion, (If There Was) Any Other
15	10	Robert Palmer, Mercy Mercy Me (The Ec
16	20	Michael Damian, What A Price To Pay
A17	—	Gloria Estefan, Can't Forget You
A18	—	Mike + The Mechanics, Everybody Gets
A19	—	David A. Stewart Introducing Candy Du
A20	—	Cher, Love & Understanding

KDWB 101.3

Minneapolis — P.D.: Mark Bolke

1	3	Michael Bolton, Love Is A Wonderful T
2	4	Extreme, More Than Words
3	1	Mariah Carey, I Don't Wanna Cry
4	5	Color Me Badd, I Wanna Sex You Up (Fr
5	2	Hi-Five, I Like The Way (The Kissing
6	11	Paula Abdul, Rush Rush
7	8	Huey Lewis & The News, Couple Days Of
8	10	R.E.M., Losing My Religion
9	6	Amy Grant, Baby Baby
10	14	UB40, Here I Am (Come And Take Me)
11	7	Cathy Dennis, Touch Me (All Night Lon
12	9	C&C Music Factory Feat. Freedom Willi
13	13	Firehouse, Don't Treat Me Bad
14	18	Black Box, Strike It Up
15	15	Luther Vandross, Power Of Love/Love P
16	16	Queensryche, Silent Lucidity
17	20	EMF, Unbelievable
18	21	Gerardo, We Want The Funk
19	12	Roxette, Joyride
20	17	Nelson, More Than Ever
21	24	Londonbeat, A Better Love
22	23	Daryl Braithwaite, Higher Than Hope
23	26	The Escape Club, I'll Be There
24	27	Tara Kemp, Piece Of My Heart
25	EX	Rythm Syndicate , P.A.S.S.I.O.N.
26	EX	Jesus Jones, Right Here, Right Now
27	EX	Surface, Never Gonna Let You Down
A	—	After 7, Nights Like This (From "The
A	—	Black Crowes, Hard To Handle
A	—	Peabo Bryson, Can You Stop The Rain
A	—	Marc Cohn, Walking In Memphis
A	—	Crystal Waters, Gypsy Woman (She's Ho

HOT 94.7 FM

Chicago — O.M.: Joel Lynd

1	1	Amy Grant, Baby Baby
2	2	Roxette, Joyride
3	3	Michael Bolton, Love Is A Wonderful T
4	4	Mariah Carey, I Don't Wanna Cry
5	6	Paula Abdul, Rush Rush
6	7	Firehouse, Don't Treat Me Bad
7	12	Extreme, More Than Words
8	11	Queensryche, Silent Lucidity
9	9	R.E.M., Losing My Religion
10	5	Rod Stewart, Rhythm Of My Heart
11	14	Color Me Badd, I Wanna Sex You Up (Fr
12	18	UB40, Here I Am (Come And Take Me)
13	16	Rude Boys, Written All Over Your Face
14	8	Cathy Dennis, Touch Me (All Night Lon
15	15	The Triplets, You Don't Have To Go Ho
16	10	C&C Music Factory Feat. Freedom Willi
17	26	April, You're The One For Me
18	21	EMF, Unbelievable
19	13	Black Box, Strike It Up
20	27	Jesus Jones, Right Here, Right Now
21	22	Luther Vandross, Power Of Love/Love P
22	17	Hi-Five, I Like The Way (The Kissing
23	23	Divinyls, I Touch Myself
24	19	Lisette Melendez, Together Forever
25	25	Nelson, More Than Ever
26	28	L.L. Cool J, Mama Said Knock You Out
27	EX	Tara Kemp, Piece Of My Heart
28	24	Salt-N-Pepa, Do You Want Me
29	EX	Crystal Waters, Gypsy Woman (She's Ho
30	20	Wilson Phillips, You're In Love
A	—	Roxette, Fading Like a Flower
A	—	Corina, Temptation
A	—	After 7, Nights Like This (From "The
A	—	The Black Crowes, She Talks To Angels
EX	EX	Musto & Bones, Dangerous On The
EX	EX	Adventures Of Stevie V., Jealousy
EX	EX	D'zyre, Forever Amo'r
EX	EX	Cynthia & Johnny O, Dreamboy/Dreamgir
EX	29	Daisy Dee, Crazy
EX	30	The Rembrandts, Just The Way It Is, B
EX	EX	Rythm Syndicate., P.A.S.S.I.O.N.

all hit 97.1 KEGL The Eagle

Dallas — P.D.: Joel Folger

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	1	Hi-Five, I Like The Way (The Kissing
3	4	Extreme, More Than Words
4	6	Mariah Carey, I Don't Wanna Cry
5	8	Paula Abdul, Rush Rush
6	9	Rythm Syndicate , P.A.S.S.I.O.N.
7	3	Another Bad Creation , Iesha
8	10	Gerardo, We Want The Funk
9	5	Cathy Dennis, Touch Me (All Night Lon
10	11	Michael Bolton, Love Is A Wonderful T
11	12	After 7, Nights Like This (From "The
12	7	Roxette, Joyride
13	15	R.E.M., Losing My Religion
14	17	Luther Vandross, Power Of Love/Love P
15	16	The Rebel Pebbles, Dream Lover
16	13	C&C Music Factory Feat. Freedom Willi
17	22	Black Box, Strike It Up
18	20	EMF, Unbelievable
19	21	Londonbeat, A Better Love
20	EX	Another Bad Creation , Playground
21	30	David A. Stewart Introducing Candy Du
22	24	UB40, Here I Am (Come And Take Me)
23	18	Tracie Spencer, This House
24	27	Tracie Spencer, This Time Make It Fun
25	28	Crystal Waters, Gypsy Woman (She's Ho
26	29	Jesus Jones, Right Here, Right Now
27	14	Wilson Phillips, You're In Love
28	31	Lisa Fischer, How Can I Ease The Pain
29	EX	Corina, Temptation
30	EX	Amy Grant, Every Heartbeat
31	EX	Titiyo, My Body Says Yes
32	EX	Wilson Phillips, The Dream Is Still A
33	EX	Poison, Life Goes On
A	—	Cher, Love & Understanding
A	—	Roxette, Fading Like a Flower
A	—	The Rembrandts, Someone
A	—	The Escape Club, I'll Be There
A	—	The Party, Summer Vacation
EX	EX	Lenny Kravitz, It Ain't Over 'Til It'

MIX 96.5 KKMX

Houston — P.D.: Guy Zapoleon

1	1	Extreme, More Than Words
2	5	Michael Bolton. Love Is A Wonderful T
3	3	Amy Grant, Baby Baby
4	4	Rod Stewart, Rhythm Of My Heart
5	2	Rick Astley, Cry For Help
6	6	Mariah Carey, I Don't Wanna Cry
7	7	UB40, Here I Am (Come And Take Me)
8	8	Gloria Estefan, Coming Out Of The Dar
9	9	The Rembrandts, Just The Way It Is, B
10	10	R.E.M., Losing My Religion
11	11	Styx. Love At First Sight
12	12	Roxette, Joyride
13	14	Marc Cohn, Walking In Memphis
14	15	Luther Vandross, Power Of Love/Love P
15	16	David A. Stewart Introducing Candy Du
A16	—	Paula Abdul, Rush Rush
17	18	Whitney Houston, Miracle
18	22	Glenn Frey, Part Of Me, Part Of You
19	20	Huey Lewis & The News, Couple Days Of
20	21	Lisa Fischer, How Can I Ease The Pain
21	13	Alias, Waiting For Love
22	19	Robert Palmer, Mercy Mercy Me (The Ec
23	23	Bad Company, If You Needed Somebody
24	EX	Michael W. Smith, Place In This World
25	EX	Wilson Phillips, The Dream Is Still A
A	—	Cher, Love & Understanding
A	—	Celine Dion, (If There Was) Any Other

93Q

Houston — P.D.: Dene Hallam

1	3	EMF, Unbelievable
2	1	Extreme, More Than Words
3	8	Paula Abdul, Rush Rush
4	2	Mariah Carey, I Don't Wanna Cry
5	5	C&C Music Factory Feat. Freedom Willi
6	7	Hi-Five, I Like The Way (The Kissing
7	9	Timmy T., Time After Time
8	4	Tevin Campbell, Round And Round
9	6	Rod Stewart, Rhythm Of My Heart
10	10	R.E.M., Losing My Religion
11	12	Nelson, More Than Ever
12	13	Salt-N-Pepa, Do You Want Me
13	17	Color Me Badd, I Wanna Sex You Up (Fr
14	20	Jesus Jones, Right Here, Right Now
15	18	Queensryche, Silent Lucidity
16	11	Michael Bolton, Love Is A Wonderful T
17	14	The Rembrandts, Just The Way It Is, B
18	19	Black Box, Strike It Up
19	15	Amy Grant, Baby Baby
20	16	Cathy Dennis, Touch Me (All Night Lon
21	21	Luther Vandross, Power Of Love/Love P
22	24	Another Bad Creation , Playground
23	26	The Escape Club, I'll Be There
24	25	Gerardo, We Want The Funk
25	27	David A. Stewart Introducing Candy Du
26	22	Wilson Phillips, You're In Love
27	28	L.L. Cool J, Mama Said Knock You Out
28	EX	Wilson Phillips, The Dream Is Still A
29	EX	Rythm Syndicate , P.A.S.S.I.O.N.
30	EX	Corina, Temptation
A	—	Kane Roberts, Ooes Anybody Really Fal
A	—	Roxette, Fading Like a Flower
EX	EX	Gloria Estefan, Can't Forget You
EX	EX	Lenny Kravitz, It Ain't Over 'Til It'

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KMEL 106 FM

San Francisco — P.D.: Keith Naftaly

1	3	Paula Abdul, Rush Rush
2	2	Lisa Fischer, How Can I Ease The Pain
3	1	Another Bad Creation , Playground
4	6	Luther Vandross, Power Of Love/Love P
5	4	Color Me Badd, I Wanna Sex You Up (Fr
6	9	Keith Washington, Kissing You
7	8	Yo-Yo Featuring Ice Cube, You Can't P
8	12	Crystal Waters, Gypsy Woman (She's Ho
9	11	Christopher Williams, I'm Dreamin' (F
10	10	Black Box, Strike It Up
11	13	En Vogue, Don't Go
12	16	After 7, Nights Like This (From "The
13	15	Tara Kemp, Piece Of My Heart
14	17	Boys II Men, Motown Philly
15	18	Corina, Temptation
16	5	Aftershock, Going Through The Motions
17	22	Ralph Tresvant, Do What I Gotta Do
18	20	EMF, Unbelievable
19	24	Hi-Five, I Can't Wait Another Minute
20	21	Damian Dame, Exclusivity
21	23	Sandee, Love Desire
22	25	Sounds Of Blackness, Optimistic
23	27	Stereo MC's , Elevate My Mind
24	30	D.J. Jazzy Jeff & The Fresh Prince, S
25	26	UB40, Here I Am (Come And Take Me)
26	29	Lenny Kravitz, It Ain't Over 'Til It'
27	28	Deee-Lite, Good Beat
28	14	Surface, Never Gonna Let You Down
29	EX	Gerardo, We Want The Funk
30	EX	David A. Stewart Introducing Candy Du
A	—	Heavy D. & The Boyz, Now That We Foun
A	—	Daisy Dee, Crazy
A	—	Lisa Lisa & Cult Jam, Let The Beat Hi
EX	EX	Tommy Page, Whenever You Close Your E
EX	EX	KLF, 3 A.M. Eternal
EX	EX	Peabo Bryson, Can You Stop The Rain
EX	EX	Angel, You're Love Just Ain't Right
EX	EX	Keith Sweat, Your Love

SILVER

92 PRO FM

Providence — P.D.: Paul Cannon

1	2	Mariah Carey, I Don't Wanna Cry
2	3	Hi-Five, I Like The Way (The Kissing
3	4	Michael Bolton, Love Is A Wonderful T
4	6	Color Me Badd, I Wanna Sex You Up (Fr
5	1	Extreme, More Than Words
6	7	UB40, Here I Am (Come And Take Me)
7	13	Paula Abdul, Rush Rush
8	12	Whitney Houston, Miracle
9	9	Rude Boys, Written All Over Your Face
10	10	Sheena Easton, What Comes Naturally
11	5	Rod Stewart, Rhythm Of My Heart
12	15	Black Box, Strike It Up
13	14	Celine Dion, (If There Was) Any Other
14	16	Keedy, Save Some Love
15	19	Another Bad Creation , Playground
16	17	Luther Vandross, Power Of Love/Love P
17	20	Gerardo, We Want The Funk
18	24	R.E.M., Losing My Religion
19	21	EMF, Unbelievable
20	23	Salt-N-Pepa, Do You Want Me
21	26	Scorpions, Wind Of Change
22	22	Monie Love Featuring True Image, It's
23	25	Londonbeat, A Better Love
24	27	David A. Stewart Introducing Candy Du
25	8	Cathy Dennis, Touch Me (All Night Lon
26	28	Crystal Waters, Gypsy Woman (She's Ho
A27	—	Cher, Love & Understanding
28	33	Rythm Syndicate , P.A.S.S.I.O.N.
29	34	Mike + The Mechanics, Everybody Gets
30	30	Styx, Love At First Sight
31	32	Marc Cohn, Walking In Memphis
A32	—	Surface, Never Gonna Let You Down
33	35	Daryl Braithwaite, Higher Than Hope
A34	—	Tara Kemp, Piece Of My Heart
A35	—	Amy Grant, Every Heartbeat

96TIC-FM

Hartford — P.D.: Tom Mitchell

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Extreme, More Than Words
3	3	Michael Bolton, Love Is A Wonderful T
4	4	Paula Abdul, Rush Rush
5	6	Black Box, Strike It Up
6	5	Mariah Carey, I Don't Wanna Cry
7	9	Luther Vandross, Power Of Love/Love P
8	13	R.E.M., Losing My Religion
9	8	Hi-Five, I Like The Way (The Kissing
10	17	EMF, Unbelievable
11	7	Divinyls, I Touch Myself
12	10	C&C Music Factory Feat. Freedom Willi
13	12	Rude Boys, Written All Over Your Face
14	16	Damian Dame, Exclusivity
15	11	Rod Stewart, Rhythm Of My Heart
16	18	Salt-N-Pepa, Do You Want Me
17	19	Gerardo, We Want The Funk
18	14	Roxette, Joyride
19	15	Whitney Houston, Miracle
20	22	Lisa Fischer, How Can I Ease The Pain
21	23	Surface, Never Gonna Let You Down
22	25	Tara Kemp, Piece Of My Heart
23	20	Sheena Easton, What Comes Naturally
24	29	Londonbeat, A Better Love
25	31	Another Bad Creation , Playground
26	24	Amy Grant, Baby Baby
27	27	Crystal Waters, Gypsy Woman (She's Ho
28	30	Wilson Phillips, The Dream Is Still A
29	32	Corina, Temptation
30	33	David A. Stewart Introducing Candy Du
31	35	Rythm Syndicate , P.A.S.S.I.O.N.
32	34	Gloria Estefan, Can't Forget You
33	36	Sandee, Love Desire
34	37	Lenny Kravitz, It Ain't Over 'Til It'
35	38	Titiyo, My Body Says Yes
36	39	Keith Sweat, Your Love
A37	—	KLF, 3 A.M. Eternal
38	40	The Party, Summer Vacation
A39	—	Amy Grant, Every Heartbeat
A40	—	Bingoboys, Borrowed Love
A	—	Harriet, Woman To Man

#1 I-100 100.7 FM The Best Music Mix

Miami — P.D.: Frank Amadeo

1	1	Extreme, More Than Words
2	3	Mariah Carey, I Don't Wanna Cry
3	11	Paula Abdul, Rush Rush
4	8	Cathy Dennis, Touch Me (All Night Lon
5	5	R.E.M., Losing My Religion
6	2	Rick Astley, Cry For Help
7	4	Rod Stewart, Rhythm Of My Heart
8	9	Michael Bolton, Love Is A Wonderful T
9	10	Michael W. Smith, Place In This World
10	12	Hi-Five, I Like The Way (The Kissing
11	16	Color Me Badd, I Wanna Sex You Up (Fr
12	6	Teddy Pendergrass, It Should've Been
13	15	Luther Vandross, Power Of Love/Love P
14	14	Huey Lewis & The News, Couple Days Of
15	20	EMF, Unbelievable
16	18	Bee Gees, When He's Gone
17	19	Lisa Fischer, How Can I Ease The Pain
18	7	C&C Music Factory Feat. Freedom Willi
19	22	Black Box, Strike It Up
20	23	David A. Stewart Introducing Candy Du
21	24	Gloria Estefan, Can't Forget You
22	25	UB40, Here I Am (Come And Take Me)
23	26	Styx, Love At First Sight
24	13	Divinyls, I Touch Myself
25	28	Surface, Never Gonna Let You Down
26	29	Oleta Adams, Circle Of One
27	17	Amy Grant, Baby Baby

28	30	Wilson Phillips, The Dream Is Still A
29	EX	Michael Damian, What A Price To Pay
30	EX	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Cher, Love & Understanding
A	—	Roxette, Fading Like a Flower
A	—	Jesus Jones, Right Here, Right Now
A	—	Marc Cohn, Walking In Memphis
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Crystal Waters, Gypsy Woman (She's Ho

POWER 96

Miami — P.D.: Bill Tanner

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	6	Cathy Dennis, Touch Me (All Night Lon
3	3	D.J. Laz & Danny D, Mami El Negro
4	11	Paula Abdul, Rush Rush
5	5	Divinyls, I Touch Myself
6	4	Tara Kemp, Hold You Tight
7	17	Extreme, More Than Words
8	9	Crystal Waters, Gypsy Woman (She's Ho
9	12	Amy Grant, Baby Baby
10	10	TKA, Give Your Love To Me
11	8	Mariah Carey, I Don't Wanna Cry
12	7	C&C Music Factory Feat. Freedom Willi
13	16	Nomad, Wanna Give U Devotion
14	15	Cynthia, Break Up To Make Up
15	2	Tracie Spencer, This House
16	13	Guys Next Door, I've Been Waiting For
17	20	Salt-N-Pepa, Do You Want Me
18	19	About Face, I Don't Want To Sleep Alo
19	26	Coro, My Fallen Angel
20	24	Whitney Houston, Miracle
21	14	Londonbeat, I've Been Thinking About
22	27	L.L. Cool J, Mama Said Knock You Out
23	21	Wilson Phillips, You're In Love
24	31	Ice-T, New Jack Hustler (Nino's Theme
25	23	Nyasia, Now & Forever
26	33	Chubb Rock, Treat 'Em Right
27	32	D'zyre, Forever Amo'r
28	29	MVP, Do It To Me
29	EX	Luther Vandross, Power Of Love/Love P
30	30	Banarama With Gipsy Kings, Long Train
31	22	Poison Clan, Dance All Nite
32	EX	7th Heaven, Drums Of Love
33	28	Lisette Melendez, Together Forever
34	EX	Another Bad Creation , Playground
35	34	Stevie B, I'll Be By Your Side
A	—	Yo-Yo Featuring Ice Cube, You Can't P
A	—	Lisa Fischer, How Can I Ease The Pain
A	—	Gloria Estefan, Can't Forget You
A	—	Hi-Five, I Like The Way (The Kissing
EX	EX	Tommy Page, Whenever You Close Your E
EX	EX	Sandee, Love Desire
EX	EX	Gerardo, We Want The Funk
EX	EX	Corina, Temptation

Q105 TAMPA BAY

Tampa — P.D.: Jay Taylor

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	8	Extreme, More Than Words
3	4	Paula Abdul, Rush Rush
4	2	Mariah Carey, I Don't Wanna Cry
5	3	R.E.M., Losing My Religion
6	5	Salt-N-Pepa, Do You Want Me
7	9	UB40, Here I Am (Come And Take Me)
8	12	EMF, Unbelievable
9	7	Hi-Five, I Like The Way (The Kissing
10	16	Luther Vandross, Power Of Love/Love P
11	11	Surface, Never Gonna Let You Down
12	10	L.L. Cool J, Mama Said Knock You Out
13	24	Crystal Waters, Gypsy Woman (She's Ho
14	6	Wilson Phillips, You're In Love
15	18	Black Box, Strike It Up
16	14	Divinyls, I Touch Myself
17	15	Amy Grant, Baby Baby
18	21	Another Bad Creation , Playground
19	19	Lisa Fischer, How Can I Ease The Pain
20	13	C&C Music Factory Feat. Freedom Willi
21	25	Stereo MC's , Elevate My Mind
22	23	David A. Stewart Introducing Candy Du
23	30	Corina, Temptation
24	28	Jesus Jones, Right Here, Right Now
25	26	Michael Bolton, Love Is A Wonderful T
26	27	Aftershock, Going Through The Motions
27	29	Sandee, Love Desire
28	20	Cathy Dennis, Touch Me (All Night Lon
29	EX	Keith Sweat, Your Love
30	EX	Lenny Kravitz, It Ain't Over 'Til It'
A	—	D.J. Jazzy Jeff & The Fresh Prince, S
A	—	D'zyre, Forever Amo'r
EX	EX	The Escape Club, I'll Be There
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Gerardo, We Want The Funk
EX	EX	Rythm Syndicate , P.A.S.S.I.O.N.

WNCI 97.9

Columbus — P.D.: Dave Robbins

1	1	Michael Bolton, Love Is A Wonderful T
2	2	Voices That Care, Voices That Care
3	4	Extreme, More Than Words
4	5	Paula Abdul, Rush Rush
5	3	Whitney Houston, Miracle
6	7	R.E.M., Losing My Religion
7	8	Huey Lewis & The News, Couple Days Of
8	9	UB40, Here I Am (Come And Take Me)
9	11	Styx, Love At First Sight
10	10	The Rebel Pebbles, Dream Lover
11	12	Marc Cohn, Walking In Memphis
12	14	Jude Cole, Compared To Nothing
13	18	Michael Damian, What A Price To Pay
14	16	David A. Stewart Introducing Candy Du
15	17	Tara Kemp, Piece Of My Heart
16	19	Wilson Phillips, The Dream Is Still A
17	20	Lenny Kravitz, It Ain't Over 'Til It'
18	6	Mariah Carey, I Don't Wanna Cry
19	21	Mike + The Mechanics, Everybody Gets
A20	—	Amy Grant, Every Heartbeat
A21	—	Michael W. Smith, Place In This World
A22	—	Roxette, Fading Like a Flower

POWER 108 FM

Cleveland — P.D.: Cat Thomas

1	1	Extreme, More Than Words
2	4	Michael Bolton, Love Is A Wonderful T
3	3	Color Me Badd, I Wanna Sex You Up (Fr
4	5	Salt-N-Pepa, Do You Want Me
5	7	Cathy Dennis, Touch Me (All Night Lon
6	8	Paula Abdul, Rush Rush
7	2	Rod Stewart, Rhythm Of My Heart
8	13	EMF, Unbelievable
9	9	UB40, Here I Am (Come And Take Me)
10	10	Amy Grant, Baby Baby
11	11	Huey Lewis & The News, Couple Days Of
12	14	R.E.M., Losing My Religion
13	16	Styx, Love At First Sight
14	6	Mariah Carey, I Don't Wanna Cry
15	18	Black Box, Strike It Up
16	19	Jesus Jones, Right Here, Right Now
17	22	Marc Cohn, Walking In Memphis
18	20	David A. Stewart Introducing Candy Du
19	21	Gerardo, We Want The Funk
20	23	Another Bad Creation , Playground
21	25	Wilson Phillips, The Dream Is Still A
22	EX	Kane Roberts, Does Anybody Really Fal
23	EX	Tara Kemp, Piece Of My Heart
A24	—	Luther Vandross, Power Of Love/Love P
A25	—	Gloria Estefan, Can't Forget You
A	—	Roxette, Fading Like a Flower
A	—	Amy Grant. Every Heartbeat
A	—	Poison, Life Goes On
A	—	T'Pau, Only A Heartbreak
EX	EX	Steelheart , I'll Never Let You Go

Q102

Cincinnati — P.D.: Dave Allen

1	1	Mariah Carey, I Don't Wanna Cry
2	2	C&C Music Factory Feat. Freedom Willi
3	3	Damn Yankees, Come Again
4	4	Cathy Dennis, Touch Me (All Night Lon
5	5	Amy Grant, Baby Baby
6	6	Styx, Love At First Sight
7	7	Firehouse, Don't Treat Me Bad
8	8	Michael W. Smith, Place In This World
9	9	Kane Roberts, Does Anybody Really Fal
10	10	Nelson, More Than Ever
11	11	Hi-Five, I Like The Way (The Kissing
12	12	The Triplets, You Don't Have To Go Ho
13	13	Roxette, Joyride
14	14	Michael Bolton, Love Is A Wonderful T
15	15	Queensryche, Silent Lucidity
16	16	Extreme, More Than Words
17	17	Rod Stewart, Rhythm Of My Heart
18	18	Celine Dion, (If There Was) Any Other
19	19	Sheena Easton, What Comes Naturally
20	20	Huey Lewis & The News, Couple Days Of
21	21	Color Me Badd, I Wanna Sex You Up (Fr
22	22	Paula Abdul, Rush Rush
23	23	Tevin Campbell, Round And Round
24	24	R.E.M., Losing My Religion
25	25	Tara Kemp, Piece Of My Heart
26	26	Black Box, Strike It Up
27	27	UB40, Here I Am (Come And Take Me)
28	28	EMF, Unbelievable
29	29	The Black Crowes, She Talks To Angels
30	30	Gardner Cole, Whatever It Takes
31	31	Marc Cohn, Walking In Memphis
32	32	The Rembrandts, Someone
33	33	Thunder, Dirty Love
34	34	Rythm Syndicate , P.A.S.S.I.O.N.
35	35	Wilson Phillips, The Dream Is Still A

94 FM WKTI

Milwaukee — P.D.: Mike Berlak

1	1	Rick Astley, Cry For Help
2	2	Michael Bolton, Love Is A Wonderful T
3	4	R.E.M., Losing My Religion
4	6	Paula Abdul, Rush Rush
5	13	Extreme, More Than Words
6	8	Glenn Frey, Part Of Me, Part Of You
7	3	Rod Stewart, Rhythm Of My Heart
8	9	Sheena Easton, What Comes Naturally
9	11	David A. Stewart Introducing Candy Du
10	10	Huey Lewis & The News, Couple Days Of
11	5	Mariah Carey, I Don't Wanna Cry
12	14	Londonbeat, A Better Love
13	7	The Rembrandts, Just The Way It Is, B
14	16	Marc Cohn, Walking In Memphis
15	12	Roxette, Joyride
16	18	The Escape Club, I'll Be There
17	19	Luther Vandross, Power Of Love/Love P
18	22	Wilson Phillips, The Dream Is Still A
19	15	Amy Grant, Baby Baby
20	23	Gloria Estefan, Can't Forget You
21	24	Rythm Syndicate , P.A.S.S.I.O.N.
22	25	Joe Walsh, Ordinary Average Guy
A23	—	Roxette, Fading Like a Flower
A24	—	Cher, Love & Understanding

Q106.5

St. Louis — P.D.: Mark Todd

1	1	Extreme, More Than Words
2	2	Paula Abdul, Rush Rush
3	3	R.E.M., Losing My Religion
4	4	Color Me Badd, I Wanna Sex You Up (Fr
5	7	King of the Hill, If I Say
6	6	Michael W. Smith, Place In This World
7	11	The Black Crowes, She Talks To Angels
8	10	Hi-Five, I Like The Way (The Kissing
9	9	Kane Roberts, Does Anybody Really Fal
10	16	EMF, Unbelievable
11	13	Wilson Phillips, The Dream Is Still A
12	12	Celine Dion, (If There Was) Any Other
13	15	Firehouse, Don't Treat Me Bad
14	14	Mariah Carey, I Don't Wanna Cry
15	5	Queensryche, Silent Lucidity
16	8	Michael Bolton, Love Is A Wonderful T
17	17	Styx, Love At First Sight
18	20	The Escape Club, I'll Be There
19	19	Huey Lewis & The News, Couple Days Of
20	22	Tara Kemp, Piece Of My Heart
21	23	Daryl Braithwaite, Higher Than Hope
22	24	Londonbeat, A Better Love
23	25	Jesus Jones, Right Here, Right Now
24	18	C&C Music Factory Feat. Freedom Willi
25	27	Marc Cohn, Walking In Memphis
26	28	Black Box, Strike It Up
27	29	Trixter, Surrender
28	30	Rey, Love Dont Come In A Minute
29	21	Divinyls, I Touch Myself
A30	—	Amy Grant, Every Heartbeat
A	—	Roxette, Fading Like a Flower
A	—	Lenny Kravitz, It Ain't Over 'Til It'
A	—	Another Bad Creation , Playground
EX	EX	Rythm Syndicate , P.A.S.S.I.O.N.

B97 FM

New Orleans — P.D.: Gregg Rolling

1	4	Paula Abdul, Rush Rush
2	2	Michael Bolton, Love Is A Wonderful T
3	3	Extreme, More Than Words
4	1	Mariah Carey, I Don't Wanna Cry
5	5	Color Me Badd, I Wanna Sex You Up (Fr
6	8	Surface, Never Gonna Let You Down
7	6	Hi-Five, I Like The Way (The Kissing
8	7	Amy Grant, Baby Baby
9	14	R.E.M., Losing My Religion
10	10	The Rembrandts, Just The Way It Is, B
11	9	Rod Stewart, Rhythm Of My Heart
12	12	Rude Boys, Written All Over Your Face
13	19	EMF, Unbelievable
14	15	Gerardo, We Want The Funk
15	11	Whitney Houston, Miracle
16	18	Luther Vandross, Power Of Love/Love P
17	17	Huey Lewis & The News, Couple Days Of
18	20	Another Bad Creation , Playground
19	EX	Jesus Jones, Right Here, Right Now
20	22	Sheena Easton, What Comes Naturally
21	24	After 7, Nights Like This (From "The
22	23	Black Box, Strike It Up
23	EX	The Escape Club, I'll Be There
24	16	Keedy, Save Some Love
25	21	Cathy Dennis, Touch Me (All Night Lon
26	EX	Corina, Temptation
27	EX	Rythm Syndicate , P.A.S.S.I.O.N.
28	EX	David A. Stewart Introducing Candy Du
29	EX	Londonbeat, A Better Love
A	—	Roxette, Fading Like a Flower
A	—	Amy Grant, Every Heartbeat

Power 95 FM — FEEL the ENERGY!

Dallas — P.D.: Frank Miniaci

1	1	Hi-Five, I Like The Way (The Kissing
2	5	Black Box, Strike It Up
3	7	Color Me Badd, I Wanna Sex You Up (Fr
4	4	Mariah Carey, I Don't Wanna Cry
5	9	Rythm Syndicate , P.A.S.S.I.O.N.
6	6	Sheena Easton, What Comes Naturally
7	8	UB40, Here I Am (Come And Take Me)
8	12	Another Bad Creation , Playground
9	10	Rude Boys, Written All Over Your Face
10	13	Paula Abdul, Rush Rush
11	11	Gerardo, We Want The Funk
12	18	Corina, Temptation
13	15	Luther Vandross, Power Of Love/Love P
14	16	D'zyre, Forever Amo'r
15	2	Lisette Melendez, Together Forever
16	17	Crystal Waters, Gypsy Woman (She's Ho
17	19	EMF, Unbelievable
18	3	Cathy Dennis, Touch Me (All Night Lon
19	22	Jesus Jones, Right Here, Right Now
20	21	Tracie Spencer, This Time Make It Fun
21	23	Tara Kemp, Piece Of My Heart
22	32	L.L. Cool J, Mama Said Knock You Out
23	26	Pet Shop Boys, Where The Streets Have
24	25	Cynthia, Break Up To Make Up
25	30	Titiyo, My Body Says Yes
26	27	TKA, Give Your Love To Me
27	28	George Lamond, Love's Contageous
28	29	Sheila E, Droppin Like Flies
29	31	Gloria Estefan, Can't Forget You
30	14	C&C Music Factory Feat. Freedom Willi
A31	—	Hi-Five, I Can't Wait Another Minute
A32	—	Stereo MC's , Elevate My Mind
A33	—	D.J. Jazzy Jeff & The Fresh Prince, S
A34	—	Angel, You're Love Just Ain't Right
A35	—	Amy Grant, Every Heartbeat
A	—	Sandee, Love Desire

104 KRBE

Houston — P.D.: Steve Wyrostok

1	1	Extreme, More Than Words
2	2	Jesus Jones, Right Here, Right Now
3	3	R.E.M., Losing My Religion
4	4	Color Me Badd, I Wanna Sex You Up (Fr
5	7	EMF, Unbelievable
6	6	Seal, Crazy
7	10	Paula Abdul, Rush Rush
8	20	Black Box, Strike It Up
9	9	Michael Bolton, Love Is A Wonderful T
10	5	Roxette, Joyride
11	12	After 7, Nights Like This (From "The
12	8	Mariah Carey, I Don't Wanna Cry
13	16	Gerardo, We Want The Funk
14	14	Luther Vandross, Power Of Love/Love P
15	17	Crystal Waters, Gypsy Woman (She's Ho
16	18	Londonbeat, A Better Love
17	21	Kane Roberts, Does Anybody Really Fal
18	19	Queensryche, Silent Lucidity
19	22	Mariah Carey, There's Got To Be A Way
20	23	Orchestral Manoeuvers In The Dark, It
21	24	Rythm Syndicate , P.A.S.S.I.D.N.
22	26	David A. Stewart Introducing Candy Du
23	25	Hi-Five, I Like The Way (The Kissing
24	27	Tommy Page, Whenever You Close Your E
25	28	Tracie Spencer, This Time Make It Fun
26	29	Lenny Kravitz, It Ain't Over 'Til It'
27	30	Michael Bolton, When A Man Loves A Wo
28	31	Corina, Temptation
29	32	R.E.M. , Shiny Happy People
A	—	Cher, Love & Understanding
A	—	Roxette, Fading Like a Flower
A	—	Salt-N-Pepa, Do You Want Me
A	—	Stereo MC's , Elevate My Mind
A	—	Wilson Phillips, The Dream Is Still A

Q106

San Diego — P.D.: Kevin Weatherly

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	EMF, Unbelievable
3	4	Paula Abdul, Rush Rush
4	5	Another Bad Creation , Playground
5	6	UB40, Here I Am (Come And Take Me)
6	3	Hi-Five, I Like The Way (The Kissing
7	8	Luther Vandross, Power Of Love/Love P
8	9	Aftershock, Going Through The Motions
9	12	Stereo MC's , Elevate My Mind
10	7	Mariah Carey, I Don't Wanna Cry
11	11	L.L. Cool J, Mama Said Knock You Out
12	17	R.E.M., Losing My Religion
A13	—	Extreme, More Than Words
14	14	Lisa Fischer, How Can I Ease The Pain
15	15	Surface, Never Gonna Let You Down
16	16	Black Box, Strike It Up
17	18	Sandee, Love Desire
18	20	After 7, Nights Like This (From "The
19	21	Corina, Temptation
20	10	Amy Grant, Baby Baby
21	24	David A. Stewart Introducing Candy Du
22	25	Crystal Waters, Gypsy Woman (She's Ho
23	23	Gerardo, We Want The Funk
24	26	Jesus Jones, Right Here, Right Now
25	28	Lenny Kravitz, It Ain't Over 'Til It'
26	29	D.J. Jazzy Jeff & The Fresh Prince, S
27	27	Tara Kemp, Piece Of My Heart
28	30	The Escape Club, I'll Be There
29	EX	Keith Sweat, Your Love
A30	—	Jesse Jaymes, Shake It (Like A White
A	—	Heavy D. & The Boyz, Now That We Foun
A	—	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Keith Washington, Kissing You
A	—	Peabo Bryson, Can You Stop The Rain
EX	EX	Gloria Estefan, Can't Forget You

99.1 KGGI FM

Riverside — P.D.: Larry Martino

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Mariah Carey, I Don't Wanna Cry
3	7	Paula Abdul, Rush Rush
4	5	Lisette Melendez, Together Forever
5	10	Surface, Never Gonna Let You Down
6	19	A Lighter Shade Of Brown, Latin Activ
7	8	Ralph Tresvant, Do What I Gotta Do
8	12	Whitney Houston, Miracle
9	11	Salt-N-Pepa, Do You Want Me
10	4	Wilson Phillips, You're In Love
11	6	Hi-Five, I Like The Way (The Kissing
12	20	Keith Sweat, There You Go (Tellin' Me
13	17	Another Bad Creation , Playground
14	9	Mariah Carey, Someday
15	21	Black Box, Strike It Up
16	3	Rude Boys, Written All Over Your Face
17	18	Corina, Temptation
18	23	Hi-Five, I Can't Wait Another Minute
19	16	Amy Grant, Baby Baby
20	24	Cynthia, Break Up To Make Up
A21	—	Lisa Fischer, How Can I Ease The Pain
22	EX	Brandon, Kisses In The Night
23	EX	Digital Underground, Freaks Of The In
24	EX	Sandee, Love Desire
A25	—	Gloria Estefan, Can't Forget You
A	—	D.J. Jazzy Jeff & The Fresh Prince, S
A	—	Rythm Syndicate , P.A.S.S.I.O.N.
EX	EX	D'zyre, Forever Amo'r
EX	EX	Bobby Ross Avila, I'm Hooked On You
EX	EX	Latin Side Of Soul, Higher
EX	EX	Keith Washington, Kissing You
EX	EX	Aftershock, Going Through The Motions

KUBE 93 FM

Seattle — P.D.: Bob Case

1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Extreme, More Than Words
3	10	Paula Abdul, Rush Rush
4	8	Michael Bolton, Love Is A Wonderful T
5	9	R.E.M., Losing My Religion
6	3	Mariah Carey, I Don't Wanna Cry
7	4	Hi-Five, I Like The Way (The Kissing
8	6	C&C Music Factory Feat. Freedom Willi
9	7	Queensryche, Silent Lucidity
10	13	Luther Vandross, Power Of Love/Love P
11	12	Huey Lewis & The News, Couple Days Of
12	18	EMF, Unbelievable
13	5	Rod Stewart, Rhythm Of My Heart
14	16	Gerardo, We Want The Funk
15	19	UB40, Here I Am (Come And Take Me)
16	15	Divinyls, I Touch Myself
17	14	Roxette, Joyride
18	21	Londonbeat, A Better Love
19	24	Michael W. Smith, Place In This World
20	27	Jesus Jones, Right Here, Right Now
21	25	Tara Kemp, Piece Of My Heart
22	26	Black Box, Strike It Up
23	20	Firehouse, Don't Treat Me Bad
24	28	Surface, Never Gonna Let You Down
25	EX	Rythm Syndicate , P.A.S.S.I.O.N.
A26	—	Lenny Kravitz, It Ain't Over 'Til It'
A27	—	Amy Grant, Every Heartbeat
A28	—	Cher, Love & Understanding
A29	—	The Escape Club, I'll Be There
30	EX	Gloria Estefan, Can't Forget You
A	—	Michael Damian, What A Price To Pay
A	—	Roxette, Fading Like a Flower
A	—	Wilson Phillips, The Dream Is Still A

KPLZ 101.5

Seattle — P.D.: Casey Keating

1	4	Extreme, More Than Words
2	6	Michael Bolton, Love Is A Wonderful T
3	11	Paula Abdul, Rush Rush
4	15	Color Me Badd, I Wanna Sex You Up (Fr
5	5	Mariah Carey, I Don't Wanna Cry
6	9	R.E.M., Losing My Religion
7	16	Luther Vandross, Power Of Love/Love P
8	12	Huey Lewis & The News, Couple Days Of
9	18	EMF, Unbelievable
10	21	Black Box, Strike It Up
11	2	Queensryche, Silent Lucidity
12	1	Divinyls, I Touch Myself
13	20	UB40, Here I Am (Come And Take Me)
14	3	C&C Music Factory Feat. Freedom Willi
15	7	Rod Stewart, Rhythm Of My Heart
16	EX	Michael W. Smith, Place In This World
17	22	Londonbeat, A Better Love
18	8	Hi-Five, I Like The Way (The Kissing
19	25	Jesus Jones, Right Here, Right Now
20	24	David A. Stewart Introducing Candy Du
21	13	Amy Grant, Baby Baby
22	EX	Simple Minds, See The Lights
23	19	Firehouse, Don t Treat Me Bad
A24	—	Amy Grant, Every Heartbeat
25	10	Cathy Dennis, Touch Me (All Night Lon
A	—	Fred Schneider, Monster
A	—	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Cher, Love & Understanding
A	—	Lenny Kravitz, It Ain't Over 'Til It'
A	—	Roxette, Fading Like a Flower
EX	EX	Tommy Page, Whenever You Close Your E
EX	EX	Scorpions, Wind Of Change
EX	EX	Wilson Phillips, The Dream Is Still A

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations

WBLS 107.5 FM

New York

1	2	Mariah Carey, I Don't Wanna Cry
2	6	Alexander O'Neal, What Is This Thing
3	8	LeVert, Baby I'm Ready
4	4	Luther Vandross, Power Of Love/Love
5	1	Color Me Badd, I Wanna Sex You Up
6	9	Guy, Do Me Right
7	10	Another Bad Creation , Playground
8	11	Lisa Fischer, How Can I Ease The Pain
9	13	Yo-Yo Feat. Ice Cube, You Can't Play
10	15	Nikki D, Daddy's Little Girl
11	16	Crystal Waters, Gypsy Woman (She's
12	17	Omar Chandler Featuring Audrey ,
13	18	Will Downing, I Try
14	19	Ralph Tresvant, Do What I Gotta Do
15	20	Damian Dame, Exclusivity
16	21	Brand Nubian, Slow Down
17	22	Tony Terry, With You
18	23	Jomanda, Got A Love For You
19	24	Shirley Murdock, In Your Eyes
20	30	En Vogue, Don't Go
21	26	Sounds Of Blackness, Optimistic
22	27	De La Soul, Ring Ring Ring (Ha Ha Hey)
23	28	D.J. Jazzy Jeff & The Fresh Prince, Sum
24	29	Gladys Knight, Men
A25	—	Heavy D, Now That We Found Love
A26	—	Whitney Houston, Miracle
A27	—	O'Jays, Emotionally Yours
A28	—	Keith Nunnally, Seasons of Love
A29	—	Vesta, Special
A30	—	Stevie Wonder, Gotta Have You

V-103-FM

Atlanta — P.D.: Mike Roberts

1	1	Luther Vandross, Power Of Love/Love
2	2	Mariah Carey, I Don't Wanna Cry
3	7	The Dells, A Heart Is A House For Love
4	3	Keith Washington, Kissing You
5	4	Color Me Badd, I Wanna Sex You Up
6	6	Hi-Five, I Like The Way (The Kissing
7	9	Ralph Tresvant, Do What I Gotta Do
8	8	Tony! Toni! Tone!, Whatever You Want
9	10	En Vogue, Don't Go
10	11	Lisa Fischer, How Can I Ease The Pain
11	12	Whitney Houston, Miracle
12	15	After 7, Nights Like This (From "The Five
13	14	Damian Dame, Exclusivity
14	16	Freddie Jackson, Main Course
15	13	Another Bad Creation , Playground
16	19	Tony Terry, With You
17	17	Alexander O'Neal, What Is This Thing
18	5	B Angie B, I Don't Want To Lose Your
19	24	Stevie Wonder, Gotta Have You
20	20	The Winans, Don't Leave Me
21	21	Phil Perry, Call Me
22	22	Christopher Williams, I'm Dreamin' (From
23	25	Guy, Do Me Right
24	29	Gladys Knight, Men
25	26	DJ Quik, Born And Raised In Compton
26	28	Ray Parker Jr., She Needs To Get Some
27	30	Yo-Yo Feat. Ice Cube, You Can't Play With
28	31	Boyz II Men, Motownphilly
29	18	Keith Sweat, Your Love - Part 2
A30	—	Bebe and Cece Winans, Addictive Love
A31	—	Sounds Of Blackness, Optimistic
A32	—	Troop/LeVert/Queen Latifah, For The
33	33	Rude Boys, Written All Over Your Face
34	34	Freddie Jackson, Do Me Again
35	35	Tara Kemp, Hold You Tight
36	23	Bell Biv Devoe, She's Dope!
37	41	Troop, I Will Always Love You
38	38	Whitney Houston, All The Man That I
39	39	Pebbles (With Salt-N-Pepa), Backyard
40	40	Teddy Pendergrass, It Should've Been You
A	—	O'Jays, Emotionally Yours
EX	EX	Omar Chandler Featuring Audrey Wheeler,
EX	EX	Will Downing, I Try
EX	EX	Peabo Bryson, Can You Stop The Rain

HOT 105 FM

Miami — P.D.: Keith Isley

1	2	Luther Vandross. Power Of Love/Love
2	3	Whitney Houston. Miracle
3	4	Lisa Fischer, How Can I Ease The Pain
4	5	Tony Terry, With You
5	6	En Vogue, Don't Go
6	7	O'Jays, Emotionally Yours
7	8	Guy, Do Me Right
8	9	Ralph Tresvant, Do What I Gotta Do
9	11	Damian Dame, Exclusivity
10	14	Yo-Yo Feat. Ice Cube, You Can't Play With
11	12	Boyz II Men, Motownphilly
12	13	Freddie Jackson, Main Course
13	26	After 7, Nights Like This (From "The Five
14	17	Will Downing, I Try
15	16	Surface, Never Gonna Let You Down
16	1	Mariah Carey, I Don't Wanna Cry
17	18	LeVert, Baby I'm Ready
18	21	Gene Rice, You're Gonna Get Served
19	20	Michel'le (Duet With Michael Holmes), If?
20	23	Hi-Five, I Can't Wait Another Minute
21	24	Rude Boys, Heaven
22	22	Alexander O'Neal, What Is This Thing
23	25	Jasmine Guy, Just Want To Hold You
24	30	DJ Quik, Born And Raised In Compton
25	27	Peabo Bryson, Can You Stop The Rain
26	28	Sounds Of Blackness, Optimistic
27	29	Shirley Murdock. In Your Eyes
28	35	Buffalo Soldiers, Playing Your Game
29	31	Oleta Adams , Circle Of One
30	42	Jeffrey Osborne, The Morning After I
31	33	Omar Chandler Featuring Audrey Wheeler,
32	32	Paula Abdul, Rush Rush
33	EX	Gladys Knight, Men
34	36	Cheryl "Pepsii" Riley, How Can You Hurt
35	37	Rythm Syndicate , P.A.S.S.I.O.N.
36	38	Small Change, Why
37	39	Ready For The World, Straight Down To
38	41	Tara Kemp, Piece Of My Heart
39	EX	Stevie Wonder, Gotta Have You
40	40	Gerald Alston (Duet With Brenda Russell),
41	43	Ray Parker Jr., She Needs To Get Some
42	44	Riff, If You're Serious
43	45	Phil Perry, Amazing Love
44	EX	Teddy Pendergrass, I Find Everything In
45	EX	Whispers, I Want 2 B The 1 4 U
A	—	Bebe and Cece Winans, Addictive Love
A	—	2 Live Crew, Hangin' With the Homeboys
A	—	Vesta, Special
A	—	D.J. Jazzy Jeff & The Fresh Prince, Sum
A	—	Heavy D, Now That We Found Love
A	—	Troop/LeVert/Queen Latifah, For The
A	—	Altitude, Silly
A	—	Sheila E , Droppin' Like Flies
EX	EX	Big Daddy Kane, It's Hard Being the Kane
EX	EX	Lamont Dozier, Love In The Rain
EX	EX	Al B. Sure!, Had Enuf?
EX	EX	Trinere, Games
EX	EX	De La Soul, Ring Ring Ring (Ha Ha Hey)
EX	EX	Gwen Guthrie, Sweet Bitter Love
EX	EX	Mica Paris, South Of The River
EX	EX	3rd Bass, Pop Goes The Weasel
EX	EX	3-Grand, Girls
EX	EX	Brand Nubian, Slow Down
EX	EX	David A. Stewart/Candy Dulser, Lily Was
EX	EX	ED O.G & DA Bulldogs, I Got To Have It

98.5 FM KISS

Houston — P.D.: Jim Snowden

1	1	Color Me Badd, I Wanna Sex You Up
2	2	Mariah Carey, I Don't Wanna Cry
3	6	Tony Terry, With You
4	5	Another Bad Creation , Playground
5	7	Luther Vandross, Power Of Love/Love
6	8	Ralph Tresvant, Do What I Gotta Do
7	10	Lisa Fischer, How Can I Ease The Pain
8	11	Whitney Houston, Miracle
9	12	En Vogue, Don't Go
10	13	Damian Dame, Exclusivity
11	15	Boyz II Men, Motownphilly
12	16	Yo-Yo Feat. Ice Cube, You Can't Play
13	17	Hi-Five, I Can't Wait Another Minute
14	14	Guy, Do Me Right
15	18	After 7, Nights Like This (From "The Five
16	19	Surface, Never Gonna Let You Down
17	20	DJ Quik, Born And Raised In Compton
18	22	Michel'le (Duet With Michael Holmes),
19	3	Keith Washington, Kissing You
20	4	B Angie B, I Don't Want To Lose Your
21	21	Tracie Spencer, This Time Make It Funky
22	25	Brand Nubian, Slow Down
23	9	Keith Sweat, Your Love - Part 2
24	26	LeVert, Baby I'm Ready
25	27	Freddie Jackson, Main Course
26	30	Gene Rice, You're Gonna Get Served
27	33	Rude Boys, Heaven
28	35	Alexander O'Neal, What Is This Thing
29	36	Peabo Bryson, Can You Stop The Rain
30	32	Paula Abdul, Rush Rush
31	EX	D.J. Jazzy Jeff & The Fresh Prince, Sum
32	23	Bell Biv Devoe, She's Dope!
33	39	Stevie Wonder, Gotta Have You
34	EX	Shirley Murdock, In Your Eyes
35	37	O'Jays, Emotionally Yours
36	40	Ready For The World, Straight Down To
37	EX	Sounds Of Blackness, Optimistic
38	EX	Rythm Syndicate , P.A.S.S.I.O.N.
39	28	Christopher Williams, I'm Dreamin'
40	EX	Gladys Knight, Men
A	—	Tara Kemp, Piece Of My Heart
A	—	Vesta, Special
A	—	Troop/LeVert/Queen Latifah, For The
A	—	Bebe and Cece Winans, Addictive Love
A	—	Teddy Pendergrass, I Find Everything In
A	—	Al B. Sure!, Had Enuf?
A	—	L.L. Cool J, Six Minutes Of Pleasure
A	—	Chubb Rock, The Chubbster
EX	EX	Jasmine Guy, Just Want To Hold You
EX	EX	Whispers, I Want 2 B The 1 4 U
EX	EX	De La Soul, Ring Ring Ring (Ha Ha Hey)
EX	EX	Mica Paris, South Of The River
EX	EX	Terminator X, Homey Don't Play Dat
EX	EX	Gang Starr, Love Sick
EX	EX	Small Change, Why
EX	EX	Big Daddy Kane, It's Hard Being the
EX	EX	O.G. Style, Catch 'Em Slippin'

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O'Jays Go Gold. Veteran performers the O'Jays are all smiles at the presentation of their gold-album plaques for their current EMI album, "Emotionally Yours." Celebrating their achievement, from left, are Ron Fair, senior VP of A&R/staff producer; Sal Licata, president/CEO, EMI; Eddie Levert, the O'Jays; Ron Urban, executive VP/GM, EMI; Walter Williams, the O'Jays; Russ Bach, president, CEMA Distribution; and Jim Cawley, senior VP, marketing, EMI.

Shirley Murdock: Back In The Groove

Singer's New Album Due This Month

BY DAVID NATHAN

LOS ANGELES—Although it has been three years since Shirley Murdock's 1988 album "A Woman's Point Of View" was released, the singer/songwriter has hardly been inactive. Aside from working on "Let There Be Love," her third album for Elektra that launches Friday (14), Murdock reports that she has been performing on a regular basis.

"I've been playing in small clubs, every nook and cranny U.S.A., as well as going to Japan and Germany," she says. "Although I know artists usually wait until they have a record out to go out and play concerts and bigger venues, I wanted to continue to touch the people through my work."

'Ruben Rodriguez really gave us the ultimate challenge'

Murdock, who recently shed 40 pounds, says she used working live "to get a real feel for what people want to hear. I was able to use that when I went in to cut the new album." With husband Dale DeGroat, whom she met when the two were working with the group Zapp, Murdock co-wrote, co-produced, and arranged six of the 10 cuts on "Let There Be Love," which was produced by Roger Troutman, including first single "In Your Eyes."

The first single was chosen "because it's really the ultimate love song and it's been released in time for June and July, which are big wedding months," says Ruben Rodriguez, senior VP, black music division, of Elektra and president/CEO of Pendulum Records, who executive-produced the album.

"The response to the first single at retail and radio, particularly with phones, has been incredible," Rodriguez continues. "We already have big pre-orders for the album, and it's very rare for me to have had a pop department call me in to tell me that they have 10 or 12 stations waiting to be serviced [so soon after a single release]. There's a major buzz on Shirley's product and our intention is to take her to the next level, which in this case means multiplatinum."

The album was virtually complete last fall when Murdock presented it to Rodriguez, who had recently joined Elektra. "Ruben said he felt the album was very good but he wanted a great album. He really gave us the ultimate challenge," says Murdock. "We played him some more songs we'd written and having someone on his level take such an interest in the project really made a difference."

Murdock is considered one of the few contemporary female artists who continue the glorious '70s R&B tradition of singers like Betty Wright, Millie Jackson, Laura Lee, and Shirley Brown. She enjoyed initial chart success with straight-talking tunes like 1986's "As We Lay" and 1988's "Husband." Her new album concentrates on relationship-oriented material but contains little in the vein of her earlier hits. "I have gone to a new place musically," she says.

Elektra is arranging major showcases in New York and Los Angeles for press, radio, retail, promoters, and other artists. A national tour with another major artist is currently being negotiated.

Black & Blue: Special Month Starts Sadly

David Ruffin Dies; Troubled Days At Apollo, Motown

The Rhythm and the Blues

by Janine McAdams

JUNE FINDS US talking a lot about Black Music Month and the celebration of the artists and the industry, past and present. But as of this writing in early June, the celebratory spirit has been dampened somewhat.

I'm thinking specifically of the recent death of singing great **David Ruffin.** The former Temptation with the raw silk voice that made "My Girl" a part of the fabric of America's '60s consciousness died June 1 in Philadelphia of a crack overdose (see story, page 4). It is a tragic yet old and familiar story of a once-great artist falling by the wayside due to the pressures of a relentless industry.

Also troubling are the legal and financial struggles involving African American cultural enclaves the Apollo Theatre and Motown Records. Motown, under CEO **Jheryl Busby**, has sued its part-owner and distributor, MCA Records/Uni Distribution, which has countersued. Busby recently met with the African American press in a handful of cities to explain his position.

The Apollo Theatre continues its survival campaign. The Save The Apollo Committee, made up of a small group of managers, attorneys, label personnel, radio execs, press people, and booking agents, met at the theater June 3 to discuss strategies. But according to the managing partner, **Percy Sutton,** unless there is a groundswell of activity at the theater over the summer, the house will go dark Sept. 30, which is the extended deadline given to it by its creditors. And in the meantime, a resolution is being considered to transfer the Apollo to not-for-profit status, so as to take advantage of state and local arts funding, which would move it out of the hands of Inner City Broadcasting. (Editorial, page 9.)

STILL IN THE MIX: Consider the fate of Def Jam artist **Slick Rick.** The inventive, outrageous, amusing rapper with the black eyepatch, heavy gold rings and chains, and unlikely British accent has an album follow-up to his 1988 debut, called "The Ruler Is Back," on the way. However, when the first single, "I Shouldn't Have Done It," hits the streets (it is also featured on the Def Jam soundtrack to the upcoming "Livin' Large"), Rick will be behind bars.

What has happened to Rick, whose debut album, "The Adventures Of Slick Rick," went platinum, is certainly no children's story, to crib from his big rap single. Last July, the rapper was driving with his girlfriend in the Bronx when he spotted two acquaintances, one of them a relative, with whom Rick had a longstanding dispute. Weapon at the ready, he aimed at the two and fired. Both were hit, both survived. The rapper then led police on a high-speed car chase through the Bronx that ended when his car hit a tree. It was a case of urban street justice, of the kind of basic action and retaliation that so many young people understand from the mindless television and movie plots they are exposed to.

On June 6, Rick reported back to the New York State prison system to begin serving a three-and-a-half-year sentence for attempted murder. But though he may be out of commission for a while, he will remain a visible presence in the recording industry. Def Jam chairman **Russell Simmons** bailed his star out of jail and put him to work in the studio. Within three weeks, Slick Rick had recorded two albums' worth of material and shot five videos: the first single, "It's A Boy," "Mistakes," "Gamblin'," and "A Letter." FlashFrame produced the videos; Rick and DJ **Vance Wright** produced the albums.

"I had a couple of ideas from my own time while I was in jail and I put the material into the new album," said Rick from his lawyer's office in New York, three weeks before he was due to begin serving his sentence. "We recorded at Acme Studios in York. It took three weeks; we recorded two albums at the same time." Though many will interpret the title "I Shouldn't Have Done It" as having a direct relationship to his current predicament, it's really "a story about being with a girl and cheating on her, and I shouldn't have been cheating on her," he said. The rap tells of a man out to prove his manhood who ends up losing his woman, and is delivered in classic Slick Rick style, with a repeating hook—"I'm feeling sad and blue" (remember A Taste Of Honey's "Sukiyaki"?).

Rick does not deny any of the details provided in the press about his arrest. But he does have advice for other young people coping with urban survival: "Sometimes it's best to swallow your pride and think before you do something, and stay on the right side of the law."

An Open Invitation. Motown recording artist Gerald Alston invited the singer/songwriter Brenda Russell into the studio to record the duet "Tell Me This Night Won't End," which is the third single from Alston's album, "Open Invitation." Shown seated, from left, are Cal Harris, engineer, and Russell. Standing, from left, are Debbie Sandridge, director of A&R, Motown; James Carmichael, producer; and Alston.

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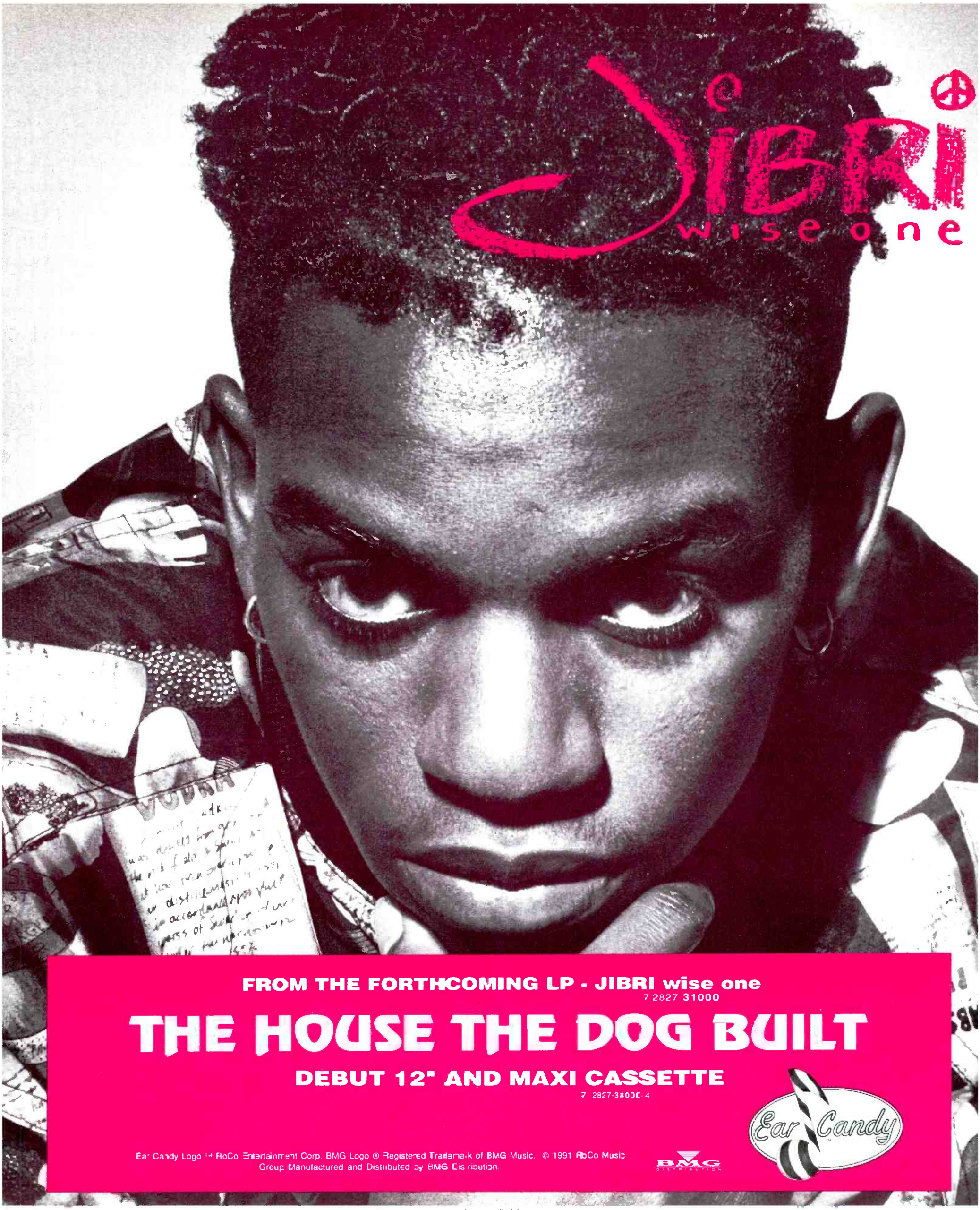

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Billboard. FOR WEEK ENDING JUNE 15, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE 4 weeks at No. 1
2	3	4	6	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D
3	2	3	10	RAMPAGE DEF JAM 44-73705/COLUMBIA (M) (T)	◆ EPMD FEATURING L.L. COOL J
4	5	7	8	HOMEY DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)	◆ TERMINATOR X
5	7	10	6	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL
6	8	9	9	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
7	6	5	15	BORN AND RAISED IN COMPTON PROFILE 7323 (C) (T)	◆ DJ QUIK
8	4	2	11	MAMA SAID KNOCK YOU OUT ● DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
9	12	15	6	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS. (C) (T)	◆ MC SWAY & DJ KING TECH
10	11	8	14	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
11	15	17	4	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T)	◆ LARRY LARR
12	16	19	5	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN
13	18	29	3	LOVESICK CHRYSALIS 23676 (C) (M) (T)	◆ GANG STARR
14	21	23	3	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T)	◆ 3RD BASS
15	10	12	7	IMAGINATION EPIC 49-73657 (C) (M) (T)	◆ HANSOUL
16	22	26	3	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T)	ICE-T
17	17	21	4	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T)	AMG
18	9	6	13	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
19	20	25	3	NOW IS TOMORROW CARDIAC 4010-0 (M) (T)	◆ DEFINITION OF SOUND
20	19	22	8	U-R-NOT THE 1 ATLANTIC 0-86076 (C) (T)	◆ CRAIG G
21	24	28	3	WE WANT THE FUNK INTERSCOPE 0-96357/EAST WEST (C) (CD) (T)	◆ GERARDO
22	23	18	5	YOU ARE MY HEAVEN PRIORITY 7232 (C) (T)	FONKE SOCIALISTIKS
23	14	11	16	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G & DA BULLDOGS
24	13	13	13	WHIP IT BABY NASTYMIX 74005 (C) (T)	◆ MARIO
25	27	—	2	PLAYING YOUR GAME EFFECT 715/LUKE (C) (M) (T)	BUFFALO SOLDIERS
26	30	—	2	DO THE NASTY DANCE JR 6026/JOEY BOY (C) (T)	◆ THE DOGS FEAT. DISCO RICK
27	26	16	8	GET WILD GO CRAZY ARISTA 2196 (C) (T)	◆ K-9 POSSE
28	NEW▶		1	WHO ME? ELEKTRA 0-66572 (C) (T)	◆ K.M.D.
29	NEW▶		1	AIN'T NO FUTURE IN YO' FRONTING S.D.E.G. 0062/ICHIBAN (C) (T)	◆ M.C. BREED & D.F.C.
30	25	24	23	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK

◯ 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 12-inch vinyl single. *Asterisk indicates catalog number is for cassette maxi-single; 12-inch vinyl 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.

Shabba Rising Through The Reggae Ranks

Epic Seeks To Expand Jamaican Toaster's Fan Base

■ BY HAVELOCK NELSON

NEW YORK—Newly signed to Epic Records, Jamaican dancehall toaster Shabba Ranks took his name from the outlaw culture that influences many reggae artists. "There were two famous gangsters in Jamaica named Shabba," says Ranks. "They had gotten killed by police. I thought, people know that name for being notorious. If I take it they're going to be thinking, 'What is he going to do? Is he an outlaw or what?' Yes, I'm an outlaw—an outlaw with a microphone!"

Ranks recently settled into an exclusive pairing with Epic Records for an undisclosed amount after flitting among several Jamaican independent labels during the '80s and recording a long list of hits—among them "Wicked In Bed," "X-Rated," "Roots & Culture," and "Twice My Age," a duet with singer Krystal. According to Vivian Scott, Epic national director of A&R, his Epic contract "isn't the million-dollar sum everybody's talking about."

The first project under the deal is the 12-selection "As Raw As Ever" album. The first single, supported by a grass-roots promotion campaign and a Fab 5 Freddy-directed video, is "Trailer Load Of Girls."

> *'Yes, I'm an outlaw—an outlaw with a microphone!'*

Featuring collaborations with KRS-One from Jive's Boogie Down Productions ("The Jam") and Virgin's Maxi Priest ("House Call"), the new album reaches toward a larger audience, but not at the expense of alienating the artist's core crowd, which already includes a number of American hip-hop fans who know his records but not necessarily his name or his face. Except for the one KRS-One cut, the tracks on "As Raw As Ever" use the same dub-style producers who helped establish Ranks' flashy presence: Bobby Digital, Steely & Clevie, Clifton Dillon, Mickey Bennett, and Delroy Phillips.

"The basic idea when Epic signed Shabba was to maintain his already established base, but also open him up to other markets we feel would accept him, too," says Scott, who coached the major label's staff in the fundamentals of dancehall culture after Ranks was signed. "The art department understood what his record cover should look like; the sales department understand that his market goes to [Harlem, N.Y., specialty retailer] Sikulu, not Tower, and that shops like that need to feel a part of what we are doing, too."

Hank Caldwell, Epic senior VP, black music division, was an important part of the process, says Scott. "He stood behind me every step of the way and insisted that things be done this way," she says.

Besides leaking "Trailer Load Of Girls" to Caribbean radio outlets and releasing an accompanying videoclip that features new talent from New York reggae hangouts, Epic—which just hired reggae consultant Frank Felician—has planned an album release party at New York's Club Negril that is set to be "more like a Jamaican community party," says Scott. "We want to send a message to that segment, that it still has access to Shabba." To further educate the uninitiated, a nine-minute video biography has been serviced to Epic's international and branch offices as well as to press and retail.

Ranks is currently doing promotion in the U.K. In July, he will headline the New Music Seminar's rap/alternative showcase at New York's Palladium before jetting back to Jamaica to headline a dancehall night there. "It's nice that he can play to a whole other audience in America, then go back home and still get respect," says Scott. "That's our goal."

Born Rexton Gordon 25 years ago, Ranks embarked on his career as a toaster at the age of 14. Though his moniker repeats the name of an ancient African king, his reason for claiming it lies closer to home, in the tradition of Hollywood westerns that influences dancehall artists. In fact, Ranks' protégé, Josey Wales, took his name from the Clint Eastwood flick "The Outlaw Josey Wales." Rebel culture is as big a part of dancehall as booming bass notes and minimal drum sounds, and it is key to Ranks' current success.

"I used to love chanting culture [socially conscious] lyrics," he says. "But when I started doing slack [racy] material, that's when my career started to take off. Now I do both kinds of songs. To me, all of them are strictly hardcore, not watered down."

Sample Sets Example. Keyboardist, composer, and Houston native Joe Sample is honored by the city of Houston for his career achievements and community activism with a special proclamation of Joe Sample Day. Here Sample accepts the honor backstage at Houston's Tower Theatre, just one stop on his tour to support the Warner Bros. album "Ashes To Ashes." From left are Henry Jefferson, Southwest regional promotion manager, Atlantic Records; Michael Tolbert, Southwest regional promotion manager, Warner Bros.; Sample; Pat McFarland, director of the Mayor's Board and Commission; and Chris Jonz, national promotion director, jazz and progressive music, Warner Bros.

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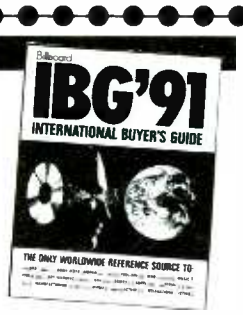

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING JUNE 15, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
				★ ★ No. 1 ★ ★		
1	1	1	1	**SOUNDTRACK** ▲ GIANT 24409/REPRISE (9.98) 8 weeks at No. 1	NEW JACK CITY	12
2	2	2	2	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	15
3	3	8	3	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	7
4	4	14	4	**LUTHER VANDROSS** EPIC 46789 (10.98 EQ)	POWER OF LOVE	4
5	7	9	5	**YO-YO** EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	9
6	6	3	2	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS	18
7	5	4	4	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED	12
8	8	6	1	**WHITNEY HOUSTON** ▲ [3] ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	29
9	10	7	1	**HI-FIVE** ● JIVE 1328/RCA (9.98)	HI-FIVE	30
10	9	5	3	**ALEXANDER O'NEAL** TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	17
11	12	19	11	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	8
12	11	11	9	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	17
13	14	15	3	**MARIAH CAREY** ▲ [5] COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	50
14	15	12	1	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN	29
15	13	10	1	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	29
16	18	21	16	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B	7
17	19	20	17	**PHIL PERRY** CAPITOL 92115 (9.98)	THE HEART OF THE MAN	12
18	20	16	11	**C&C MUSIC FACTORY** ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	23
19	17	17	2	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	37
20	16	13	4	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	56
21	29	—	21	**ICE-T** SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	2
22	24	31	22	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	4
23	25	28	23	**WILL DOWNING** ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	10
24	21	23	1	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	28
25	23	24	21	**ED O.G & DA BULLDOGS** PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	12
26	27	26	11	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	43
27	22	18	1	**KEITH SWEAT** ▲ [2] VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	51
28	26	22	11	**RUDE BOYS** ATLANTIC 82121* (9.98)	RUDE AWAKENING	28
29	40	68	29	**TERMINATOR X & THE VALLEY OF THE JEEP BEETS** P.R.O. DIVISION 46869/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	3
30	28	25	1	**EPMD** ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	20
31	33	—	31	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	2
32	47	—	32	**DE LA SOUL** TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	2
33	31	30	9	**JEFFREY OSBORNE** ARISTA 8620 (9.98)	ONLY HUMAN	27
34	38	39	34	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	23
35	60	—	35	**BOYZ II MEN** MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	2
36	37	35	16	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	44
37	42	47	37	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY	20
38	30	29	19	**GANG STARR** CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
39	35	34	9	**LEVERT** ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	29
40	54	89	40	**PAULA ABDUL** CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	3
41	34	38	34	**LATIMORE** MALACO 7456 (8.98)	ONLY WAY IS UP	9
42	32	32	1	**BELL BIV DEVOE** ▲ [3] MCA 6387 (9.98)	POISON	63
43	36	33	32	**GEORGE HOWARD** GRP 9629* (9.98)	LOVE AND UNDERSTANDING	13
44	43	41	19	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP	29
45	41	36	3	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	60
46	39	42	39	**TYRONE DAVIS** ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	12
47	48	52	47	**M.C. POOH** IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	7
48	44	51	44	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	8
49	49	58	49	**M.C. BREED & D.F.C.** S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	10
50	65	—	50	**DAMIAN DAME** LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	2
51	45	43	1	**JOHNNY GILL** ▲ [2] MOTOWN 6283 (8.98)	JOHNNY GILL	59
52	53	45	41	**RIFF** SBK 95828 (8.98)	RIFF	10
53	50	40	26	**MONIE LOVE** WARNER BROS. 26358 (9.98)	DOWN TO EARTH	30
54	57	48	46	**MARVA HICKS** POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	12
55	64	62	55	**VICTORIA WILSON-JAMES** EPIC 46853 (9.98 eq)	PERSEVERANCE	7
56	56	56	51	**HERB ALPERT** A&M 5345 (9.98)	NORTH ON SOUTH ST.	11
57	70	—	57	**SOUNDS OF BLACKNESS** PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	2
58	69	77	58	**INNOCENCE** CHRYSALIS 21797 (9.98)	BELIEF	4
59	52	54	52	**JON LUCIEN** MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	5
60	61	49	12	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS	37
61	73	75	61	**RODNEY O - JOE COOLEY** NASTYMIX 70300 (9.98)	GET READY TO ROLL	4
62	55	44	7	**DIGITAL UNDERGROUND** ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE	19
63	51	55	51	**REDHEAD KINGPIN & THE F.B.I.** VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME	8
64	46	27	25	**BOOGIE DOWN PRODUCTIONS** JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE	11
65	62	57	40	**MAIN SOURCE** WILD PITCH 2004 (8.98)	BREAKING ATOMS	17
66	67	64	56	**SHEILA E** WARNER BROS. 26255 (9.98)	SEX CYMBAL	9
67	59	37	17	**SPECIAL GENERATION** BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR	30
68	82	76	38	**TRACIE SPENCER** CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	37
69	63	46	5	**ICE CUBE** ● PRIORITY 7230* (6.98)	KILL AT WILL	24
70	66	59	48	**WHODINI** MCA 10201 (9.98)	BAG-A-TRIX	10
71	68	60	34	**BWP** NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES	15
72	75	61	8	**WHISPERS** ● CAPITOL 92957 (9.98)	MORE OF THE NIGHT	44
73	77	—	73	**K.M.D.** ELEKTRA 60977 (9.98)	MR. HOOD	2
74	71	69	69	**O.G. STYLE** RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?	6
75	74	70	66	**K-9 POSSE** ARISTA 8665 (9.98)	ON A DIFFERENT TIP	9
76	NEW ▶		76	**N.W.A** PRIORITY 57126 (9.98)	EFIL4ZAGGIN	1
77	78	66	42	**POISON CLAN** EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS	21
78	79	67	64	**VARIOUS ARTISTS** PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II	13
79	58	50	18	**LALAH HATHAWAY** VIRGIN 91382 (9.98)	LALAH HATHAWAY	42
80	72	65	51	**VICIOUS BASE FEATURING D.J. MAGIC MIKE** CHEETAH 9404 (9.98)	BACK TO HAUNT YOU	24
81	76	63	1	**M.C. HAMMER** ▲ [10] CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	66
82	91	71	71	**TONY D.** 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE	7
83	92	72	58	**MICA PARIS** ISLAND 846 814 (9.98)	CONTRIBUTION	12
84	87	96	84	**RONNIE LAWS** ATA 75753*/SAX (9.98)	IDENTITY	3
85	81	84	5	**MICHEL'LE** ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE	76
86	80	87	64	**GERARDO** INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO	15
87	84	79	73	**SUCCESS-N-EFFECT** WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	7
88	86	74	24	**THE BOYS** ● MOTOWN 6302 (9.98)	THE BOYS	34
89	90	83	83	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	8
90	83	99	83	**KMC** PRIORITY 57122 (6.98)	THREE MEN WITH THE POWER OF TEN	4
91	NEW ▶		91	**SHIRLEY BROWN** MALACO 7459 (9.98)	TIMELESS	1
92	94	80	51	**ONE CAUSE ONE EFFECT** BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE	14
93	93	78	3	**TOO SHORT** ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE	38
94	NEW ▶		94	**THE DOGS FEATURING DISCO RICK** JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	1
95	99	90	42	**D.J. MAGIC MIKE** CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	49
96	98	81	28	**LOOSE ENDS** MCA 10044 (9.98)	LOOK HOW LONG	29
97	95	97	4	**AL B. SURE!** ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	32
98	89	88	57	**BLUES BOY WILLIE** ICHIBAN 1064 (8.98)	BE-WHO	21
99	97	92	23	**FATHER M.C.** UPTOWN 1006/MCA (9.98)	FATHER'S DAY	30
100	88	95	66	**AMERICA'S MOST WANTED** TRIAD 007 (8.98)	CRIMINALS	14

◯ 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.

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- Number One Rhythm & Blues Albums, 1964-present
- Top Ten Rhythm & Blues Albums, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5375

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Gallagher, Maureen Shop For U.S. Groove; 'Step' Back For Gibson?

DANCE TRAX

by Larry Flick

HANDS ACROSS THE WATER: There's no denying that U.S. major-label dance departments are currently paying extra-close attention to the music being signed by their overseas counterparts.

In fact, the balance between signing U.S.-based dance acts vs. those that are licensed from the U.K. and Europe leans heavily in favor of our friends overseas.

The desirability of this situation has been the source of conflict in the club community for a while now—and we see no truce in sight. No matter how many strong U.S.-based acts are signed, DJs will almost always opt for that pricey import.

As a result, labels are engaged in a mad race to license acts before they run their course in the U.S. as imports. There's little time left to develop U.S. artists, since label execs spend most of their time trying to keep up with overseas action. While they are getting better at staying current, every once in a while an important act slips through the cracks.

Since we can't beat 'em, and stop jocks and labels from playing this game, we'll (temporarily) join 'em, and point out two artists who have astonishingly not yet been snapped up for domestic deals.

One of the most coveted (and hard-to-find) imports over the past six months is "Love Come Down" by London-born **Eve Gallagher**. Available on the **Boy George**-owned **More Protein Records** in the U.K., this down-tempo R&B/house jam brilliantly showcases what may be one of the most distinctive femme soul singers to emerge since **Chaka Khan**.

Gallagher, a strikingly beautiful woman who is also a trained Shakespearean actress, is now promoting her second single, "Love Is A Master Of Disguise," an easy-paced R&B tune that interweaves elements of funk and **Soul II Soul**-ish swing. Aiming to straddle the musical line between dance and blues, the singer plans to have her debut album out this fall.

Virgin Records, which distributes More Protein, has passed on the project for U.S. release, while sister label **Charisma** acknowledges it is taking its time making a decision. The delay in getting this music out here is baffling given the U.S. club support Gallagher has received so far—not to mention the fact that both singles have enormous urban radio potential.

Also trying to rise above the competition is **Maureen**. Signed in the U.K. to **Urban/Polydor**, she has just completed her first album, "Take It From Me," which includes four U.K. club hits. Produced by **Rockhouse**, the set leans a bit more on the pop side than Gallagher's, draping club- and radio-friendly tunes with lush disco strings, hip-hop grooves, and contagious hooks.

Maureen's vocals exude warmth and impressive range, particularly on the insinuating pop-housers "Where Has All The Loving Gone" and "It's My Life." The potential for a multiformat smash is found in the tune "Mesmerise Me," which is textured with lush strings and a Motown-inspired melody. Fans of **Bomb The Bass** may remember the U.K. native from her vocals on the act's hit, "Say A Little Prayer."

Although we will always rally for more U.S. artist attention by major labels here, when you hear singers as gifted as these, it doesn't matter where they come from. Now, if only someone here would wise up . . .

LET THE MUSIC PLAY: Has anyone else noticed **Debbie Gibson's** absence on the DJ version of new single, "One Step Ahead" (**Atlantic**)? Although there is a mix featuring her vocals on the commercial 12-inch, the DJ promo pressing has two mixes—both of which are instrumentals. Granted, remixer **Louie Vega** (who, by the way, is not credited on the record) *has* created some slammin' deep house tracks. We just have a problem with the idea of getting Gibson back on the club charts in such a backhanded manner—especially since the vocal version of the record works fairly well.

Speaking of Atlantic releases, we're pleased to see the label issue a series of deep house remixes of "Summer Breeze" by **Nicki Richards**. She offers a lovely vocal over laid-back arrangements that should warm up early-a.m. sets. Check it out.

On the hip-house tip, don't miss the return of **Heavy D. & the Boyz** with their reworking of **Third World's** fab "Now That We Found Love" (**Uptown/MCA**). Transformed into an invigorating peak-hour anthem, the track was produced by **Teddy Riley** and previews the new "Peaceful Journey" disc. Raise your hands to the sky!

Another noteworthy hip-houser is delivered by **Isis**, "Hail The World" (**4th & B'way**). Part of the acclaimed **Blackwatch Movement** rap posse, Isis struts with lyrical confidence on a track that has been deftly refashioned for club consumption by **Danny Tenaglia**. We're most fond of the techno-hip "Building" mix.

Island has picked up hot diva-disco import "Such A Good Feeling" by U.K.-based **Brothers In Rhythm**. Produced by **Steve Anderson** and **Dave Seaman**, the track blends spacy synth swirls with a busy beat-base and dramatic vocal snatches. Quite festive.

Alternatively speaking, **Siouxsie & the Banshees** end a delayed recording silence with the fun'n'-quirky "Kiss Them For Me" (**Geffen**). Siouxsie sounds unusually sweet over a midtempo, electro-funk groove that has been remixed by **Youth**. Could be a sleeper smash.

COMING BACK: Legendary producer/remixer **Arthur Baker** has just finished recording his second album. The as-yet-untitled set will be released on **RCA Records** in September, and will feature vocals by former **Imagination** member **Leee John**, **Alison Limmerick**, **Adele Bertei**, **Al Green**, **Tata Vega**, **Tony Lee**, Aussie pop star **Kate Seberano**, and 16-year-old newcomer **Nikeeta**. The first single, "Let There Be Love," sung by John, Vega, and Lee, is out later this month. We've been given a preview of the album, and are *quite* impressed. Get ready for it.

By the by, Baker's sideline group, the **Criminal Element Orchestra**, has a new single shipping this week on **Minimal Records** (New York). The track, a rousing, sample-happy houser, is fueled with a spicy rap by **Princessa**, who was a member of the group prior to her stint with the **Bingo Boys**.

RUMOR MILL: Although it could not be confirmed at press time, several sources have noted that New York-based indie label **Big Beat** is about to ink a production and distribution deal with a major label.

Musto Makes No 'Bones' About Success

Producer/Songster Finds Security In 'Dangerous'

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

■ BY LARRY FLICK

NEW YORK—Although he recently scored a club and pop radio hit as one half of Musto & Bones with "Dangerous On The Dancefloor," Tommy Musto is not comfortable with being tagged as an "artist"—at least not by his definition of the word.

"When I think of an artist, I think of a great vocalist or a great stage performer. That's not what I'm about," he says. "I *am* an artist in the sense that I write, remix, and produce music, but don't ask me to do videos, dance around on stage, or anything like that."

MUSTO

In that case, how did he wind up recording an album with producer/DJ Frankie Bones? The entire project, he says, was a fluke.

Last year, he, Bones, and business partner Sylvio Tancrebi were trying to drum up interest in several acts they were developing. Among them was a rap duo called PCP, who provide the racy rhymes on "Dangerous On The Dancefloor." At the suggestion of an A&R executive at U.K.-based Citibeat Records, Musto and Bones put together an album, à la Jellybean, showcasing PCP and several other newcomers.

"It seemed like a smart way to promote these performers whom we believe in, as well as exposing our abilities as producers and songwriters to a larger audience," Musto says.

The album became a hit throughout Europe, while "Dangerous On The Dancefloor" sparked widespread club play in the U.S. as an import. In fact, the track reached the top 10 of Billboard's Club Play chart a month before it was picked up by RCA Records for domestic release.

Although Musto is pleased with such success, he points out that this project is only one component of his career. And while Musto & Bones are committed to recording a second album for RCA, their future beyond that is uncertain. In fact, their next album will not even bear the name Musto & Bones, but rather a concept/group name that has yet to be confirmed.

"Having the freedom to collaborate with a variety of people is very important to me," he says. "It helps me to grow creatively. Frankie and I both have our own individual things going on, and that's a healthy thing."

At the moment, the New York-bred Musto is enjoying a hectic remixing and production schedule. He prides himself on combining technological tricks with traditional instrumentation on his productions, and regularly works with keyboardist Peter Dauo and guitar/bass player Mike Carrocia.

Musto has added his touch to recently issued singles by Thelma Houston, S-Express, and the Farm, and is currently completing work on upcoming tracks by Betty Boo, Taja Seville, and Merlin.

"All I've ever wanted was to have a steady flow of work; the kind of work that allows me to develop various musical directions that interest me," he says. "I am truly thrilled to be where I am right now. It's been a long haul."

Musto's history can be traced back to the early '80s, when he worked as a DJ at several New York nightclubs. It eventually led to a two-year stint at then hot disco radio station WKTU, doing a weekly mix show.

He branched out into producing and remixing, working on a number of indie underground tracks. It was during this period that he hooked up with Tancrebi and became a partner in Northcott Productions, a multifaceted company that houses several small record labels, publishing companies, an overseas record licensing branch, and a recording studio.

Over the past few years, Musto has co-written and produced a number of acclaimed underground club hits for the company, including Arnold Jarvis' "Take Some Time Out," his breakthrough hit with Yvonne Turner, and the more recent "Open Your Heart" by Barbara Tucker.

"My connection with Northcott has added a lot of depth to my career," he says. "Not only has it allowed me the space to continually develop new artists on our own creative terms, but it has also given me a strong sense of how the business end of the music industry functions. I'll never be in the dark, or at anyone's mercy."

The future looks bright for Musto. He plans to develop new material for a vocalist named Stacy Paris, who appears on the Musto & Bones album. He is also negotiating to reteam with Yvonne Turner to write some songs. His pet project, however, is putting together a rerecording of Thelma Houston's disco classic "Don't Leave Me This Way."

"It's like a dream to be at a point where I can realistically pursue a project like that," he says. "But then again, I've always believed that with faith and hard work, you can have just about anything you want."

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. HOUSE BOYS 'Serious Beats-Vol 2' DANCEFLOOR
2. LIQUID OXYGEN 'Revenge' DANCEFLOOR
3. FREQUENCIES. BASS & BLEEPS 'Vol 2' F.O.B.
4. DREAMSCAPE 'Techno Dreams' F.O.B.
5. EBONEE' 'Stand Strong. Stand Tall' ECHO USA
6. PROJECT XYZ '4 Track E.P.' WOREMUSIC
7. JACKIE JONES 'Thanking You' RIGHT AREA
8. YOLANDA 'Living For The Nite' UNDERGROUND RESISTANCE
9. KINGS OF SWING 'Swing That Body' STRICTLY RHYTHM
10. 'HOUSE WITHOUT A HOME - Vol 5' MAACHAM RECORDS
11. SUBCULTURE 'The Voyage' STROBE
12. VISION 'Gyroscopic' UNDERGROUND RESISTANCE
13. AGENT X 'Mission I' E.P SHOCKWAVE
14. B.B.B. 'I Want You To F*** Me' DANCEFLOOR
15. ZHANA 'Sanctuary Of Love' POWERTRAXX
16. UNDERGROUND RESISTANCE 'Elimination' U.R. RECORDS
17. FOUR ON THE FLOOR 'Bitch Queens' F RECORDS
18. KENNY LARKIN 'Interrgation' +8 RECORDS
19. GO BITCH GO '(Work This) P****' DANCEFLOOR
20. D.J. JAZZY B. 'Addict Trax' ACE BEAT

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

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

Hot Dance Breakouts

CLUB PLAY

1. **HUMAN NATURE** GARY CLAIL RCA
2. **NIGHT BY NIGHT** ALANDA DRAKE COLUMBIA
3. **ANOTHER MAN'S RHUBARB** POP WILL EAT ITSELF RCA
4. **OPTIMISTIC** SOUNDS OF BLACKNESS PERSPECTIVE/A&M
5. **JUMP STREET** HERB ALPERT A&M

12" SINGLES SALES

1. **SUMMERTIME** D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
2. **DO WHAT I GOTTA DO** RALPH TRESVANT MCA
3. **BABY BABY/EVERY HEARTBEAT** AMY GRANT A&M
4. **SING YOUR LIFE** MORRISSEY SIRE
5. **MOVE (DANCE ALL NIGHT)** SLAM SLAM MCA

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

www.americanradiohistory.com

Billboard HOT DANCE MUSIC™

FOR WEEK ENDING JUNE 15, 1991

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

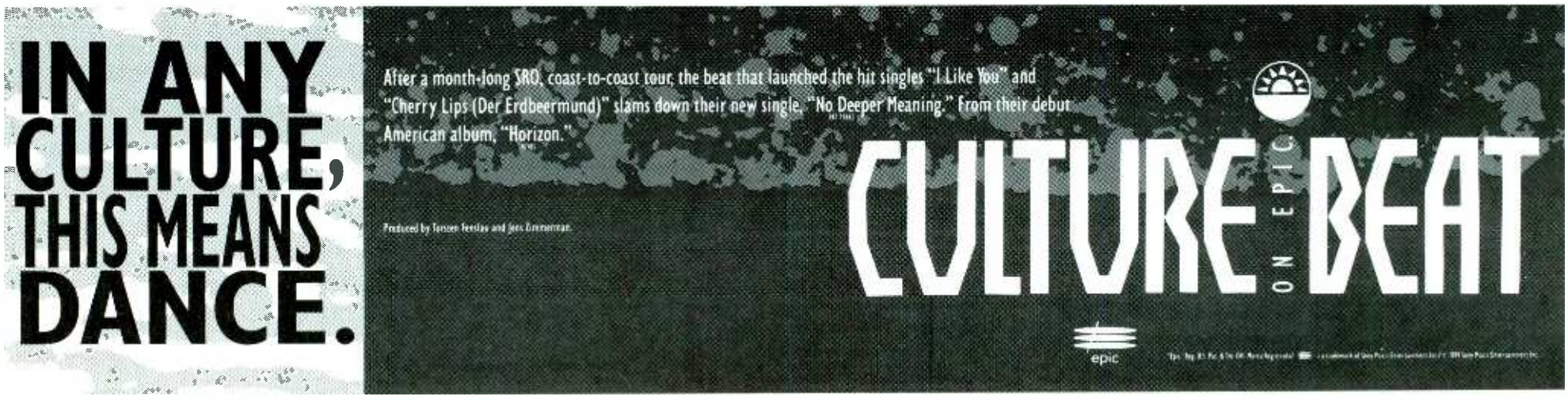
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★ ★ No. 1 ★ ★	
1	2	3	7	GOOD BEAT ELEKTRA 0-66550 (1 week at No. 1)	◆ DEEE-LITE
2	1	1	9	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
3	3	2	9	TONITE MCA 54069	THOSE GUYS
4	5	9	7	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
5	13	19	6	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
6	4	4	9	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
7	9	12	6	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
8	12	14	7	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
9	15	20	5	TASTE THE BASS MERCURY 868 305-1	SAFIRE
10	14	22	5	WHAT IS THIS THING CALLED LOVE TABU 38 73810/EPIC	◆ ALEXANDER O'NEAL
11	17	18	5	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
12	24	49	3	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
13	22	28	3	MOVE YOUR BODY (ELEVATION) OPTIMISM IMPORT/ARISTA	XPANSIONS
14	11	7	11	WEEKEND TSR 866	◆ DJ DICK
15	6	5	10	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
16	32	—	2	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
17	7	8	10	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
18	16	16	7	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
19	20	25	6	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
20	10	10	9	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
21	27	34	4	GET THE MESSAGE WARNER BROS 0-19465	◆ ELECTRONIC
22	28	44	3	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
23	18	21	6	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
24	38	—	2	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
25	21	24	8	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
26	19	11	10	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
				★★★ POWER PICK ★★★	
27	39	—	2	3 A.M. ETERNAL ARISTA AD-2231	THE KLF
28	26	29	6	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
29	8	6	11	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
30	30	32	5	SET ME FREE ZYX 6639-US	BEVERLEE
31	33	43	4	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
32	25	23	8	JOY WAX TRAX 9164	GREATER THAN ONE
33	45	—	2	MALFUNCTION RCA PROMO	N-JOI
34	29	31	7	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
35	36	36	4	FREAKY ATCO 0-96358	SOHO
36	43	—	2	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
37	41	42	3	PLAYGROUND MOTOWN 2088	◆ ANOTHER BAD CREATION
38	44	—	2	DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
39	42	46	3	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
40	40	40	3	VOICES RCA 2825-1-RD	KC FLIGHTT
				★★★ HOT SHOT DEBUT ★★★	
41	NEW ▶		1	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
42	35	26	8	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
43	47	—	2	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
44	49	—	2	I CAN'T STAND IT ARISTA AD-2198	TWENTY FOURTH STREET
45	NEW ▶		1	IT'S UNBELIEVABLE I.R.S. PROMO	YEN
46	23	17	12	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
47	NEW ▶		1	BRUTAL EQUATION NETTWERK Z-V-13822	CONSOLIDATED
48	NEW ▶		1	TEMPTATION CUTTING CR-248	CORINA
49	37	30	7	SEE-SAW EMI 56206	ATOOZI
50	46	35	9	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★ ★ No. 1 ★ ★	
1	1	1	7	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 (4 weeks at No. 1)	◆ CRYSTAL WATERS
2	2	2	6	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
3	4	5	7	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
4	3	4	10	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
5	6	7	9	TONITE MCA 54069	THOSE GUYS
6	8	8	7	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
7	9	10	8	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
8	10	12	6	RING RING RING (HA HA HEY) TOMMY BOY TB 965	◆ DE LA SOUL
9	7	6	13	UNBELIEVABLE EMI V-56209	◆ EMF
10	12	20	4	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
11	5	3	13	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
12	16	24	5	TEMPTATION CUTTING CR-248	CORINA
13	14	16	6	HEY DJ SIRE 0-40025 /REPRISE	BETTY BOO AND THE BEATMASTERS
14	13	14	8	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
15	15	21	6	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
16	17	25	4	TASTE THE BASS MERCURY 868 305-1	SAFIRE
17	19	23	7	FOLLOW 4 NOW WARNER BROS. 0-40004	SWAY & KING TECH
18	11	11	8	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
19	22	28	5	GET THE MESSAGE WARNER BROS 0-19465	◆ ELECTRONIC
20	26	35	4	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
21	25	34	4	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
22	18	19	7	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
				★★★ POWER PICK ★★★	
23	32	—	2	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
				★★★ HOT SHOT DEBUT ★★★	
24	NEW ▶		1	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
25	30	43	3	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
26	28	36	5	WEEKEND TSR 866	◆ DJ DICK
27	39	44	3	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
28	33	42	3	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
29	NEW ▶		1	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
30	23	18	14	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
31	36	39	4	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
32	41	—	2	DO ME RIGHT MCA 54097	◆ GUY
33	27	29	7	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
34	20	15	11	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
35	47	—	2	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
36	48	—	2	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	NOMAD
37	24	9	15	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
38	50	—	2	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
39	44	45	3	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
40	43	—	2	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
41	42	47	3	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
42	21	13	8	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
43	NEW ▶		1	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
44	40	27	17	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
45	34	32	6	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
46	29	22	9	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS	◆ ICE-T
47	NEW ▶		1	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
48	37	33	14	ANTHEM RCA 2725-1-RD	◆ N-JOI
49	NEW ▶		1	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
50	49	—	2	FOREVER AMO'R ATLANTIC 0-87685	D'ZYRE

◯ 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

Slaughter Makes Killing Via Label Plan

Chrysalis' 5-Phase Promo Breaks Band Big

■ BY JIM BESSMAN

NEW YORK—Since its release 18 months ago, Slaughter's double-platinum debut album, "Stick It To Ya," has spawned four hit singles, the live EP "Stick It Live," and a platinum home video, "From The Beginning."

Yet Chrysalis Records executives note that Slaughter's success has been anything but a quick kill.

"They may seem like an overnight sensation to the industry, but this band's been working at it for years," says John Sykes, president of Chrysalis North America.

He refers specifically to vocalist Mark Slaughter's and bassist Dana Strum's stint with the Vinnie Vincent Invasion prior to forming Slaughter, and observes that the new band benefited greatly from the previous one's fan-club base.

Joe Kiener, vice chairman/CEO of Chrysalis North America, also credits holdover fan support for "jump-starting" the Slaughter project, one that he breaks down into a five-phase campaign.

At a time when labels preach the gospel of artist development, Chrysalis' efforts with Slaughter offer a case history of taking a new rock band to the top.

Phase one, says Kiener, commenced three months prior to the release of "Stick It To Ya" in January 1990, with a coordinated effort to raise awareness of Slaughter's debut within the CEMA distribution network as well as metal-oriented press, radio, and retail. An album sampler was sent to metal-oriented retailers. A "visual imaging campaign" tied in album graphics and the video with the release of the first single, "Up All Night," and metal-leaning album-rock stations began programming album tracks before Christmas.

The second phase came with the album release and the video's rotation on MTV's "Headbangers' Ball." Again, Kiener cites Slaughter's existing fan-club base from Vinnie Vincent Invasion for generating phone requests to MTV and radio, in turn generating initial sales.

Regular MTV rotation—and accompanying top-five "Dial MTV" status—was central to phase three of the campaign, which helped further kick-in album-rock radio action. Phase four, involving an opening slot on the Kiss tour and top 40 play for "Up All Night," pushed the album to the gold sales level by May 1990.

> *'Slaughter's success shows once again the importance of setup in this day and age'*

The fifth phase of the label's effort is now under way. After touring nonstop since last May, Slaughter is now opening for Poison through July. During this time, three additional singles—"Fly To The Angels," "Spend My Life," and "Mad About You"—duplicated the breakout pattern of "Up All Night" on radio.

"We placed a strong emphasis on retail marketing, coordinating between tour activity, single release date, and positioning at retail," continues Kiener. To further exploit Slaughter's touring success, Chrysalis issued a five-song live EP, "Stick It Live," which has sold more than 300,000 units since its release last September. In November came the platinum home video "From The Beginning," and "The Slaughter Tour Package," consisting of the video, EP cassette, and tour patch, came out just last month (Billboard, May 18).

"The music was sensational, and strategic-thinking manager Budd Carr was instrumental," says Kiener. "But the guys were the best promoters and marketers for themselves that I've ever seen."

"They made us look good," adds Sykes, lauding "Stick It To Ya"—his first album involvement after assuming the Chrysalis presidency—for its salutary effect on the label's current health.

(Continued on page 29)

New Album Means More Than Mild Success For Extreme

■ BY ELIANNE HALBERSBERG

NEW YORK—"It went 'formica,' " is how Extreme guitarist Nuno Bettencourt describes the modest sales of the band's self-titled debut album, released two years ago on A&M Records.

However, with its follow-up disc, "Extreme II: Pornograffitti," the hard-rock act has a top 10 smash on the Top Pop Albums chart. The disc is certified gold and selling 30,000 units a day, while the acoustic ballad "More Than Words" has given Extreme its first No. 1 hit on the Hot 100.

"I always felt they had the potential to be huge," says Bryan Huttenhower, A&R director at A&M, who signed Bettencourt, vocalist Gary Cherone, drummer Paul Geary, and bassist Pat Badger in 1987. "They have since developed into what they are doing now. It has been a growth process from an ambitious, maturing band."

Says Bettencourt, "Three-quarters of 'Pornograffitti' was written before the first album came out, because it was delayed for a year. We started writing the next album and performed it on the road for people who didn't know the material."

During those road trips, "More Than Words" became an audience favorite and so releasing it as a single was a natural move, rather than a case of calculated marketing.

"Look at any band's history since the '80s," says the guitarist. "They release either a rocker and a ballad or two rockers and a ballad, no matter how well any song does. Between the first album and now, we released five rockers and held back on 'More Than Words' until it was time. The song got a lot of press and was No. 1 at some radio stations the first week they played it. We credit the fans for its success because it was one of the most-requested songs in the country very early on."

"We've always felt that song would eventually be a single," Huttenhower observes, "but no one knew it would be this big. It has consistently been one of the most popular songs in their set, so we could see there was something in it. Radio reacted instantly: There was no secret behind crossing it over [from album

(Continued on page 28)

Breaking Alice In Chains

Columbia Employed EP, Stunt

■ BY JEFF PIKE

SEATTLE—Unloosing Alice In Chains, a Seattle act with a big, roaring throb of a style, has been no overnight thing. Managed here by Susan Silver, the metal band put in the requisite few years honing its sound in obscurity before signing with Columbia Records last year.

But then the fun began—with an artist-development strategy that has since sent the band's major-label debut, "Facelift," up the Top Pop Albums chart, while earning the act a spot on this summer's Clash Of The Titans tour, opening for co-headliners Anthrax, Megadeth, and Slayer. However, it took nearly a year to put it all into place.

In the weeks before the release of the group's debut late last August, Columbia artist development VP Kid Leo sent copies of a three-song EP culled from the album to hundreds of hand-picked mom-and-pop indie retailers around the country—"the crème de la crème of trend setters," says Leo.

Available in both vinyl and cassette, the EP featured numbers

(Continued on page 28)

Aaron Neville's Solo Shot; Daddy Freddy's Fast Break

by Thom Duffy

"BACK IN THOSE DAYS, the voices were the instruments and it was fascinating what groups were doing," says **Aaron Neville** of the vocal-group heyday of the '50s. "It was like medicine to me then."

While the **Neville Brothers** have long been loved by music fans for dishing out the gumbo of New Orleans R&B, the soaring, vocal soul of brother Aaron once more gets its own much-deserved spotlight with the release Tuesday (11) of "Warm Your Heart" on A&M Records, his first solo effort in more than a decade.

Twenty-five years after Neville's quivering falsetto sent "Tell It Like It Is" into the top five on the Billboard pop chart, the timing for Aaron's solo turn has never been better. When the Neville Brothers signed with A&M Records for the 1989 album "Yellow Moon," a solo disc for Aaron was part of the package. But no one knew then that **Linda Ronstadt** and Aaron Neville would share back-to-back hits and Grammys with duets on "Don't Know Much" and "All My Life." The move to have Ronstadt co-produce this disc with **George Massenburg** was natural.

"She always talked about showcasing my voice," says Neville. "She had good ideas and I liked the way she worked."

In a way, "Warm Your Heart" is both very current—arriving as vocal-rap groups like **Color Me Badd** spur talk of a "hip-hop, doo-wop" revival—and very traditional; a return to Neville's soul and inspiration.

"Oh, man, when I was in school, we would sing stuff by **Pookie Hudson** and the **Spaniels** ["Goodnight Sweetheart Goodnight"] in the boys room," he says, recalling his love for the likes of the **Clovers** and the **Five Keys**, whose hit "Close Your Eyes" offers Neville and Ronstadt another chance to duet on this disc.

Ronstadt's longtime drummer, **Russ Kunkel**, came up with the infectious beat for Neville's cover of "Everybody Plays The Fool," the **Main Ingredient** hit picked as the album's first single.

From **Randy Newman's** soft and sad "Louisiana 1927" to **John Hiatt's** "Feels Like Rain" to the chain-gang-rhythm and admonition of "Angola Bound," the material on "Warm Your Heart" is as moving as Neville's performances. But it is the closing track that particularly warms Neville's heart—an extraordinary version of the hymn "Ave Maria" by **Franz Shubert.**

"It's like my favorite song since I was a young kid in Catholic school," he says. "Being able to sing that song brought me through some hard times."

DISCS DUE: Chrysalis Records' **Daddy Freddy** already claims a place in the "Guinness Book Of World Records" as the world's fastest rapper, and with the single "Daddy Freddy's In Town," from his debut disc "Stress," he may speed his way onto the pop charts as well. Mixing rap, hard rock, and reggae "toasting," Freddy makes a steady case for a bold, new crossover ... **Skid Row,** rocking in *the* opening tour slot of the summer with **Guns N' Roses,** releases its sophomore Atlantic release, "Slave To The Grind," Tuesday (11), preceded by the single "Monkey Business" ... **Faith No More, Kiss, Megadeth, Slaughter, Steve Vai, Winger,** and **King's X** join previously announced Interscope Records acts **Primus, Neverland, Love On Ice,** and **Richie Kotzen** on the totally awesome soundtrack of "Bill & Ted's Bogus Journey." The disc is expected in early July.

ON THE BEAT: Flailing about like some crazed cross between **Jonathan Winters** and **Tom Waits,** front man **David Thomas** led **Pere Ubu** through a showcase of "Worlds In Collision," the band's most accessible disc to date, at the Village Gate in Greenwich Village. The place was packed with college radio programmers, drawn, no doubt, by both Pere Ubu's whimsy-rock reputation and the promise of free barbecue (see related story, page 29). The ribs, chicken, and beans, by the way, were given the seal of approval by Mercury Records' own Southern Gentleman, co-president **Mike Bone** ... **Simple Minds'** fans simply loved the A&M band's live show at the Beacon Theatre in New York, filling the place to the upper decks and singing along with every bold, anthemic song from the Scottish quintet and singer **Jim Kerr,** whose charisma largely carried the show.

ON THE ROAD: The Tour That Would Not Die, co-headlined by **Bad Company** and **Damn Yankees,** opens its *fourth* leg June 28 in Omaha, Neb. Atlantic's **Tattoo Rodeo,** climbing the Album Rock Tracks chart with "Been Your Fool," has been added as opener.

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He's The Bossa: MCA Issuing Jobim Exploitation Sampler

REMINDER OF GREATNESS: **MCA Music**, in recognition of the official induction of composer **Antonio Carlos Jobim** into the **Songwriters Hall of Fame** at the group's 22nd annual dinner May 29 in New York, is preparing a special CD exploitation sampler of his bossa nova classics. Included in the six-song package are "Girl From Ipanema," "Quiet Nights Of Quiet Stars (Corcovado)," "How Insensitive," "One Note Samba," "Sabia," and "Meditation." The selections come from the Grammy-winning album "**Francis Albert Sinatra** And Antonio Carlos Jobim" and the recording of "Ipanema" by **Stan Getz** and **Astrud Gilberto** that launched the bossa nova craze in the U.S. in 1962. **Quincy Jones**, longtime friend of Jobim, authored the liner notes. And to bring in a touch of family involvement, the CD's photo of Jobim was taken by his wife, photographer **Ana Lontra**, and hand-painted by **Jaymes Levy**, wife of **MCA Music** president **Leeds Levy**.

Words & Music

by Irv Lichtman

DEALS: British indie music publisher **Complete Music** has bought the worldwide rights to the **Rough Trade** publishing catalog. The deal covers about 2,000 titles from the past 12 years from acts including the **Fall**, **Robert Wyatt**, **Cabaret Voltaire**, and **Galaxie 500**. Complete managing director **Martin Costello** says, "We are very pleased with the Rough Trade Music purchase as Complete Music's roots are firmly in the independent music sector and the Rough Trade catalog complements our existing catalog very well." Complete is an offshoot of the **Cherry Red** label . . . **Spencer The Gardener** has signed a publishing agreement with **Playhard Music**, in association with **Warner/ Chappell Music**. The group, described as delivering a surf-pop-rock sound, has done two indie tape albums and is currently working on material for a third with producer **Michael Lloyd**.

FILM/TV SCORER REP: **Fred Ryan** recently left his post at talent agency **ICM** to form **The Ryan Co.** in Hollywood, Calif., to represent film/TV composers. His lineup already includes **Charles Bernstein**, **Georges Delerue**, **Randy Edelman**, **George Fenton**, **Jay Ferguson**, **Craig Safan**, and **Trevor Jones**.

A SECOND great annotator of the musical theater has died within six months of another. **Al Simon**, writer of many reference books and biographies and gentle story teller to acquaintances of his own experiences as a working member of the Broadway theater scene, including as a rehearsal pianist for the original 1931 production of the Gershwins' "Of Thee I Sing," died May 28 in Englewood Hospital in New Jersey. He was 83. Last December, **Stanley Green**, another giant in the field, died in New York.

As in the case of Green, the editor of Words & Music was privileged to know Al Simon. In his possession is a cassette tape on which Simon sings and plays a personal concert, recorded on this writer's portable tape recorder many years ago in Simon's Manhattan apartment, of rare songs by **Rodgers & Hart**. His obituary in The New York Times noted that in recent years, as a resident at the Actors Fund Home in Englewood, he gave "informal" concerts for the entertainment of other members of the home. They undoubtedly delighted in his passion for song, too.

A memorial service is scheduled for 5 p.m. Tuesday (11) at the Players Club in Manhattan.

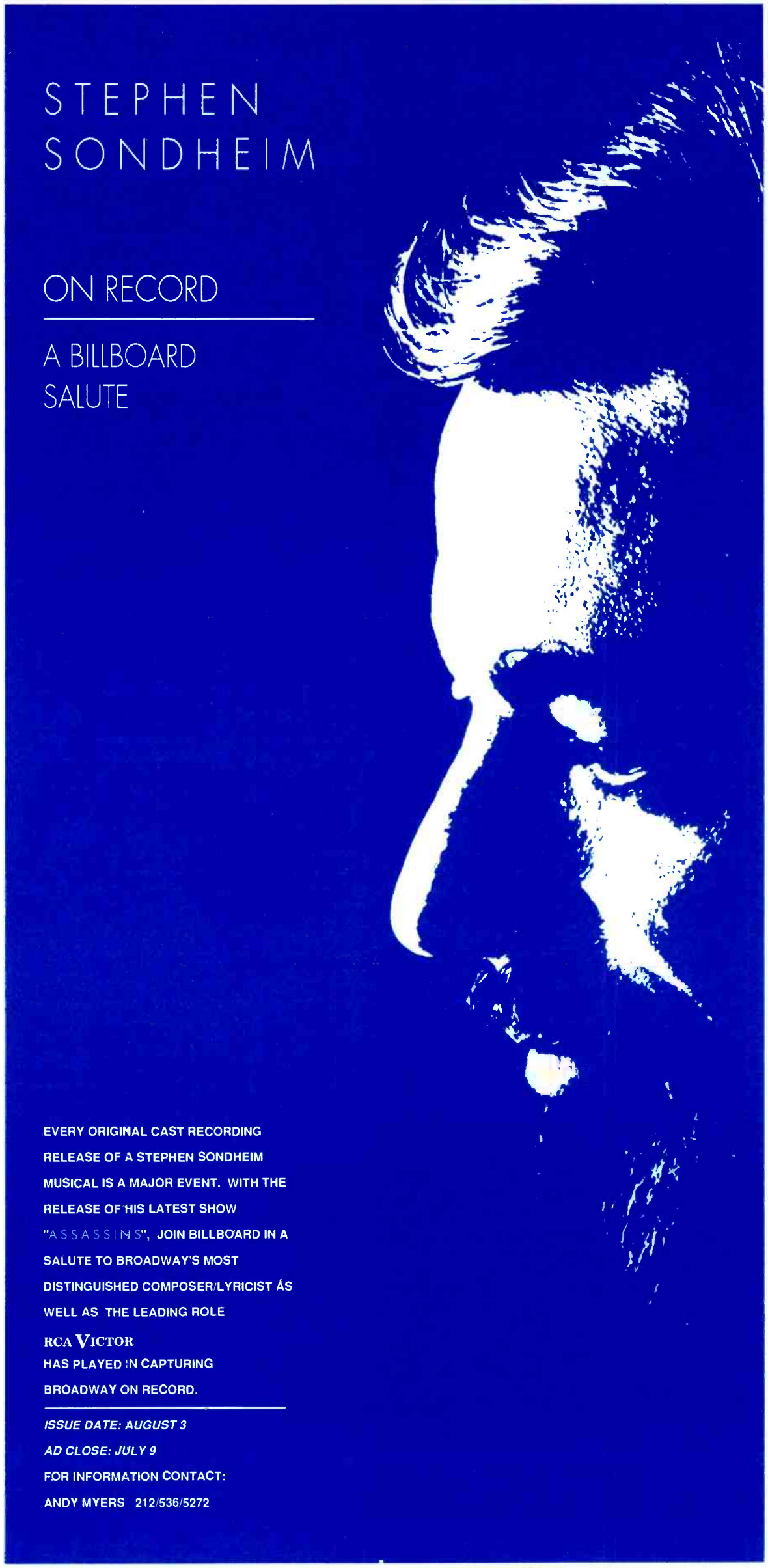
SPECIAL SONGBOOKS: **Warner Bros. Publications** has marketed two songbooks that cover their subjects, **Cole Porter** and **George Gershwin**, with something special in mind. As part of the 100th-anniversary celebration of Porter's birth this year, Warner offers a collection of 47 Porter songs under the appropriate tag of "Cole Porter 100th Anniversary" ($22.95). Also part of the Porter celebration is a first-time Porter medley designed for community orchestras and pop philharmonics, available for lease or rent. The nine-minute score involving seven Porter favorites was created by **Bob Lowden**.

Perhaps more provocative for musical-theater lovers is "Rediscovered Gershwin" ($22.95), one of the formidable results of the now classic treasure trove of "lost" material by the great writers discovered in the Warner warehouse in Secaucus, N.J., almost a decade ago.

The more-than-60-song collection is mostly true to its promise, but one questions the inclusion of several songs that are well known to Broadway buffs and, above all, the appearance of "Swanee," which has remained in the public consciousness since its debut in 1919. The folio is a theater-buff must for sure.

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

1. **The Black Crowes**, Shake Your Money Maker (guitar/vocal w/tablature)
2. **Roxette**, Joyride (piano/vocal)
3. **Slayer**, Seasons In The Abyss (guitar/vocal w/tablature)
4. **Bonnie Raitt**, Nick Of Time (piano/vocal)
5. **Faith No More**, The Real Thing (guitar/vocal w/tablature)



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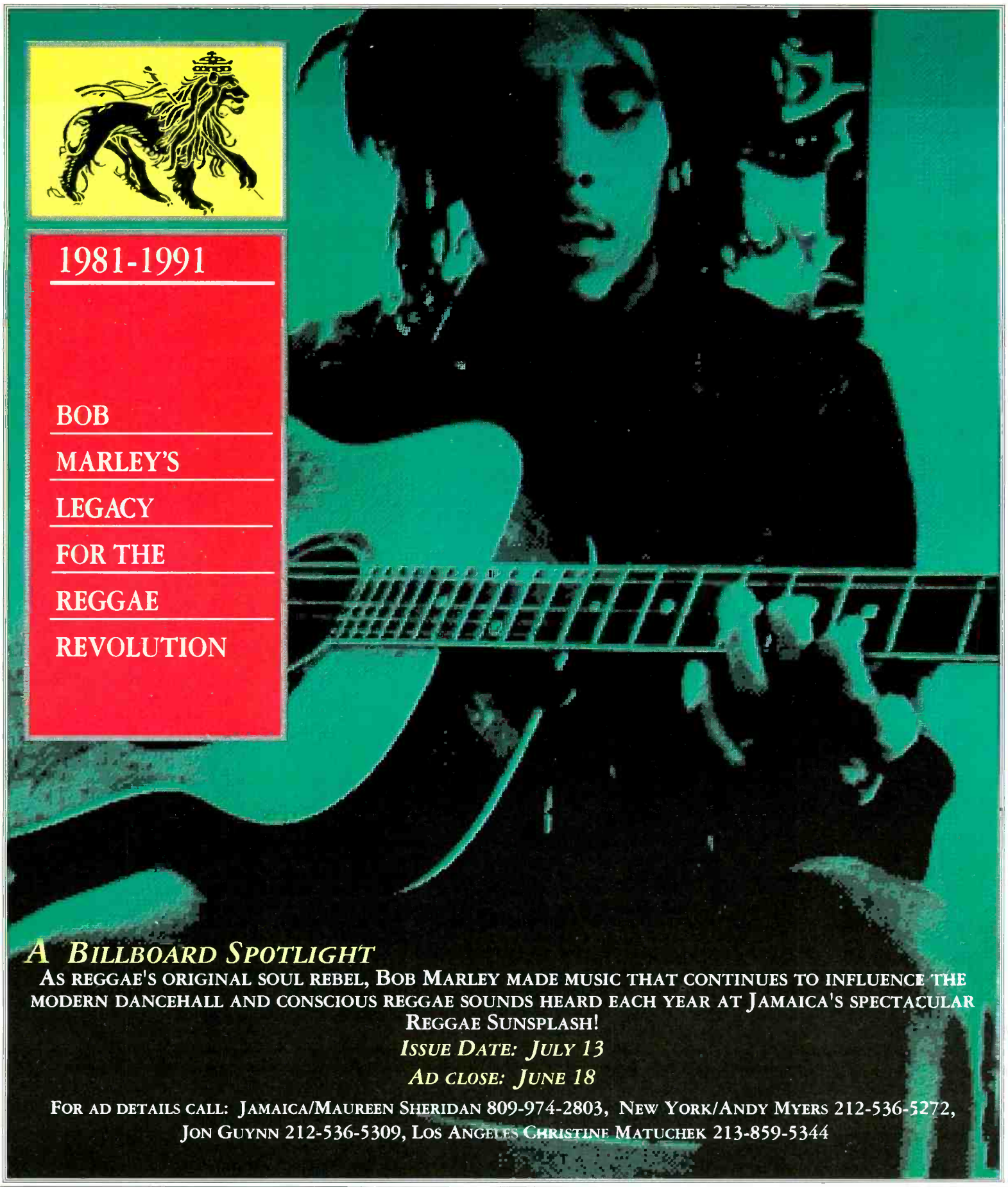

ALICE IN CHAINS

(Continued from page 26)

most likely to go over the top, including "We Die Young" and "Man In The Box." Each store received about 50 of the samplers and was advised to set its own price; according to Leo, the little unit sold successfully for as much as $2.99. More importantly, it gave both the album and first single momentum as they went into release.

The next big step, on the eve of the second single, "Man In The Box," was a stunt. Bridget Roy, who heads up metal marketing at Columbia, climbed into a box, let herself be photographed for trade ads, and said she wasn't coming out until the song climbed the charts. She meant it, too.

"Those few days before the charts were out she was a little worried she'd overestimated the group," Leo says with a chuckle. "But I told her, 'Hang in there, kid. You've got to have faith.' "

The single subsequently jumped up the Album Rock Tracks chart, fueling sales of the album. Bigger and better things lie ahead.

"We have a belief in Alice In Chains," says Leo. "We saw tremendous growth in them and in the fact that they've continued to develop a fanatic following. So we've chosen to develop their 'career' rather than just one record."

EXTREME

(Continued from page 26)

rock to top 40]. It has been widely accepted on all formats."

While Huttenhower and Bettencourt acknowledge that "More Than Words" represents one facet of Extreme, there is, of course, a harder side to the band. Fans buying "Pornograffitti" on the basis of the ballad will be in for a surprise, Bettencourt says, "and hopefully they won't be turned off by the grooves. We go through different atmospheres and that's what a record should be. It shouldn't be one-dimensional. I would love to cross over to urban and dance stations."

Whether or not radio continues its relationship with Extreme, says Huttenhower, "fans love them. Certainly we want to follow up the success of this song, however. 'Hole Hearted' is the next single and it fits the programming of stations playing 'Words.' We have three more singles, no doubt, and will come back with harder songs. We think radio will be much more open because the album will be platinum and that will cause a reaction. The success of 'Words' has definitely opened doors for the rest of their music."

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Clients: Billboard, Musician, ...

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ARTIST DEVELOPMENTS

PERE UBU SMOKIN'

Playing off "Smoke The Barbeque," the first single from Pere Ubu's new album "Worlds In Collision," Mercury Records has set up promotions that it hopes will fan sales flames.

"Pere Ubu has been around for a long time," says Randy Roberts, VP of video promotion and singles sales for Mercury. "This is the most commercial record they've done and we're going to attempt to take them to mainstream radio if possible."

The July issue of Details magazine, which is geared around the 12th annual New Music Seminar, will contain entry forms for a national contest. The winner receives a barbecue party, to which he can invite 50 of his friends, where David Thomas and Jim Jones of Pere Ubu will perform acoustically. Details will provide the food for the fete and Mercury will supply the grill for the winner to keep, courtesy of Sunbeam.

The label is also finalizing plans for retail promotions that will award winners a Sunbeam grill. A standup with Thomas and a grill has been prepared for participating stores.

"We're doing a contest with the five Tower stores in the metro New York area where we'll give away the grill," says the band's product manager, Dana Brandwein. "The other promotions are more localized and are being set up by artist development representatives with small chains, but they aren't yet set in stone."

The label has also tied in with K.C. Masterpiece Original Barbeque Sauce. More than 500 packets of the sauce with a Pere Ubu sticker attached will go out in promotional paper picnic boxes to radio, retail, and press, complete with the band's latest release and a bio.

MELINDA NEWMAN

GERMINO BACK ON TRACK

After he was dropped by RCA a few years ago, rocker Mark Germino found himself an outsider in his own country. He was still signed to BMG International, but had no U.S. deal.

"Any career momentum from the first album was completely gone," says Germino. He lost his manager in the fray and found himself with a lot of time to contemplate his chosen profession.

"I decided I wanted to play with people that I like," he says. "I'd taken this singer/songwriter thing as far as it could go."

Enter fellow Nashvilleans Tim Krekel & the Sluggers, who were also without a record deal after being dropped by Arista. They had known each other for years—Krekel had played with Germino when he opened for the Everly Brothers on a European tour, and the entire band worked on some demos for a new Germino album.

"My A&R guy at BMG heard the tapes and said, 'This is your new band,' " Germino says. "It was simple as that." Hence, Mark Germino & the Sluggers were born.

It is obvious from the group's new disc, "Radartown," that the musical marriage works. The Sluggers play Germino's brand of rock with a raw intensity that suggests they understand every nuance of his intricate writing. Zoo president Lou Maglia agreed, and signed the band for U.S. distribution.

However, Germino is the first to admit that the record is not the most accessible. "You have to listen to it at least three times and become friends with it," he says. "I think it's commercial . . . but only with time."

M.N.

SLAUGHTER CAMPAIGN

(Continued from page 26)

"MTV deserves credit for sticking to their charter and believing in new music, and traditional media supported us at crucial times, like Arsenio [Hall]. He put Slaughter on [his show] twice last year, and gave a shot to an up-and-coming rock band that was selling a lot of records, instead of first checking to see where radio stood," says Sykes.

"But the fan club played such an important role," he continues. "Slaughter's success really shows once again the importance of setup in this day and age. With all the traffic out there, it's vital to identify your market and set it up properly with that core audience base."

Diverse Acts Light Up New Music Nights

NEW YORK—New Music Nights '91, the six-night music festival July 12-17 that coincides with the 12th annual New Music Seminar, will feature its most stylistically and geographically diverse roster yet, organizers say.

With more than 100 of the expected 300-plus artists for the festival confirmed, international markets represented on the New Music Nights roster include Australia, Argentina, Britain, Canada, France, Holland, Ireland, Italy, Jamaica, Malaysia, Mexico, New Zealand, and Spain.

Venues due to host New Music Nights events include the Academy, the Amazon Club, the Bank, Beowulf, the Bitter End, the Building, Cat Club, CBGB's, Central Park Summerstage, the China Club, Danceteria, the Knitting Factory, Limelight, the Marquee, Palladium, the Spiral, S.O.B.'s, Tramps, and Wetlands.

Artists confirmed as of May 29 are:

13 Engines, 22 Pistepirkko, 360's, Action Swingers, Afghan Whigs, Ambitious Lovers, American Music Club, Azure Days, Babylon Fighters, Band Of Weeds, Bastro, Big Chief, Birdland, the Blue Note Records All-Star Jazz Group, Blues Traveler, Bomb Circle, Bongwater, Boss Hog, Brand New Heavies, Breadwinner, Burning Spear, Buzzcocks, Caifanes, Cake Kitchen, Cheb Khaled, Chubb Rock, Codeine, Coral, Coup De Grace, Crazy Frenchman Band, Crunch'O'Matic, Davy Spillane, Didjits, Divine Weeks, DJ Smash, DJ Gilles Peterson, Drahdiwaberl, Drink Me, Drunken Boat, Ed OG & Da Bulldogs, El Tri, EMF, Erectus Monotone, Finger, Fito Paez, Flat Duo Jets, Flight Of Mavis, Flor De Mal, Freedy Johnston, Galliano, Gang Starr, Geri Allen, Gipsy Kings, God's Little Monkeys, Greg Osby, Gumball, Halo Of Flies, Head Of David, Helmet, Hinterland, Hole, Hypnolovewheel, Jayne Cortez, Jazzy Nice, and JC Lodge.

Also: Jolly Boys, Katell Keineg, King Kong, King Missile, Kinghorse, L.F.O., Legendary Pink Dots, Lemonheads, Limbomaniacs, LIR, Lonesome Val, Love Child, Lubricated Goat, Maldita Vencindad, Material Issue, Meat Puppets, Metal Flake Mother, Milltown Brothers, Monster Magnet, Mory Kante, Naughty By Nature, Ned's Atomic Dustbin, Occidental Blue Harmony Lovers, Otis Ball, Pata Negra, Pegboy, Pi Man & Memre Buku, Polvo, Pop's Cool Love, Poster Children, Prayer Boat, Primus, Pure, Pure Laine, Railroad Jerk, Raw Youth, Rein Sanction, Rights Of The Accused, Search, Sebadoh, Shabba Ranks, Shredlock, Shrimp Boat, Sick Man Of Europe, Skin Yard, Sleepyhead, Smashing Orange, Smashing Pumpkins, Son Of Bazerk, Springhouse, Stretchheads, Superchunk, Surgery, Swains, Swales, Sweet Lizard Illtet, Terry Garland, the Jesus Lizard, Therapy, Toasted Heretic, Tonto Tonto, Toys Went Berserk, Unsane, Urge Overkill, Vanilla Trainwreck, Velvet Crush, Venus Beads, Vertigo, Willard, Yo La Tengo, and Young Black Teenagers.

TALENT IN ACTION

MARK O'CONNOR
SAM BUSH, RUSS BARENBERG
EDGAR MEYER & JERRY DOUGLAS
ALISON KRAUSS & UNION STATION
Town Hall, New York

WHAT PROMISED to be an evening of the finest in bluegrass *and* newgrass music got off to a shaky start when opener Alison Krauss broke a violin string during her first song and found herself without a spare. After leaving the stage midsong, she returned with a borrowed fiddle, but never fully regained her momentum. Luckily, Krauss' impossibly angelic voice and inspired virtuosity ensure that, even on a mediocre night, she'll still outshine most other performers, and this set certainly had its moments. At one point, the band took advantage of the hall's natural acoustics and delivered a stunning gospel number, "Heaven's Bright Shore," sans microphones. Other highlights from her set included "Steel Rails," with some gorgeous harmony singing, and "Two Highways," featuring the rapid-fire banjo picking of Alison Brown.

The music of the five headliners has worn many labels: newgrass, hillbilly jazz, and even the dreaded "new age." It's a shame no one can figure out what to call it (or how to market it), especially when the twisted traditionalism of these Nashville studio vets makes for the kind of enchanting music that filled Town Hall on this Saturday night. Starting with an incredible flurry of harmonics from high on the neck of Edgar Meyer's acoustic bass, and kicked into high gear by Sam Bush's relentless mandolin rhythm, the band played everything from traditional reels (fueled by the dazzling fiddle of Mark O'Connor) to its own quirky, jazz-inflected originals. Dobroist Jerry Douglas' "A Peaceful Return" and guitarist Russ Barenberg's "Our Time" perfectly fused their respective authors' considerable playing and songwriting chops. Although their set drew freely from bluegrass, country, and jazz, when it came time to solo, these guys attacked their instruments with real rock'n'roll energy and abandon.

PETER CRONIN

ALAN JACKSON
VINCE GILL
PAM TILLIS
Beacon Theatre, New York

THERE IS NOTHING like a good country song, and this May 15 "New Traditionalists" installment of the Marlboro Music country series here proved a veritable country songfest. All three bill-sharers were singer/songwriters first, genuinely personable performers second, leaders of fine bands third. And fourth, all boasted pedal steel guitars in their lineups.

Pam Tillis opened, and it was great to see her here with a band for a change, instead of soloing with other songwriters at the Bottom Line's excellent "Bluebird Cafe—Writers In The Round" nights. Drawing on her debut Arista Records disc, "Put Yourself In My Place," Tillis brought intense yearning to songs like "Ancient History" and her No. 1 country hit, "Don't Tell Me What To Do." She played to her songs' strengths, never oversinging or oversentimentalizing. Her Mystic Bisquits backup, by the way, included songwriter/hubby Bob DiPiero on rhythm guitar.

Like Tillis, Vince Gill has recently scored big after years of trying. He even drew female screams with the first few notes of "Pocket Full Of Gold," the title-track hit from his current MCA album.

A sensitive, straightforward singer and fabulous guitar picker, Gill sparked instrumental repartee with fiddler Andrea Zonn, who also held her own vocally on "If It Weren't For Him," a duet role originated by Rosanne Cash.

Alan Jackson had his work cut out for him after the standing ovation that greeted Gill's set-closing breakthrough hit, "When I Call Your Name." But Jackson, whose second Arista album, "Don't Rock The Jukebox," has just been released, showed his mettle—as well as the metal handed to him midway by label president Clive Davis commemorating the platinum status of first album "Here In The Real World."

A gosh-darn friendly performer with an admittedly awkward patter, Jackson didn't exactly set the woods on fire, but he really didn't have to, with great songs like his two album title-track hits and the closing "Chasin' That Neon Rainbow."

JIM BESSMAN

NEW ON THE CHARTS

When an independent label discovers a potential talent, it is often in the company's interest to strike a deal with a major to gain maximum exposure—and maximum profit. The recent marriage between indie Big Beat/Turnstyle Records and Giant Records, for example, resulted in crossover success for Tara Kemp's "Hold You Tight." In yet another minor/major symbiosis, Atco and Cutting Records have collaborated on Corina's first Hot 100 single, "Temptation," a freestyle dance song that takes the artist to a mainstream pop audience.

Four years ago, the New York-born Corina hooked up with producer Carlos Berrios and the two came up with "Out Of Control," a song the singer independently promoted in New York clubs. Attending one of her performances was Cutting's Aldo Marin, who immediately added her to the street label's roster and worked with her on two subsequent club hits, "Give Me Back My Heart" and "Loving You Like Crazy."

With "Temptation," Cutting decided it was time to widen Corina's underground following and sent a 12-inch promo to a handful of dance-oriented top 40 stations. As the buzz on the song spread, Atco realized the tune could be a big crossover hit and soon signed a deal with Marin's indie label.

"This is a unique situation for us," says Harry Palmer, executive VP/GM at Atco. "It's a two-tier marketing arrangement in that Cutting has the rights to the 12-inch and maxisingle while Atco will retain the cassette single and forthcoming album, which will include a Cutting logo."

According to Palmer, there are a number of advantages in working with the independents. "Listening to the street is their forte," he says. "They have their own credibility, expertise, and history in the marketplace and they network in their own arena sometimes better than the majors."

A video for "Temptation" has just been completed and Corina's debut album is scheduled for a late-summer release.

Management: Purple Peppermint, Bronx, N.Y. Booking: Famous Artists, New York.

JIM RICHLIANO

CORINA

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AMUSEMENT BUSINESS® BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES SKID ROW	Alpine Valley Music Theatre East Troy, Wis.	May 24-25	**$2,050,560** $40/$37.50/ $32.50/$22.50	**75,593** 80,000 sellout	Joseph Entertainment Group
MORRISSEY PHRANC	Pacific Amphitheatre Costa Mesa, Calif.	June 1	**$446,295** $26.95/$22.55	**18,595** sellout	Nederlander Organization
ELVIS COSTELLO SAM PHILLIPS	Hearst Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	May 31-June 1	**$334,013** $27.50/$22.50	**14,112** 15,000	Bill Graham Presents Cal Performances
YES	Oakland-Alameda County Coliseum Oakland, Calif.	May 17	**$323,563** $25/$22.50	**14,307** sellout	Bill Graham Presents
AC/DC L.A. GUNS	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	May 25	**$304,368** $22.50/$20.50	**15,504** 20,089	PACE Concerts Dicesare-Engler Prods.
SHIRLEY MACLAINE	Westbury Music Fair Westbury, N.Y.	May 29-June 1	**$294,478** $30.50/$25.50	**11,110** 11,480 sellout	Music Fair Prods.
REGGAE SUNSPLASH: DENNIS BROWN MAXI PRIEST SHINEHEAD ANDREW TOSH CARLENE DAVIS LITTLE LENNIE A-TEAM TOMMY COWAN	Greek Theatre Los Angeles	May 24-26	**$284,009** $24/$22/$17	**13,537** 18,525	Nederlander Organization
STEVE WINWOOD ROBERT CRAY BAND	The New Pine Knob Music Theatre Clarkston, Mich.	June 1	**$258,633** $25.50/$19.50	**11,330** 14,646	Cellar Door Prods. Belkin Prods. Glass Palace
AC/DC L.A. GUNS	Buffalo Memorial Auditorium Buffalo, N.Y.	May 24	**$254,655** $20.50	**12,367** sellout	Magic City Prods.
YES	Seattle Center Coliseum Seattle	May 21	**$241,130** $40/$25	**10,020** 14,000	Avalon Attractions Bauer/Kennear Ents.
CLASH OF THE TITANS: ANTHRAX/MEGADETH/ SLAYER ALICE IN CHAINS	Cow Palace San Francisco	May 26	**$225,345** $22.50/$19.50	**11,300** 12,500	Bill Graham Presents
YES	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	May 4	**$221,703** $40/$21	**9,821** sellout	Electric Factory Concerts
WHITNEY HOUSTON AFTER 7	Memorial Coliseum Portland, Ore.	May 8	**$218,422** $26/$22.50/ $18.50	**9,387** 10,000	Double Tee Promotions White Rose Ltd.
JONATHAN BRANDMEIER & THE LEISURE SUITS	World Music Theatre Tinley Park, Ill.	June 1	**$211,587** $25/$21.50/$15	**10,446** 20,000	Tinley Park Jam Corp.
MORRISSEY PHRANC	San Diego Sports Arena San Diego	May 30	**$205,967** $24/$21.50	**9,063** 10,364	Bill Silva Presents
WHITNEY HOUSTON AFTER 7	Seattle Center Coliseum Seattle	May 19	**$203,520** $35/$22.50	**8,807** 11,993	Bauer/Kinnear Enterprises White Rose Ltd.
AC/DC L.A. GUNS	Freedom Hall Coliseum, Kentucky Fair & Exhibition Center Louisville, Ky.	May 29	**$201,026** $19.50	**10,309** 14,951	Sunshine Promotions
WHITNEY HOUSTON AFTER 7	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	May 31	**$188,511** $27.50/$20/$16	**8,837** 20,111	PACE Concerts MCA Concerts in-house
AC/DC L.A. GUNS	Charleston Civic Center Coliseum Charleston, W.Va.	May 27	**$186,480** $20	**9,324** 10,195	Future Entertainment Belkin Prods.
AC/DC L.A. GUNS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 1	**$184,979** $22.50/$20.50/ $16.50	**11,376** 20,111	PACE Concerts MCA Concerts in-house
REGGAE SUNSPLASH: DENNIS BROWN MAXI PRIEST SHINEHEAD ANDREW TOSH CARLENE DAVIS LITTLE LENNIE A-TEAM TOMMY COWAN	Hearst Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	May 27	**$184,850** $24/$21.50	**8,500** sellout	Bill Graham Presents Cal Performances
AC/DC L.A. GUNS	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	May 28	**$183,066** $20	**9,388** 10,916	Jam Prods. Sunshine Promotions

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Country

Arista Carving N'ville Niche With Eclectic Roster

■ BY EDWARD MORRIS

NASHVILLE—In a matter of two years, Arista Records' country division has become a major player on Music Row. Neo-traditionalist Alan Jackson, the label's first act, went platinum on his first album, and Diamond Rio, the latest success story, just hit No. 1 on the Hot Country Singles & Tracks chart with its first release, "Meet In The Middle."

Arista's 11-act roster is nothing if not eclectic, running the gamut from the Western swing of Asleep At The Wheel to the creamy pop/country stylings of Exile. Recently, the label signed smooth balladeer Steve Wariner, whose chart history through MCA and RCA stretches back to the late '70s. The other acts are Pam Tillis, Michelle Wright, Rob Crosby, Lee Roy Parnell, Brooks & Dunn, and the Tractors. Only the Tractors have yet to release product.

Jackson's sales—including those of his new album, "Don't Rock The Jukebox," are more than 1.5 million. Tillis and Diamond Rio follow Jackson—but at a considerable distance.

Tim DuBois heads the Nashville division and brings to the job an unusual amalgam of qualities. The Oklahoma native was an accounting teacher at Vanderbilt Univ. before he went into music full time. He then became a successful songwriter and subsequently the packager and co-producer of RCA's gold-selling group, Restless Heart.

His A&R theory, he says, is built on finding songs for his acts that are "undeniable," that transcend those that are merely good.

"We work very, very hard," DuBois continues, "to find a total package . . . Almost every act I have has some sort of built-in song source—either writer/artist or writer/producer. That's my side of the business. I came into this business as a songwriter, and I still firmly believe that people in this format buy songs first. You can make a great record, but you've got to start with a great song."

Tim DuBois brings the label an unusual amalgam of traits

Jackson made his chart breakthrough in 1989 with "Blue Blooded Woman" and followed it with the top-five hit "Here In The Real World." The latter was aided considerably in its march up the charts by an imaginative music video.

"I think that videos are an important part of an artist's imaging," DuBois says. "I don't know that I can say that any video sold a bunch of records for me. But I do feel like the exposure that a new artist gets is very important to his career. We have experienced situations where some videos have helped us at radio—where people get into the video and then start asking the radio station, 'Why aren't you playing this?' "

Whether for video or recording, DuBois says he keeps a close eye on expenses: "We're probably one of the most cost-conscious labels in town . . . I like to keep my artists in a position of where, with a moderate amount of success, they have a chance to recoup. But I try never to let money stand in the way of creativity . . . If we get into a problem, I'm always willing to go beyond the budgets we originally agreed on."

The lack of country catalog—except for Jackson's first album—has kept Arista/Nashville from reaching a profit level. But DuBois says he's close. "We're doing well. We're ahead of the business plan. But we're not at the point yet where we're turning an actual profit. If you look just at the incremental cost of doing business here compared to what we're taking in, we'd probably be showing a profit. But by the time you add in our fair share of the corporate overhead, we're not at what you'd consider an accounting profit."

A factor in Arista's achievements, DuBois notes, is its willingness to be

(Continued on page 33)

Platinum Surprise. In the middle of his concert at New York's Beacon Theatre, Arista country artist Alan Jackson is surprised by a visit from Arista president Clive Davis, who presents him with a platinum album for his debut, "Here In The Real World." Jackson was in New York as part of the Marlboro Music country series. His new album, "Don't Rock The Jukebox," is in the top 40 on Billboard's Top Pop Albums chart.

Fan Fair Concept Would Be Hard to Copy

Solidity, Civility Make Show Definitively 'Country'

Nashville Scene

by Edward Morris

A PECULIAR INSTITUTION: Fan Fair is a simple idea that probably can never be replicated to benefit other musical formats. It is a concept that is organically country. This year's edition of the event—the 20th—brings nearly 25,000 enthusiasts to the usually hot and dusty Tennessee State Fairgrounds Monday (10) through Saturday (15) for a week of concerts and star-gazing.

Ideally, fans get the chance to greet and pose for pictures with their favorite acts, while the acts get to promote their records, shows, and merchandise. Rising and would-be stars profit from the crowds that the superstar acts draw around them. The whole affair is elegant in its directness. And it is a moneymaker for both the sponsors and the host city. Tickets to this year's festival were $70 each, and the local chamber of commerce estimates that the free-spending fairgoers will enrich Nashville to the tune of $7.8 million.

Many who observe this financial and promotional bonanza wonder why the concept isn't implemented by those who have a vested interest in rock, rap, gospel, jazz, folk, or other musical genres. There are several reasons the idea hasn't translated. First, none of the other formats has a trade group as cohesive and hard-working as the Country Music Assn.—which co-sponsors Fan Fair with the Grand Ole Opry. Without such a clearinghouse to secure the stars' cooperation (through the major record labels that dominate the CMA board), it would be near impossible to amass so much talent at one place and time.

In addition, such an undertaking requires that fans have a significant amount of leisure time and disposable income. Thus, this type of event would not work in genres that have a younger, less affluent following.

However, the element that most sets Fan Fair apart and makes it peculiarly country is the civility that exists—and that must exist—between star and star-gazer. Country fans will endure the sight of limousines and security guards, but they don't much like it. They want to believe that the acts are friendly and approachable people, much like themselves. Consequently, they extend and expect courtesy. Stars who survive from one Fan Fair to the next are careful to nourish this sense of approachability. The self-absorption and aloofness that are the stock in trade of so many rock and pop acts would instantly send country fans packing—along with their wide grins, sincere compliments, and negotiable good will.

MAKING THE ROUNDS: The **Gatlin Brothers** are bowing out of the spotlight for good when they end their current tour. **Larry Gatlin** told Tennessean reporter Robert K. Oermann that cysts on his vocal cords are severely affecting his singing. After they're removed, he says, it will be months before he can sing again. Making matters worse, he adds, are the costs of touring and the fact that the Gatlins are having such little success getting their current records played on radio. He says he will continue as a songwriter. Brothers **Steve** and **Rudy** intend to go into management and producing, respectively.

The Augusta Heritage Center of Davis & Elkins College, Elkins, W.Va., has released two multivolume recordings by native musicians: "Old-Time Banjo Anthology" and "Folksongs And Ballads" . . . Arista Records' **Michelle Wright** will be featured on a one-hour television special for the Canadian Broadcasting Corp. It will air in late fall.

We're sure the headline writer meant well, but we did a double take when we read in one of the local newspapers, "[Garth] Brooks Helps Out Hurting Farmers." As it turns out, Brooks was not helping to hurt farmers but helping farmers who were "hurting" financially by participating in a benefit for them.

MARK YOUR CALENDAR: **Sam Ramage**, EMI Music's creative director, will critique unpublished songs for members of the Songwriters Guild of America at the SGA Nashville offices at 7 p.m. July 8. And entertainment lawyer **Dennis Lord** will speak to guild members and fee-paying nonmembers at the office at 7 p.m. July 10.

Upgraded Jamboree To Feature Judds, Shelton

NASHVILLE—Advance concert and camping registrations for the 15th annual Jamboree In The Hills are running ahead of last year's, according to Kathy Oliver, publicist for the mammoth outdoor country music festival. The Jamboree was relocated to a permanent site last year and was plagued by torrential rains. Since then, a new drainage system and paved pedestrian paths have been installed at the amphitheater near St. Clairsville, Ohio.

Although attendance at the festival has been in the 50,000-60,000 range for the past several years, Osborn Communications, the event's owner, no longer makes attendance figures public.

The 1991 Jamboree will run from July 18-21 and will feature shows by the Judds, Ricky Van Shelton, Barbara Mandrell, the Charlie Daniels Band, Kathy Mattea, Charley Pride, Vince Gill, Waylon Jennings, Patty Loveless, Travis Tritt, Lorrie Morgan, Mark Chesnutt, Exile, Baillie & the Boys, Doug Stone, Joe Diffie, Billy Joe Royal, Don Williams, and Pirates Of The Mississippi.

Also on the bill are Ammunition, Marge Calhoun, Darnell Miller, Nikki O'Grady, Linda Lou Schriver, Lynn Carol Schriver, the Nancy Wiles Band, Unwound, and 11/70.

TNN personalities Lorianne Crook and Charlie Chase will be MCs at the festival.

Major sponsors are Anheuser-Busch, Cabin Fever Entertainment, Hills Department Stores, and Wendy's.

The Jamboree is an offshoot of Wheeling, W.Va., radio stations WWVA/WOVK. Larry Anderson serves as VP/GM of the stations and the festival. Don Jewett is the new site operations manager.

As in years past, ticket buyers will be able to bring their own food and drink (except in glass containers) to the festival. There will also be food and souvenir booths on site.

EDWARD MORRIS

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FOR WEEK ENDING JUNE 15, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	7	11	IF THE DEVIL DANCED (IN EMPTY POCKETS) (1 week at No. 1) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
2	4	8	5	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
3	10	11	12	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
4	1	1	13	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
5	3	2	14	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
6	6	9	13	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
7	11	16	5	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
8	7	10	8	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
9	12	15	10	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
10	5	5	12	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
11	13	14	7	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS 19283
12	8	3	13	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
13	9	6	16	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
14	16	20	7	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
15	19	22	11	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
16	21	29	7	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
17	15	17	14	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
18	17	21	10	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
19	22	23	12	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
20	14	4	14	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 278D-7
21	23	26	14	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
22	20	13	15	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
23	27	33	7	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
24	18	12	17	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
25	30	32	9	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
26	28	28	11	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
27	26	19	16	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
28	33	45	5	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
29	37	57	3	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
30	25	24	18	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
31	24	18	16	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
32	38	50	4	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
33	35	40	7	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.
34	34	41	9	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
35	29	27	12	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
				★★★ POWER PICK/AIRPLAY ★★★	
36	64	—	2	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
37	31	35	9	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
38	36	31	19	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
39	46	54	5	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
40	40	43	11	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
41	44	48	6	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
42	42	37	20	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
43	39	36	20	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
44	32	25	15	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
45	41	42	16	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
46	50	55	6	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
47	53	56	6	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690
48	48	60	6	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
49	43	39	18	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
50	45	46	13	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
51	54	64	3	SHADOW OF A DOUBT R.LANDIS (R BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
52	51	51	8	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
				★★★ HOT SHOT DEBUT ★★★	
53	NEW ▶		1	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 7-54123
54	65	—	2	SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
55	55	52	18	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
56	56	58	13	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
57	47	30	14	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
58	49	47	19	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
59	57	61	7	ONE BRIDGE I DIDN'T BURN C.TWITTY,D HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
60	71	—	2	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
61	61	65	13	SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
62	58	53	17	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
63	63	66	4	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
64	59	63	5	HE COMES AROUND P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	MOLLY & THE HEYMAKERS (V) REPRISE 7-19332/WARNER BROS.
65	66	71	4	I KNEW MY DAY WOULD COME B.MONTGOMERY (V.GOSDIN,M.D.BARNES)	VERN GOSDIN (CD) (V) COLUMBIA 38-73814
66	68	68	4	COME A LITTLE CLOSER P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54107*/MCA
67	67	70	4	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7
68	60	62	19	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
69	72	—	2	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
70	NEW ▶		1	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 7-54127
71	70	72	3	LIVIN' IN A HOUSE FULL OF LOVE J.BOWEN,J.CRUTCHFIELD (G.BUTTON,B.SHERRILL)	◆ GLEN CAMPBELL CAPITOL PRO-79676
72	69	67	3	YOU CAN'T TAKE IT WITH YOU WHEN YOU GO G.BROWN (L.CORDLE,L.SHELL,B.COLWELL)	GENE WATSON WARNER BROS. PRO-4804
73	62	59	10	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
74	NEW ▶		1	IF I CAN FIND A CLEAN SHIRT B.MONTGOMERY (T.SEALS,W.JENNINGS)	◆ WAYLON & WILLIE (V) EPIC 34-73832
75	73	—	2	STRAIGHT AND NARROW J.STROUD (M.POWELL,M.NOBLE)	◆ WILD ROSE CAPITOL PRO-7910

◯ 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	4	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
2	3	2	10	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
3	2	—	2	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
4	8	8	24	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
5	4	3	4	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
6	5	—	2	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS RCA
7	7	9	13	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
8	9	5	10	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
9	10	7	10	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
10	11	6	17	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
11	6	4	9	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
12	18	20	34	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
13	12	—	2	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA
14	17	14	40	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
15	13	15	23	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
16	20	23	13	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
17	14	10	11	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
18	15	12	13	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
19	24	13	18	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
20	—	—	13	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
21	23	18	17	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
22	22	24	24	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
23	19	22	39	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
24	—	17	10	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON,G.NELSON)	◆ KATHY MATTEA MERCURY
25	—	16	7	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS CURB/RCA

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

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COUNTRY ★★★★★★★★★★ CORNER

by Lynn Shults

NUMBER ONE: **Joe Diffie's** "If The Devil Danced (In Empty Pockets)" hits No. 1 with a resounding honky-tonk roar. "Devil," written by Ken Spooner and Kim Williams and produced by Bob Montgomery and Johnny Slate, is Diffie's second No. 1 from his debut album, "A Thousand Winding Roads." Diffie's first single, "If You Want Me To," peaked at No. 2. Danny Morrison, Diffie's manager, confirms that Diffie's music was discovered on a demo tape made in a garage. The song that led to stardom has yet to be recorded. Anyone want to hear "Behind The Eight Ball Again"?

INSIDE THE TOP 10: "We Both Walk" by **Lorrie Morgan** is this week's big winner, soaring from No. 10 to the No. 3 slot. Gaining ground rapidly in the scramble to the top are **Alan Jackson**, "Don't Rock The Jukebox" (11-7); the **Judds**, "One Hundred And Two" (12-9); and **Garth Brooks**, "The Thunder Rolls" (4-2).

ROUNDING OUT THE TOP 20: **Billy Dean** leads the pack with "Somewhere In My Broken Heart" (21-16). He is trailed by **Pam Tillis**, "One Of Those Things" (19-15); **Mike Reid**, "Till You Were Gone" (22-19); and **Randy Travis**, "Point Of Light" (13-11).

ELSEWHERE IN THE TOP 50: **Alabama** roars from No. 64 to No. 36 with "Here We Are" to become this week's Power Pick. **Travis Tritt's** "Here's A Quarter (Call Someone Who Cares)" continues to show strong gains and moves from No. 37 to No. 29. Other significant moves to be noted are **Don Williams**, "Lord Have Mercy On A Country Boy" (33-28); **Shenandoah**, "The Moon Over Georgia" (27-23); **Reba McEntire**, "Fallin' Out Of Love" (38-32); and newcomer **Trisha Yearwood**, "She's In Love With The Boy" (46-39).

DEBUTING THIS WEEK: **Vince Gill** has this week's highest debut with "Liza Jane," which enters the chart at No. 53. Sneaking in quietly are two records by three major artists. Puzzling, isn't it? **George Strait** enters at No. 70 with "You Know Me Better Than That" and two of America's most famous "good ole boys," **Waylon & Willie**, enter at No. 74 with "If I Can Find A Clean Shirt."

THE ALBUMS CHART: Travis Tritt storms onto the albums chart at No. 8 with "It's All About To Change." Not far behind is "**Diamond Rio**," the band's initial release, which debuts at No. 16. Garth Brooks continues to dominate the No. 1 position. His "No Fences" album is outselling that of his nearest competitor, Alan Jackson, by slightly more than two-to-one. This is the kind of specific information that can be attained with the new point-of-sale method of data collection now used for the Top Country Albums chart. Judging by the new chart's first four weeks, the POS data also results in a stable chart with fewer volatile swings in position.

COMMENTS: We have lost another legend with the passing of **Claude Tomlinson.** Tomlinson and his infamous character, "Ole Man Shultz," will forever be remembered as one of the WIVK cornerstones that led to the station's dominance of the Knoxville, Tenn., market. Tomlinson and I used to joke that the "Ole Man" was my great-great-grandfather. With Tomlinson's passing, I'm not so sure this wasn't true.

Int'l Fan Fair Hits Advance Sellout Status

Box Office Closed After 24,000-Plus Tix Are Sold

NASHVILLE—With more than 24,000 advance tickets already sold to the event, sponsors of the 20th annual International Fan Fair have closed the box office. A spokesman for the Grand Ole Opry, which stages Fan Fair with the Country Music Assn., estimated that demand could have pushed ticket sales to 30,000, more than the facilities at the State Fairgrounds here could have accommodated. Fan Fair starts Monday (10) with a bluegrass show and ends Saturday (15) with the Grand Masters Fiddling Championship at Opryland USA.

This is the first time that tickets have not been available into the actual week of Fan Fair. The large turnout is in keeping with the growing popularity of country music. Country acts have been among the top concert draws in recent weeks, and country albums now rank among the best sellers on the pop chart.

Fan Fair '91 will feature more than 34 hours of live stage shows and more than 225 exhibit booths for the $70 tickets.

On Wednesday (12), Willard Scott of NBC-TV's "Today" show will present his weather forecast from the fair.

Tower Records/Nashville will again have the record, video, and book concession. Michael Tannen, Tower manager, says the Fan Fair outlet will be open Tuesday (11) through Friday (14). It will carry fewer CDs than last year and no vinyl albums. Each night of Fan Fair, selected artists will perform acoustic sets at the Tower store on West End Avenue.

Besides the Fan Fair events and artists previously announced in Billboard, there will be a songwriters show Friday (14). It will feature performances by Merle Kilgore, Bobby Braddock, Hal Bynum, Johnny Christopher, Freddie Hart, Larry Henley, Richard Leigh, Kenny O'Dell, Don Schlitz, Don Wayne, Larry Weiss, and Jon Vezner.

Acts for the bluegrass show are Bill Monroe & the Blue Grass Boys, the Osborne Brothers, Jim & Jesse & the Virginia Boys, Mac Wiseman, Bill & Wilman Milsap & the Snowbird Mountain Boys, the Coleman Brothers & the Lone Star Boys, Raymond Fairchild & the Maggie Valley Boys, Perry Sellers & Skyline Bluegrass Express, Bobby Smith & the Boys From Shiloh, Bill Tipton & the Tennessee Connection, the Cody Mountain Boys, Tennessee Tradition Bluegrass, the Charlie Sizemore Band, and Ralph Stanley & the Clinch Mountain Boys.

Performing on the Cajun program immediately following the bluegrass show will be Jimmy C. Newman, E'chauffe', and Terrance Simien & the Mallet Playboys.

Appearing on the independent label/international show will be Lorie Ann, Jim Ed Brown, Cindi Cain, Skeeter Davis, Sandy Ellwanger, Buck Hall, the Hollanders, Wayne Horsburgh, and George Hug.

Tuesday shows are Curb Records (10 a.m.-noon); PolyGram Records (2:30-4:30 p.m.); and MCA Records (7:30-9:30 p.m.).

Wednesday: Capitol Records (10 a.m.-noon); Warner Bros. Records (2:30-4:30 p.m.); and RCA Records (7:30-9:30 p.m.).

Thursday: Atlantic Records (10 a.m.-noon); Arista Records (2:30-4:30 p.m.); and Columbia/Epic Records (7:30-9:30 p.m.).

Friday: Independent label/international show (10 a.m.-noon) and songwriters show (2-4 p.m.).

Next year's Fan Fair is scheduled for June 8-14.

Music Educator William Smith Dead At 74

NASHVILLE—Musician and educator William Oscar Smith died May 30 at Baptist Hospital here. He was 74 and had been suffering from cancer.

It was in Smith's name and by his inspiration that the music industry established in 1984 the W.O. Smith Nashville Community Music School to enable professional musicians to provide low-cost instruction to poor and mostly inner-city students. The school is supported through various benefits and boasts some of Nashville's most influential figures on its board of directors.

Smith was born May 2, 1917, in Bartow, Ga. He earned degrees in music from New York Univ. and the Univ. of Iowa and taught at Texas Southern Univ., Tennessee State, and Vanderbilt Univ. While an undergraduate, Smith played with such jazz pioneers as Bessie Smith, Fats Waller, and Coleman Hawkins. He played bass on Hawkins' 1938 classic, "Body And Soul."

From 1962 through 1979, Smith was a member of the Nashville Symphony Orchestra.

He is survived by his wife, Catherine, a daughter, and three sons.

ARISTA'S COUNTRY DIVISION CARVES NICHE

(Continued from page 31)

attentive to the needs of those who expose and sell its music. "We try to superserve radio and retail," he says. "We do a lot of account and radio visits."

DuBois works with a staff of 14, including four regional and one Gavin promoter. He is the only resident producer, and he, along with former Restless Heart co-producer Scott Hendricks, are overseeing Wariner's new album.

He says he has no plans to take on many additional acts. "This company is designed to handle somewhere in the neighborhood of 10 to 12 acts, and that's what we have right now. We don't have any goal to go out and become a 25-act roster over the next three or four years."

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

69 **ALL I CAN BE (IS A SWEET MEMORY)** (Sony Tree, BMI)
22 **ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU** (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
52 **BABY TAKE A PIECE OF MY HEART** (Songs Of PolyGram, BMI/Rosker, BMI) HL
18 **BING BANG BOOM** (Careers, BMI/Hugh Prestwood, BMI) HL
10 **BLAME IT ON TEXAS** (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
41 **BLUE MEMORIES** (Irving, BMI/Littlemarch, BMI) CPP
21 **CAN I COUNT ON YOU** (Violet Crown, BMI/Blame, BMI)
66 **COME A LITTLE CLOSER** (Bar None, BMI)
7 **DON'T ROCK THE JUKEBOX** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
60 **DOWN AT THE TWIST AND SHOUT** (EMI April, ASCAP/Getarealjob, ASCAP)
31 **DOWN HOME** (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM
30 **DRIFT OFF TO DREAM** (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL
32 **FALLIN' OUT OF LOVE** (Paul Craft, BMI)
45 **FANCY** (Northridge, ASCAP) CPP
17 **FEED JAKE** (Tom Collins, BMI) CPP
62 **GET RHYTHM** (House Of Cash, BMI) CLM
64 **HE COMES AROUND** (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
29 **HERE'S A QUARTER (CALL SOMEONE WHO CARES)** (Sony Tree, BMI/Post Oak, BMI) HL
36 **HERE WE ARE** (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)
42 **HEROES AND FRIENDS** (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM
20 **HEROES** (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
47 **HOPELESSLY YOURS** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
14 **I AM A SIMPLE MAN** (Rick Hall, ASCAP)
74 **IF I CAN FIND A CLEAN SHIRT** (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)
12 **IF I KNOW ME** (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
26 **(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY** (Millstone, ASCAP)
33 **IF IT WILL IT WILL** (Bocephus, BMI) CPP
1 **IF THE DEVIL DANCED (IN EMPTY POCKETS)** (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
65 **I KNEW MY DAY WOULD COME** (Hookem, ASCAP/Blue Lake, BMI)
67 **I MUST HAVE BEEN CRAZY** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)
5 **IN A DIFFERENT LIGHT** (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
40 **I WONDER HOW FAR IT IS OVER YOU** (Acuff-Rose, BMI) CPP
58 **LET HER GO** (Ha-Deb, ASCAP) CPP
71 **LIVIN' IN A HOUSE FULL OF LOVE** (Al Gallico, BMI) CPP
53 **LIZA JANE** (Benefit, BMI/Englishtowne, BMI)
28 **LORD HAVE MERCY ON A COUNTRY BOY** (Polygram, ASCAP/Ranger Bob, ASCAP) HL
43 **LOVING BLIND** (Howlin' Hits, ASCAP) CPP
6 **LUCKY MOON** (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
4 **MEET IN THE MIDDLE** (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL
68 **MILES ACROSS THE BEDROOM** (Logrhythm, BMI)
23 **THE MOON OVER GEORGIA** (Fame, BMI)
24 **OH WHAT IT DID TO ME** (Champion, BMI) HL
59 **ONE BRIDGE I DIDN'T BURN** (Tom Collins, BMI/EMI April, ASCAP) CPP/HL
9 **ONE HUNDRED AND TWO** (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
8 **ONE MORE PAYMENT** (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
15 **ONE OF THOSE THINGS** (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
48 **PICTURE ME** (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
49 **POCKET FULL OF GOLD** (Benefit, BMI) WBM
11 **POINT OF LIGHT** (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM/HL
35 **RESTLESS** (Cedarwood, BMI) HL
55 **RIGHT NOW** (Sylbee, ASCAP/Sovereign, ASCAP)
27 **ROCKIN' YEARS** (Southern Gallary, ASCAP) CPP
73 **SCARS** (Sony Cross Keys, ASCAP) HL
51 **SHADOW OF A DOUBT** (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
61 **SHE DON'T KNOW SHE'S PERFECT** (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
34 **SHE'S A NATURAL** (Grand Coalition, BMI/Maypop, BMI) WBM
39 **SHE'S IN LOVE WITH THE BOY** (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
54 **SILVER AND GOLD** (Brick Hit, BMI)
46 **SMALL TOWN SATURDAY NIGHT** (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP)
16 **SOMEWHERE IN MY BROKEN HEART** (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
75 **STRAIGHT AND NARROW** (Warner-Tamerlane, BMI/Resaca Beach, BMI/WB, ASCAP/Suddenly, ASCAP)
57 **THE SWEETEST THING** (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
2 **THE THUNDER ROLLS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
25 **TILL I FOUND YOU** (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
19 **TILL YOU WERE GONE** (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
44 **TIME PASSES BY** (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
63 **TO BE WITH YOU** (Silverline, ASCAP)
38 **TWO OF A KIND, WORKIN' ON A FULL HOUSE** (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP
3 **WE BOTH WALK** (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
50 **WHAT ABOUT THE LOVE WE MADE** (Vintage, BMI)
56 **WHATEVER IT TAKES** (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
37 **WITH THIS RING** (Vee Ve, BMI/Ala King, BMI)
72 **YOU CAN'T TAKE IT WITH YOU WHEN YOU GO** (Polygram, ASCAP/Amanda-Lin, ASCAP/Pier Five, BMI/Friendly Finley, BMI) HL
70 **YOU KNOW ME BETTER THAN THAT** (Millhouse, BMI/Sheddhouse, ASCAP)
13 **YOU'RE THE ONE** (Coal Dust West, BMI) WBM

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING JUNE 15, 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	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
				★★ No. 1 ★★		
1	1	1	1	**GARTH BROOKS** ▲³ CAPITOL 93866* (9.98) 27 weeks at No. 1	NO FENCES	38
2	3	5	2	**ALAN JACKSON** ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	3
3	2	2	2	**GARTH BROOKS** ▲² CAPITOL 90897* (9.98)	GARTH BROOKS	109
4	4	3	1	**DOLLY PARTON** COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	11
5	8	—	5	**RICKY VAN SHELTON** COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	2
6	5	4	3	**THE KENTUCKY HEADHUNTERS** MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	8
7	6	6	1	**CLINT BLACK** ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	30
8	NEW ▶		8	**TRAVIS TRITT** WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	1
9	7	7	2	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	38
10	9	8	4	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	10
11	10	9	8	**HANK WILLIAMS, JR.** WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	6
12	12	12	3	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	64
13	13	14	13	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	44
14	14	11	5	**THE JUDDS** ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	37
15	11	10	4	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	65
16	NEW ▶		16	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	1
17	15	15	12	**DOUG STONE** EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	61
18	17	16	7	**DWIGHT YOAKAM** REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	30
19	18	17	2	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	83
20	16	13	5	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	12
21	20	20	20	**LORRIE MORGAN** RCA 30210-4* (9.98)	SOMETHING IN RED	7
22	21	22	1	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME	109
23	19	19	9	**KATHY MATTEA** MERCURY 846 975* (9.98)	TIME PASSES BY	10
24	22	27	22	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	9
25	23	18	2	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	75
26	24	21	3	**ALABAMA** ● RCA 52108* (9.98)	PASS IT ON DOWN	53
27	29	25	1	**THE JUDDS** ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS	147
28	28	29	24	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	18
29	26	23	1	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	72
30	25	24	1	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	37
31	27	26	5	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	42
32	32	35	12	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME	34
33	30	30	17	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES	18
34	33	28	5	**K.T. OSLIN** ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	29
35	34	32	8	**KATHY MATTEA** ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	40
36	37	37	18	**TANYA TUCKER** CAPITOL 91821* (9.98)	TENNESSEE WOMAN	42
37	31	31	25	**CHARLIE DANIELS** EPIC 46835*/SONY (9.98)	RENEGADE	5
38	35	33	24	**RONNIE MILSAP** RCA 2375* (9.98)	BACK TO THE GRINDSTONE	11
39	40	40	37	**PAM TILLIS** ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	17
40	36	34	16	**THE FORESTER SISTERS** WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	9
41	39	36	11	**HANK WILLIAMS, JR.** WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	33
42	41	44	11	**SHENANDOAH** COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	53
43	45	41	41	**THE OAK RIDGE BOYS** RCA 3023-4* (9.98)	UNSTOPPABLE	7
44	42	39	1	**GEORGE STRAIT** ▲ MCA 6415 (9.98)	LIVIN' IT UP	54
45	44	49	31	**SHELBY LYNNE** EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	42
46	38	38	7	**DAN SEALS** CAPITOL 48308 (4.98)	THE BEST	72
47	43	42	32	**RONNIE MCDOWELL** CURB 77414* (9.98)	UNCHAINED MELODY	18
48	49	51	48	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	5
49	48	48	23	**JOE DIFFIE** EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	34
50	47	46	6	**LORRIE MORGAN** ● RCA 9594 (8.98)	LEAVE THE LIGHT ON	104
51	46	43	1	**RANDY TRAVIS** ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	87
52	54	47	2	**REBA MCENTIRE** ● MCA 8034* (8.98)	REBA LIVE	88
53	56	55	25	**TEXAS TORNADOS** REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	43
54	50	45	19	**CARLENE CARTER** REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	40
55	55	54	12	**PATTY LOVELESS** MCA 6401 (9.98)	ON DOWN THE LINE	54
56	52	53	20	**MARTY STUART** MCA 10106* (9.98)	TEMPTED	18
57	51	52	22	**MIKE REID** COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	17
58	53	50	27	**LEE GREENWOOD** MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	41
59	58	56	6	**RESTLESS HEART** RCA 9961 (8.98)	FAST MOVIN' TRAIN	63
60	60	62	46	**MARK O'CONNOR** WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	6
61	62	64	22	**MARY-CHAPIN CARPENTER** COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	33
62	61	58	27	**CHET ATKINS & MARK KNOPFLER** COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	33
63	57	57	57	**LEE GREENWOOD** CAPITOL 95541* (9.98)	A PERFECT 10	4
64	65	65	25	**MICHAEL MARTIN MURPHEY** WARNER BROS. 26308* (9.98)	COWBOY SONGS	40
65	59	59	51	**RAY KENNEDY** ATLANTIC 82109 (9.98)	WHAT A WAY TO GO	25
66	63	60	26	**SAWYER BROWN** CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	37
67	69	63	21	**VERN GOSDIN** COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	41
68	72	74	6	**SHENANDOAH** ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	98
69	70	66	9	**WAYLON JENNINGS** EPIC 46104*/SONY (8.98 EQ)	THE EAGLE	48
70	73	68	1	**RICKY VAN SHELTON** ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	122
71	67	71	26	**SAWYER BROWN** CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	19
72	74	75	2	**THE CHARLIE DANIELS BAND** ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	78
73	68	61	2	**K.T. OSLIN** ▲ RCA 8369 (8.98)	THIS WOMAN	114
74	75	69	13	**PAUL OVERSTREET** RCA 9717-1 (8.98)	SOWIN' LOVE	59
75	66	73	66	**SOUNDTRACK** RCA 2338-4R (9.98)	MY HEROES HAVE ALWAYS BEEN COWBOYS	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 Country Catalog Albums™

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

FOR WEEK ENDING JUNE 15, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	**PATSY CLINE** ▲² MCA 12 (8.98) 4 weeks at No. 1	GREATEST HITS	4
2	2	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	4
3	7	**GEORGE STRAIT** ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	4
4	6	**RANDY TRAVIS** ▲⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	4
5	9	**GEORGE STRAIT** ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	4
6	11	**KENNY ROGERS** ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	4
7	4	**ALABAMA** ▲³ RCA AHL1-4939 (8.98)	ROLL ON	4
8	15	**ANNE MURRAY** ▲³ CAPITOL 46058* (7.98)	GREATEST HITS	4
9	14	**REBA MCENTIRE** ▲ MCA 2789 (8.98)	GREATEST HITS	4
10	3	**THE JUDDS** RCA 2278-4* (3.98)	COLLECTOR'S SERIES	3
11	19	**ALABAMA** ▲³ RCA 7170 (8.98)	GREATEST HITS	4
12	8	**VINCE GILL** RCA 9814-4R* (4.98)	BEST OF VINCE GILL	4
13	5	**THE JUDDS** ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	4
14	10	**GEORGE STRAIT** ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	4
15	—	**HANK WILLIAMS, JR.** ▲² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	1
16	17	**PATTY LOVELESS** ● MCA 42223 (8.98)	HONKY TONK ANGEL	4
17	—	**BILLY JOE ROYAL** ATLANTIC 82199-2* (9.98)	GREATEST HITS	1
18	18	**DOLLY PARTON** ▲ RCA 4422 (6.98)	GREATEST HITS	4
19	16	**THE JUDDS** ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	4
20	23	**HANK WILLIAMS, JR.** ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	2
21	12	**ALABAMA** ▲⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	4
22	—	**DAN SEALS** CAPITOL 95757* (9.98)	GREATEST HITS	2
23	22	**GEORGE STRAIT** ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	4
24	13	**REBA MCENTIRE** ● MCA 6294 (9.98)	SWEET SIXTEEN	4
25	—	**THE JUDDS** RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS - WYNONNA & NAOMI	3

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

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Top Gospel Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	35	REV. JAMES MOORE MALACO 6006 15 weeks at No. 1	"LIVE" WITH MISSISSIPPI MASS CHOIR
2	3	7	RANCE ALLEN BELLMARK 71806	PHENOMENON
3	2	37	TRAMAINE HAWKINS SPARROW 1246	LIVE
4	6	9	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
5	5	55	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
6	4	24	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	7	47	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
8	9	11	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
9	8	33	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	11	21	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
11	10	27	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
12	13	21	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
13	12	23	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
14	14	29	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
15	17	17	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
16	16	69	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
17	24	9	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
18	15	35	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
19	20	13	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
20	NEW▶		DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
21	18	59	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
22	22	23	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
23	27	11	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
24	19	57	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
25	26	61	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
26	28	81	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
27	30	7	REV.WHITE/MT. EPHRAIM BAPTIST CHOIR FEAT. WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
28	25	57	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
29	29	23	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
30	21	23	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
31	33	57	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
32	23	15	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
33	NEW▶		CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
34	36	15	THOMAS WHITFIELD & CO BENSON 2703	MY FAITH
35	34	37	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
36	39	18	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
37	31	13	J.L.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
38	37	37	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
39	32	43	COMMISSIONED BENSON 2553	STATE OF MIND
40	35	49	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE

● 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 oo cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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In the SPIRIT

by Lisa Collins

Lamora Park Choir, Rance Allen score high marks for Bellmark

BELLMARK'S COMING ON STRONG: Success has definitely changed the outlook of the **Lamora Park Young Adult Choir**, currently in the midst of preparing to tour on the heels of its hit release, "Wait On The Lord." The album marked Bellmark's first successful entry into the gospel market since its inception a little more than a year ago.

The choir is an outgrowth of the Church of God of Prophecy in Grand Rapids, Mich. **Pauline Norris**, who serves as director and lead vocalist, attributes the choir's success to a lot of prayer—and hard work. But she says it is the "anointing" that makes "Wait On The Lord" unique.

Interestingly enough, the 45-member ensemble has been together for 20 years, but it was only recently that Norris' brother urged it to record an album.

"The title song is 'Wait On The Lord' and that's our central theme," Norris says.

The Lamora Park Young Adult Choir isn't the only success story in 1991 for Bellmark. Hotter still is **Rance Allen's** latest, "Phenomenon," which became a top 10 gospel hit just one month after its April release.

"Phenomenon" is Allen's first album in more than four years, when he dropped out of gospel music to become a full-time pastor. He had several hits for other labels before that, including "I Feel Like Going On," which earned him a Grammy nomination in 1980.

But Allen says he'd always wanted to be a great preacher as well as a great singer. Ironically enough, it wasn't until he stopped singing that he gained the confidence to preach.

"Whereas I could sing with the best of them, preaching is where I wanted to build myself," Allen says. "You have to realize that with us, [the] delivery of the message is just as important. You have to be able to say it in such a way that you get people's attention. If you can't get their attention, you can't get the message across."

For the past few years, he has directed his energies toward building his Toledo, Ohio, church—the New Bethel Church of God in Christ. He decided to get back into recording in an effort to stimulate church growth.

"It occurred to me that a record would do a lot to help me in the church ministry," he says. "That's when I really got enthused about doing a new album."

For the first time since leaving the gospel circuit, Allen says that he missed recording. "It was like, 'Wow! I need to have a hit record," he says.

"When I left to do my pastoral work, it wasn't like I left. It was like I was taking some time off because I never stopped doing concerts," he says.

"Phenomenon," incidentally, is his 12th album in a recording career that stretches back to 1972.

Allen has also spent the better part of the last year and a half as part of the national touring company of "Mama Don't," a gospel music theatrical production that has been scoring high marks with urban audiences across the country. The exposure, he says, has primed him for the release of "Phenomenon."

"I really had fun," he says. "I usually write most everything myself, along with my brothers, but this time we just kind of split it up. There's some laid-down, heavy, foot-tapping music on there. Then there's some ballads that will make that Christian husband hug his Christian wife. And then there's some Sunday morning music on there as well."

Classical KEEPING SCORE

by Is Horowitz

2 new Teldec music-vid titles boast 'repeatability' factor

PLAY IT AGAIN: If repeatability is the key to music-video sales success, British film maker **Christopher Nupen** has some winners in his arsenal. His work has been around for a long time, but not in the U.S.

But Teldec has now issued two of his best titles here, on laserdisc and VHS, and they demonstrate ways to stimulate repeat viewing. That is if the artists have interesting personalities beyond their skills as performers, and the director is able to highlight them.

Nupen was on hand in 1969 when a performance of Schubert's "Trout Quintet" brought four young artists to London—violinist **Itzhak Perlman**, violist **Pinchas Zukerman**, pianist **Daniel Barenboim**, and cellist **Jacqueline Du Pré**. Joining them in a no longer accustomed role as bassist was conductor **Zubin Mehta**, himself not much older than his colleagues.

What raises Nupen's production far above routine filmed musical fare is its canny capture of youthful high spirits by the artists before they went on stage for the main business at hand.

These vignettes may have little (or perhaps much) to do with the ability to communicate musically, but they are fascinating to watch . . . more than once.

The other film is a masterly profile of Du Pré, including a complete performance of the Elgar Cello Concerto, with Barenboim conducting. Over and above the stellar performance hangs the cloud of the young cellist's illness, which viewers already know was to abort her career only a few years later.

Despite their talent, deadpan performers are an occupational hazard for film makers. Even more worrisome are artists whose antics on stage don't ring true.

Du Pré certainly was an uninhibited performer. But her gestures are completely natural; they complement the music and are endlessly fascinating.

DEBT REDUCTION: **Amelia Haygood**, president of Delos Records, reports a favorable creditor vote and May 29 court ruling on the label's plan of reorganization under Chapter 11 of the Bankruptcy Code. The company has operated under Chapter 11 supervision for the past two-and-a-half years.

The confirmed plan provides payment formulas for secured creditors. Unsecured creditors will also recoup a portion of their claims by sharing in anticipated revenues. The plan estimates that the latter group will receive about nine cents on the dollar over five-years.

Meanwhile, Delos continues its active recording program. The last week in May, actress **Lee Remick** narrated "The King's River Party," the latest in the label's children's series. It's set to Handel's "Water Music," and uses a performance of the score by **Gerard Schwarz** and the Los Angeles Chamber Orchestra.

That same week, the Delos recording crew was also on hand in Seattle to record part of a new Strauss album, including a suite from "Die Frau ohne Schatten," and "Burleske," featuring pianist **Carol Rosenberger**.

NIMBUS RECORDS is mounting a round of retail and radio promotions to help celebrate the label's 20th anniversary. Stations participating in "Nimbus Awareness Week," June 17-23, will receive up to 60 free CDs each to use as contest giveaways, and are being urged to enter into joint promotions with area dealers. The campaign is also designed to call attention to the larger Nimbus role in optical disc technology, and to the Nimbus Foundation, a new arts facility at its headquarters in the U.K.

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Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	AMY GRANT WORD 6907*	9 weeks at No. 1 HEART IN MOTION
2	2	33	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	4	33	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	3	21	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
5	5	7	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
6	11	3	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
7	16	3	MIKE WARNKE WORD 4196*	OUT OF MY MIND
8	6	11	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
9	10	11	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
10	7	33	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
11	8	11	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
12	9	47	PETRA WORD 4191*	BEYOND BELIEF
13	36	3	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725*	THE SYMPHONY PROJECT
14	19	37	WAYNE WATSON WORD 4192*	HOME FREE
15	18	21	WHITE HEART STARSONG 8166*	POWER HOUSE
16	12	29	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
17	RE-ENTRY		VARIOUS ARTISTS INTERLINC 003*/SPRING ARBOR	CONGRATULATIONS
18	14	7	GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE
19	15	161	CARMAN ● BENSON 2463*	RADICALLY SAVED
20	25	3	RACHEL RACHEL WORD 4213*	WAY TO MY HEART
21	23	79	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
22	13	83	CARMAN BENSON 2588*	REVIVAL IN THE LAND
23	17	251	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
24	NEW▶		LIAISON FRONTLINE 9214*	URGENCY
25	37	17	JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA
26	22	83	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
27	29	3	P.I.D. FRONTLINE 9215*	THE CHOSEN ONES
28	21	45	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
29	NEW▶		TRACE BALIN WORD 4214*	OUT OF THE BLUE
30	39	11	PAUL OVERSTREET WORD 9247*	HEROES
31	NEW▶		DON FRANCISCO STARSONG 8187*	VISION OF THE VALLEY
32	20	23	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE . . . PSALMS HYMNS. . .
33	28	53	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
34	30	11	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE
35	RE-ENTRY		D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
36	27	5	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401*/SPECTRA	WASH ME
37	26	35	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
38	33	74	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
39	38	34	DEGARMO & KEY POWER DISK 1096*/BENSON	PLEDGE
40	32	5	DYNAMIC TWINS WORD 0520*	WORD 2 THE WISE

● 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 numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

GOSPEL

Gospel LECTERN

by Bob Darden

THE AUSTIN, Texas-based **Urgent Records** label continues to grow and prosper. Urgent got its biggest boost recently when it signed a distribution agreement with the **Benson Music Group.** Urgent gains the one thing it had lacked from the beginning: serious distribution and promotion. Benson gains a roster that includes **Bob Bennett, Billy Crockett, Michele Pillar, Phillip Sandifer, Rob Frazier**, and others.

Despite the limited distribution, Urgent has had its share of radio airplay in recent years, and Bennett, Crockett, and Frazier have all had top 10 singles. Bennett's "Matters Of The Heart" is considered a contemporary Christian music classic and was rereleased on CD in May after being unavailable for years. Crockett is a gifted singer/songwriter/guitarist whose previous albums have topped Billboard's year-end poll on two different occasions. Pillar, wife of legendary guitarist **Larry Carlton**, will return to Christian music after an absence of six years.

"We're a down-to-earth, artist-run label," says Urgent director of promotions **Kelly Crane.** "Our goal is to further each artist's ministry without hype or glitz.

"We've just tried to stick to our creative instincts, to let the artists do what they do best and present that to radio and the consumer," Crane continues. "What makes it so much fun is that when one artist does well, the artists and the whole office staff get excited for each other. Remember, this is a new company; it's not like we go, 'Ho hum, just another No. 1 song.'"

Benson president **Jerry Parks** says his company likes Urgent's mix of proven artists/ministers and new, lesser-known artists.

"I am encouraged by their seriousness and desire to challenge young adults to apply Christ's teaching to their lives," he says. "This new union strengthens Benson's commitment to the adult contemporary marketplace."

ELSEWHERE: A few weeks ago we mentioned **Sorin Lupascu's** magazine Playback—the first music magazine of any kind in Romania. Playback has a section devoted to gospel and religious music and we sent a "care package" of clippings, articles, and press releases. Here's the letter we got back:

Urgent news: Label gets big boost from Benson deal

"Thank you for all you did to help us. Any material that comes from you is also welcome, no matter if not airmailed. For years I have no information, what's a few weeks more?

"You mentioned in your letter, 'religious music can be a powerful tool.' I'm ready to be headed in this direction. And I'm not the only one."

To send gospel music magazines, articles, cassettes, or press releases to Sorin, address them to Playback, Str. V. Alecsandri 8, IASI 6600, Romania.

SPEAKING OF EUROPE, **Petra's** sold-out blitz of the Continent resumed in May. On its most recent leg of the tour, the band appeared on national German TV, opened GMI's new facilities in Arnhem, the Netherlands, and had to turn away people from venues like the 3,800-seat Liderhalle in Stuttgart, Germany.

And didja notice that Petra's four Dove Awards—group of the year, rock song of the year, rock album of the year, and recorded music packaging of the year—tied it for the most by *any* artist? Petra may be 20 years old, but the band shows no signs of slowing down!

Jazz BLUE NOTES

by Jeff Levenson

The legitimization of jazz as serious music only took the better part of a century. The word "serious," of course, has euphemistic implications: the white world's validation of black art is rarely speedy, bloodless, or without heated debate regarding the rules of acceptance.

Still, an article of faith as small as a properly placed adjective is no small measure of progress. Even the newly converted among jazz supporters should applaud flag raisings that usher in respect or money for artists (past or present) who have bucked the white noise of neglect. At the very least, it means more opportunities for cultural enrichment.

Much of the credit for this enlightened state should go to trumpeter **Wynton Marsalis.** It took Wynton 10 years, but he has effected significant changes in people's perceptions about the music. By addressing the issue head on, by looking good and playing even better, he's made moneyed folk see that jazz is, among other things, worthy, lawful, genuine, thoughtful, American.

A tangible consequence of Wynton's efforts has been **Lincoln Center**'s decision to establish a jazz department, the first step toward creation of a full-fledged constituent organization. Wynton has been artistic consultant to the Center's "Classical Jazz" series since 1987; the success of that annual event ultimately inspired the formalized sanction of jazz as a viable cultural commodity.

This year's Classical Jazz series will launch the department's year-round schedule. Masterminded by department head **Rob Gibson**, and sponsored by **Cognac Hennessy**, the series features a rangy bit of programming, underscoring Wynton's impassioned affirmations regarding the music's rich history and tradition. In fact, he's scheduled to perform in each of the event's six concerts—a smart music/marketing call that's bound to make noise both joyful *and* serious.

The events themselves:

• "At The Court Of **King Oliver**" (Aug. 6) honors the New Orleans cornetist considered to be one of the most influential figures of early jazz. Performing in the tribute are some of his modern-day heirs: **Dr. Michael White, Marcus Roberts, Greg Stafford, Freddie Lonzo, Don Vappie, Wycliffe Gordon, Reginald Veal, Herlin Riley,** and **Nicholas Payton.**

• "Two Divas Of Jazz" (Aug. 7) showcases singers **Abbey Lincoln** and **Shirley Horn,** along with some instrumentalists who have accompanied them in performance and on record: **Branford Marsalis, Buck Hill, Toots Thielemanns, Cedar Walton,** and **Billy Higgins.**

Wynton Marsalis in the spotlight during Classical Jazz series

• "Kansas City Swing And Shout" (Aug. 8) features pianist **Jay McShann** and violinist **Claude "Fiddler" Williams,** each performing in a small group. Alto saxophonist **Charles McPherson** is also scheduled to appear, as is the **Lincoln Center Jazz Orchestra,** playing the music of Kansas City's greatest leaders: **Count Basie, Benny Moten, Andy Kirk,** and **Mary Lou Williams.**

• "A **Coltrane** Serenade" (Aug. 9) salutes the tenor great and focuses on his skills as a composer. The evening's lineup includes **McCoy Tyner, Tommy Flanagan, Joe Henderson, Marcus Roberts, Todd Williams, Roy Haynes, Reginald Veal,** and **Charles McPherson.**

• "Portraits Of **Ellington**" (Aug. 10 and 11) is a continuation of the series' annual celebration of the Duke. The **Lincoln Center Jazz Orchestra** will perform "New Orleans Suite," and "Liberian Suite."

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Pro Audio

The Digital Picture. Editel/N.Y. has formed Editel Sound, a creative audio mixing, design, and production division. To its existing Sound Room, the facility added a suite built around the New England Digital Synclavier/Post Pro SD digital audio system. Above, Editel/N.Y. president Dan Rosen, left, and audio designer/mixer/editor/composer Bob Schott show off the suite.

Technical Prowess Aids Benefit Shows

2 Recent Events Posed Unique Challenges

■ BY MIKE LETHBY

LONDON—A pair of major concerts, staged early in May in Europe, were the hub of two ambitious global broadcasts designed to highlight the Red Cross' concern for the innocent victims of war.

The shows—four days and a thousand miles apart—saw extensive sound and light productions for their respective audiences and worldwide broadcasts coordinated by the BBC.

On May 8, "Light the Darkness" in Geneva, Switzerland, focused on the ICRC (International Committee of the Red Cross and Red Crescent) long-term campaign for the victims of war. Featuring the London Chamber Orchestra, admission was free, since the TV presentation was the main objective. Concert footage was rushed back to London to be intercut with film from 36 participating countries for broadcast two days later.

Both benefited Red Cross efforts to assist war victims

On the 12th, the British Red Cross broadcast "The Simple Truth" show live from London's Wembley Arena. Put together in just two weeks, it was the U.K. music industry's response to TV news scenes of Kurdish hardship in the Persian Gulf region. The BBC, in a five-hour broadcast, organized a fund-raising "telethon" aiming to match the British government's 10-million-pound aid to the Kurds. With TV again the focus, it mixed satellite linkups from concerts around the world with an all-star cast at Wembley.

The close timing of the shows was simply a coincidence—and their formats were completely different.

UNIQUELY AWKWARD SITE

"Light the Darkness," sponsored by Philips, was staged on a road in front of the ICRC's hilltop HQ building. The road, which curves gently away downhill to the left looking from the stage, is bordered by the hill on one side and trees on the other, forming a narrow auditorium.

TV watchers enjoyed the best view of a uniquely awkward site, preparations for which had not been helped by the ICRC's surprisingly naive organization. A promoter was appointed only two weeks before the show and no official permission was sought for sound or lighting checks. And poor advance publicity had convinced production manager Mick Klujinsky that no more than 5,000-6,000 attendees would be likely to turn up; so four extra delay towers and two DiamondVision screens originally planned were duly canceled.

Yet a total of about 15,000 arrived, Red Cross-issue candles held aloft, to make an impressive sight for the cameras. In the end, it was a fitting scene for an effort the ICRC hoped would register on governments the world over.

LIGHTING THE DARKNESS

Vari-Lites Europe and Theatre Projects lit the darkness with a lighting design by Simon Tapping, who created an imaginative blend of Vari-Lite luminaires, fixed lights, and SkyArt automated searchlights.

Dimension Audio of London provided the sound design and a Turbosound TMS-3PA system, with

(Continued on next page)

N.Y.'s Quad Carrying On In Wake Of Fire

Blaze Destroyed 12th-Floor Programming Room

■ BY SUSAN NUNZIATA

NEW YORK—Quad Recording Studios here is bouncing back after a May 14 fire in its 12th-floor programming room.

Since the fire, Yoko Ono, James Brown, De La Soul, and Rosanne Cash have made use of the facility's undamaged, Solid State Logic-equipped studios on the 13th, eighth, and sixth floors.

The cause of the fire—which started in a vacant, locked programming room—is still being investigated, according to studio manager Carla Cifarelli. "We couldn't put the fire out because the doors were locked," she says. "The room where the fire started is gone, and the MIDI room and most of the offices up there got a lot of smoke damage. The 12th floor is shot; we're gutting it."

Cifarelli says the full extent of the damage has not been assessed yet, but the rebuilding should be completed by the end of June. In the meantime, a temporary MIDI room is being set up on another floor and should be open within the week, she says.

Two studio employees, Jose Gallegos and Pete Lewis, were trapped on the 12th floor for approximately 30 minutes and were rescued by firefighters. Treated for smoke inhalation, the two were otherwise unharmed. There were 25 employees in the facility at the time of the fire.

Quad's library of master tapes, situated on another floor, was unharmed. The Ampex 456 tapes left in the programming room by a client survived surprisingly undamaged, as well.

"A client had been renting the space and his tapes were in there, and they survived the fire," says Cifarelli. "The boxes were burned, the outside of the tape was burned, but once they got to inner part of the reel the tape was OK."

Cifarelli says repair work on the 12th floor will not disrupt operations in the other rooms.

The studio, opened in 1978, features three recording/mix rooms in addition to the damaged MIDI and programming rooms. Studio A contains a 64-channel Solid State Logic SL 4072 console with G Series computer and Total Recall. Studio B features a 64-channel SL 4064 board with G Series and Total Recall. In the 13th-floor "Penthouse" studio, a 64-channel Solid State Logic SL 6064 with G Series and Total Recall is featured. Studer and Otari multitrack and two-track tape machines are available throughout the facility, and monitoring is UREI 813s, Yamaha NS-10M, Tannoy, and Auratone.

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MIKE REESE
7.29.42 – 5.29.91
With love and fond memories of a good friend and co-worker of 15 years.
We offer sympathy to his family.
Good-bye, Mike.
You will be missed by all.
THE MASTERING LAB HOLLYWOOD, CALIFORNIA

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AUDIO TRACK

NEW YORK

STEVIE WONDER mastered his new "Music From The Movie 'Jungle Fever' " album for **Motown** at **Europadisk. Jim Shelton** was at the **Neve DTC** console. Wonder also worked with **Thom Spallone** in the digital editing suite to produce CD, cassette, and 12-inch singles from the album. The album is the featured music for the new **Spike Lee** movie. **David Byrne** recently worked with Shelton on **Luaka Bop Records'** new collection, "Cuba Classics." The DTC console was used to fine-tune the album cuts (from a variety of sources) with digital-domain equalizing and level matching.

Producer **Richard Gottehrer** had Montreal rock band the **Medicine Men** in working on its album for **Savage Records** at the **Magic Shop. Jeffrey Lesser** was at the board with **Edward Douglas.**

Awesome II, Teddy Ted, and **Special K** produced the latest remix for **SBK's Vanilla Ice** at **Power Play. Ivan Doc Rodriguez** engineered and **Rod Curbello** assisted. **Def Jam/R.A.L.** act **BWP** put down tracks with Teddy Ted and Special K. **Everett Ramos** engineered, with **Alex Artmitage** assisting. **Heart & Soul Productions** worked on the movie soundtrack "Crackdown Big City Blues," with **Steve Kitt** producing. **Yianni Papadopoulos** engineered, with **Dino Zervos** assisting.

LOS ANGELES

DELICIOUS VINYL ACT **Masters Of Reality** (singer/guitarist **Chris Goss**, bassist **Googe**, guitarist **Daniel Rey**, and drummer **Ginger Baker**) worked on its new project at **Hollywood Sound Studio**. Rey and **Mike Ross** produced.

Paula Abdul's new album, "Spellbound," was mixed at **Larrabee Studios (Solid State Logic 4072 G-series)** by **Keith "KC" Cohen**. Cohen produced the track "Something They Call Love" for the **Virgin** project at **Microplant** on a 72-input TAC **Magnum** board.

Producer **Larry Robinson** stopped in **Image Recording** to remix a track from **Prince's** upcoming **Paisley Park/WB** album. **John Van Nest** engineered, with **Tally Sherwood** assisting.

Vikki Carr was in **Ignited Productions** recording vocal tracks for an upcoming **Sony/Mexico** album. **Carlos Dattoli** was executive producer. **Juan Madrossian** produced, with **Will Tartak** at the board. **Jeff Welch** assisted.

Rick Nowels was in **Rumbo** producing tracks for **Belinda Carlisle's** new album. **Steve Rinkoff** engineered, with **Shawn Berman** assisting. **Donna Summer** worked on cuts with producer **Keith Diamond. George Karras** co-produced and engineered, assisted by Berman. **Barry Manilow** was in studio A (60-input Neve V series with Flying Faders and two 24-track **Studer A-800 MK III's**) producing **Nancy Wilson's** album, "Nancy Wilson 'With My Lover Beside Me' " (music by Manilow, lyrics by **Johnny Mercer**), for **CBS/Sony**. Berman engineered with **Andy Udoff.**

NASHVILLE

LEE ROY PARNELL was in **Midtown Studio** working on his new **Arista** album. **Scott Hendricks** and **Barry Beckett** produced, with Hendricks at the board. **Jim DeMain** assisted.

At **Quad**, bluegrass/gospel act the **New Tradition** worked on its upcoming album, "Seed Of Love;" for release on **Brentwood Music's Smoky Mountain Music** label. The album is scheduled for release July 15.

(Continued on next page)

How Gloria Estefan Came 'Into The Light'

Singer's Latest Album Recorded At Her Miami Studio

■ BY JESSE NASH

NEW YORK—For Gloria Estefan, the recording and completion of "Into The Light" for Epic Records was more than just an obligation to her record company and fans—it was a triumph of the human spirit.

PRO FILE

Estefan was injured in an automobile accident last spring and was forced to cancel her tour dates (Billboard, March 31, 1990). Less than a week after she was released from the hospital, the focused performer was already beginning to write material for the current album. "I was determined not to be defeated by this unfortunate situation," she says.

"Into The Light" was co-produced by bassist/guitarist Jorge Kasas, keyboardist Clay Ostwald, and husband/manager Emilio Estefan.

"It was a long process," says Kasas, "because we started from scratch. But when Gloria was hurt we knew we had the opportunity to take a negative and make it into a positive. We knew 'Cuts Both Ways' was basically dead because you need to be on the road to keep up any album's momentum on radio. So for the first time, we had a year to work on a new album. We had always been pressured as far as time was concerned. This time was to be different."

Gloria Estefan co-wrote many of the songs on the album with her production team, highlighted by "What Goes Around" and "Can't Forget You" with Kasas. And Emilio Estefan has his first songwriting credit on a composition in English with "Seal Our Fate."

"Most of the songs were Gloria's and then she'd bring them in and play them on guitar to us," says Kasas. "Gloria has a keyboard with a sequencer where she can program drums and sing along with it, and she often comes in with some nice ideas herself. She also did some writing on guitar."

Ostwald adds, "A lot of the songs dealt lyrically with Gloria's experiences dealing with her accident. I think that's why 'Coming Out Of The Dark' went to No. 1. People could relate to Gloria's struggle and her ultimate triumph."

However, choosing which songs to include on the album was not easy.

"Even though it was left to Gloria and me to ultimately choose the songs, you know what the first five or six cuts are going to be almost automatically," says Emilio Estefan. " 'Coming Out Of The Dark,' 'Seal Our Fate,' 'Sex In The '90s.' It was obvious. But it's when you get to the tenth or eleventh cut that it can become difficult."

The album was recorded at Emilio and Gloria's Estefan Studios in Miami. The majority of the production was recorded on a New England Digital Synclavier and Direct-to-Disc system, with some tracks recorded to tape. "A lot of people use them," says Kasas. "Barbra Streisand, Sting, Michael Jackson—all recorded their last albums on it. What makes it special is that you never go to tape. I mean, it would go through the board so you could EQ it. But you're on disc with the capability of mixing straight to DAT."

The project was recorded using a Neve console, starting with drums and bass. On most of the tracks the bass was doubled. "The keyboards were recorded in stereo in a lot of places," says Ostwald. "And many of Jorge's bass lines were additionally doubled by keyboard bass. There's the human feel mixed electronically."

Although Gloria Estefan usually lays down scratch vocals first, many of these takes ended up being the first takes. "On 'Coming Out Of The Dark,' that's exactly what happened," says Emilio Estefan.

Both Ostwald, Emilio Estefan, and Kasas worked every day on arrangements. "When you get right down to it, no matter how great the Synclavier might be, it still can't tell you what to play," says Kasas.

At Estefan Studios, the production team that brought Gloria Estefan "Into The Light" takes a break at the Neve console. Co-producing the project, from left, are Clay Ostwald, Emilio Estefan, and Jorge Kasas.

TECHNICAL PROWESS AIDS BENEFIT SHOWS

(Continued from preceding page)

Yamaha PM3000 front-of-house desks mixed by Doug Bennett and a Ramsa S840 monitor board mixed by Dimension boss Derrick Zeiber.

Zeiber is no stranger to the London Chamber Orchestra's "Power Proms" style show featured in Geneva. The LCO, under orchestra leader Chris Warren-Green and his brother Nigel (LCO production manager) has confronted the classical establishment's elitism with arena shows using rock-style PA and light productions. Zeiber has been sound designer to the brothers since last fall.

"Classical music was written for the people," says Chris Warren-Green, "and we're bringing it back to them with a superbly accomplished orchestra and the world's best hi-fi system."

As usual, the LCO's repertoire was an eclectic mix of classical pieces (Vivaldi, Shostakovich, Philip Glass, and more) and commissioned new age pieces augmented by percussion, guitars, and keyboards.

SLAPBACK-ECHO CONCERNS

Zeiber's sound design embraced the TMS-3 front-of-house system, mixed in stereo, with a pair of delay towers down the road. His chief concerns were the Russian Mission building (which provided a disconcerting one-second slapback echo onstage) and the task of creating a monitor mix that the 50-strong orchestra would find an acceptable reflection of its acoustic balance.

Zeiber's team achieved an impressive result across its narrow arena, while three days of painstaking attention to close-miking and individual monitor placement eventually satisfied those on stage. By the end of the last rehearsal, the LCO's finest found their expensively insured fingers had turned blue in the cold Swiss night.

Four days later, it was London's turn to aid the Red Cross with "The Simple Truth" concert.

Broadcast worldwide from the 8,000-seat Wembley Arena, it was arranged at phenomenally short notice by promoter Harvey Goldsmith and the BBC.

Stars included Chris DeBurgh (whose charity single provided the show's title and its closing song), M.C. Hammer, Alexander O'Neal, Tom Jones, Lisa Stansfield, Gipsy Kings, Alison Moyet, and top Kurdish singer Shivan Perwer. They were backed by a house band of top session musicians.

TV viewers, and the Wembley audience, watched "live" concert contributions via satellite from artists including Hall & Oates, Peter Gabriel, Sting, Sinead O'Connor, Paul Simon, Whitney Houston, INXS, Yes, New Kids On The Block, and Gloria Estefan.

SHORT NOTICE FOR PA FIRM

Equally surprised by the hastily assembled event was British PA company SSE Hire. In an unexpected interruption to its world tour with M.C. Hammer (in alliance with U.S. firm dB sound), SSE found its scheduled day off between two Wembley dates—the arena's sole vacant date—filled after a phone call from Goldsmith.

SSE rose to the occasion, providing its Electro-Voice MT-4 system and crew and calling in extra control hardware from willing competitors (notably Concert Sound). Jim Ebden mixed FOH sound while Richard Peach took care of stage audio management.

Aside from a slight harshness on the satellite sound at Wembley, SSE did an admirable job considering the fluid nature of the proceedings. And while the organizers were keen to dispel direct comparisons with the Live Aid megaconcert, the slick TV presentation showed how much has been learned since 1985's trend setter. Only Bob Geldof's pithy exhortation to "send us your fucking money" was missing.

FOR THE RECORD

Amy Grant's "Baby Baby" and Tony! Toni! Toné!'s "Whatever You Need," featured on the Studio Action chart May 4, were mixed down at Can Am in Los Angeles using the Solid State Logic SL 4064 console with G Series computer.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 8,1991)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	MORE THAN WORDS Extreme/ M.Wagener (A&M)	I WANNA SEX YOU UP Color Me Badd/ Dr.Freeze (Giant)	MEET IN THE MIDDLE Diamond Rio/ M.Powell,T.Dubois (Arista)	I DON'T WANNA CRY Mariah Carey/ N.M.Walden (Columbia)	THE OTHER SIDE OF SUMMER Elvis Costello M.Froom,K.Killen D.MacManus (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	SCREAM (Los Angeles) Bob St.John Michael Wagener	QUAD (New York) Angela Piva	MIDTOWN,TONE & VOLUME (Nashville) Mike Clute	TARPAN (San Raphael,CA) David Frazer Dana Jon Chappelle	OCEAN WAY (Los Angeles) Kevin Killen
RECORDING CONSOLE(S)	SSL 4056 G Series With Total Recall	SSL 6000 G Series Computer	TAC Matchless 36/ 24	SSL 4000 G Series With Total Recall	Neve 8038
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-800	Otari MTR 92 (Dolby SR)	Studer A-820	Mitsubishi X-850
STUDIO MONITOR(S)	UREI 813B Yamaha NFM8 Infinity 2001	Yamaha NS10	Tannoy Super Gold	Yamaha NS10MS UREI 813B	Custom Ocean Way
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Scotch 250	3M 996
MIXDOWN STUDIO(S) Engineer(s)	SCREAM (Los Angeles) Michael Wagener	CREATIVE SOURCE (Los Angeles) Warren Woods	MASTERFONICS (Nashville) Mike Clute	TARPAN (San Raphael,CA) David Frazer	OCEAN WAY (Los Angeles) Kevin Killen
CONSOLE(S)	SSL 4056 G Series With Total Recall	API	SSL 4000 E Series G Computer	SSL 4000 G Series With Total Recall	Neve 8038
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850/ Studer A-820	Otari MTR 90 II	Otari Digital 32	Studer A-80 Ampex ATR-102	Mitsubishi X-850
STUDIO MONITOR(S)	UREI 813B Tannoy NFM8 Infinity 2001	Custom Creative Source	Custom Hidley Design	UREI 813B Yamaha NS10MS	Custom Ocean Way
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Scotch 250	3M 996
MASTERING (ALBUM) Engineer	A&M MASTERING Ken Perry	FUTURE DISC Eddie Schreyer	MASTERFONICS Glenn Meadows	MASTERDISK Bob Ludwig	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Denon	WEA Manufacturing	DMI	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	Sonopress	Sony Manufacturing	WEA Manufacturing

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AUDIO TRACK

(Continued from preceding page)

Producer **Garth Fundis** worked on material recorded by the late **Keith Whitley** for release as an album project on **BMG/RCA. Gary Laney** engineered the project at **Sound Emporium. Webb Wilder** was in overdubbing an album project for **Zoo. Bobby Fields** produced. **Wendy Waldman** produced overdubs on artist **Rick Vincent** for **Windswept Pacific; Dennis Ritchie** engineered.

Lionel Cartwright and producers **Tony Brown** and Barry Beckett worked on tracks for Cartwright's **MCA** project at **Sound Stage. John Guess** engineered, assisted by **Marty Williams. Gary Morris** was in producing tracks with **Jimmy Bowen** for **Capitol Nashville. Bob Bullock** engineered, assisted by **Brian Hardin.**

ABC's new "Monday Night Football" theme, "Monday Night Boogie," was recently recorded at **Emerald Sound Studio** by **Hank Williams Jr.** Scott Hendricks produced and engineered.

Rick Medlocke, lead singer for the group **Blackfoot**, mastered his new album, "Medicine Man," at **Disc Mastering. Hoyt Dooley** engineered the project on the studio's Neve DTC-1 console.

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

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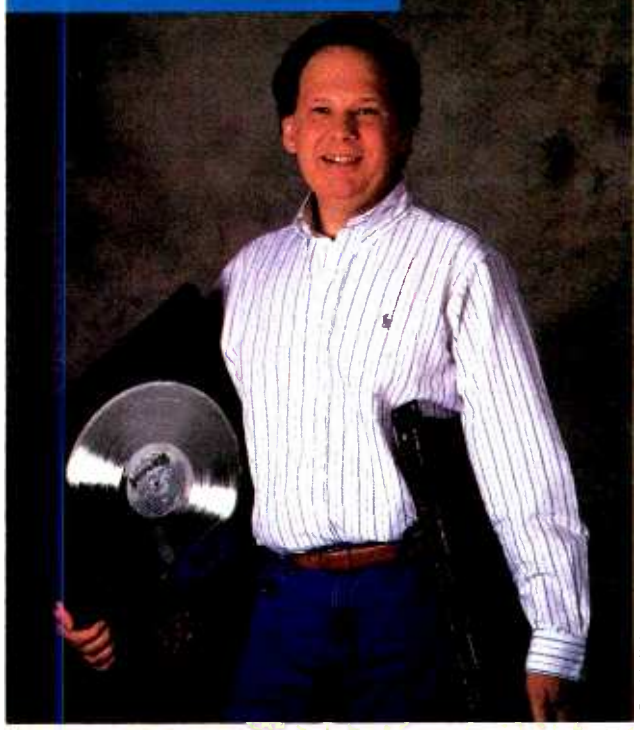
Bob Ludwig RECOMMENDS DOLBY SR



Randall Wallace

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JERMAINE JACKSON

ASHFORD & SIMPSON

ARETHA FRANKLIN

GEOFF McBRIDE

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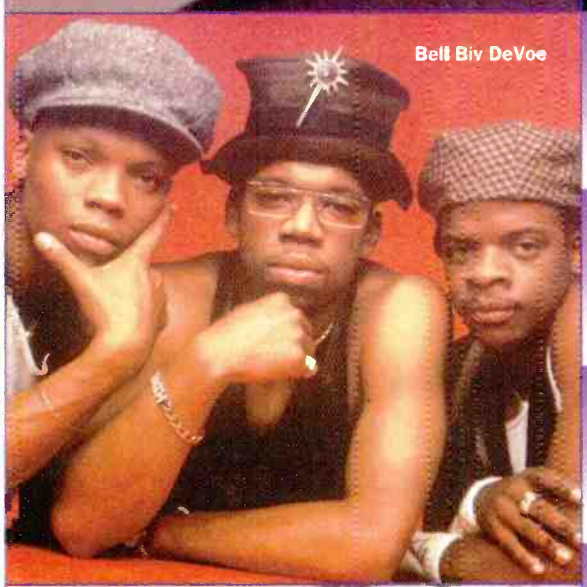
Luther Vandross

Tony! Toni! Tone!

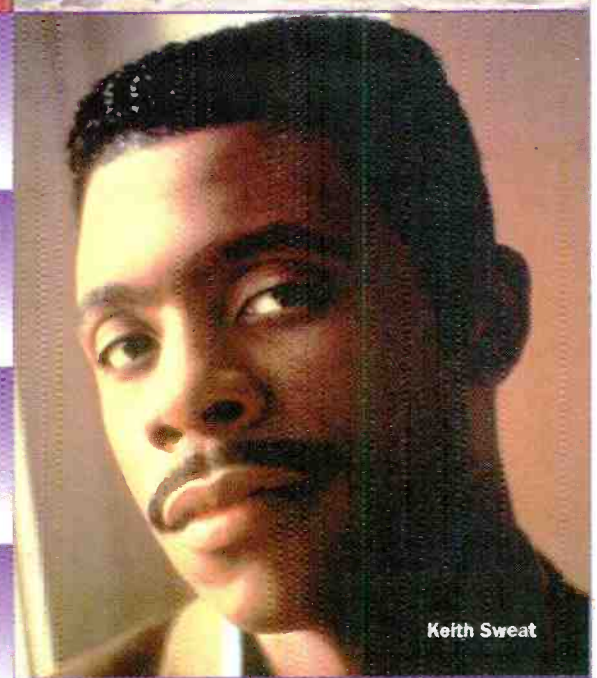
En Vogue

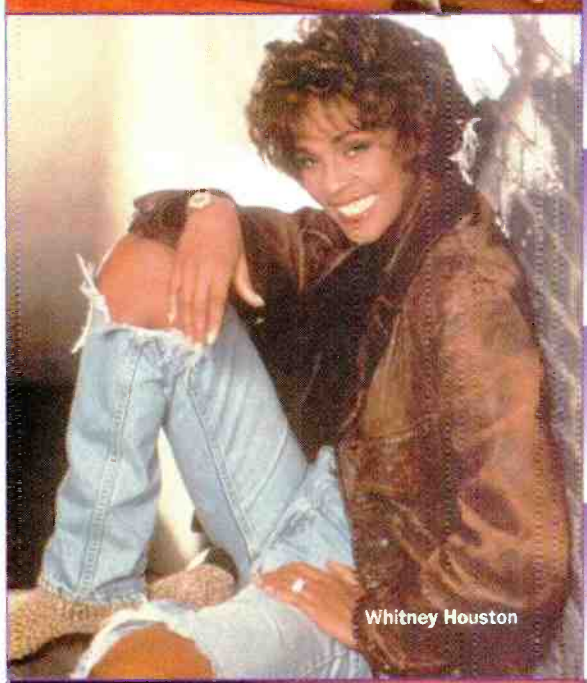

Bell Biv DeVoe

SPOTLIGHT

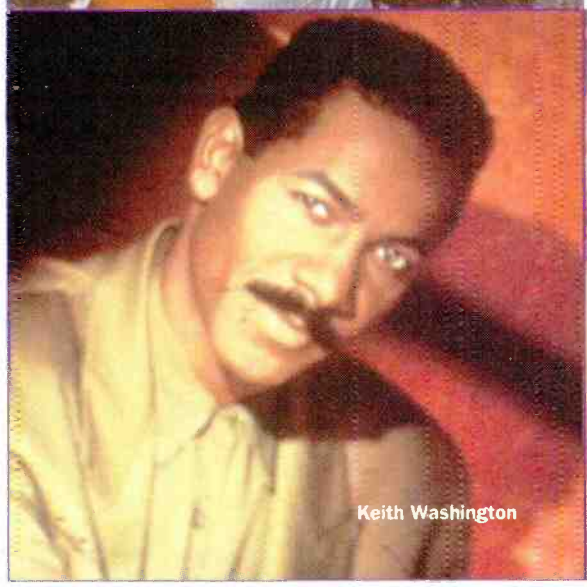
R&B music

The New Traditionalism Sparking Today's R&B Borrows from the Rich and Soulful Past to Weave a Fresh Sound That Pushes the Boundaries of What Can and Should Be Called R&B–or Just Call It the Pop Music of the '90s.


Keith Sweat


Whitney Houston

The O'Jays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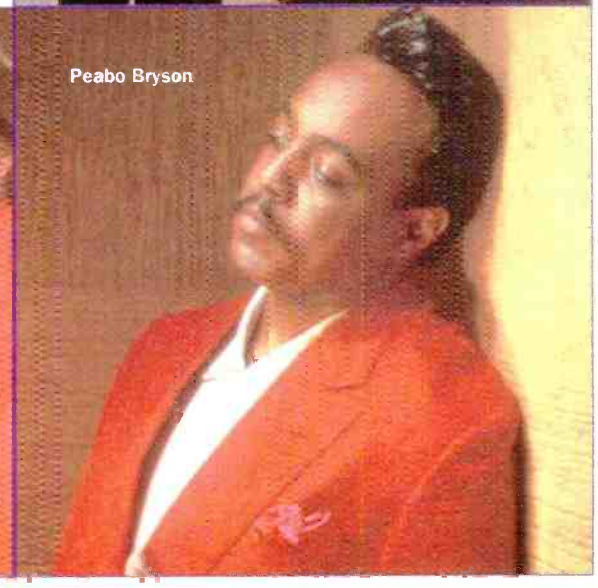
Hi-Five


Peabo Bryson

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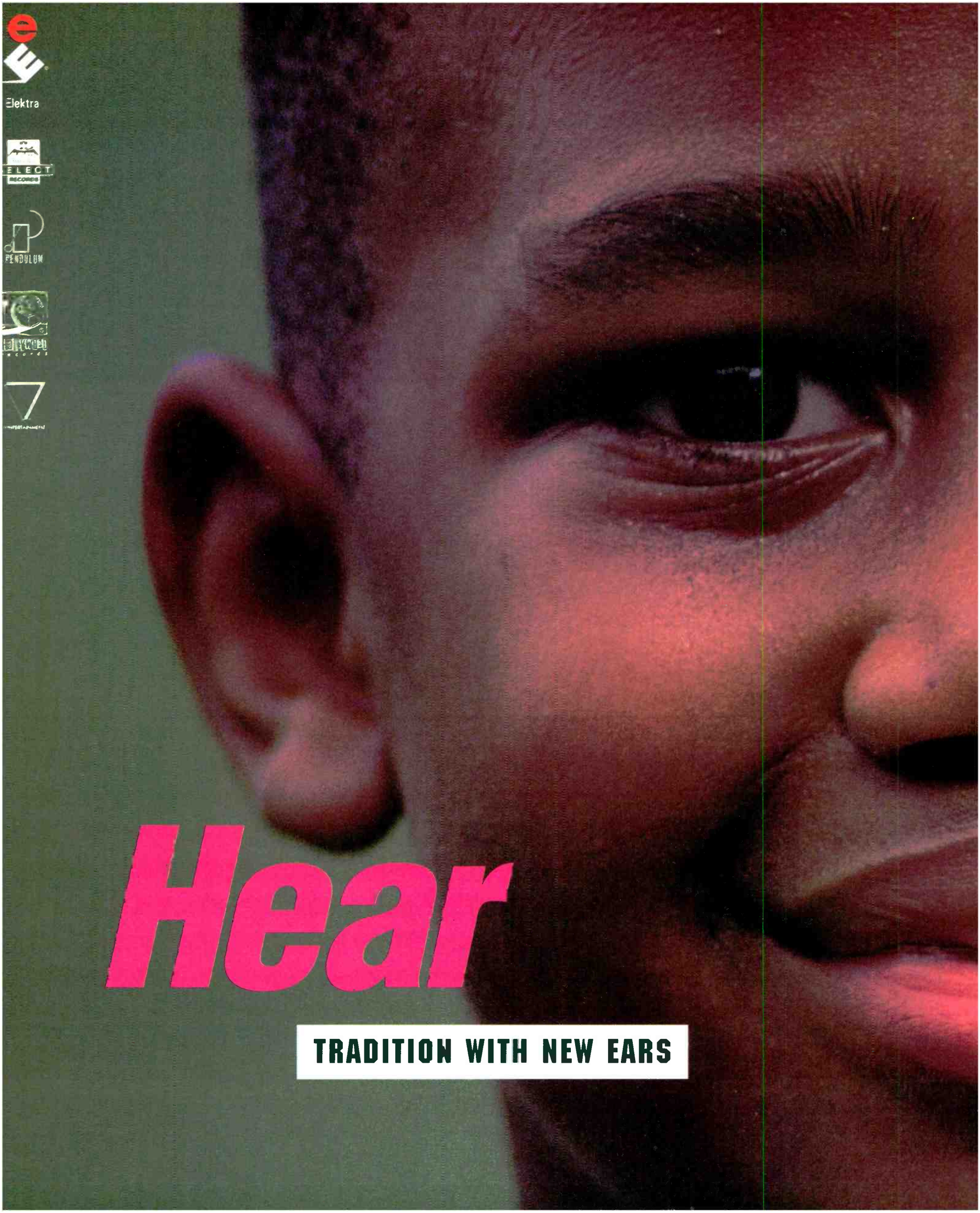

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R&B TODAY:
Solo Artists, Soundtracks, Funk and 'Hip-Hop Doo-Wop' Are Passwords to '90s Wider Track

By JANINE McADAMS

R&B in the '90s has three bywords: soul, funk, and hip-hop.

This year has seen a remarkable increase in contemporary R&B tracks that are infiltrated by a new traditionalism. Live instrumentation, real singers, the renewed influence of seminal soul, funk, and even jazz are being felt in new releases in the R&B and even the rap area.

With more emphasis on formal songs, strong vocals, and often live instrumentation, attention is falling on new albums by solo artists like Will Downing, Lisa Fischer, Marva Hicks, Keith Washington, Shirley Murdock, Teddy Pendergrass, Phil Perry, and Oleta Adams.

Live instruments with a '70s funk feel dominate work of such bands as Tony! Toni! Toné!, the Brand New Heavies, the Family Stand, and the Nation Funktasia. Now that James Brown has been released from a South Carolina prison and is juggling a number of recording offers (though he is still officially signed to Scotti Bros.), 1991 and '92 are likely to see a number of Brown musical tributes and Brown collaborations with other artists. And a '60s soul influence is all over the new breed of "hip-hop doo-wop" groups like Color Me Badd, the Rude Boys, Riff, Hi-Five, En Vogue, Boyz II Men, and Jodeci. Rap groups like Definition Of Sound, De La Soul (whose second album is out this summer), Main Source, Ed O.G & Da Bulldogs, Hansoul, and Rapping Is Fundamental are digging into the vaults of obscure funk and even jazz to craft their tracks.

Meanwhile, the street-oriented, tough-edged production style of rap—complete with samples and intricate drum patterns—is a prime force in today's youth-marketed R&B. After the "hip-hop smoothed out on an R&B tip with a pop feel appeal" style innovated with last year's Bell Biv DeVoe album, more youthful acts are taking that style to heart. Michael Bivins' own protégés, Motown's Another Bad Creation, epitomize this trend with their mix of raw vocals, loose raps, hip-hop beats, and homeboy image. Trumpeter (and A&M chairman) Herb Alpert's latest album, "North On South Street," combines the trumpet's brass melodies with hip-hop and dance rhythms for more street appeal. And much of the up-tempo work done by the "doo-wop hip-hop" crews mentioned above—especially Jodeci, Boys II Men, and the Rude Boys—bring this element of raw rap energy and production to their vocal efforts.

This is where R&B music finds itself in 1991. Still continuing to innovate for the future with hard-hitting, danceable contemporary grooves and smooth seductive ballads, but with a new crop of music masters borrowing the distinctive style of the rich and soulful past and weaving those elements into a fresh sound that pays homage to the greats that have gone before.

What makes this new funk traditionalism so unique is that it is not a nostalgia movement. It is a progressive trend that pushes the boundaries of what can and should be categorized as R&B. With the music experiencing a high level of popular acceptance by the mainstream market—look at Hi-Five's recent No. 1 pop hit "I Like The Way" or the numerous pop hits by M.C. Hammer and Janet Jackson—R&B-oriented music has become the pop music of the '90s.

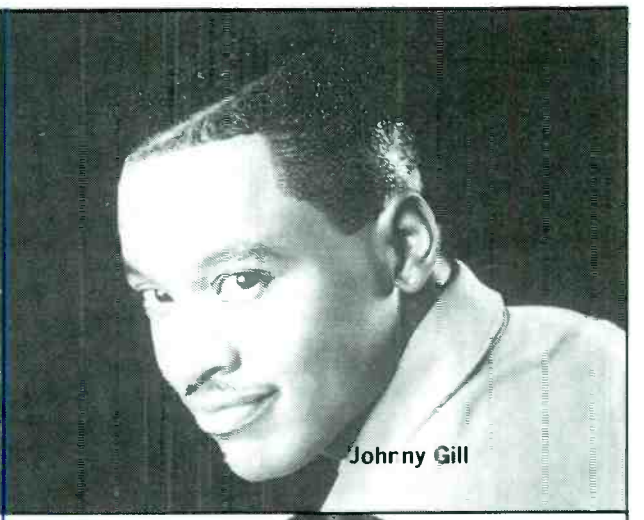
POP GOES THE MUSIC

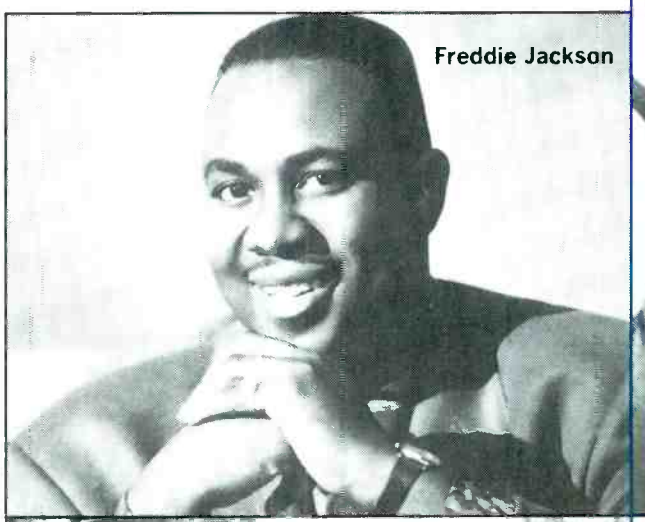
The strict boundaries between the R&B and pop charts—those which seemed to keep black artists on the R&B chart until they had racked up a string of hits there and those that kept a successful crossover artist from regaining his R&B audience after pop acceptance—have softened of late. Artists like Whitney Houston, Mariah Carey, C&C Music Factory, the Rude Boys, Riff, Monie Love, Tara Kemp, Toni! Tony! Toné!, B Angie B, Damian Dame, Yo-Yo and many others are proving that they can keep both the pop and the R&B audiences satisfied without sacrificing their image or their market.

The industry seems to be recognizing the potency of the music on its own terms. Producers and artists who have consistently racked up R&B and pop success are being tapped for label deals. These include Jimmy Jam & Terry Lewis, L.A. & Babyface, Teddy Riley, Jazzie B., Full Force, Maurice Starr, Paula Abdul, Spike Lee (whom Sony is hoping can create the

(Continued on page R-20)

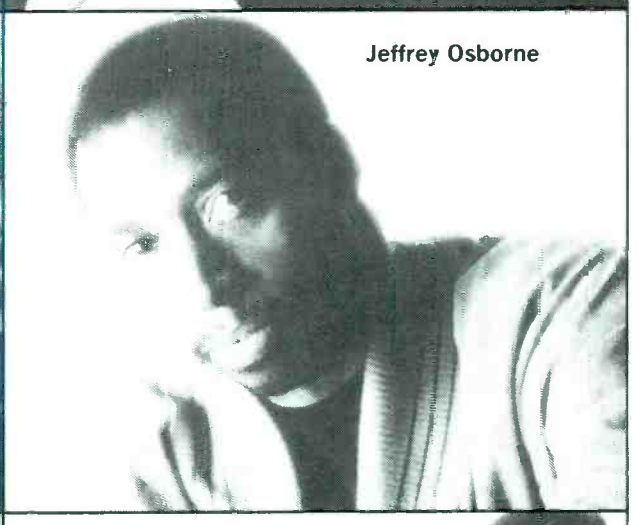
Mariah Carey


Johnny Gill


Freddie Jackson

Lisa Fischer

Surface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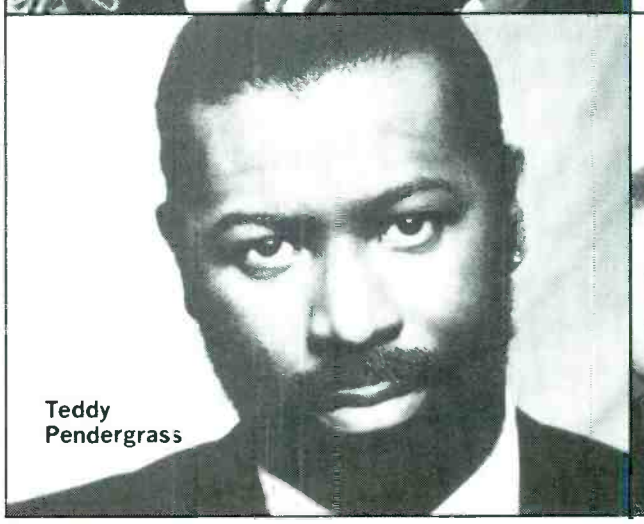
Teddy Pendergrass

LeVert

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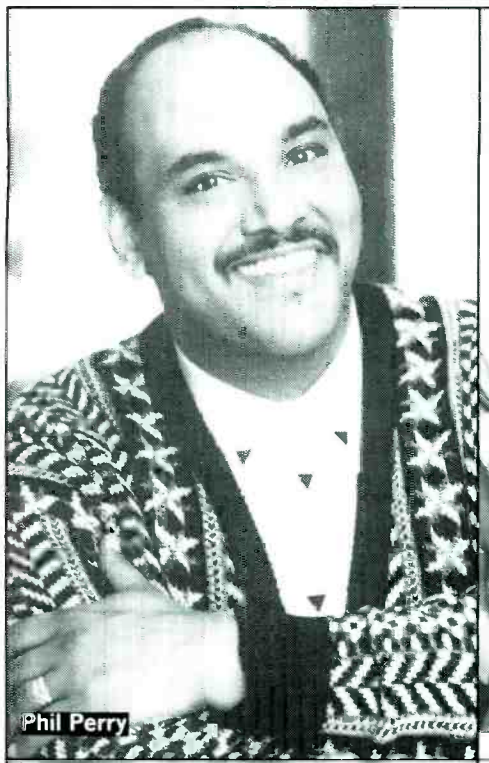
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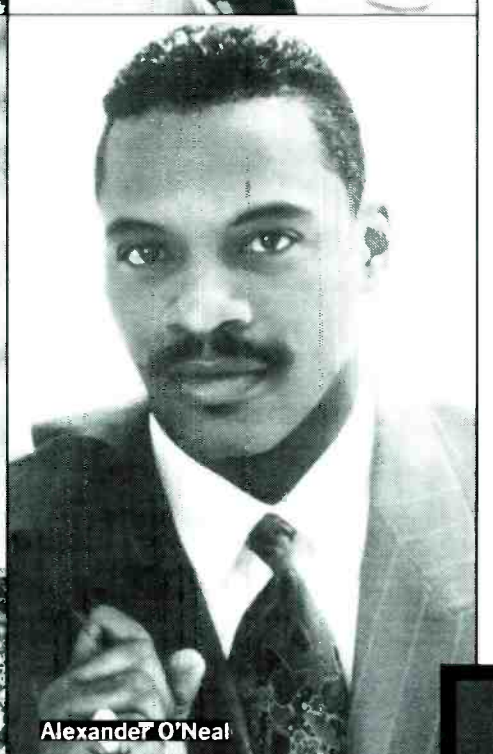
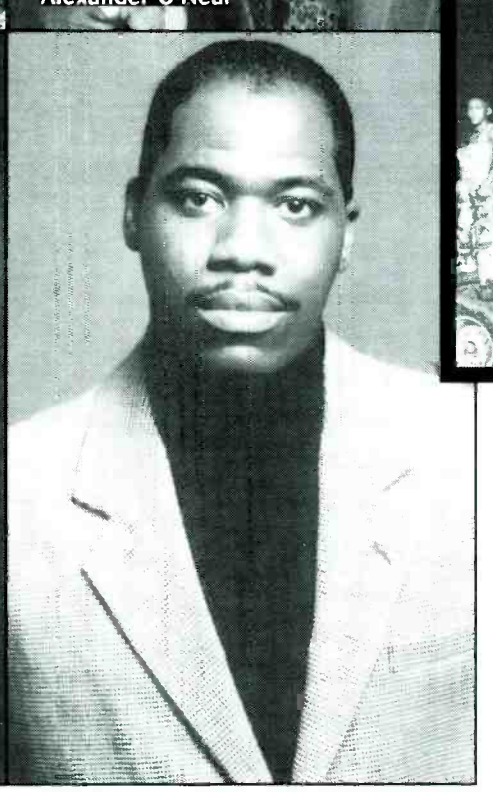
Oleta Adams

Anita Baker


Alexander O'Neal

Lalah Hathaway


Will Downing

THE CUTTING EDGE: Is It Back to Basics or Forward to New Fusions for Industry in Search of Real Music?

By DAVID NATHAN

A large cross-section of industry personnel (including many of the key, young A&R executives who are literally out in the streets creating what's next in R&B) seem sure about one thing when it comes to the direction R&B is taking in the '90s: the focus in this multi-faceted music form clearly involves going back to some of the traditional values on which R&B built its foundation in the '60s and '70s. The message is clear, as was echoed by almost every key decision-maker—the emphasis will increasingly be on real singers, real songs, and real musicians.

A resurgence of interest in using qualified musicians rather than machines in the studio and the emergence of a new breed of self-contained bands that can perform "live" is likely; while musically, an even greater fusion of different styles suggests that a whole slew of new hybrid forms is already emerging.

While most informed sources agree that R&B hasn't produced too many major cutting-edge acts (of the caliber of innovators like Stevie Wonder, Marvin Gaye, Prince, Sly Stone, James Brown, and EW&F) in the past few years, an exciting future in which rap and R&B, hip-hop and jazz are fused is reborn is already being created thanks to a relatively small group of artists and producers who are interested in stretching the boundaries of the music.

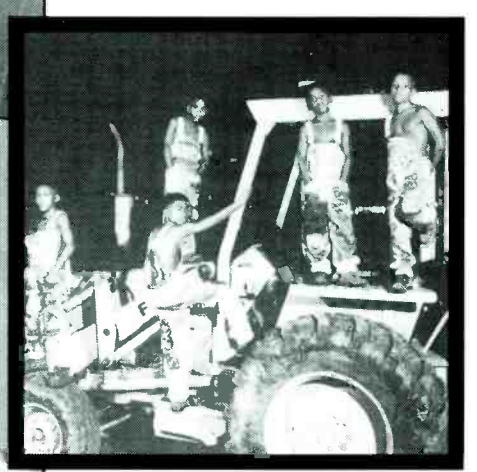
"I'd say Howie-T, Chubb Rock, Dr. Freeze, James Earley [from Bust It Records, who worked on the B Angie B project], Vassal Benford and Carl McIntosh of Loose Ends are some of the producers working on the cutting edge," says **Joy Bailey, manager, black music A&R, Capitol Records.** "Foster/McElroy are doing some great things like Nation Funktasia and I think that Curtis Dowd and Randy Bowland are two new producer/writers based in Philadelphia who we should be watching out for as are BeBe Winans [currently working on projects for the label] and the group Portait [with main producer Michael Angelo] who are artists, producers and writers."

Bailey mentions Color Me Badd and Bell Biv DeVoe as artists she considers to be innovative, noting that "the major labels are also going to be signing self-contained bands and groups again because people miss them and we're going to see a lot more live music coming back in. In rap, people are also taking some different turns with, for instance, gospel rap and some jazz rap artists emerging."

Merlin Bobb, senior VP, A&R, East West/Atlantic Records, says that producers like Teddy Riley, L.A. & Babyface and Jimmy & Terry (Jam and Lewis) have been instrumental in bringing forth innovation not only in R&B but in pop also, but laments that "other than Dr. Freeze, Lord & Smith from the Family Stand, Foster/McElroy and Tony! Toni! Toné!, there are not as many writer/producers or artists as I'd like to see on the cutting edge and that bothers me. The majority [of producers] try to recreate what's already a hit rather than doing something that will set them apart from someone else. They get intimidated by what they see on the radio or the charts and by record companies who dictate that they want something similar to what's already out there. That limits their creativity a lot. Often, young producers and writers come in and play me things and they're nice songs but they sound like what's already out there. I tell them that you don't shine by imitating. Leaders like Teddy, L.A. & Face and Jam & Lewis created something new."

Bobb says he'd "like to see R&B music become more musical, incorporating live instrumentation and more true vocalists and performers. I'd also like to see more pop and rock incorporated in R&B. If we did that, we'd have music and radio [being] more diverse. Artists like the Isley Brothers and Earth, Wind & Fire did that and that made music so much more vibrant. We need younger writers and producers to be more adventurous now and not be afraid that record companies will stay away from them."

(Continued on page R-14)


Another Bad Creation

The Family Stand

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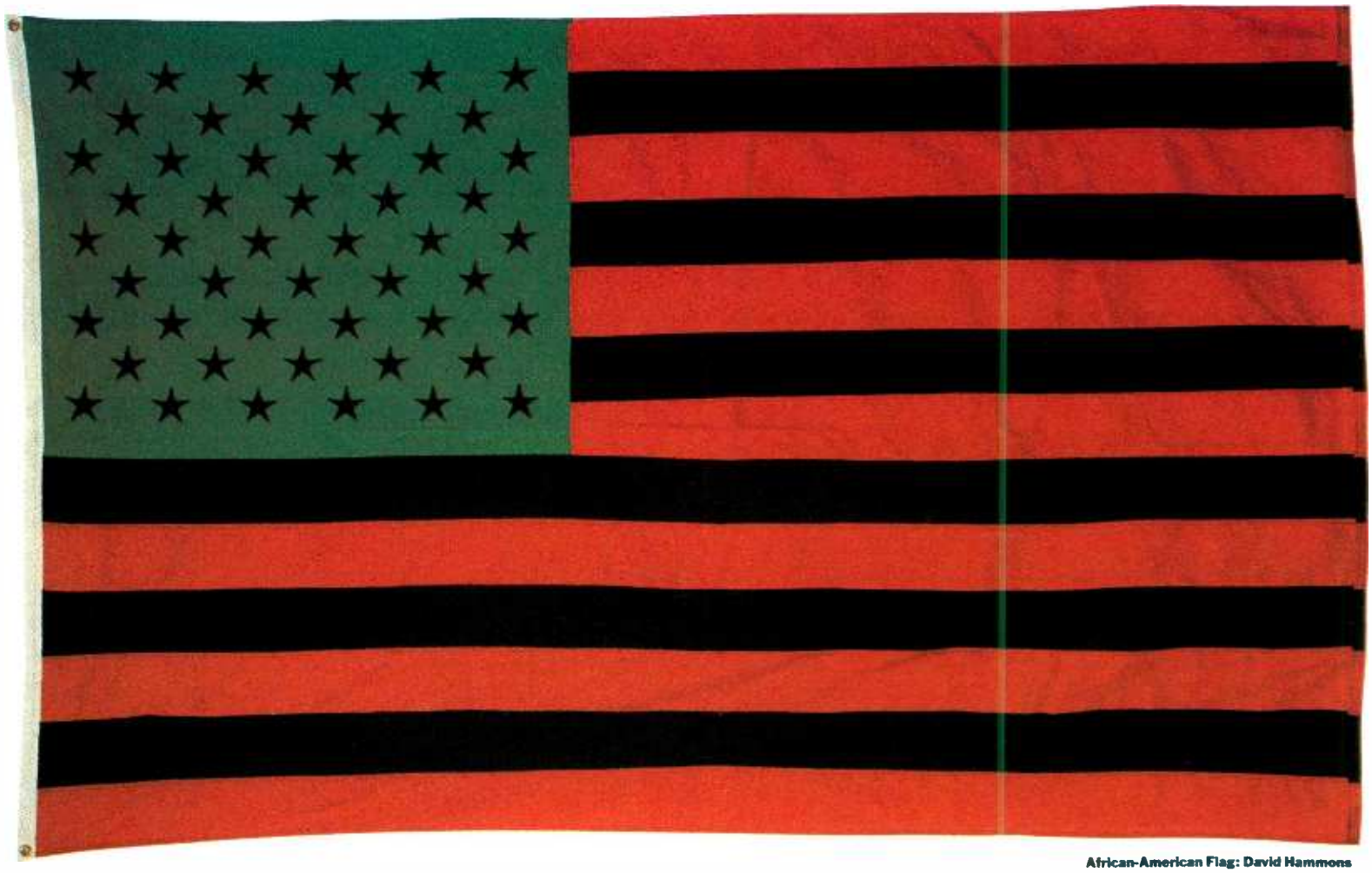
it's not about color.



African-American Flag: David Hammons

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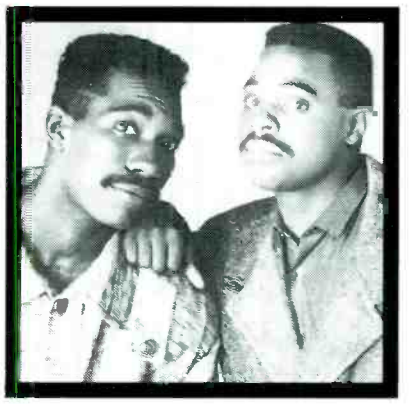
The Sounds Of Blackness

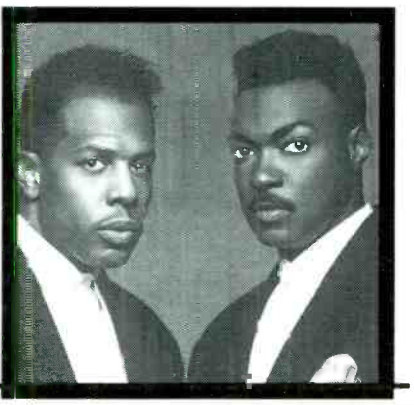
Jimmy Jam & Terry Lewis

Ralph Tresvant

L.A. Reid & Babyface

Janet Jackson


Denzil Foster & Thomas McElroy


Daryl Simmons & Kayo

PRODUCTION TEAMS:
Creative Forces Behind the Hits Find Two Heads Are Better Than One in Race for No. 1

By ABBIE KEARSE

The cliche "two great minds are better than one" is a creed for many of the production teams today. In fact, you'll find the stronghold of teamwork is the prominent force behind many successful R&B, pop, dance, and rap acts on the top of the charts.

Jimmy Jam and Terry Lewis have been labeled super-producers and are probably one of the first teams to come to mind. Their songs have been acknowledged on an international level for work done with Janet Jackson, Herb Alpert, the Human League, Johnny Gill, Alexander O'Neal, and their own band the Time. Over the last eight years Jam and Lewis's Flyte Tyme Productions have garnered over 50 top 10 R&B singles and 20 top 10 pop singles. They have also written and/or produced more than 30 gold and platinum records.

Yet, the most impressive work from Jam and Lewis is still to come—as last month they released the first album off of their new label Perspective Records (distributed by A&M) by the Sounds Of Blackness entitled "The Evolution Of Gospel." The Sounds Of Blackness is a 40-member vocal and instrumental band that have been around the Minneapolis scene for some time. They are most remembered in the mainstream for their work with Prince on the "Batman" soundtrack—as well as work with former members of the Revolution.

Jimmy Jam recalls the moment he and Terry Lewis knew they wanted to work with the group. "We actually grew up listening to the Sounds Of Blackness, and a couple of years ago we went to a show they did called 'Music For Martin'—which is a tribute to Martin Luther King. We went to that show with Janet [Jackson] and she commented to me how diverse the group was because of the different forms of music they did and she said she couldn't believe that they didn't have a national deal."

Other bands with new releases coming out on Perspective are Mint Condition, Lisa Keith, Low Key, Kings English, and Krush. Jam conveys that Perspective is a true record label and not just a production factory to house their own projects. "It's kind of nice because we get involved when we need to be, but we are more interested in finding talent and people who can write and produce because that's what we do now. And, it's great to have self-contained acts who can do it themselves because that is the future."

In the future as well—Jam and Lewis hope to collaborate with another acclaimed production team, L.A. and Babyface. On the prospect of the two teams joining forces Jam remarks, "We would love to eventually do something together, but it's just a matter of working our schedules out and finding the right projects to do it on. We almost did it with Johnny Gill, but there will eventually be a time in our careers . . . and I would absolutely love to do it."

Having worked with such acts as Bobby Brown, Paula Abdul, Pebbles, Whitney Houston—songwriting/production team L.A. and Babyface also have a label called LaFace Records. At the Atlanta-based company, Antonio "L.A." Reid and Kenneth "Babyface" Edmonds soon found it too much of a work load to handle all the production themselves. So, they expanded by recruiting Daryl Simmons and Kayo who have had a long history of working with the duo as co-writers on songs for Bobby Brown and Karyn White. Daryl and Kayo call their sound "old folks hip-hop with a song on top" and are credited with Ralph Tresvant's "Stone Cold Gentleman" among other projects including the Boys, Pebbles, After 7 and most recently Jermaine Jackson.

In 1991, we are starting to see the emergence of some new hitmakers. David Cole and Robert Clivilles—C&C of C&C Music Factory are presently a mainstay on the charts with the album "Gonna Make You Sweat." Prior to C&C Music Factory Cole and Clivilles were known for their underground club mixes with "Do It Properly" by 2 Puerto Ricans, A Blackman & A Dominican, and brought the pop, dance, house sounds of Seduction to top-40 radio.

Over the years Cole and Clivilles have introduced a lineup of newcomers (Zelma Davis and Freedom Williams) and re-introduced veteran (Martha Wash). Cur-

(Continued on page R-24)

En Vogue

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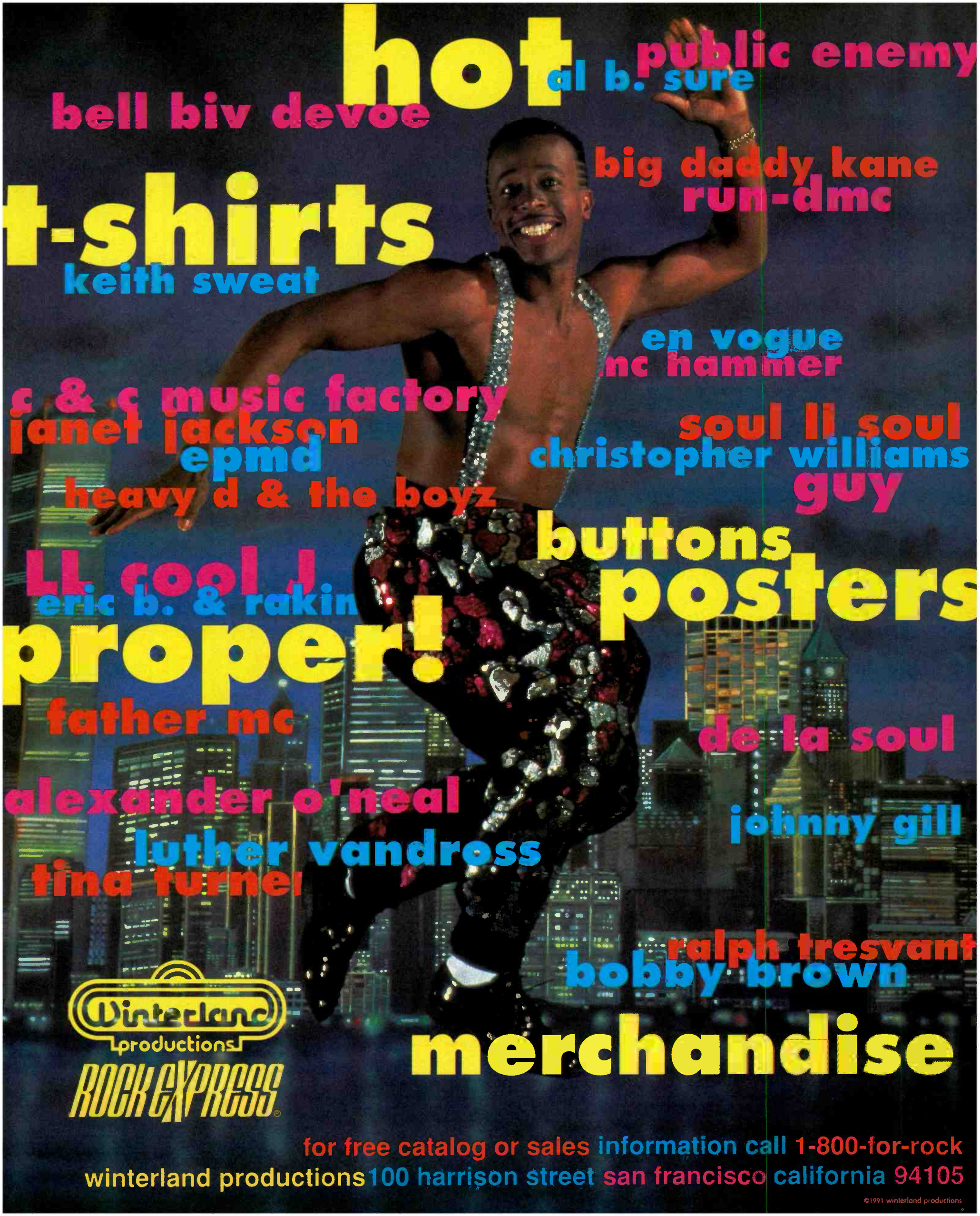
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BLACK FILMS & SOUNDTRACKS: Historic Surge Reflects Hollywood's Infatuation With Low Budgets, High Returns

By ABBIE KEARSE

By the year's end 19 widely distributed pictures made by black filmmakers will have opened at box offices across the country—topping the cumulative number of black films released in the last decade. Although that amount might still seem relatively low, it is a step forward for many young black filmmakers today.

Historical black films have always been accompanied by strong soundtracks. In 1971, Melvin Van Peebles was the first to contrive the idea of using a solid R&B funk band on the soundtrack for "Sweet Sweetback's Baadasssss Song," (recorded by an unknown group at the time called Earth, Wind & Fire). Laying down the foundation for many black filmmakers, Melvin says he is still taken by the praise. "I found it to be a very interesting phenomenon with this new wave of filmmakers coming along citing my work as their inspiration. I find that very gratifying because at the time I was making these films I thought it was nothing, but it seems somebody heard me."

Including his own son Mario Van Peebles who broke box-office records upon the release of the film he directed "New Jack City" (Warner Bros.). According to USA Today in May, two months after its release the film was still bringing in $1 million for weekend ticket sales and has grossed over $41.4 million. The blockbuster soundtrack is still high on the charts and features tracks by Ice-T, Johnny Gill, Keith Sweat, Color Me Badd, Christopher Williams, 2 Live Crew, Guy, and many others. Van Peebles explains, "I wanted a soundtrack that could carry the storyline. If you listen to Ice-T's 'New Jack Hustler' when he says 'Every dollar I get another brother drops/ Maybe that's the plan and I don't understand/You've got me sinking in quicksand.' The message is in the music and the kids will listen to it, but it will also be considered entertainment."

He continues, "You can have movies with music and then you can have movies that are made with music in mind—I think 'New Jack' is more of the latter."

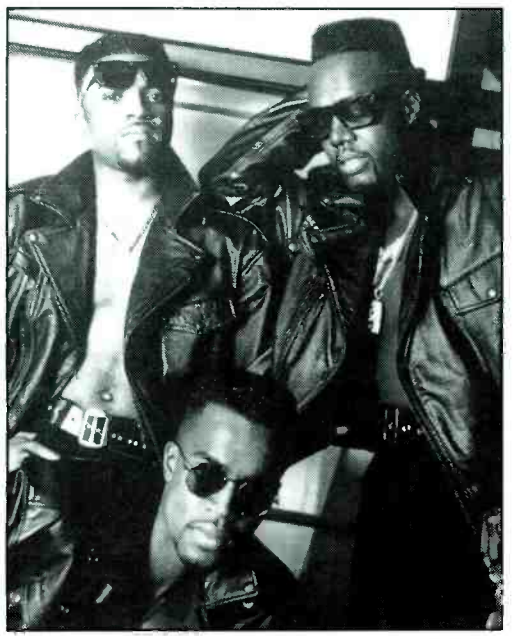
Which is exactly what Doug McHenry and George Jackson, the producers of the picture and executive producers of the soundtrack for "New Jack City" say they had in mind. "We think about the soundtrack and the songs from the very beginning of the project. We develop a script, and when we think of our vision of the movie, we don't think of the soundtrack as an afterthought."

The team of McHenry and Jackson, who have both had an equal share of experience working with films and soundtracks ("Krush Groove," "Disorderlies," "Thank God It's Friday") explain the process of choosing the music for a motion picture. "In the actual making of the soundtrack we'll do something called a 'temp dub' which is a guideline to know whether or not the original tunes that are being submitted will fit into what we are doing. For example, there is a scene in 'New Jack City' where Tracy Camila Johns is stripping in the mansion of Nino Brown. Now in that scene for the 'temp dub' we said 'O.K., what type of feel and what type of record do we want here?' And the answer was we wanted a record like BBD's 'Do Me.' So, we put that record in the movie as a temporary thing—then we sat down with our people and told them we need a record that feels like this."

Currently, McHenry and Jackson are directing and producing for New Line Cinema "House Party 2" scheduled for release in November starring rap duo Kid 'N Play as well as Full Force, Queen Latifah, super model Iman, and rapper Kamron from the Young Black Teenagers. There are plans for a Kid 'N Play single to be out later this month, and the album is slated for release at the end of August featuring songs by Kid 'N Play, Ralph Tresvant, Pebbles, Eric B. & Rakim and Tony! Toni! Toné! (who

Christopher Williams

The Nation Funktasia



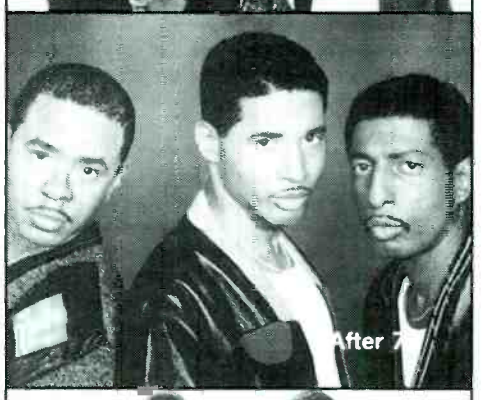
Guy

along with Tresvant will sing their tracks in the movie).

In some cases the soundtrack for black films either equals or outsells the movie itself and from a marketing standpoint that is a very important factor to consider. Monica Breckenridge, executive director of the Black Filmmaker Foundation in New York, says, "From a marketing perspective a lot of the studios recognize that the soundtrack can be specially targeted to black audiences and very often with black films they will do just that.

(Continued on page R-20)

ude Boys



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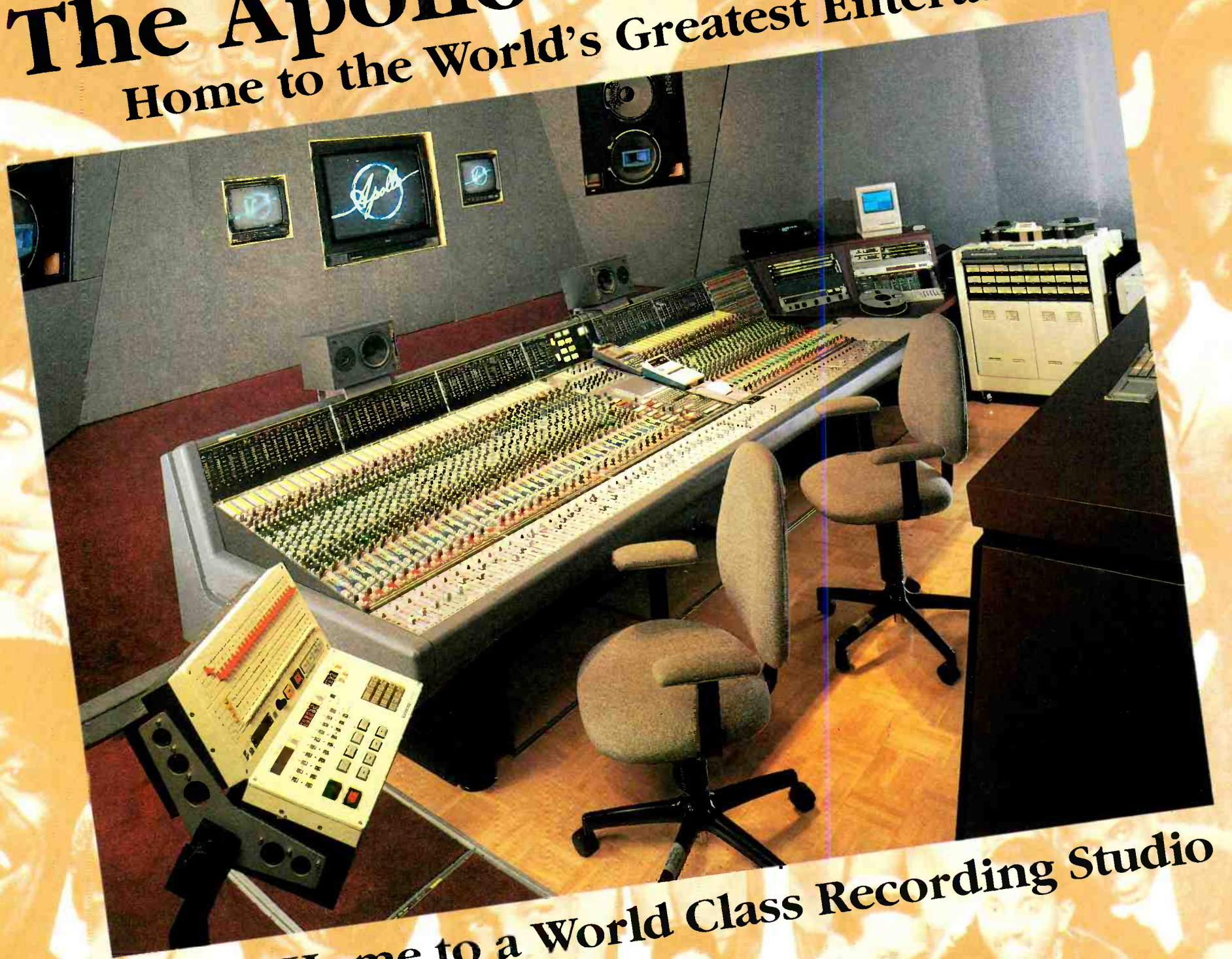

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CUTTING EDGE

(Continued from page R-4)

"There are a lot of good people coming out of the U.K. like Love and Laughter while over here, I think of Grand Poobah [of the Brand Nubians], the Large Professor and Marley Marl amongst the producers on the cutting edge," notes **Alonzo Brown, national director of A&R, urban music, A&M Records.** "In fact, I'd say that most of the guys on the edge are coming out of hip-hop and rap and a lot of the R&B producers are borrowing from rap." Brown says that Jam & Lewis are "breaking into a whole new thing as you can see with the Sound Of Blackness, their first act on Perspective Records, which mixes gospel, R&B, African styles, and contemporary sounds."

Experimentation, Brown adds, "still comes mostly from the hip-hop arena and new jack is still king. But I think we're going to see a lot more R&B/hip-hop records because companies and artists are realizing that radio is responding to rap with an R&B flavor like recent hits by Father M.C. and LL Cool J. You're also going to continue to have the underground rap scene with artists who are saying 'we can never get on radio and we don't want to.' But the future of R&B definitely lies in the street and not necessarily in the hands of power managers and lawyers."

Brown also feels that "in the urban area, we're going to see the return of the male soul singer. It's already begun with guys like Keith Washington, along with Luther [Vandross], Alexander O'Neal and others who have been around for a while and we have a new male vocalist at A&M, Xavier, who fits in that same musical mold."

"Live instrumentation is going to come back and that's where the cutting edge will be in R&B," says **Leotis Clayburn, director of A&R, Polydor.** "You're also going to see more R&B vocalists blending together with rap and hip-hop producers. Michel'le was a good example. What dance music did for pop, that's what rap and hip-hop will do for R&B." Clayburn mentions the Family Stand, Lalah Hathaway, B Angie B ("the Tina Turner of the '90s") among artists showing much promise while suggesting that "we'll be hearing instrumental R&B again, something we haven't done in the past five years or so."

In the domain of producers, Clayburn lists the Large Professor (from the group Main Source), the Epitome Of Scratch (featured as a remixer on Marva Hicks' tracks) and Dr. Freeze along with Andre Fischer, who, says Clayburn, is "an example of a musically educated producer who can make intelligent music with young artists." The future in R&B, he adds, will really be a marriage between rap/hip-hop and R&B, with young producers making music rather than just sampling.

Sean Combs, a/k/a/ "Puff" Daddy, executive director of A&R, Uptown/MCA, considers Michael Bivins as "a young visionary, one of the first artists and producers to combine R&B and hip-hop. No one believed it could done but he made the transition from the regular New Edition look and attitude and with Another Bad Creation, BBD and Boyz II Men, he's had major breakthroughs in music that is on the cutting edge." Combs looks at Ice Cube "as a modern day Marvin Gaye, expressing the problems and troubles of our younger generation, someone who is kicking reality and not afraid to say what's on his mind, particularly when there's a lack of real-ness in our lyrics today."

Combs adds that Grand Poobah of the Brand Nubians ("who had one of the most underrated albums of the year") and Devante Swing (who produced Uptown's Jodeci and Al B. Sure! and Hi-Five and "shows a lot of versatility in using R&B, gospel and hip-hop all together" are among the fresh new talents in the production arena. "You're going to see the marriage between R&B and hip-hop becoming stronger with even artists like Michael Jackson using hip-hop, hitting the streets a little harder with music that's geared more towards a younger generation. Hip-hop is the only music that has made the marriage with almost every other kind of music—from rock, gospel and jazz to R&B—and it's going to have an even stronger identity as it becomes more acceptable as *the* music of the '90s."

"A lot of groups and artists are not being taken seriously, including myself," says artist/producer/songwriter **Bernadette Cooper.** "Sometimes R&B can be stifling because there's not a lot of acceptance for cutting-edge music." Cooper admires the Family Stand, Lenny Kravitz, Carl McIntosh ("who did a wonderful job on the last Loose Ends album") and feels that Prince "continues to be on the cutting edge." The future, she predicts, lies in artists "getting back to music from the soul. It's not so much a concern for commerciality but the kind of thing where you make music that, after a long day, people can go home and really listen to, knowing that it's honest and real."

Carol Cooper, national director, A&R, Columbia Records, has her ears tuned into the production work of several up-and-coming producers including Khayree (from the Bay Area, who's worked on material for Samuelle, Vanilla Ice and new act A.K.): "He has a unique ear for what is engagingly quirky in melodies, lyrics and rhythms and even his hardest rap tracks have a mellow, dreamy edge . . . even though Khayree is far from a hippie." Cooper also mentions New Jersey-based Smack Productions, run by producer/entrepreneur Mike Cameron (and including Paul Simpson, Calvin Gains and Cedric Guy) as "producers who are attempting an innovative fusion of gospel, hip-hop and funk . . . and are quickly moving towards becoming a self-contained, full-service, independent recording company."

Cooper notes that the Basement Boys (also cited by other executives), currently enjoying success with Crystal Waters and Ultra Nate as underscoring "yet again what a good training the remix field and clubland are for fresh production talent"; while "the next few months should see one of the world's most successful rap producers, Marley Marl turn his hand towards serious R&B."

Suggesting that she's "arguably the most innovative composer in contemporary black gospel," Cooper says Twinkie Clark (of the renowned Clark Sisters) is on the verge of revealing her "true abilities as a writer, arranger and a producer. In the next year or so, [we're looking at] doing an album with Twinkie [in which] her many admirers render their best interpretations on her compositions . . . to bring mainstream, secular attention to the creative strengths still emanating from the American black church ethic."

Predicting that female bands and "real female groups where people play as well as sing" are emerging, Cooper says that "the neo-funk boom in danceable '70s sounds [that] hearken back to the heyday of bands like Tower Of Power, Cold Blood and early War" is likely. She's also buoyed at the prospect of the re-emergence of "various P-Funk alumni" while noting that "their British counterparts are emerging with [a group like] The Brand New Heavies [who will] bring wonderfully acoustic dance floor funk to clubs and colleges here in the colonies this summer."

Wendy Credle, director, East Coast, A&R, MCA Records, notes that "music will continue to grow and remain 'cutting edge' in spite of record executives who continue to promote and develop semi-talented copies of commercially successful acts. What happens is that the marketplace demands innovative and talented artists. A few courageous individuals will tap into these resources, spread the word and eventually the record companies will recognize the commercial potential and finally support the artists." Credle says unique artists like Living Colour, Take 6 and Bobby McFerrin have surfaced to receive mainstream recognition although their music wasn't initially considered "commercial."

Credle suggests that Lalah Hathaway is "an important artist who, if given the right material, can be very big and have lasting power" adding that Aaron Hall of Guy is "a very strong writer and someone who is going to be around as a singer for a long time." Guy's Teddy Riley, cited by many for his groundbreaking work as a pioneer in new jack and hip-hop, is one of three people Credle includes in her list of cutting edge producers: "I really like what [British-based] Simon Law and Derek Bramble are doing because they approach each project separately. They produce specifically for the artist and since we're definitely getting back to real songs and real melodies, that's important."

"As I look at today's charts, I see real singers like Alexander O'Neal, the O'Jays, and Whitney Houston are the cutting edge because they don't have to depend on overproduced tracks to be successful," notes **Cheryl Dickerson, VP of A&R, black music, Epic Records.** "Although we've been flooded with image-based artists these days, you can't see an artist on the radio—it's important that you can hear them too so it behoves A&R people to see real singers today" and she references Denetria Champ, a new Epic signing, as "the Aretha Franklin" to underscore her point. Dickerson says she's working with "some very new young producers" including J. Swift from South Central Los Angeles ("who's still in high school and is just 18") and Kyle Hudnall (who worked on the Good Girls' debut album for Motown) adding that she's pleased to see "rap has become more musical. I'm hearing true songs that tell a story and producers are going back to live sessions, which makes me very happy."

Island recording artist/writer and producer **Will Downing** is gratified to see "radio [in some instances] moving away from that very fragmented, segregated format—where you could only hear rap and hip-hop during the day and slower songs at night, there's now more intertwining going on." Downing is encouraged by what he sees as a return to where "artistry is starting to play a bigger part, talent rather than just image is starting to matter again," pointing to the success he's enjoyed with his own "A Dream Fullfilled" album and the emergence of several new male recording artists such as Keith Washington and Phil Perry "as providing the kind of healthy competition we all need in this business." Downing regards Lalah Hathaway as "a classic singer, one of the spearheading vocalists in the movement I'd call 'what's old is new again,'" thinks of the Family Stand as "producers who have always been innovative" and considers U.K. act Seal who he describes as "funky, raw, dance-oriented" as "someone to look out for."

"They have the poetry but we got the music!" says producer/artist **George Duke**, referring to what he sees as "rap artists coming back to legitimate songwriters as the supply of songs to sample diminishes. There's no doubt that rap and hip-hop have definitely provided something adventurous, daring, in the last few years but I also see a return to the appreciation for strong vocalists and good songs in R&B these days and jazz definitely is creeping back in, whether it's through the sampling that rappers are doing or through new artists." In terms of cutting edge, Duke includes Jam & Lewis and L.A. & Babyface in his list of producers he considers to be cutting edge in their approach: "There may be others but those guys are definitely out there," says Duke.

Producers **Denzil Foster & Thomas McElroy** consider "there's not much that's on the cutting edge out there right now and that's the problem." McElroy says "we're listening to a lot more old records now—it's like back to the future, it's about mixing old philosophies with new technologies. We've definitely hit a lull in the last few years with people basically doing the same things which is why I think we're getting back now to more live playing and some real musicianship. Singers are starting to

(Continued on page R-16)

Nicki Richards

Omar Chandler

Riff

Tyrone Davis

Regina Belle

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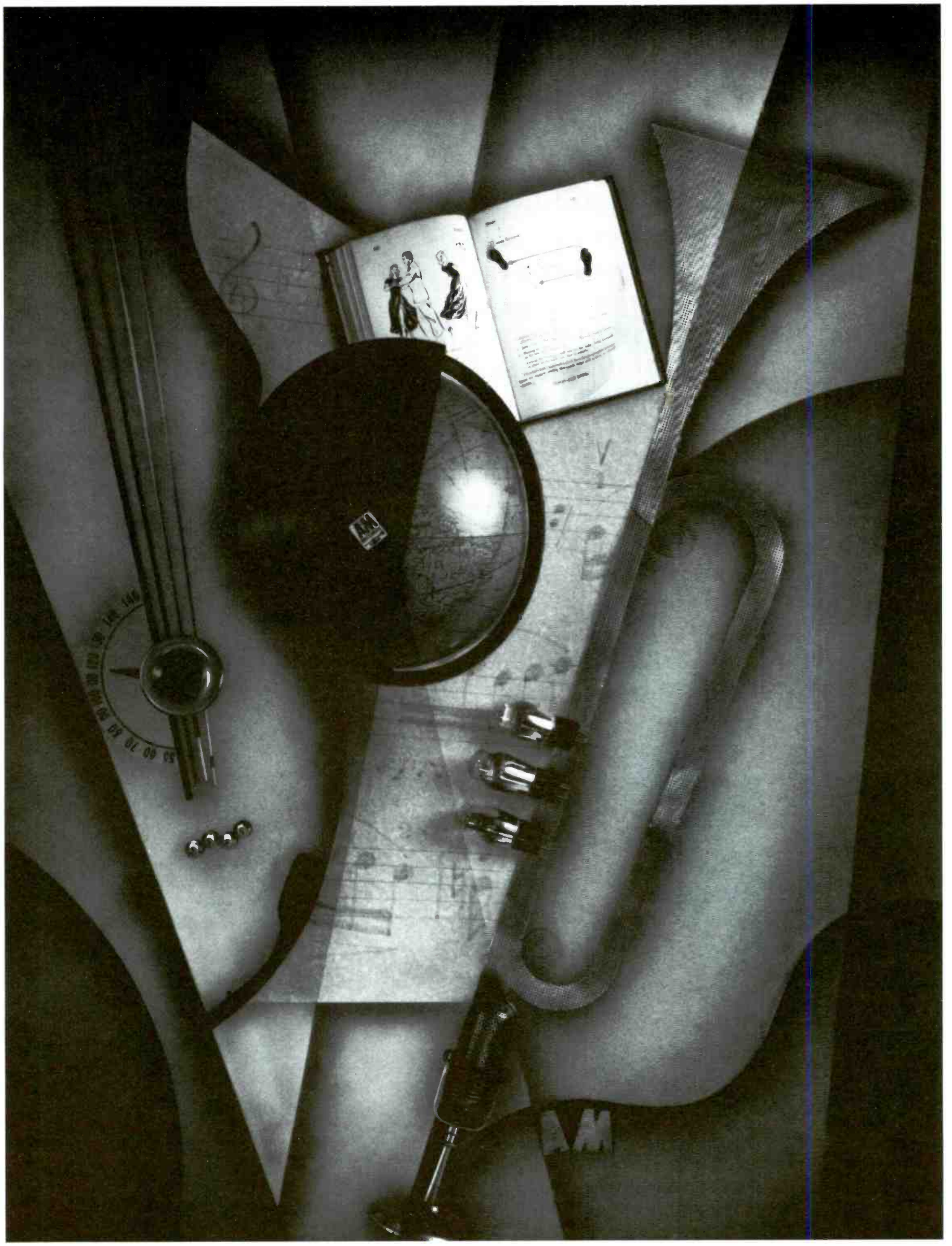

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CUTTING EDGE

(Continued from page R-14)

come more into the fore, as you can see with people like Keith Washington and Lisa Fischer."

McElroy mentions producer Dallas Austin, while Foster cites Marley Marl and Wolfe & Epic among those who are breaking ground but both agree that "outside of En Vogue, BBD is the only act that came out with a whole package, a sound and an image that created a new wave." Foster also suggests that "people are getting more funk-conscious although it may take a minute for radio to get on to that. It's a cyclical thing but if you look closely you can see it happening, with rappers sampling more funk from the '70s and even playing live. Groups like [our own] the Nation Funktasia are trying to slip through in a big way."

"While there are many up-and-coming producers one could consider 'on the cutting edge,' I think it still comes back to Jimmy Jam and Terry Lewis. Their ability to deliver an entire project while combining musicianship with state-of-the-art production, as with Janet Jackson's 'Control' which I still consider to be a masterpiece, puts them at the top of the mountain," says **Charles Freeman, GM, Bust It Records.**

Freeman adds the Bomb Squad, Dr. Freeze, Foster/McElroy "and of course Teddy Riley" to his list of producers creating innovative work along with "the second line of people working with guys like L.A. & Babyface." He considers Oleta Adams "because of her artistry, one of the leaders in the return to real music" and, "at the risk of sounding biased, I'd have to say [M.C.] Hammer's bringing real music to rap, by for instance using a live horn section on stage." Of course, Freeman notes, "we're also all waiting to see what Michael Jackson is going to come out with next."

Pondering the next year or so, Freeman says "I see music going back to its roots. Make no mistake about it. Rap and hip-hop are here to stay but I think the era of the 'sounds' is just about over and things are heading in a much more musical direction. Strong artists and good songs will always prevail."

Kookie Gonzalez, senior director, A&R, 4th & Broadway, mentions After 7, Tevin Campbell, En Vogue and Mariah Carey as new leaders in R&B, with Another Bad Creation and BBD "offering that cross between R&B and hip-hop. On the rap side, it's hard to say because rap is always changing and it covers a whole spectrum from the very political to the humorous. I do think record companies—particularly majors—have to be careful what they put out because they look at the smaller independent labels and think automatically that they're going to sell 'x' number of records. Majors also tend to think that everything they sign in rap will be successful but there has to be a concept with rap artists."

While Gonzalez identifies L.A. & Babyface, Jam & Lewis and Wolfe & Epic ("who are excellent in working that cross between hip-hop and mainstream music and will definitely have a bigger impact in the next year"), he isn't impressed by too many producers in the rap genre. "There are a lot of one-hit wonders who strike it rich with one single and are never heard from again."

The introduction of "live" strings (via the Reggae Philharmonic Orchestra) on Soul II Soul's first album could signal a new trend, says Gonzalez, in keeping the move toward the use of more musicians both in the studio and onstage. "Rap is definitely going to that, using bass players in sessions and in shows and I think you may see rappers even working with real strings—almost a return to the Philly International sound. It would be nice to see more mainstream artists doing that and I think A&R people need to be more conscious in trying to find out what the artist is really about, as we did at Island with Will Downing, taking him back to more jazz-styled roots, which has proven very successful."

David Gossett, manager, A&R, East Coast, Mercury Records, has his ears open to the work of a group of producers from Copenhagen, Denmark, known as Solid Productions, who have been responsible for tracks with Vanessa Williams, the Lifer's Group and the Ultra-Magnetic M.C.'s, among others. "They're blending R&B and hip-hop and that's blossoming into a new and more creative artform. It's interesting because you may not be able to get a straight rap record on the radio but you can get a fusion of rap and R&B played."

Gossett says Another Bad Creation and Bell Biv DeVoe point to "where we've taken rap or where it's reached" while the music form "goes all the way from 'underground' acts like A Tribe Called Quest and De La Soul through M.C. Hammer." Noting that young hip-hop and R&B producers are helping to make "R&B not as segregated musically as people may think," Gossett is hopeful that "we'll just get back to music, a fusion of everything" although he says that while pop radio benefits from a number of different formats, "we're still trying to fit everyone's musical taste into one station with black music and that doesn't work."

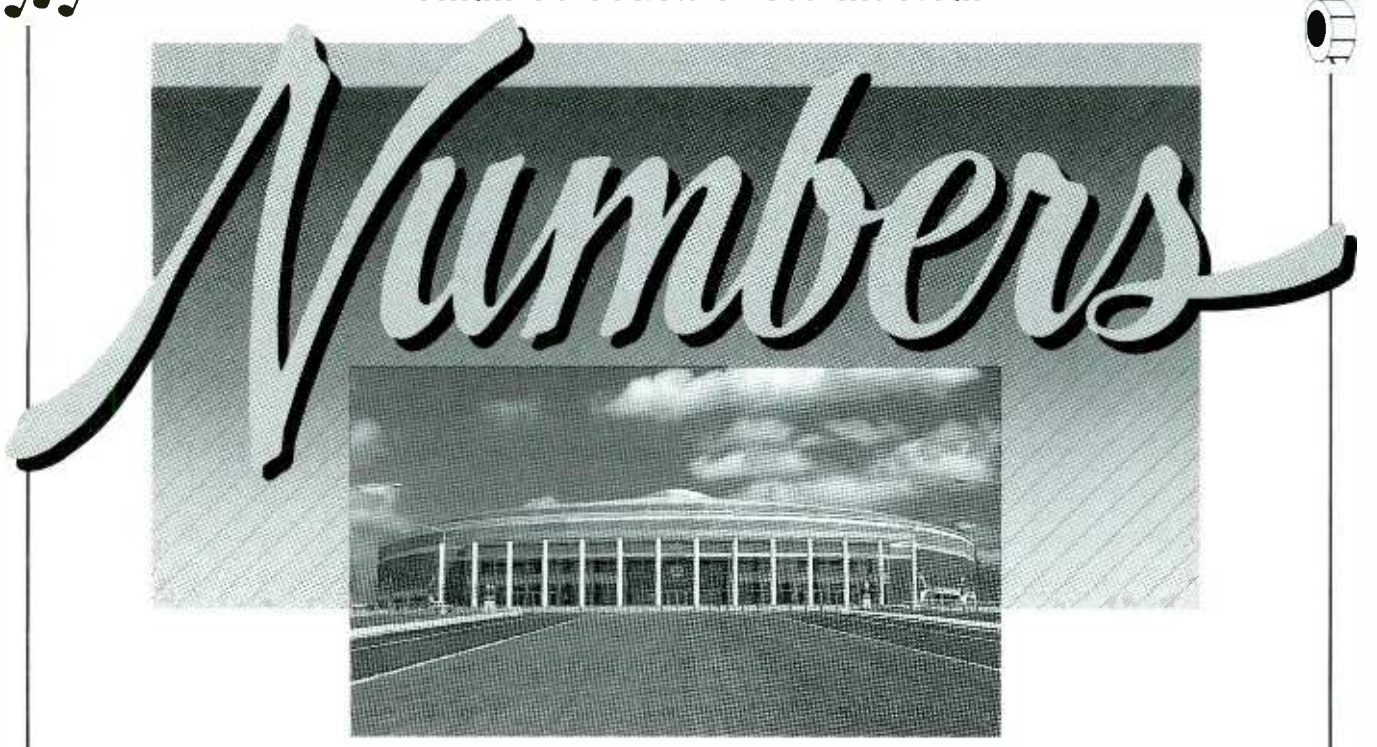
"Well, I know that I may seem biased but I think Jimmy and Terry are still very much on the cutting edge," says **Karen Kennedy, GM, Perspective Records.** "The kind of music they're producing is an indicator of where we should be going. As our first release [Sounds Of Blackness and Mint Condition] are demonstrating, they're creating music that may remind us of our heritage in black music but is always taking us a step forward." Kennedy says she's also impressed with the work of the Family Stand, Foster & McElroy ("they're young and fresh and they have a distinctive sound that focuses on people's singing talent") and Digital Underground "who, like Jimmy and Terry, are taking elements of the past and recreating it. They take people on a musical trip and I love the humor in their music. I think that kind of 'feel good' message is going to have a big impact on black music in the future."

In among artists she feels represent a cutting-edge approach are Color Me Badd, Another Bad Creation, BBD and Perspective acts the Sounds Of Blackness and Lo-Key ("a new group who combine the edgy sound including some rap but with some heavy musicianship—it's street in a different way from what we've been hearing").

Kennedy asserts, "We're emerging from a period of

(Continued on page R-18)

A small selection of our musical



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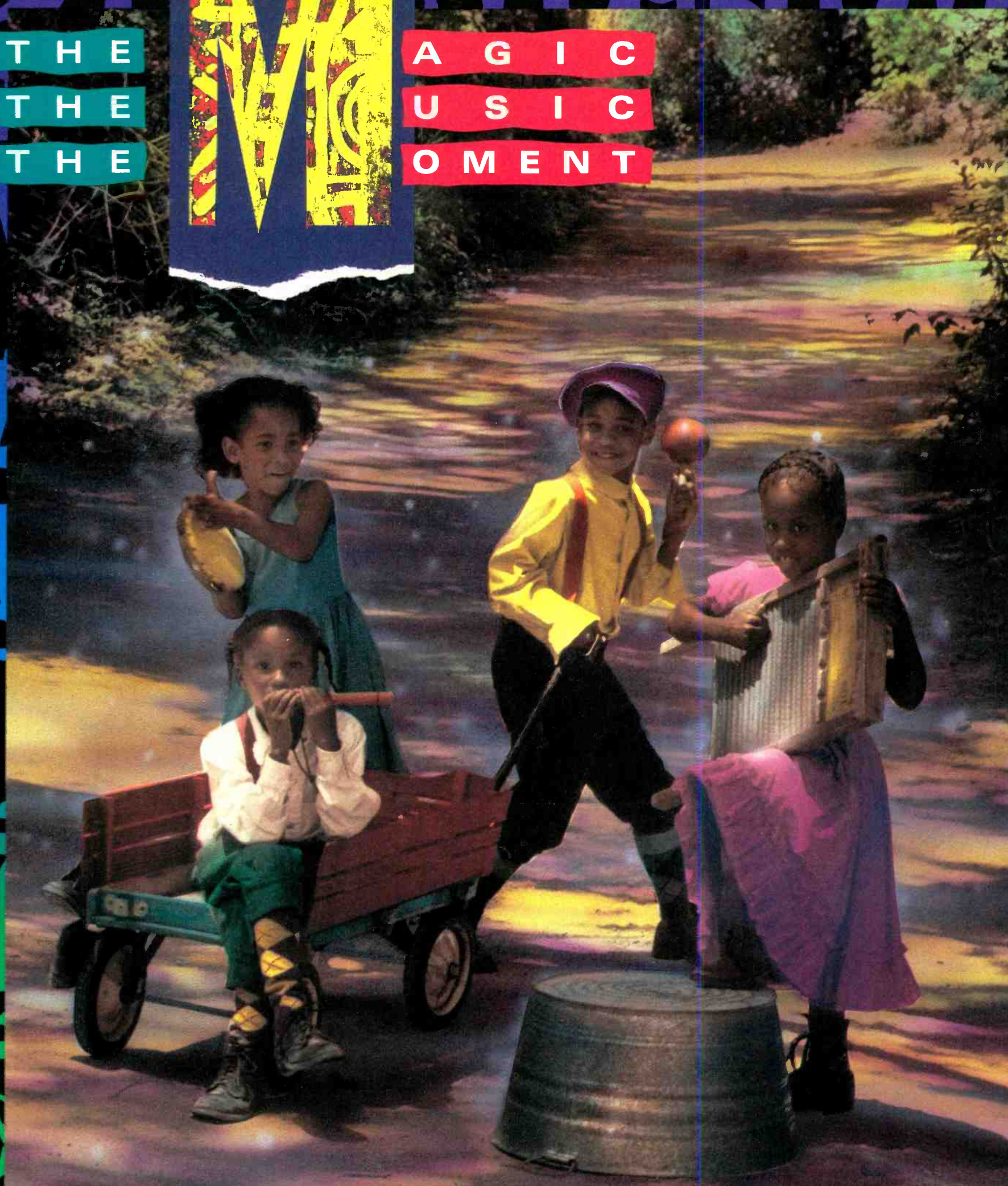

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CUTTING EDGE

(Continued from page R-16)

stagnant music where people might go five feet and then everyone else goes there and stays there. Sure, we've had some real good music in the past six or seven years but if I look back, the only real change has been in rap which has changed the face of music and gone from being totally underground to being an important musical form all the way around." She's encouraged that "there's a real resurgence of interest in jazz and we have kids coming along who have really listened to musicians like Oscar Peterson and that kind of appreciation and knowledge has to creep into the music they're creating."

In addition, Kennedy maintains, "we're finding new artists who can really play instruments again, who can go into the studio and go out and perform 'live.' It's not so much about the heavy studio productions; not that music won't be complex and involved but it will be pure with more people getting into real music again."

Richard Nash, senior VP of the black music division, Atlantic Records, sees the past and present meeting on the cutting edge. "I see R&B music as heading back toward the basics: great singers who can give a true live performance, stellar musicianship and songwriting where lyric and melody are the primary values. This return, however, will be a collaboration of the old concepts converging with the new technology that continues to evolve daily."

Nash adds that record companies today are looking to sign a new breed of new artist with a ready combination of vocal, performance and musical skills. "The new artist will be multi-talented, able to go into the studio and work on a project from its onset through to its conclusion. The new artist will have total input into the project from start to finish, rather than just going into the studio to lay down a vocal track. As this process continues, we will begin to see more artist-controlled recordings, with each record shaped by the individual and unique talents of the new artist. The industry and the public will come to expect this type of input into the project from the new artist. Recording will become a true collaboration, one in which the producer and the artist are coequals.

"Presently," says Nash, "you can see that many producers, as well as artists, have already taken the steps to return to the basics and combine them with the available technology, taking the music to the next level by a marriage of the old and the new." Nash believes a "new generation of producers" will rise to serve a "new generation of artists . . . who will eventually become successful producers in their own right."

Producer Narada Michael Walden says, "Rap music now and has been for the last several years the cutting edge of R&B music. The cutting edge comes off the streets of our inner cities. Even in an R&B ballad the sensibilities of the street are more prominently displayed in the lyrics and the music than in other formats.

Walden believes the cutting edge is found by looking both backwards and forwards. "The '90s are a culmination of the best of the '50s, '60s and '70s. In the present we have the desire to progress, to transcend what has come before and to break new ground. Fueled by the decades before, we are driven to search for a new consciousness. The '90s are bringing a hardness, a deafening sense of reality in—there is a sense of urgency. R&B artists who are not afraid to discuss controversial subjects are getting play and being heard. Rap artists are facing what is out there in the streets. They are telling it like it is and telling the truth."

Producer and Arista recording artist **Bryan Loren** (who has been working with Michael Jackson on his next album) enjoys the work of producer/writer Dr. Freeze, Foster/McElroy and Lenny Kravitz noting that, for the most part, R&B artists and producers "are doing what radio dictates rather than what they want to do. I think over the next few years, we are going to see changes in the music scene in terms of what's being put out, with a lot more artists who can really sing and play emerging. The emphasis will be on real music, on what it was on in the '70s. Also, there are going to be kids coming out who will be doing the kind of funk stuff rather than sampling it. There's going to be a melting pot of music. As someone else observed, 'the '90s are going to make the '60s look like the '50s.'"

"It's a little dull out there right now," confesses **Monica Lynch, president, Tommy Boy Records.** "That isn't to say there isn't some great music out there but no major trends have happened in the last year. I'd say that rap and R&B is going through a quiet moment and we have second and third generations in genres that began a few years back like De La Soul, Soul II Soul and new-jack movements. Hopefully something will happen to shake it all up again."

Lynch is excited about producers Main Source ("they have a quirky, identifiable sound"); Soul Power Productions from Denmark (who have done work on Queen Latifah's new album); the Basement Boys; the team of Jolley, Harris & Jolley (responsible for the Chrysalis debut by Innocence which Lynch says has "a jazzy, new-age sound to it that makes it flow really nicely"); Louie Vega (who also contributed to Latifah's new set) who "has a great way with doing tracks that are hip-hop but have that Latin jazz touch to them"; Dr. Freeze, "who put together some great touchy hooks with BBD and Color Me Badd"; Howie-T.; and K.G. of Naughty By Nature, who, says Lynch, "is an emerging star in the hip-hop community."

While Lynch says there are "a lot more players in the field," she feels that the female rap movement "is by no means glutted yet—there's a lot of room for growth and I can see many possibilities. We have a new act, Amber Sunshower, who will startle a lot of people with the kind of introspective lyrics she has that are reminiscent of the kind of work Suzanne Vega and Tracy Chapman have done."

Lynch also anticipates that "we're just getting into the use of the Latin jazz inflection in rap and hip-hop and there's a motherlode of incredible material there," while there are "some traditional R&B crooners coming back like Keith Washington and Phil Perry who black radio will always play. I also see the development of more singers with a rap sensibility like Jodeci, Boys II Men, Tony! Toni! Tone! and Christopher Williams and rappers with a vocal sensibility like Father M.C. and there are some great new artists breaking through in a major way, particularly concept-driven artists like Another Bad Creation, as an example." Like other executives, Lynch says that the current buzz on the Brand New Heavies "suggests that music from 10-to-15-years ago is definitely being played in clubs and on the radio more—it's a case of what's old is new again."

As president of a label that has been a pioneer in rap and hip-hop, Lynch expresses concern that "there's a real feeding frenzy for production deals and label deals that have grown out of the rap movement. Frankly, there are just too many labels, too many production deals, too many artists and I think there's going to be a real shakeout in the area. Also, rap albums that have too much of a one dimensional quality are not going to make it. The 'Johnny One Note' rap acts are going to lose their ability to shock audiences through using excessive violence or sexual references in their lyrics."

Guy Manganiello, executive director, A&R, Priority, suggests that producers are going to "utilize non-traditional values and we're going to get a lot of interesting hybrids of rap with [the] old funk production style and in sampling; we're going to hear a lot more obscure kinds of music, people pulling not just from James Brown and funk music but from jazz, even rock and pop."

Noting that "rap is the new rock'n'roll, the trailblazer in music today," Manganiello includes Howie Hirsch (who worked on BBD's album), Dr. Dre, Howie-T, and London-based Bobby Summerfield ("who is using a lot of world music, combining house and reggae as well as hip-hop production values") among his list of cutting-edge producers, with BBD, Christopher Williams and Another Bad Creation in among artists he feels are "breaking down stereotypical R&B production values." The Priority executive is also impressed with "producers who are bringing in other musical influences from rock, to Brazilian, to African music—the kind of work people like Keith and Hank Schocklee and Eric Sadler did on the Son Of Bazerk project."

Barry Weiss, senior VP, Jive Records, offers these insights into the successful artists and producers of the '90s. "Synthesizer based R&B music will be around forever. Due to a low cost of the technology, young artist/producer/writers are able to hone their craft on synthesized equipment these days. But it is the most truly musical, young creative talents who combine technical skill with musical flair and street sensibilities who will achieve the most success. The technical equipment is only as good as the talent using it.

"Your musical groups and producers who are now in their teens or early 20s grew up on hip-hop, as opposed to Motown, which has led them toward street-edged R&B. Groups such as Hi-Five, Guy, Another Bad Creation, and Color Me Badd.

"As far as producers go, I think Chicago production team Hula and K. Fingers who are responsible for half the Ruby Turner album and for the new DJ Jazzy Jeff & the Fresh Prince single 'Summertime' are really on the pulse. They have one foot in house and rap, and the other in mainstream R&B. Dr. Freeze and Stanley Brown are two others who are also on the money."

Iris Gordy, president of West Grand Music Productions, believes that "R&B's universal acceptance has created a highly evolving trend in music. Over the past few years, the major direction has been almost exclusively toward a new technology concentrating on beats and intricate rhythms. However, as record companies try to cater to the need to keep up with technology, you'll see a genuine desire by the public to return to the roots of R&B with a less synthesized sound. Case in point, in recent weeks the industry's attention has resoundingly been brought back to the power of the black male vocalist, accompanied by basic rhythms which have successfully captivated the market for years. The 'back-to-basics' attitude is what will continue to make R&B profoundly influential to the future of music as a whole."

Ralph McDaniels, producer of the popular New York-based "Video Music Box," suggests that "the programmed new-jack thing is going to fall out and there's going to be a live feeling injected into the music. Acid jazz is going to work its way into R&B and with groups like the Brand New Heavies, the whole jazz/funk movement is growing. Some of the pioneer artists in that area like James Brown, Bootsy Collins, Maceo Parker, Fred Wesley, and Don Covay are back and they're making sure that the young sound is included in their music." In the production arena, McDaniels cites Prince Paul ("he has a real good feel for what's going on"), Dr. Freeze & Spyderman, Teddy Ted & Special K., Foster & McElroy, and artist/producers Ed O.G. & Da Bull Dogs, the Large Professor, and Tony! Toni! Toné! as important players while maintaining that "Teddy Riley and Jam & Lewis are definitely still on the cutting edge."

Giant Records' **Cassandra Mills** considers Stanley Brown (writer and producer of Christopher Williams' "I'm Dreamin' " from the "New Jack City" soundtrack), Epic & Wolfe (who worked on BBD's hit album and are heavily in demand as producers and remixers), Dallas Austin (BBD, Another Bad Creation), Dr. Freeze, Vassal Benford, and Nettlesby & Coffey as "superstar [produc-

(Continued on page R-22)

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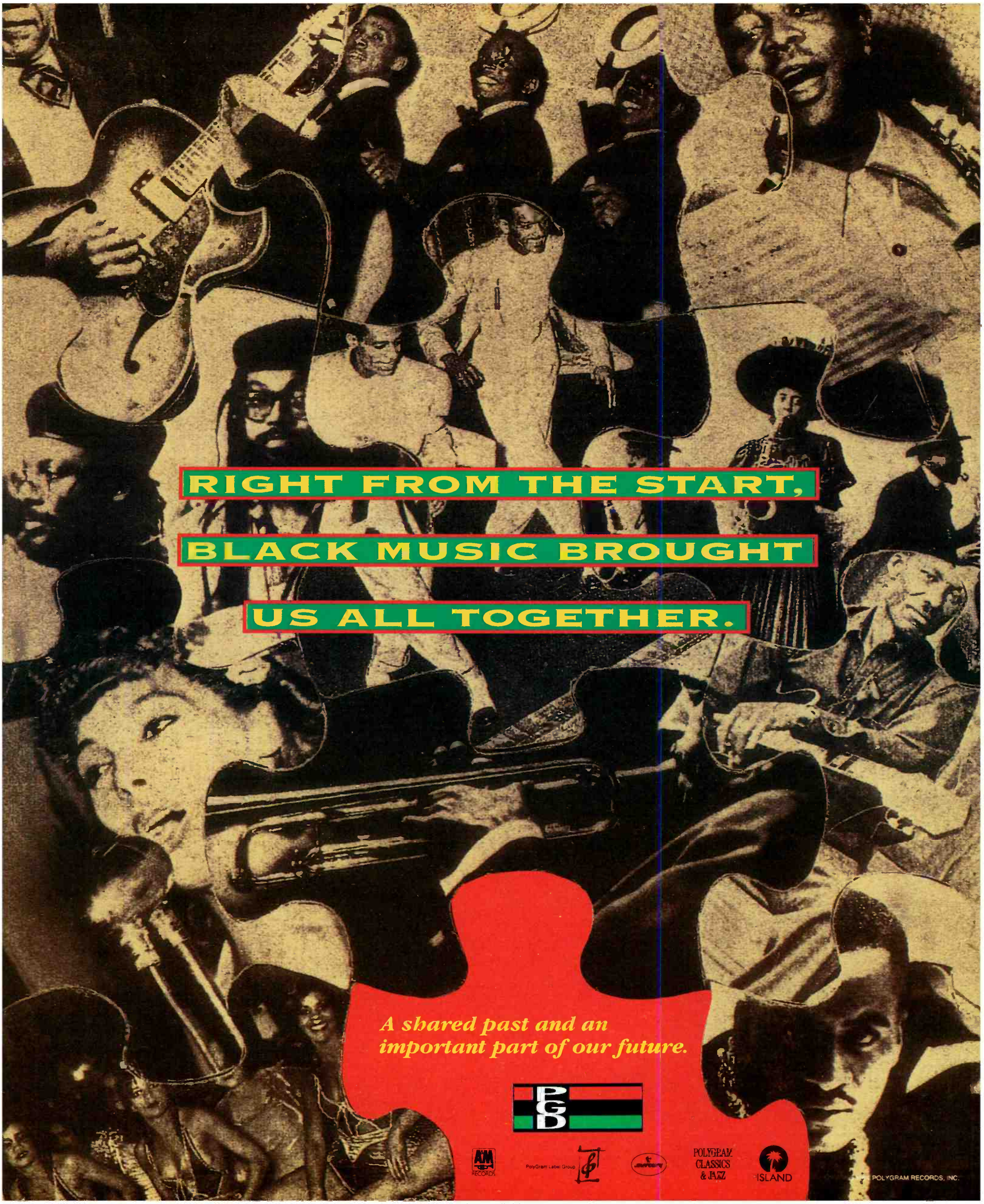

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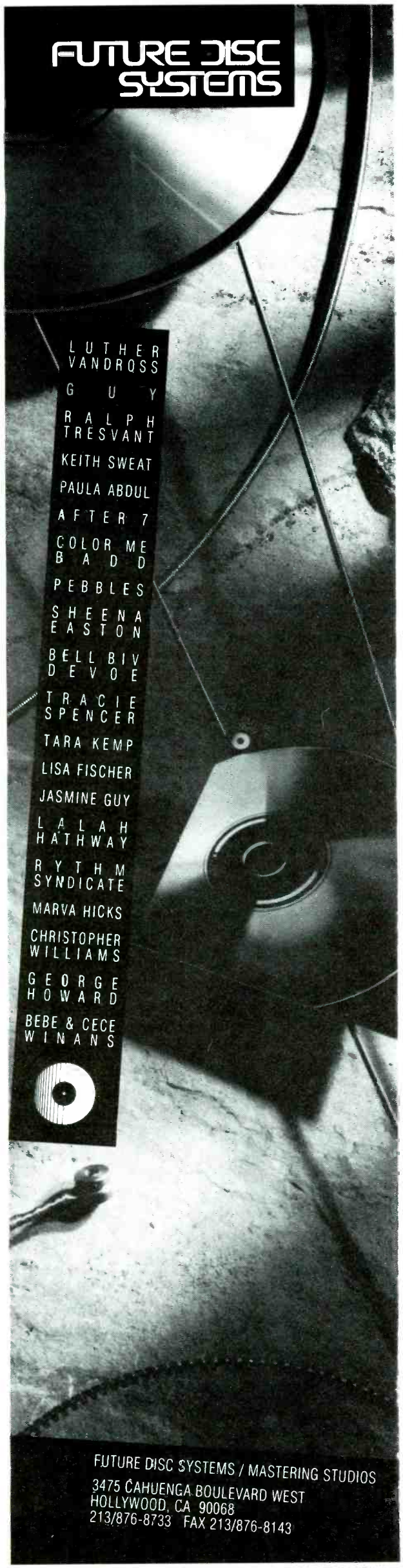

R&B TODAY

(Continued from page R-3)

same success in music as he has in film) and Michael Jackson, whose multimedia pact with Sony Software has billion-dollar potential. While these new deals in effect create mass production houses in which to crank out hits, they give the artist/producer better control and economic compensation for his product. And new companies mean new jobs, which gives the new label heads a chance to groom new talent in and out of the studios.

Contemporary R&B is also getting a boost lately from the multimedia popularity of black culture. In the last year, rapper Fresh Prince has starred in the NBC-TV sitcom "The Fresh Prince Of Bel Air," and black director Keenan Ivory Wayans has become a household name through his writing and production of Fox-TV's "In Living Color," which has often featured musical artists in addition to its mostly black comedy cast. Spike Lee's work in film has gained in stature as it has also gained notoriety, paving the way for the acceptance of more realistic black characters on screen.

Now there is a wealth of new films by African-American writers and directors, most of whom have filled their works with relevant background and feature music. And much of the music is contemporary R&B. The soundtrack for the box-office smash "New Jack City" has proven itself a smash (eight weeks atop the R&B album chart and near the top of the Top Pop Albums chart); it features a wealth of artists from new jack swingers like Guy and Christopher Williams, to hard-edged rap by Ice-T, to smooth swing by Color Me Badd, and classic balladry by Johnny Gill and Keith Sweat. "The Five Heartbeats" soundtrack pays homage to the great soul sounds of the '60s and features veteran quintet the Dells as well as favorites like After 7 and Patti LaBelle. "Hangin' With The Homeboys" features new tracks by 2 Live Crew, Poison Clan, Snap, Trinere, and others.

Upcoming films include "The Boyz In The Hood," with a Qwest soundtrack to include Ice Cube, Ice-T, Quincy Jones III, and several new Qwest artists; "Go Natalie," whose Uptown soundtrack will feature most of the Uptown roster (Aaron Hall, Jeff Redd, Heavy D., Christopher Williams, and more); "Livin' Large," with a Def Jam soundtrack, featuring L.L. Cool J, Nikki D, EPMD, and others; and "Juice," directed by Ernest Dickerson, cinematographer for Spike Lee's films, with soundtrack plans yet to come.

The combination of contemporary R&B with the visual impact of compelling film stories about real life for much of America's black youth stamps the music into the consciousness of everyone who watches. The exposure in the mainstream market is invaluable to the future of the music and its artists.

THE FUTURE

Musically, it seems that the innovations never stop. Hip-hop, which includes rap, has definitely made strides into traditional R&B and pop music. But the music form still has plenty of room to grow further into the mainstream. M.C. Hammer, Vanilla Ice, and Gerardo have proven to be just the tip of the iceberg in terms of the mainstream audience's hunger for rap music. Rappers of all colors who approach lyrics from a philosophical, political perspective, whose music melds riffs from soul, gospel, jazz, salsa, and even pop music from the '60s will emerge, giving rap a "heritage" or even retro feel that will appeal to a broad range of listeners.

Within traditional R&B, the music will continue to grow more sophisticated, more elegant. Songs will again make statements, with clever lyrics and graceful melodies. More vocalists seeking to play up their vocal gifts may insist on using live instruments and musicians when they go into the studio.

And youth-oriented R&B will continue to drive the music market, with tracks that take the concept of new jack swing further into the streets, into the '90s and beyond. It is an optimistic time for R&B music, despite the intrinsic problems of the industry system.

Many R&B divisions still don't get the budgets that pop divisions are allotted for new projects, but with new emphasis on R&B-oriented music within the pop sphere, that may be changing. Black video directors have long struggled to get work with major artists; with the recent help of the NAACP and the cooperation of several major labels, black directors are beginning to get their rightful share of jobs with black acts. Next: black directors working with white rock acts! And while the promotion of black executives into positions of power outside of the black music division is still slow, and there is still a paucity of blacks working within the major-label distribution systems, there have been a handful of victories in that area.

The hope is that the escalating popularity of R&B and rap music within the pop sphere will give those who create, produce, market, promote, and distribute it more recognition and more rewards for their efforts.

BLACK FILMS

(Continued from page R-10)

They'll market the film as a kind of crossover story and market the soundtrack on black radio spots."

"Black people listen to a lot of radio," says Andre Harrell, founder and president of Uptown Enterprises, who also is one of the producers behind "Go Natalie," a romantic comedy directed by Kevin Hooks. On his marketing strategy for the soundtrack, Harrell says, "We intend to use the music as a catalyst to awaken the public to the fact that the film is coming out." Even though "Go Natalie" won't be in theaters until later this fall, in July Uptown Records will release two singles from the soundtrack which includes original tracks by Heavy D, Guy, Al B. Sure!, Babyface, Brand Nubian, Father M.C., Nice & Smooth, Leaders Of The New School, BWP, and Jodeci.

For the most part, money is the main reason why the industry is seeing a surge of films made by minorities. Which is also the case on network television. USA Today recently reported that for the next season a dozen pilots have been ordered by the four TV networks that have characters reflecting black, Latino, and American Indian points of view.

The success rate card for black TV shows and films is hard to ignore. Breckenridge says, "Hollywood has opened its doors to black filmmakers because it's looking at the rate of return on the dollar. It's hard to argue with a film like 'House Party' with a $2.5-million budget coming back with $26 million out of the box office."

Mario Van Peebles feels there is some level of competition among successful black filmmakers. "We are all a part of a massive relay race. Spike [Lee] races out with a baton with 'She's Gotta Have It' or 'Do The Right Thing' and he hands that baton off. Then the Huddlins take it and they race forward with their little 'House Party' and then hand it off to Mario with 'New Jack City' and I sprint out there as quick as I can. So, whether we like it or not, we're all in the same relay race together."

Next in line is 22-year-old John Singleton with his feature-film directorial and screenwriting debut "Boyz In The Hood" (being released by Columbia Pictures on July 12). Co-starring is his friend rapper Ice Cube as the character Dough Boy, with the title for the film being taken from a track off of N.W.A.'s first album. The story is about a community in South Central Los Angeles where Singleton grew up, focusing on the friendship between three young African-American men and the hardening reality of their lives.

Against the odds for a black man coming out of the L.A. 'hood, Singleton persevered and in 1986 entered the Univ. of Southern California's Filmic Writing Program, later winning two consecutive Jack Nicholson Awards, as well as striking a deal with Hollywood's exclusive Creative Artist Agency.

Qwest Records will be releasing the motion-picture soundtrack for "Boyz In The Hood" during the first week of July, containing music by Ice Cube, Monie Love, Tony! Toni! Toné!, Yo-Yo, and Hi-Five. "I wanted the soundtrack to live beyond the story," says Singleton. "The film itself has a lot of music in it, but it's not forced onto the film. It all works in organically—the source of the music comes from cars, houses, radios, you know places where people actually play their music in the 'hood."

On the East Coast, 19-year-old director Matty Rich has already impressed many with his film "Straight Out Of Brooklyn." Rich's film is based on a true story of the lives of a struggling black working-class family from the Red Hook housing projects in Brooklyn where he was raised.

The seriousness of the subject matter may have similarities with other black films but Rich points out that the soundtrack for "Straight Out Of Brooklyn" isn't the same. "I love rap music, but I used a different approach to the soundtrack by using a live orchestra that I wanted to follow the acting. Also, I wanted black people and other people to see a different form of music and not just hip-hop. I mean, I got that [rap] in there, but my movie's got a different twist. It's not 'New Jack City' where you got all these big-hot stars in it, and if I had the opportunity I wouldn't use the big-hot stars because my movie is not that type of movie."

(Continued on page R-26)

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CUTTING EDGE

(Continued from page R-18)

ers] waiting to happen—they all have the goods" adding that Howie-T, "will prove to be one of black music's wonders. He represents the freshest ideas of today's streets and youth."

Mills says that L.A. & Babyface, Jam & Lewis and Teddy Riley "will continue to keep us interested in the paths they carve and the trends they set" and lists Color Me Badd, Jodeci, B Angie B, Boyz II Men, the Rude Boys and Christopher Williams as artists "on the edge of what's new. They combine the new sounds and grooves from the streets . . . it's quite exciting because they've expanded our repertoire in black music."

Echoing the sentiments of other key industry players, **Dexter Moore, director, writer/publisher relations, BMI,** sees a greater interest in "music that has strong melodies and lyrics—it's definitely about a renewal in real songs and the emergence of great singers once again." Encouraged by "the community fusion of different forms—the mix of rap and hip-hop and R&B," Moore mentions rap artist Laquan and the production team of Wolfe & Epic among those he considers to be on the cutting edge.

Lisa Morris, A&R director, East Coast, Qwest Records, mentions Wing/Mercury artist/producer Brian McKnight along with Al B. Sure!, the Ghost Brothers and the Jungle Brothers as important musical innovators while adding Keith Washington, producer Trey Stone (who worked on Washington's album), Monie Love and Color Me Badd to her list of cutting-edge proponents. "We're definitely getting back to basics," says Morris, "with an emphasis now on real songs and true talent and I think you're going to see a lot more self-contained bands emerging as musicianship becomes important once more."

"The artists that are going to be the most successful are those with distinctive voices and the kind of music that's going to make an impact will incorporate a lot of different styles," says **Deirdre O'Hara, senior VP, creative affairs, Sony Music Publishing,** who feels that Jam & Lewis and L.A. & Babyface "are continuously on the cutting edge. They're innovative and I don't get bored with their music. I'm very impressed with the Family Stand and the Boys as artists and producers, Mark Morales & Mark Rooney [who produced Father M.C.], Keith Thomas [producer of BeBe & CeCe Winans], Bobby Wooten [who worked on Keith Sweat's last album], Matt & Paul Sharrod [who contributed tracks to Tracie Spencer's second album], and Bernadette Cooper, Nikki Richards and the Ghost Brothers, who are all producers, writers and artists."

Producer **Michael J. Powell** feels that "although rap has been so dominant, adult contemporary artists are becoming stronger and stronger because people still want to hear some real life stories." Working with artists like Gladys Knight and Patti Labelle, Powell is "trying some different things—we've done a 'house' kind of thing with Gladys, for instance. But I see from the kind of artists I've produced like David Peaston and Jennifer Holliday, we're definitely going back to real music and you can also see that with new people like Mariah Carey."

Powell mentions Jam & Lewis, L.A. & Babyface and Quincy Jones as producers who are on the cutting edge, noting that "Quincy likes to take a lot of chances and he shoots from the hip."

"It's back to the real thing," says **Bryant Reid, director of A&R, LaFace Records.** "R&B is getting more into true artists, real singers and great songs again. We've had a lot of scandal in R&B and black music in terms of the 'no-singing' stuff and people want what's real again." Reid mentions BBD, Bobby Brown, LL Cool J. and LaFace's Damian Dame among acts on the cutting edge and suggests that "Dallas Austin is one of the producers in R&B to be reckoned with in the future."

"We're moving away from producer-driven, manufactured projects where the artists are interchangeable," says **Leonard Richardson, director of A&R, Warner Bros. Records.** "Because of the backlash from the whole Milli Vanilli situation, people are being a little more cognizant and you could say what's old is new again, like with Color Me Badd and their doo-wop feel." Richardson anticipates that producers will be "incorporating machines with acoustic instruments, as well as using rhythms that are current" and mentions recording artists Tony! Toni! Tone! and new Warners act Le Gent alongside producers Foster & McElroy and Michael J. Powell among these on the cutting edge.

Raoul Roach, VP, A&R, Qwest Records, contends that there are several new producers who are pointing the way to continued growth in R&B: "I'd say Jon Nettlesby & Terry Coffey come up with authentic R&B grooves and real musicality while Laney Stewart [who produced Keith Washington's "Kissing You"] has a good handle on hip-hop and acoustic production. Barry Eastmond is a writer and producer who does good R&B and I like the way Jimmy Dright mixes hip-hop with R&B," adding that Large Professor [of Main Source] and Marley Marl are also producers he considers cutting edge in their approach.

Roach cites the Brand Nubians, a new Qwest signing Force One Network ("the EW&F of the '90s"), and Brand New Heavies as artists of significance and asserts that "real musicianship is coming back and in many respects, the U.K. bands are leading the way. The whole 'acid jazz' movement, taking '70s jazz fusion and adding a hip-hop beat is exciting, and now I think you'll find artists like the Laws Family and Herbie Hancock who were pioneers in that jazz fusion movement teaming up with some of the beats' producers to jump right into the fray."

Rap, says Roach, "is here to stay. A new form of folk music was born in the Bronx in the late '70s and it's the music of everyday people. We can't get away from it and rappers have been the only ones really giving us social messages. It continues to be a very important creative medium—I see the boundaries of rap expanding lyrically and musically with hip-hop artists going back to real music becoming real vocalists." Roach adds that he'd like to see more R&B artists "open themselves up more to world music and create some great new hybrids."

Dante Ross, A&R representative, Elektra Entertainment, lists a number of producers and producer/artists in inquiry into who's really on the cutting edge in R&B, rap and hip-hop. "Definitely the whole 'native tongue' family including Black Sheep, A Tribe Called Quest, De La Soul, and Leaders Of The New School, the Brand Nubians, Public Enemy; the Large Professor and Main Source, producer Prince Paul, the Bomb Squad, the Stimulated Dummies; and on the West Coast, Cypress Hill, D.J. Muggs working with them, and D.J. Pooh who's been working with Ice Cube." Ross feels that "jazz will be the next big thing as a source for sampling and you're going to see more obscure material also being used for samples. Rap is tending to get more soulful and live bands are definitely starting to happen again."

While great vocalists "like Luther Vandross, the Whispers and now En Vogue, a group who can really sing!" are still providing the backbone in R&B, **Zack Vaz, VP, A&R, Motown Records,** looks at Tony! Toni! Toné!, BBD and Color Me Badd among the new cutting- edge artists and Marley Marl, Wolfe & Epic, Alton "Wookie" Stewart and Foster & McElroy as leading producers. "Where we're going, we'll see a lot less use of drum machines and synthesizers in the studio and I think it's going to be about bringing the style of the old together with the new. I look at a group like T! T! T! who know their way around as musicians and know how to work in the studio with technology," says Vaz.

President of the International Assn. of African-American Music, Dyana Williams, suggests that "the pendulum is swinging back. We're getting back to some of the foundation in R&B. We're embracing some of the real singers like Will Downing who I consider to be the definitive voice of the '90s, an artist who ties in to what's happening as we go back to music, caring more about the content of songs, back to the time when we had quality music." In keeping with that movement, Williams mentions songwriter Dianne Quander (who has songs on current albums by Miles Jaye, Downing, 101 North, Johnny Gill, Jon Lucien, and the Whispers) as "one of most prolific lyricists in the music industry today," producer Barry Eastmond "who is single-handedly taking us back with music with lyrics that embody an appeal to the intellect as well as to the heart."

Williams considers the Sounds Of Blackness on Jam & Lewis' Perspective Records as "the most exciting aggregation of voices I've heard in the last 20 years. 'Reverends' Jam & Lewis and Gary Hines have synthesized gospel, jazz, the blues, R&B, classical, taken all the idioms and blended them masterfully." She also predicts "a resurgence of interest in the Philly Sound, something Lisa Stansfield began to capture" and "some interesting things from Al B. Sure! as a producer and from Nile Rodgers [working with Lionel Richie and a Chic reunion] who has shown he can do rock, as well as R&B and dance music."

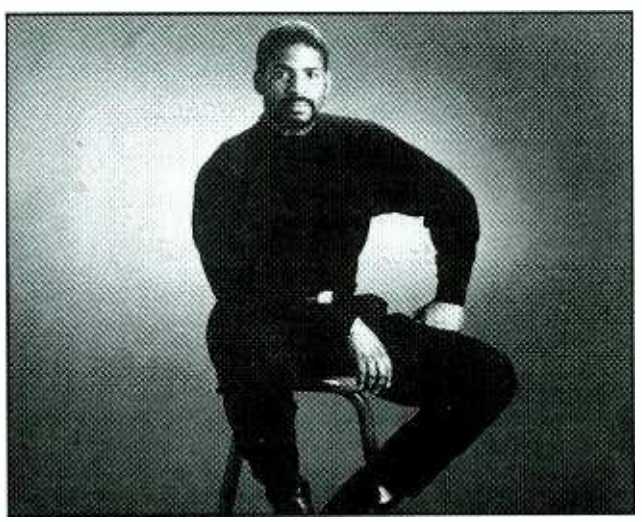
Kevin Woodley, director of A&R, black music, Atlantic, says that the label's Chuckii Booker and Nikki Richards and the Family Stand (on East/West America) alongside De La Soul and Tony! Toni! Toné! "do things musically that unique which is what makes them cutting edge. The key is that they're all writers and producers." Suggesting that British band the Brand New Heavies exemplify the re-emergence of funk and the return of "real bands that can play live," Woodley notes that "there are a lot of [other] unsigned bands in U.K. who we're hearing through imports and who have their musical base in groups like EW&F, the Gap Band and Frankie Beverly & Maze." Woodley says "real bands who can play live are definitely coming back."

Tom Bracamontes, national sales director, black music, Delicious Vinyl, sees both positive and negative developments for the future of R&B/black music.

"On the positive side, I feel that we can look forward to the 're-introduction' of live music and actual musicians. This is not to downplay the role technology has played on various styles of music, but it seems as though many have become overly dependent upon electronic gadgetry and that much of today's music sounds as if it was produced by the same group of people. Luckily, Delicious Vinyl had the good fortune to sign a group named the Brand New Heavies, whom we feel are at the forefront of this 'live' movement. By combining elements of funk, jazz, soul, etc. . . . they have built a base of fans that extends from jazz lovers to hip-hop enthusiasts.

"On the negative side, since black music has proven to be such a viable and profitable commodity, we have recently witnessed a deluge of start-up labels that are betting their viability on the success of their black or black-influenced acts. Unfortunately, rampant expansion is often followed by mass consolidation. Therefore, since only the strong survive, many of the undercapitalized and unsuccessful labels will cease to exist. As such, we will be faced with the displacement of many staff members and executives."

Gerald Alston



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PRODUCTION

(Continued from page R-6)

rently, the team is working with Mariah Carey and Martika on their next albums.

Cole says that there are certain things they look for when working with an artist. "It's a lot easier to work with someone who you know doesn't have an attitude problem. Also, if Robert and I can imagine the merge in our heads of us and the artist . . . then we know it will work."

Cole adds that he thinks of the team as more than just producers. "Most of our artists we manage, we really give them a lot of care and pay special attention to them. We take care of their look, make sure they have the best photographers and we make sure they have the right vocal coaches. You name it, we take care of it!"

"There are a variety of things that go into being a great producer," adds Clivilles. "You have to have a great sense of arrangement and composition. A producer must always do their homework if they want to be at the top and stay on top . . . it's just like school."

Cole and Clivilles maintain that as producers they look for strong vocalists and not just pretty faces for videos. Explaining why Martha Wash didn't appear in the C&C Music Factory video for "Gonna Make You Sweat," Cole contends, "She was originally to be a part of C&C Music Factory . . . that was part of the reason the deal went down because everyone was excited that Martha Wash was going to be a part of it. What really happened was that we could not get a major commitment from her management. They were giving us the run around . . . that's why she didn't appear in the video."

In the dance-music genre the team has always been on the cutting edge, and Clivilles projects, "I think that dance music is exploding, but it's a certain kind of dance music. It's music that has many different styles all in one production. For instance, 'Gonna Make You Sweat' was a universal record because of all of the styles in one record."

Cole predicts, "I think the new trick for some producers will be trying to figure out a way to make their samples sound less like a sample. My problem with a lot of new producers is that they let the sample rule them. The sample should be an enhancement and not the meat and potatoes."

The origin of sampling comes from rap music, and Hank Shocklee of SOUL Records believes the popularity of sampling might change the future sound of rap. "In the industry rap music has influenced the entire market from rock to jazz. Producers who were working with the instruments are now using samplers. Right now, the sampled sound is a pop sound—which means it's mainstream. And in turn the street kids are now looking for something that's not mainstream."

Shocklee along with his brother Keith, Carl Ryder and Eric "Viet-

(Continued on page R-26)

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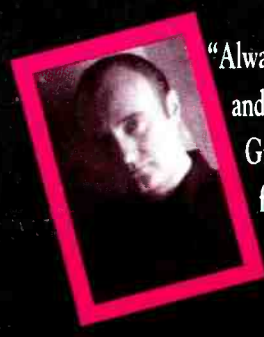

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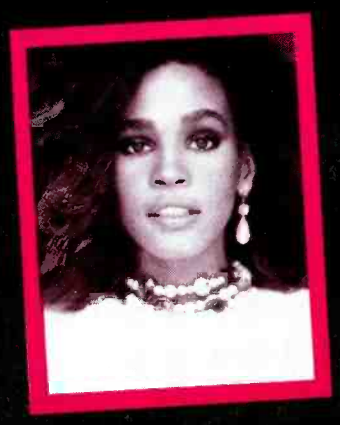

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PRODUCTION

(Continued from page R-24)

nam" Sadler are all a part of The Bomb Squad who are critically acclaimed for their production work with Public Enemy. They have also done post production re-mixes on non-rap records such as Vanessa Williams' "The Right Stuff," Janet Jackson's "Rhythm Nation," and Paula Abdul's "Cold Hearted." Noted for keeping the "street sound" intact, Shocklee says that The Bomb Squad can't give an act street credibility. "For example, BBD came to us for an Ice Cube type production. Which we couldn't give to them because they already have pop roots and you can't forget your roots. So, we came up with something that was in between."

It seems the key to success for many teams is diversity. Producers Denzil Foster and Thomas McElroy had that idea in mind when conjuring the concept for En Vogue. Says McElroy, "We kind of wanted to make a statement with the group because we felt the music standards had gone down in the business as far as singers were concern. There were a lot of girl groups out there and we had seen the mistakes they made having only one girl that could sing and the other girls were just in the background looking good."

Forming the company 2-Tuff-E-Nuff Productions in the Bay Area, Foster and McElroy are both former members of Club Nouveau and their track record includes work with the Timex Social Club and Tony! Toni! Toné!. "We're like family, we're like two peas in one little pod," describes Foster as he talks about the significance of a partner. "I can't think of doing anything without him . . . that's never crossed my mind."

Once again on the topic of sampling, this duo also believes that the prospect for R&B, dance, soul, pop, and rap will be going back to basics. McElroy observes, "There's definitely going to be more live playing in the studio. I think people are going to be tired of going to court over sampling and instead the producers are going to get live musicians to start playing on the records again. Everybody is trying to get a looser feel now."

The absence of female production teams is disturbing. Former Revolution members Wendy and Lisa, Patrice Rushen, and Angela Bofill are among the few female producers getting ahead in the field. Up-and-coming producers Laurie Anderson and Nikki Powell who formed 2-Raw Productions are currently producing Frazier, a rapper out of New York. Powell is a Howard graduate with a theater background and Anderson is a singer/songwriter who has worked in the past with rapper Mark D. on the album "All In A Days Work"—as well as with her father Gary U.S. Bonds on "Dedication" and "On The Line." Anderson says that so far the team hasn't encountered too much negative feedback. "There hasn't been a lot of doubt about our work just because we're female, but we are very aware that there will be some people who are going to doubt us because we are females in the rap field. Mostly we find that people are curious about what we do and what our production sounds like."

Anderson and Powell originally started out producing themselves and later decided to stay in the background. Powell explains, "We had been writing together for awhile and our first thought was to come together as a performance team. But, at that time the market was so flooded with women performers and girl groups . . . so we figured why not start our own production company instead."

BLACK FILMS

(Continued from page R-20)

Rich adds, "Personally, I'm tired of singin' and dancin' in movies because when I go back to my community I don't see any people singin' and dancin' or laughing. I see a lot of people who are depressed and upset because they're living under conditions where they have to be in the house by a certain time because they may get shot . . . I don't see the Huxtables."

Some have been comparing Rich's outlook to that of Spike Lee but he disagrees. "Spike Lee is my brother and I love him, but we are totally different people with totally different styles. I respect him because he paved the way for a lot of black people, just like I'm paving the way for a lot of young people."

Speaking of Spike Lee, his latest Universal film "Jungle Fever" is at theaters now with the soundtrack recorded by Stevie Wonder on Motown. Wonder says that the two met while he was on the road around the time of "She's Gotta Have It" and that they wanted to work together sooner but couldn't due to conflicting schedules. The "Jungle Fever" soundtrack (recorded in Wonder's California home studio) was put together in just three weeks in February after Lee showed him a rough cut. Wonder recalls, "I was pretty inspired. If you have a theme, and if you go over the script or understand the basic idea of the film, you have something to work with. I think the one plus in this collaboration is that Spike and I have similar views about controversy and providing food for thought in our art." He says he has already written one song for Lee's next project—the life story of Malcolm X.

Here is a brief list of some other projects coming out by black filmmakers this year: June 21, "Talkin' Dirty After Dark" (New Line), written and directed by Topper Carew, with a soundtrack on Select Records; July/August, "Livin' Large!" (The Samuel Goldwyn Co.), directed by Michael Shultz, with a soundtrack of Def Jam featuring the Jungle Brothers and score by Herbie Hancock; November, "House Party 2" (New Line), produced and directed by Doug McHenry and George Jackson.

For info on the Black Filmmaker Foundation: (212) 941-3944; c/o Tribeca Film Center, 375 Greenwich St., New York, N.Y. 10013.

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Retail

Retailers Key To Mercury's Small Change Campaign

■ BY ED CHRISTMAN

NEW YORK—Mercury Records has unleashed a multipronged marketing attack aimed at breaking Small Change, an R&B vocal group composed of four teenage cousins, at retail.

The label began its campaign by flying in 50 retail accounts to see the group sing to track at the Impact Super Summit V convention in Atlantic City, N.J., near the end of April and then followed it up by bringing the group to perform in the warehouse at the headquarters of Trans World Music Corp. in Albany, N.Y., May 13.

At Trans World, about 200 employees warmly received the group, which played during the company's lunch hour. In fact, Mercury bought box lunches for the entire warehouse staff.

Moreover, to show the extent of the company's commitment to Small Change, about 10 Mercury and PolyGram Group Distribution employees—including Mercury senior VP of sales Jeff Brody and VP of sales Joe Parker—flew in for the event.

"We are looking to visit other chains and stores and showcase the act in the future so that we can continue the momentum of this project," says Leighton Singleton, Mercury's director of national sales for R&B/crossover music. "We feel this is a very strong selling tool for the project. The showcases really bring it home to the dealers that we are behind the record. It shows our commitment and dedication to Small Change."

In addition, Mercury is buying into various retail chains' guaranteed developing-artist programs. "We want to move 75,000-100,000 units out of the box" on initial orders, Singleton says. "The album will be released June 11 and then we are going right to the racks in mid-June."

In order to familiarize retailers with Small Change, Mercury sent out prepacks consisting of the album, point-of-purchase material, biographical information, and a video profile of the group, including the first single, "Why." "The prepack helps everyone get up to speed on the project," explains Singleton.

At the end of May, the label had a respectable 57 urban radio stations playing the single. Singleton claims Mercury will "close out urban radio in a few weeks. This is the first phase of our push on this particular project. We want to build a strong base at the target audience and then cross it over to top 40." In the June 8 issue of Billboard, "Why" was No. 36 on the R&B airplay chart.

'The showcases really bring it home that we are behind the record'

The four cousins who make up Small Change are two boys, Kairi Guinn-Styles, 15, and Neamen Howard, 16; and two girls, Lakuana Brockington, 15, and Tamika Jarmon, 16.

"We look at them as our Jackson 5 and we hope to see them become a mainstay in the industry," Singleton says. Acknowledging that there are many other teenage and preteenage acts trying to snare the spotlight, Singleton says Small Change will stand out because of the group's talent. "Once you hear and see Small Change, you can tell that there is a great deal of magic among the four of them," he says.

All four members of Small Change attend high school in their hometown of Philadelphia and maintain a B average or better, according to Singleton. Indeed, Mercury had to get special permission to take the group out of school so it could perform at Trans World.

"Small Change are good kids," says Singleton, noting that the group performs "enjoyable music that carries a positive message." In order to

(Continued on page 44)

Executives from Mercury Records and PGD congratulate Small Change after the group's performance for 300 employees at the Trans World Music Corp. warehouse in Albany, N.Y. Shown, from left, are Mercury director of national R&B sales Leighton Singleton; Trans World senior music buyer Jerry Kamiler; band member Neamen Howard; band member Lakuana Brockington; Mercury senior VP of sales Jeff Brody; Mercury VP of sales Joe Parker; band members Tamika Jarmon and Kairi Guinn-Styles; Mercury regional manager Buzz McCarthy; and Trans World director of order services Vince Birbiglia.

Trans World, Spec's Results Reflect Cool Retail Climate

■ BY PAUL VERNA

NEW YORK—Reflecting a softness in the retail economy, Trans World Music Corp. posted a net loss of $582,000, or six cents per share, for its first fiscal quarter. At the same time, Spec's Music Inc.'s net earnings for its third fiscal quarter, ended April 30, were down 32% to $334,000, compared with $490,000 a year ago.

As a result of the news, Trans World stock recently lost ¾ of a point and closed at $15, while Spec's closed at $4.50, down 25 cents.

Albany, N.Y.-based Trans World, which operates 555 stores east of the Mississippi, logged total sales of $78.9 million, an 11% increase over last year's figure of $70.8 million for the same quarter, which ended May 4. However, the company posted an 8% decline in same-store sales, a measure of stores open at least one year.

A Trans World statement attributes the drop in same-store sales to "the continued weak economy and the lower unit sales of new product releases, particularly major, well-known artists."

A majority of industry executives surveyed by Billboard agree that the retail climate is unusually hostile this season. Music merchants are complaining of dismal business, and they do not see much improvement on the horizon (Billboard, June 8). In fact, Trans World's statement says same-store "sales continue at a negative trend in May."

Trans World operating results were impacted by higher selling, general, and administrative expenses when compared on a percent-of-sales basis.

'I'm optimistic because the summer schedule looks promising'

SG&A expenses jumped 22%—from $22,329 to $28,845—an increase ascribed to "sluggish sales results and the higher level of expenses associated with stores opened during the latter part of 1990."

While gross profit for the quarter increased to $29 million from $27.3 million, gross margin decreased to 36.8% from the 38.5% the chain generated in the same time period last year.

That decrease "was primarily due to slightly higher shrinkage results and an increase in product return penalties," according to the release.

Craig Bibb, analyst at PaineWebber in New York, says, "Trans World's earnings are lousy. Also, there are no indications that they are making progress in controlling expenses."

David Bolotsky, an analyst with Goldman, Sachs & Co. in New York, adds, "Trans World had a tough quarter. Trans World is getting hit harder than most music retailers because their exposure in the Northeast is greater.

"Also, they grew last year at a 24% rate," he continues. "So they have costs associated with opening those stores and have a large percentage of stores that are not yet profitable."

One "glimmer of hope" for Trans World, according to Bibb, is the chain's success in bringing down inventory. "A year ago," he says, the company's inventory "was $281,000 per store and now it is $258,000. Much of that improvement was accomplished with sending back returns. Those returns, however, hurt the chain's gross margin, as it incurred manufacturer penalties for shipping back product."

Bibb says he expects Trans World's numbers to rebound in the next quarter.

Trans World opened 13 stores and closed four in the first quarter. According to the statement, the company's directors aim to open 10 outlets in the second quarter and 50-70 during the fiscal year. Trans World's stores go under several names, including Record Town, Tape World, Coconuts, and Saturday Matinee.

Meanwhile, in Miami, Spec's drop in earnings follows a quarter in which the 57-unit chain had upped earnings by 12% over the prior-year period. Revenues for the third fiscal quarter increased by 18% to $14.1 million over last year's figure of $12 million. Same-store sales were up 4% for the period.

For the first nine months of fiscal

(Continued on page 43)

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ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

NATHALIE ARCHANGEL
Owl
CD MCA MCAD-10021
CA MCAC-10021

THE CANDY SKINS
Space I'm In
CD DGC 2-24370
CA 4-24370

DESMOND CHILD
Discipline
CD Elektra 61048-2
CA 61048-4

DOLPHIN BROTHERS
Catch The Fall
CD Caroline CAROL-1828/$13.98

BELA FLECK & THE FLECKTONES
Flight Of The Cosmic Hippo
CD Warner Bros. 2-26562
CA 4-26562

MICK KARN
Dreams Of Reason Produce Monsters
CD Caroline CAROL-1864/$13.98

MICHAEL McDERMOTT
620 W. Surf
CD Giant-Reprise 2-24416
CA 4-24416

MINT CONDITION
Meant To Be Mint
CD A&M 28968-1001-2
CA 28968-1001-4
LP 28968-1001-1

DAVID MULLEN
Faded Blues
CD Warner Bros. 2-26591
CA 4-26591

READY FOR THE WORLD
Straight Down To Business
CD MCA MCAD-10224
CA MCAC-10224
LP MCA-10224

ADAM SCHMITT
World So Bright
CD Reprise 2-26551
CA 4-26551

SIOUXSIE & THE BANSHEES
Superstition
CD Geffen 2-24387
CA 4-24387

WHITE TRASH
CD Elektra 61053-2
CA 61053-4

R&B

SHIRLEY MURDOCK
Let There Be Love
CD Elektra 60951-2
CA 60951-4

AARON NEVILLE
Warm Your Heart
CD A&M 75021-5354-2
CA 75021-5354-4

SEAL
CD Warner Bros.-Sire 2-26627
CA 4-26627

DIAMOND SHELL
The Grand Imperial Diamond Shell
CD Reprise-Cold Chillin' 2-26525
CA 4-26525

SWAY AND KING TECH
Concrete Jungle
CD Giant-Warner Bros. 2-24419
CA 4-24419

TUFF CREW
Still Dangerous
CD Warlock WARCD-2725
CA WARC-2725
LP WAR-2725

JAZZ/NEW AGE

DOUG CAMERON
Journey To You
CD Narada Equinox 3020
CA 3020

ROBERT FRIPP & THE LEAGUE OF CRAFTY GUITARISTS
Show Of Hands
CD EG EEG-2102/$13.98
CA EEG-2102/$9.98

PAUL REBHAN
Colors
CD Carmel PRCD001/$12.95

KIM WATERS
Sax Appeal
CD Warlock WARCD-2726
CA WARC-2726
LP WAR-2726

WORLD/REGGAE MUSIC

THE FOREST
CD Warner Bros.-Sire-Luaka Bop 2-26584
CA 4-26584

SALIF KAITE
Amen
CD Mango 162-539-910-2
CA 162-539-910-4
LP 162-539-910-1

DOROTHY MASUKA
Pata Pata
CD Mango 162-539-911-2
CA 162-539-911-4
LP 162-539-911-1

STEEL PULSE
Victims
CD MCA MCAD-10172
CA MCAC-10172
LP MCA-10172

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Attn: Karen O'Connor, Billboard, 1515 Broadway, New York, N.Y., 10036.

Billboard. FOR WEEK ENDING JUNE 15, 1991

Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			NEW AGE ALBUMS™	
			★★ NO. 1 ★★	
1	3	5	IN THE WAKE OF THE WIND — NARADA ND-64003* — 1 week at No. 1	DAVID ARKENSTONE
2	1	53	REFLECTIONS OF PASSION ● — PRIVATE MUSIC 2067-2-P*	YANNI
3	2	59	NOUVEAU FLAMENCO — HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
4	4	33	AT THE EDGE — RYKO RCD 10124*/RYKODISC	MICKEY HART
5	5	33	SKYLINE FIREDANCE — NARADA ND-64001*	DAVID LANZ
6	6	29	FRESH AIRE 7 — AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
7	9	7	NARADA COLLECTION THREE — NARADA ND-63906*	VARIOUS ARTISTS
8	8	13	THE PIPER'S RHYTHM — NARADA N-63018*	SPENCER BREWER
9	7	13	NIGHTSONGS AND LULLABIES — MUSIC WEST MW-135*	JIM CHAPPELL
10	10	19	DISTANT FIELDS — GOLDEN GATE CD71502*	GARY LAMB
11	12	17	STRATA — HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
12	NEW▶		THE CITY — ATLANTIC 82248*	VANGELIS
13	15	9	SIGN OF THE SNOW CRANE — SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
14	21	3	BLUES FROM THE RAIN FOREST — SUMERTONE S2CD-01*	MERL SAUNDERS
15	11	39	THE NARADA WILDERNESS COLLECTION — NARADA N-63905*	VARIOUS ARTISTS
16	18	5	DESERT MOON SONG — SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
17	14	15	WATER STORIES — HIGHER OCTAVE HOMCD 7031*	CUSCO
18	17	123	WATERMARK ● — GEFFEN 24233	ENYA
19	19	19	TINGRI — MIRAMAR MPCD 2003*	JONN SERRIE
20	22	39	TAPROOT — WINDHAM HILL WT-1093*	MICHAEL HEDGES
21	13	29	SHELL GAME — SONIC ATMOSPHERES CD80032*	DON HARRISS
22	16	9	DEEP AT NIGHT — WINDHAM HILL WD-1100*	ALEX DE GRASSI
23	23	129	DEEP BREAKFAST ● — MUSIC WEST MW-102	RAY LYNCH
24	NEW▶		MOUNTAIN LIGHT — SERENITY SD-018*	ROB WHITESIDES-WOO
25	RE-ENTRY		PLEIADIAN DANSES — ASTROMUSIC 3*	GERALD JAY MARKOE
			WORLD MUSIC ALBUMS™	
			★★ NO. 1 ★★	
1	1	7	TXAI — COLUMBIA CK-46871* — 5 weeks at No. 1	MILTON NASCIMENTO
2	3	9	CHAMUNORWA — MANGO 539 900/ISLAND	THOMAS MAPFUMO
3	6	5	VODOU ADJAE — MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
4	7	9	THE BEST OF JULUKA — RHYTHM SAFARI CDI 57318*	JULUKA
5	5	13	MISSA LUBA: AN AFRICAN MASS — PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
6	4	15	TALKIN' BLUES — TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
7	2	15	MOUTH MUSIC — RYKO RCD 10196*/RYKODISC	MOUTH MUSIC
8	13	3	JOURNEY — TRILOKA 184-2*	ALI AKBAR KHAN
9	11	7	TOUMA — MANGO 539 903-2/ISLAND	MORY KANTE
10	8	11	THREE — FONTANA 846 626-2*	LE MYSTERE DES VOIX BULGARES
11	12	5	GREEK FIRE — SHANACHIE 64027*	ANNABOUBOULA
12	NEW▶		WE MUST CARRY ON — SHANACHIE 43082*	RITA MARLEY
13	9	33	PRIMAL MAGIC — MESA R2 79023*	STRUNZ & FARAH
14	14	3	MUSTT MUSTT — REAL WORLD 91630-2*/VIRGIN	NUSRAT FATEH ALI KHAN
15	NEW▶		IRON STORM — MESA R2 79035*	BLACK UHURU

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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No House Plans; Doyle Leaves Pepsi Thirsty For Compensation

NO NEWS IS . . . *No News*: Creditors of financially insolvent independent distributor the **House** had until May 24 to notify its president, **Hal Brody**, of their acceptance of terms—in writing—regarding its possible acquisition by **MTS Inc.**

But the deadline passed without word from some major creditors on whether they accepted the proposed acquisition of the Olathe, Kan.-based distributor by MTS, the West Sacramento, Calif., parent of **Tower Records**, according to sources (Billboard, June 8).

Creditors had been asked to sign and submit a letter stating they accepted the deal, but no provision was made regarding its rejection. Lack of positive response by deadline had interested parties wondering whether creditors were late or had just said "no."

PEPSI GENERATION GAP? **Pepsico Inc.** is suing grunge rocker **Tad Doyle**, Seattle-based **Sub Pop Records** and **Woodgoblin Music**, New York's **Caroline Records**, and various John Does for copyright infringement.

Seems the soft drink giant is none too pleased about Doyle's "Jack Pepsi" release, in which the artist's name is incorporated into a very recognizable Pepsi logo. And, according to the suit, they're even less enamored of song lyrics and CD packaging "that associate plaintiff and its Pepsi marks with intoxication and drunk driving."

Such references, the suit states, "greatly and irreparably damage plaintiff" and are "offensive to plaintiff and [are] likely to offend plaintiff's customers."

The suit requests the defendants be permanently restrained from using the Pepsi logo in connection with the CD, and that all existing inventory of the "Jack Pepsi" release be destroyed.

Pepsico Inc. seeks compensation for legal fees, plus all profits derived from Doyle, et al.'s acts of alleged trademark infringement. Pepsico Inc. also seeks treble the amount of all damages incurred as a result of the defendants' acts, in accordance with 15 U.S.C. 1117, including a reasonable royalty for defendants' use of the Pepsi marks.

This is the second time in a couple of months that Doyle's taste in art has gotten him into hot water. The cover art for his band's "8-Way Santa" album was a picture of a couple, with the man's hand strategically placed on the woman's breast. But the label forgot to get permission to use the photo, which resulted in the couple asking the label to deep-six the cover.

When that incident occurred, Sub Pop made the most of the situation, sending out press releases and starting a promotion designed to "Find The New 8-Way Santa Couple." But this time a call to a Sub Pop spokesman elicited a terse "No comment."

STASHED AWAY: **Stash Records'** president, **Bernard Brightman**, says he has donated his 2,800-piece LP/CD collection of jazz recordings, plus $5,000, to New York Univ.'s **Bobst Library**.

GRASS ROUTE

by Deborah Russell

"My concern was that a place like Greenwich Village—so important to jazz—had no collection available in academia," Brightman says. His former collection, appraised at close to $40,000, includes 10-inch and 12-inch LPs, as well as CDs, that chronicle recordings dated from the '20s through the '60s. Artists strongly represented include **Duke Ellington, Count Basie, Louis Armstrong, Fats Waller, Thelonious Monk**, and **Charlie Parker**.

ROUGH TRADE INC. CEO **Robin Hurley** tells Grass Route there were "thousands of things" the New York alternative rock label could have done differently to avoid filing voluntary bankruptcy under Chapter 7 of the U.S. Bankruptcy Code.

But space constraints limit us to listing only one: "We staffed up and increased overhead a bit prematurely, on the understanding that there were cash reserves in the company worldwide to underwrite the investments," says Hurley. "But those cash reserves were not there. We had too big an overhead for the sales we were generating."

DISTRIBUTION DEALS: New York's **Relix Records Inc.** has pacted for distribution with New York's **Important Record Distributors**. Baltimore-based **Laurie Records** is distributing "Medicine Man," a new **Blackfoot** album on **Nalli Records**. The release marks the return of Blackfoot founder **Rick "Rattlesnake" Medlocke**. Meanwhile, Laurie recently closed a pressing and distribution deal with Baltimore's **Order Productions**, home to songwriter/producer **Jeff Order** . . . The exclusive distribution deal between Lanham, Md.'s **Schwartz Brothers** and Atlanta-based **Ichiban Records** covers markets in New York, New Jersey, Connecticut, Rhode Island, Massachusetts, and New Hampshire.

NEW LABELS: **United Music Management** of Brooklyn, N.Y., recently launched the **Arcadia Records** label, designed to focus on "classical" music that ranges from blues and gospel to early Baroque and the folk/art music of the Far East. The label debuts with a live recording of the **Harlem Spiritual Ensemble**. Arcadia's roster includes cellist/**Tchaikovsky Competition** winner **Leslie Parnas** and classical pianist **Peter Orth**.

Santa Ana, Calif.'s **Cexton Records** recently launched four new labels through its professional services division. The jazz-oriented Cexton is now home to **Time Is Records, Triangle, Rare Sound**, and **Wildcat**.

TRANS WORLD, SPEC'S

(Continued from page 41)

1991, overall revenues at Spec's rose by 22% to $45.2 million and by 4% on a same-store basis. Net earnings were approximately $1.5 million, or 28 cents a share, for the nine-month period, compared with some $1.6 million, or 31 cents a share, last year.

At Spec's, chief financial officer Peter Blei is confident of the Florida chain's ability to weather these tough times. "I'm optimistic because the summer release schedule looks promising and I think business will improve," he says. "The economy will improve, we're doing all right, we're profitable, we're surviving, and we're paying our bills on time. We're a strong company."

Assistance in preparing this story was provided by Ed Christman.

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His Ears Boxed By Critics, Ivy Hill Exec Defends The Eco-Pak

BOX TOPS? Nowadays, when **Arthur Kern**, executive VP at **Ivy Hill**, opens the pages of **Billboard**, he usually sees his company attacked, either on the Commentary page or in advertisements paid for by the **Jewelbox Advocates and Manufacturers** coalition.

"The industry asked us to come up with an alternative package to the longbox, we did with the Eco-Pak, and now we are being slammed for responding to the industry's request," Kern complains.

Indeed, the packaging issue has dominated Billboard's letters to the editor since **WEA** announced that it has embraced Ivy Hill's Eco-Pak as the alternative-packaging solution. And until the June 8 issue, every letter basically called on the industry to save the jewel box and criticized the Eco-Pak or suggested that the package be tested so that the consumer could reject it.

"All the people who have slammed Eco-Pak in letters to Billboard have not seen the package," Kern says. "The first letter printed in Billboard to endorse Eco-Pak was from **Mathew Koenig** [**Tower Records'** director of East Coast operations], and he has handled the package. In fact, everybody I show it to likes the package."

The people who haven't seen the Eco-Pak and are criticizing it, according to Kern, are equating it with an all-board package that has the possibility of ripping and tearing. "But the Eco-Pak is a jewel-box enhancement," he says. "All the Eco-Pak board is protected by plastic. After the consumer takes off the shrink-wrap, he is left with a package that we consider a perfect marriage of paperboard and plastic that folds down to exactly the same size of the jewel box."

That package will fit into all consumer home storage units. "In a home storage unit, I defy anybody to be able to tell the difference between the jewel box and the Eco-Pak," he adds.

Also, the Eco-Pak has superior graphics to the jewel box, Kern says. "The consumer gets seven panels of full-color packaging and does not lose the CD booklet, which can be any number of pages up to 20," he says.

Within a month, Ivy Hill will be taking its argument to the public, when it begins consumer testing of the package. Also at that time, Ivy Hill will flood the industry with Eco-Pak samples.

As for the Jewelbox Advocates and Manufacturers, "They are making Ivy Hill and the Eco-Pak the bad guys through their advertisements," Kern says. "This is the most self-serving type of publicity that we have ever dealt with. Ivy Hill has nothing against the jewel box. We have presented an alternative that has satisfied the demands of the manufacturers, the retailers, and, hopefully, the consumer.

"But if the jewel box becomes the alternative package, we have no problem with that," he continues. "Also, if there are other viable alternative packages that are ecologically sound, they are OK with us, too. Different packages with the same size have lived in the racks for years."

by Geoff Mayfield & Ed Christman

STILL MORE ON THE Same Topic: In response to the letter that appeared in the June 8 issue of Billboard from Tower's Koenig, **Retail Track** has never written a negative word on the Eco-Pak, as he suggested. In fact, Retail Track's East Coast author prefers the Eco-Pak to the jewel box, and strongly agrees with Koenig that the package "takes us back to the days when we could be in 'touch' with the music and the bands by having plenty of graphics to peruse while we listen to music."

All this column's authors have ever suggested is that Ivy Hill should be prudent and consumer-test the Eco-Pak (Billboard, May 11). That is a suggestion that we still endorse, and Ivy Hill apparently agrees with us since the company has subsequently announced that it will test the Eco-Pak.

RETAIL TRACK recently had the pleasure of meeting two members of the **Moody Blues**, **Justin Hayward** and **John Lodge**, at dinners arranged by **Polydor** to help make the local retail and radio communities in New York and Los Angeles aware of the band's upcoming album, "Keys Of The Kingdom," to be released June 25. And we found them to be very appreciative of the role that retail plays in getting the music to their fans. After all, Hayward and Lodge should know, being retailers themselves.

In fact, Hayward says the Moody Blues learned the hard way how tough it is to run a successful music chain. "We used to have 10 stores [in the U.K.], but now we have one, a CD-only shop," he says. That shop operates under the name of **Threshold**, the same logo the Moody Blues used for their custom label. Later, in a separate conversation, Lodge also displayed his appreciation of knowledgeable retailers when he said he was delighted that Threshold had just induced a sharp **Our Price** employee to jump ship and oversee the Moody Blues retail operation.

IN CASE YOU DON'T KNOW: Tower Records will be joining **HMV** in Harvard Square in Cambridge, Mass. The West Sacramento, Calif.-based retailer will open a 10,000-square-foot store around the corner from HMV's 25,000-square-foot outlet. "The Harvard Square store will be a damned interesting store in terms of content," says Tower president **Russ Solomon**, who hopes the store will be open in time for the Christmas season. "We always wanted a store there, we knew HMV is moving in there, and we thought it would be be appropriate to move next door to them." He added that the chain will open a third store in Massachusetts in Burlington.

Solomon also took the time to correct Retail Track for citing a wrong size in describing the upper Broadway Tower store in New York in the June 8 issue. The store in fact contains 18,000 square feet.

MERCURY'S SMALL CHANGE CAMPAIGN

(Continued from page 41)

emphasize that, Small Change performed before about 500 schoolchildren May 23 in the courtyard of PolyGram's Eighth Avenue headquarters in New York.

The performance was sponsored by Mercury and the Children's Arts Carnival, which gathered students with a B or better grade-point average and near-perfect school attendance. All students were treated to a box lunch and a showcase performance by Small Change.

"The emphasis for the performance was on good kids," Singleton says. "The courtyard was full of deserving students. A speaker gave a speech telling the students that being smart means staying in school."

Of course, in addition to being good students, the teenagers who attended the performance also had another key quality—they are the target audience Mercury wants to reach in order to break Small Change.

"We were trying to serve a few purposes there," Singleton says. "We want the good students to get recognized for their hard work and we also wanted to introduce them to Small Change. The students enjoyed the group immensely and probably went home and told their friends about Small Change to create the buzz we are looking for."

Later that day, after the courtyard performance, Mercury went back to its strategy of working Small Change at retail. "Small Change, I, and PolyGram Group Distribution urban product development representative Tony Richards went up to 125th Street in Harlem and visited independent dealers, bringing them box lunches and the prepack of advance music and T-shirts," Singleton says.

"We shared lunch with them and talked about the music and had a meet-and-greet," he continues. "We thanked them for all their support and asked them to help us get the ball rolling on this project."

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Restored Films Return In Vid Form

'Spartacus,' 'Mad World,' 'Kane' Coming

■ BY CHRIS McGOWAN

LOS ANGELES—Old movies can live long and prosper on video, especially when they are restored, retransferred, and repackaged with tender loving care.

The revamped "Spartacus" is currently conquering the theatrical box office and should also be a formidable home video gladiator later in the year.

Stanley Kramer's "It's A Mad, Mad, Mad, Mad World" will bow in video form June 26 with 32 extra minutes not seen since its Cinerama-format premiere in 1963.

And a newly transferred "Citizen Kane" hit movie theaters May 1—where it has grossed nearly $1 million—and will be released by Turner Home Entertainment in several video editions in August to commemorate the film's 50th anniversary.

While cassette is a natural beneficiary of restoration, many observers say the trend will be doubly pleasing to the rapidly growing laserphile market.

Such efforts are a continuation of the feverish film restoration activity that took place in the '80s, spurred by the realization that many cinematic masterpieces were fast eroding. Those projects were given a financial boost in many cases from an emerging home video market.

Since then, numerous films with restored footage that had been censored or lost, repaired audio tracks, new transfers from the best available negatives, and directors' cuts (sometimes never viewed by the public) have seen theatrical, television, and home video releases.

One of the biggest undertakings was British film historian Kevin Brownlow's restoration of the 1927 Abel Gance classic "Napoleon," which toured theaters in 1981 with the financial help of Francis Ford Coppola.

Another major effort was Robert A. Harris' 1989 restoration of "Lawrence Of Arabia," David Lean's 1962 epic. Both are available on videocassette and laserdisc from RCA/Columbia Pictures Home Video.

MGM/UA Home Video has worked on many restoration projects for home video release. This year it bowed the 1932 "Dr. Jekyll & Mr. Hyde" with 17 minutes of previously censored material. In 1990, the label launched restored directors' cuts of "Red River" (Howard Hawks) and "The Boyfriend" (Ken Russell), among other projects. And the year before that, MGM/UA revitalized "The Wizard Of Oz" and "Gone With The Wind" with fresh transfers. Voyager, MCA, RCA/Columbia, Republic Pictures, Image, LumiVision, Warner Home Video, and other labels have also been active, to varying degrees, in releasing tapes and discs of restored films.

A restoration trend benefits both the videocassette and laserphile markets

Harris, who runs a firm called The Film Preserve, spent about 18 months working on the revamping of "Spartacus," a 1960 film directed by Stanley Kubrick that stars Kirk Douglas as the leader of an ill-fated slave revolt in ancient Rome.

"Everything had to be restored, there was no negative," recalls Harris. "The entire film had to be restored from preservation material from Universal [color-separation safety prints] and some material from collectors. It was a mess." Not only were missing scenes included, but a few lines of dialog were even redubbed.

The painstaking technical work of Harris and others, and the nearly $1 million spent by Universal, paid off, however, and the rerelease of "Spartacus" has been a big success. In early May, it hit the top 20 in The Hollywood Reporter's box-office chart.

With regard to a "Spartacus" video rerelease, MCA director of business development operations Colleen Benn says, "We'll definitely be doing something related to the restored version, but the specifics are not yet determined." The laser edition would most likely be letterboxed, she adds.

MGM/UA Home Video's new version of "It's A Mad, Mad, Mad, Mad World" runs 188 minutes on video, a length not seen since the film was shown in 70mm Cinerama form. Unlike "Spartacus," the movie did not have a theatrical rerelease because of a "fading [color] problem," says MGM/UA VP of marketing and sales George Feltenstein. "But on video you could correct for it."

Restoring it was difficult, because film negatives had been cut down to 154 minutes. "But working with private collectors, we were able to reconstruct it," adds Feltenstein. The comedy will be released on videocas-

(Continued on next page)

Glory Days. RCA/Columbia Pictures Home Video donates items from the Oscar-winning film "Glory" and the documentary "The True Story Of 'Glory' Continues" to the Smithsonian Institution's Museum of American History. Shown, from left, are "Glory" star Morgan Freeman and RCA/Columbia executive VP/chief operating officer Paul Culberg.

Rank Reps Showcase New Cassette For Calif. Crew

■ BY EARL PAIGE

FRESNO, Calif.—Despite the on-again, off-again delays in launching a market test of Rank Video Service of America's limited-play, Showcase cassette, retailers here seemed enthusiastic now that a firm launch date of June 27 seems assured.

While several questions remained unanswered and some dealers still say they are suspicious of the motives behind the technology, members of a Central California chapter of the Video Software Dealers Assn. warmly greeted two representatives from Rank May 30 at the Picadilly Inn here.

Some of the enthusiasm, leaders of the chapter acknowledge, could come from members here feeling at first that the test may not extend "this far south in California, that we were being left out," said one officer.

Earlier in the year, a meeting was held in Sacramento, Calif., and at the time it was assumed the test would be in that market only, said Peggy Lake, chapter VP. Now there is no question; all of Northern California, including the San Francisco area, is involved down to a line that cuts roughly east-west above Bakersfield.

The area is circumscribed, said Steve Roberts, a consultant to Rank, because it is served by only three distributors "who have promised not to transship, so we can have a carefully controlled test."

Of the three wholesale firms, VPD, Video Trend, and Commtron Corp., only the latter was represented at the meeting, a

(Continued on page 48)

Apollo Plans New Vid Label

Predicting 6-12 Titles For 1992

■ BY JIM McCULLAUGH

LOS ANGELES—Veteran home video producer Michael Wiese says he wants to establish a "product line" concept with soon-to-be-established Apollo Home Video.

According to New York-based Apollo Theatre Entertainment, which intends to form the home video label, the plan is to release as many as six to 12 titles during the first year, beginning in 1992 (Billboard, June 1). Wiese says discussions concerning distribution are continuing with several major home video supplier "partners."

Wiese, formerly VP of original programming at Vestron Home Video and now an independent producer/consultant, was the architect behind Vestron's "National Geographic" series, as well as "Shirley MacLaine's Inner Workout." More recently, he has consulted PBS Home Video on developing the company's highbrow image with such projects as "The Astronomers" and "I, Claudius."

"I've been involved with a lot of lines," says Wiese, "and when you do things like 'National Geographic,' you always look for an imprimatur or a name that brings something to it. To me, the Apollo Theatre is more than just a physical facility in New York. It's a place we take with us. It's more than great music. It's also Afro-American culture. A label should reflect that."

Wiese says that the programming content of the Apollo line will "naturally include music, dance, and comedy," but will also include "a kids' line called 'Apollo Kids,' for example, which will be nonracist and nonsexist, to reach all kids. I think the Apollo name gives the ability to throw a net over Afro-American features and documentaries."

'The Apollo is Afro-American culture; a label should reflect that'

Wiese says the Apollo label—which he calls a "Motown of video"—will eventually comprise a combination of preexisting, acquired, and original programming.

"The first shows will revolve around the 'legends' of the Apollo," he says, "even if some of those performers were not necessarily taped at the Apollo. Then, you can weave a story. There have been some shows taped at the Apollo, which have been seen on TV and home video but have never been formatted, grouped, or

(Continued on page 48)

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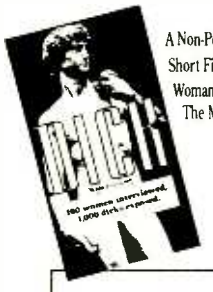
Bananas Video markets risky "Dick" as uncovered in May 18 issue.



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RESTORED FILMS GO VID

(Continued from preceding page)

sette (two tapes, moderate letterbox, $29.98) and on laserdisc (full letterbox, $39.98).

"It will be spectacular," says Feltenstein. "And the retailers are aware of the consumer interest in this area, and they will respond with increased orders when they know a restoration has been done. It breathes new life into an older property."

Turner Home Entertainment is celebrating the 50th birthday of Orson Welles' "Citizen Kane" with a new version remastered from a newly restored print. Robert Wise, the film's original editor and later the director of "West Side Story," supervised the undertaking. "For video it will be hi-fi audio, with very few scratches," notes Turner senior VP Martin Weinstein.

In its fourth week of theatrical rerelease, "Kane" has grossed almost $1 million on a per-screen average of $3,118, according to The Hollywood Reporter.

In August, Turner will release "Kane" in three different videocassette editions, starting with a $19.98 single-cassette version. Next comes a $39.98 gift pack that includes the 25-minute documentary "Reflections On Citizen Kane" and is packaged with the Doubleday book "Citizen Kane: The 50th Anniversary Album," written by Harlan Lebo. And finally, the $99.98 limited collector's edition includes "Kane," the "Reflections" documentary, and the original theatrical trailer, all on two tapes. Also inside will be the Lebo book, a copy of the final shooting script, three production stills, a theatrical-size 50th anniversary "Kane" poster, and an 8-by-10-inch color print of the original theatrical poster.

"It's a fairly conclusive piece," says Weinstein about the $99.98 box set. "It will be numbered and only available Aug. 1-Jan. 31, 1992." He says approximately 10,000 units of the $99.98 set will be made available.

Turner will also offer a $59.98 gift pack called "The Film Genius Orson Welles." This includes "Kane," two other Welles films ("The Magnificent Ambersons" and "Journey Into Fear"), and production stills.

Image and Voyager are expected to release the new "Kane" on laserdisc. The latter company already has a $99.95 CAV special-edition laser boxed set of the film, which includes a supplementary section and other extras. A spokesman for Voyager said that the company's new "Kane" deluxe version will have "all we had in the first one plus more, including more interviews with Welles." Late fall is the likely release window for the deluxe Voyager disc set.

Billboard®

FOR WEEK ENDING JUNE 15, 1991

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	10	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	7	2	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
3	8	3	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
4	5	9	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
5	3	5	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
6	2	6	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
7	11	3	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
8	4	10	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
9	9	3	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
10	12	3	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
11	NEW ▶		JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
12	NEW ▶		MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
13	14	3	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
14	6	5	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
15	NEW ▶		THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
16	13	8	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
17	10	5	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
18	16	15	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
19	NEW ▶		THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
20	15	8	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
21	17	7	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
22	18	10	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
23	22	9	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
24	20	8	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
25	21	13	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
26	23	4	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
27	19	9	WHITE PALACE◆	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
28	26	12	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
29	25	7	CHILD'S PLAY 2◆	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
30	27	4	GRAVEYARD SHIFT	Paramount Pictures Paramount Home Video 32512	David Andrews Kelly Wolf	1990	R
31	24	5	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
32	31	14	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
33	29	6	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
34	NEW ▶		WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
35	33	12	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
36	28	5	TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
37	30	15	DARKMAN◆	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
38	36	2	COOLEY HIGH	Orion Home Video 7506	Glynn Turman Lawrence Hilton-Jacobs	1975	PG
39	40	5	GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13
40	32	6	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13

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

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NEWSLINE

Buena Vista Forms French Division, Links For Distrib With Film Office

Buena Vista Home Video is forming a subsidiary in France to oversee the marketing of all Walt Disney, Touchstone, Hollywood Pictures, and Buena Vista video product in that country. At the same time, the label has entered into a distribution agreement with French distributor Film Office S.A., Buena Vista's licensee there since 1981. Headed up by publishing executive Christian D'Amercourt, the new division will launch with the video release of the animated classic "Cinderella" Aug. 29. Since its theatrical rerelease in France April 17, "Cinderella" has been seen by more than 1 million people. Buena Vista has marketing divisions in five other foreign territories: Benelux, Germany, Italy, Japan, and the U.K.

Artec Opens Book-Distrib Chapter Via Citadel

Artec Distributing is expanding into books through a deal with Carol Publishing Group. Through its Citadel Press division, Carol is the largest publisher of film-related books in the U.S. Under the deal, Artec will distribute more than 100 Citadel titles to video specialty stores. The oversize picture books list for $12.95 and $14.95. Artec will also distribute Citadel's recent best-seller, "Film Flubs," a $7.95-list title detailing mistakes and continuity errors in classic and recent films.

New Nicklaus Tape Tees Off At $19.95

Worldvision Home Video is releasing Jack Nicklaus' latest "Golf My Way" tape, "The Full Swing," at $19.95, marking the first time a Nicklaus instructional video has been released for less than $20. Nicklaus' two previous tapes, "Golf My Way I: Hitting The Shots" and "Golf My Way II: Playing The Game," have sold more than 250,000 copies combined at a suggested list of $85 each, making it one of the most successful how-to video series ever released. Worldvision reports initial pre-orders for the new tape of 50,000 units.

VIAAC To Get Video Blues Band Proceeds

The Video Industry AIDS Action Committee, a volunteer, industry organization, will be the sole beneficiary of proceeds from the Video Blues Band party sponsored by Video Insider magazine at the upcoming Video Software Dealers Assn. convention in Las Vegas. At last year's VSDA, VIAAC raised more than $60,000 from the Blues Band event. In its first 15 months, VIAAC has raised $140,000, and has distributed donations to The American Foundation For AIDS Research (AmFAR), Homestead Hospice and Shelter in Los Angeles, the Gay Men's Health Crisis in New York, Stone Soup Food Pantry and Omega House Hospice in Houston, the AIDS Foundation of St. Louis, the Whitman Walker Clinic in Washington, D.C., as well as other community-based organizations providing services to victims of AIDS.

Store Owners Sentenced In Piracy Cases

Chin Fu Chen, the owner of three Video One stores in Los Angeles, was sentenced to 60 days in county jail and ordered to pay $20,000 in fines and restitutions in a video piracy case that yielded 28,000 illicit cassettes, 39 VCRs, and printing equipment . . . In an unrelated case, Julio Laracuente, owner of Video Latino in Brooklyn, N.Y., was sentenced to one year in jail and fined $6,000 for allegedly running a pirate lab and distribution operation out of a Queens residence. The New York case resulted in the seizure of 4,000 bogus tapes and 78 VCRs.

Minn. Arts Center Awarded NVR Grant

National Video Resources has awarded a $25,000 grant to the Walker Art Center in Minneapolis to support its Home Screenings Program, which will allow museum members to rent hard-to-find cultural titles on videocassette. The two-year pilot program, scheduled to begin July 1, is designed to increase museum membership and to satisfy "the public's thirst for the alternative and off-Hollywood fare we look to support," says NVR project director Gretchen Dykstra. NVR is a project of the Rockefeller Foundation.

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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
			★ ★ NO. 1 ★ ★					
1	1	5	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	3	11	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
3	4	55	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	2	33	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
5	5	35	THREE TENORS IN CONCERT ▲[2]	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
6	9	37	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
7	7	5	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
8	6	35	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
9	10	8	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
10	11	8	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
11	8	16	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
12	13	5	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
13	17	15	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
14	14	9	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
15	16	16	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
16	RE-ENTRY		BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
17	19	16	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
18	15	7	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
19	20	16	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
20	29	26	MADONNA: THE IMMACULATE COLLECTION ▲[4]	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
21	23	247	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
22	12	9	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
23	18	34	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
24	39	19	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	22.98
25	26	4	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
26	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
27	30	30	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
28	36	30	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
29	RE-ENTRY		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	22.98
30	22	3	THE MIND'S EYE	Miramar MPV6001	James Reynolds	1991	NR	19.95
31	33	11	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
32	32	16	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
33	RE-ENTRY		TESLA: FIVE MAN VIDEO BAND	Geffen Home Video 39507	Tesla	1991	NR	19.95
34	27	186	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
35	34	124	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
36	NEW ▶		EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
37	24	16	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
38	RE-ENTRY		MADONNA: JUSTIFY MY LOVE ▲[8]	Warner Reprise Video 38224	Madonna	1990	NR	9.98
39	NEW ▶		GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
40	31	5	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95

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

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CBS/Fox's Funny Feeling About New Vids

NEW YORK—CBS/Fox Home Video is about to do something funny. The label has obtained the video rights to ABC-TV's immensely successful "America's Funniest Home Videos" program.

On June 27, the label will release "The Best Of America's Funniest Home Videos," the first title in what it hopes will be an ongoing series. The video will retail at $14.98.

Featuring Bob Saget, host of the TV show, the tape will include such segments as the rodeo cowboy who stays on a falling horse, the baby who pulls out his grandfather's teeth, and the pants-dropping, one-handed catch, which won a $100,000 prize.

"We want this to go out with a big bang," says CBS/Fox director of marketing services Mindy Pickard. "We expect this to be one of our top videos of the year—next to 'Home Alone,' of course. This is one of the most popular things here at the company."

According to Pickard, the post-street-date, $1 million promotional campaign for "Funniest Home Videos" will include a national cable network buy, radio spots in the top 20 markets during drive time, telemarketing to supermarkets and grocery-store chains, and a 12-piece prepack for retailers.

In addition, the 35-minute video will be offered as a prize on the weekly show, which airs Sunday nights. "These weekly on-air mentions will run through December 1991 and will generate over 700 million consumer impressions," reads a statement from CBS/Fox.

The mass-appeal video will most likely sell better in racked outlets than in specialty stores, according to Pickard. However, she holds out hope that video and music accounts will still do well with the title.

The top demographic for "Funniest Home Videos" is males aged 18-49 and children 2-11. "The dad likes it more than the mom," says Pickard, "and the way the show is constructed is indicative of that audience."

Although the label has not settled on a choice for its second release, Pickard says subsequent titles will adhere to specific themes, for instance, a funniest-kids title, a dumb-pets tape, or even a selection of racy segments that were censored out of the TV show.

As for a timetable, Pickard says the first quarter of next year is a target date for the second installment, while the third tape will probably appear in the fourth quarter of 1992.

PAUL VERNA

RANK REPS SHOWCASE LIMITED-PLAY CASSETTE FOR CALIFORNIA CREW

(Continued from page 45)

regularly scheduled gathering.

The chapter arranged a local television broadcast at the store of chapter president Mike Foxen the following morning.

Both Roberts and co-inventor Roger Nicholson said they expected a lot more negative reaction, chiefly due to the months-long jockeying revolving around the launch that once had

"Mermaids" and then "State Of Grace" from Orion Home Video as initial entries and then Paramount's "Funny About Love," pulled after orders had been solicited.

Actually, no titles were mentioned by the two speakers until after nearly two hours of questioning and discussion. The four titles with street dates from June 27-Aug. 15 are "Almost An Angel" (Paramount Home Video); "Look Who's Talking Too" (RCA/Columbia Pictures Home Video); "Misery" (Nelson Entertainment); and "Queens Logic" (LIVE Home Video).

Serendipitously, the months of publicity surrounding the test found the audience already familiar with many elements of the cassette: it comes in a green case to distinguish it; it's self-erasing via a tiny magnet in the mechanism; it counts down the number of plays from 25 to 1, allowing retailers to charge consumers by the play, rather than by the night; and it has 20 minutes of "replay" time built into it, during which a new playback would not be recorded by the counter.

Elements that seemed to surprise attendees included the fact that the distributors and not the studios came up with the prepack concept. During the test, two regular cassettes and three green tapes will be packaged together and offered to retailers as a five-pack; each black cassette in the pack will cost the regulation $64.95, while the three Showcase cassettes will cost dealers $29.88 each.

The limited-play cassette "is not the studio's idea," Roberts said, explaining that research indicates the 2:3 ratio will guarantee that enough green tapes circulate.

Roberts distributed worksheets designed to elucidate the economic benefits to the retailer of purchasing Showcase cassettes, compared with conventional cassettes.

His comparison was based on a hypothetical store that purchased six conventional, black cassettes of a title at a price of $64.95 per tape, or $389.70. Assuming there were 54 turns per cassette during the first four months of release (or 324 total turns) at $2.50 per turn, the retailer would earn $810 from rentals.

Assuming he sold off four of his six copies after four months at $10 each (for another $40 in revenue) he would earn a total of $850 from that title. His gross profit, after the cost of product is deducted, would be $460.30.

Under the Showcase system, this same retailer would be asked to buy two five-packs, or a total of four conventional black cassettes and six green ones. The four black cassettes would cost a total of $259.80; the six green cassettes—at $29.88 each—would cost a total of $179.28. Thus, the retailer would have a total of $439.08 invested in the title.

Making the same assumptions about the number of turns per black cassette, and their sell-off value, the retailer would reap $560 in gross revenue from the black cassettes.

Green cassettes would generate an average of $3 per rental under Roberts' model (because multiple playbacks would result in multiple charges to consumers), and the retailer would generate $450 in rental revenue from the Showcase cassettes, for a grand total of $1,010.

His gross profit, after the cost of goods is deducted, would be $570.92, or $110.62 more than if the same dealer had purchased six black cassettes.

Roberts also calculates an increase in consumer demand satisfaction of 14%, due to the higher number of cassettes in circulation.

Roberts, who effortlessly fielded most questions while leaning on a table in front while Nicholson stood at a lectern, turned aside the one question that has haunted the limited-play idea—customers who are nailed for extra charges because other members of the family have viewed the movie or because it was borrowed by a neighbor or relative.

The key, he stressed, is informing the consumer ahead of time that the Showcase is a special backup quantity item. "You tell the customer, 'Hollywood charges us by the play so we have to do it also.' Our focus group research shows 91.1% will go on and take the Showcase home."

An envelope stuffer aimed at the consumer and an informational spot at the front of the movies designed to explain the new cassettes are the basic elements of the consumer-education process, Roberts added.

APOLLO'S NEW VID LABEL

(Continued from page 45)

packaged. We'll both produce and acquire programming. And we will do that with a major distribution partner."

Wiese says he plans to issue mostly one-hour shows, primarily for the sell-through market, but there "will be some rental. We might come out with a quasi-feature film first, which goes to rental and cable. A lot depends on who our partner is."

Wiese says he expects to issue a minimum of 6-12 titles the first year "so it feels like a line. You need consistency. It would be tight to try and get product out this year. We also want to come out with strong shows. That means original programming."

While the Apollo Theatre in New York has been experiencing financial difficulties, a Wednesday "Amateur Night At The Apollo" is still ongoing. A number of benefit shows are reportedly also on tap for this year (see Editorial, page 9).

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THE Hollywood REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	**Backdraft** *(Universal)*	9,118,395	1,859 / 4,905	1	28,249,555
2	**Soapdish** *(Paramount)*	6,736,380	1,275 / 5,283	—	6,736,380
3	**What About Bob?** *(Buena Vista)*	6,423,630	1,662 / 3,865	2	32,119,740
4	**Thelma & Louise** *(MGM-Pathe)*	4,160,599	1.180 / 3,526	1	11,903,937
5	**Only the Lonely** *(Fox)*	3,619,273	1,553 / 2,331	1	10,833,620
6	**Hudson Hawk** *(Tri-Star)*	3,139,080	2,072 / 1,515	1	11,599,115
7	**Drop Dead Fred** *(New Line Cinema)*	2,378,267	933 / 2,549	1	7,120,298
8	**FX 2** *(Orion)*	1,494,985	1,447 / 1,033	3	17,091,727
9	**Home Alone** *(20th Century Fox)*	1,419,727	873 / 1,626	28	273,406,047
10	**Stone Cold** *(Columbia)*	1,415,558	1,184 / 1,195	2	7,535,859
11	**Truth or Dare** *(Miramax)*	1,326,556	649 / 2,044	3	10,411,442
12	**Wild Hearts Can't Be Broken** *(Buena Vista)*	1,266,444	1,662 / 762	1	4,406,601
13	**Switch** *(Warner Bros.)*	1,145,935	890 / 1,288	3	13,285,320
14	**The Silence of the Lambs** *(Orion)*	1,039,120	987 / 1,053	15	121,185,746
15	**Dances With Wolves** *(Orion)*	806,709	797 / 1,012	29	172,393,093
16	**Oscar** *(Buena Vista)*	731,393	980 / 746	5	20,831,597
17	**A Rage in Harlem** *(Miramax)*	650,848	390 / 1,669	4	8,270,938
18	**Sleeping With the Enemy** *(Fox)*	566,649	658 / 861	16	96,250,038
19	**New Jack City** *(Warner Bros.)*	336,584	205 / 1,642	12	44,498,352
20	**Ambition** *(Miramax)*	282,503	403 / 701	—	282,503
21	**Out for Justice** *(Warner Bros.)*	280,724	234 / 1,200	7	37,180,077
22	**One Good Cop** *(Buena Vista)*	268,917	319 / 843	4	10,287,002
23	**Toy Soldiers** *(Tri-Star)*	266,741	411 / 649	5	13,783,137
24	**Object of Beauty** *(Avenue)*	255,548	116 / 2,203	7	3,783,210
25	**La Femme Nikita** *(Goldwyn)*	206,439	99 / 2,085	12	3,791,514
26	**Mannequin Two** *(Fox)*	201,569	378 / 533	2	3,225,056
27	**Impromptu** *(Hemdale)*	197,826	122 / 1,621	7	2,061,088
28	**Mutant Ninja Turtles II** *(New Line Cinema)*	193,275	458 / 422	10	75,251,377
29	**Kindergarten Cop** *(Universal)*	177,500	355 / 500	23	89,500,919
30	**GoodFellas** *(Warner Bros.)*	161,947	221 / 733	35	46,514,442
31	**Mortal Thoughts** *(Columbia)*	153,927	206 / 747	6	18,027,647
32	**King Ralph** *(Universal)*	148,500	330 / 450	15	32,310,123
33	**A Kiss Before Dying** *(Universal)*	108,225	195 / 55	5	14,635,945
34	**Truly, Madly, Deeply** *(Goldwyn)*	103,598	35 / 2,960	4	395,393
35	**Defending Your Life** *(Warner Bros.)*	98,435	118 / 834	10	16,284,151
36	**Daddy Nostalgia** *(Avenue)*	97,428	23 / 4,236	5	590,377
37	**Mister Johnson** *(Avenue)*	96,732	36 / 2,687	29	873,026
38	**Reversal of Fortune** *(Warner Bros.)*	92,595	163 / 568	33	15,248,236
39	**Straight out of Brooklyn** *(Goldwyn)*	78,843	9 / 8,760	1	167,729
40	**Citizen Kane** *(Par re-issue)*	74,836	24 / 3,118	4	977,329

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'Scissorhands,' 'Toaster' Brave New Worlds

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

DOUBLE BILL OF THE WEEK: "The Brave Little Toaster" (1988), Walt Disney Home Video, prebooks 6/18; and "Edward Scissorhands" (1990), FoxVideo, prebooks Tuesday (11).

Not only are they both about living appliances, but these are two of the all-time best Disney films that Disney didn't make. In "The Brave Little Toaster," a toaster, a blanket, a lamp, a radio, and a vacuum cleaner all abandon their nice home in the woods and go off to the city in search of their "Master," the little boy who used to live with them, use them, and love them. Based on an incredibly clever story by sci-fi writer Thomas Disch, this is a classic animated romp that sends up all quest tales

by Michael Dare

before it. The songs by Van Dyke Parks seem right out of Disney's golden era, and the voices are all excellent, especially Phil Hartman's air conditioner/Jack Nicholson. "Edward Scissorhands" is a surprisingly whimsical and innocent fairy tale from Tim Burton, the director of the dark and cynical "Batman" and "Beetlejuice." This one is from the heart, and totally lacking in his usual gloom. Johnny Depp gives a naive, wide-eyed performance that's right out of the silent era, full of tenderness and compassion. And, as usual with Burton, art direction reigns supreme, with a suburban landscape that's delightfully surreal. Family entertainment doesn't get any better than these two exercises in ingenuity. Both are charming fantasies of wonder that parents should have no problems watching with their kids.

"Flight Of The Black Angel" (1991), Vidmark, prebooks Tuesday (11).

In this intense cross between "Top Gun" and "Taxi Driver," William O'Leary ("Bull Durham") gives a powerful performance as an Air Force F-16 jet pilot who goes insane and steals an armed plane in order to exact vengeance against a world of sin. The flying sequences are impeccably well done, and the climax truly nerve-wracking, making this one of the best aerial thrillers around. Rent it with "Hunt For Red October."

"Forgotten Prisoners" (1990), Turner Home Entertainment,

(Continued on page 53)

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DSL Teams For Racy Promo Of Its NASCAR Vid Magazine

NEW YORK—DSL Communications, producer of the A*Vision-distributed NASCAR Video Magazine, has teamed with Kodak Film Racing and Chevrolet Motor Sports for a promotional campaign scheduled to kick off in the fall.

According to a statement from DSL, Kodak will give away a 60-minute DSL program titled "A Week In The Life Of A Race Team" to consumers who present Kodak proofs of purchase. Chevrolet will offer the tape free to customers who test-drive a Chevrolet vehicle.

DSL executive VP Paul Taublieb says the tie-in partners have ordered an initial shipment of 15,000-20,000 copies of the cassette, with the expectation that they will move 50,000-100,000 units by the time the promotion is over. Paid for on a per-tape basis, the videos will be split evenly between Kodak and Chevrolet, adds Taublieb.

The one-hour videocassette consists of a sampler of the first four installments of NASCAR Video Magazine and a 30-minute documentary showing the Morgan-McClure team preparing for a race. Narrated by NASCAR Video Magazine host and senior editor Benny Parsons, the program contains exclusive footage of Morgan-McClure team driver Ernie Irvan, winner of the 1991 Daytona 500.

"This is tied in to the test-drive season," explains Taublieb. "That's why we're anticipating more titles. You get the tape if you test-drive any Chevrolet, but they're really pushing the Lumina, which is the car Irvan drives."

According to Taublieb, the campaign increases awareness of all three companies' product. He says, "They sell cars and films and we promote the video magazine for retail sales. It's good for everybody."

DSL has recently produced custom programs for other corporate partners, including Mobil Oil, TDK, and Miles Laboratories, manufacturer of Alka-Seltzer.

PAUL VERNA

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Ranking Potential Of Limited-Play Vids

STORE MONITOR

by Earl Paige

SHOWCASE SHOWDOWN: The idea for **Rank Video Services America**'s Showcase self-erasing cassette originated out of a desperation to rent "First Blood," as co-inventor **Roger Nicholson** related the story to a **Video Software Dealers Assn.** audience in Fresno, Calif., May 30. (See separate story, page 45.) "My son and I made the rounds and everyone said they just underestimated the demand. After missing out on Friday night, we still couldn't find it the next day in the five stores around our neighborhood. So **Dave Rubenstein**, my partner, and I set out to find a solution to greater depth and breadth of inventory," said the co-founder of think-tank firm **Applied Acumen Inc.** Nicholson said they were surprised that "five or so other patents were out there—one in Austria, one in Switzerland, and others. None were employing our particular technology," said Nicholson, happy that his and Rubenstein's protection is assured "in every country where they manufacture videocassettes." He demurred on any revelation of details about the intricacy of the cassette or what other inventions Applied Acumen has come up with.

THAT GREEN TAPE: There's a philosophy behind the limited-play Showcase cassette, said consultant **Steve Roberts** as he addressed the same Fresno audience. The industry veteran claims an estimated 10% of consumers on any given Friday night "go home without anything. The store is out of the title they want." Roberts, who was head of **20th Century Fox's** international theatrical department before entering the home video business, compares the lost rental with "the theater seat that isn't filled. That seat is lost forever." The loss in home video revenue is a whopping $1 billion, based on a $10 billion rental industry, he said. The limited-play cassette conceivably allows dealers to stock titles in such depth that lost opportunities are reduced dramatically.

PRO AND CON: Although Roberts repeatedly said, "This is not the studio's idea," retailers in Fresno were skeptical of some hidden agenda. One delegate said he was uncomfortable about the amount of influence distributors had in the test. Some noted that of the three wholesale firms involved in the test, only **Commtron Corp.** was represented (the other two are **VPD** and **Video Trend**). Roberts sought the high ground, insisting that "everyone wins," or the idea will shrivel up and go away. At least one result everyone agrees on is that the new cassette sparks a lot of discussion and reflection. At the Northern California meeting, for instance, a novel proposition was suggested by retailers, said **Ken Dorrance**, head of **Video Station** in Alameda and founder of the local VSDA chapter. "The idea is a 10-pack with the ability to return 50%, or five tapes, for 50% credit, or around the price of the Showcase cassette. This way, there's no double inventory, no confusion, you still have the greater depth of copy, and the studios don't lose one red cent," offered Dorrance, who added that the Bay area chapter members were receptive to trying the Rank cassette.

HEAD TRIPS: **Jim Salzer** is urging the retail community to become more creative and take a look at all the product available, particularly in the motivational, inspirational, and self-improvement categories. He is particularly high on the **Sam Keen** title "Your Mythic Journey," noting that Keen made a presentation at VSDA's annual convention a year ago. At **Salzer's Video** in Ven-

(Continued on page 52)

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STORE MONITOR

(Continued from page 50)

tura, Calif., the staff is going through a list of "100 great promotional ideas." Salzer says, "The idea is to get them down on paper, not debate them, just keep it flowing." One idea is to have movie stars' names on the 32 parking lot bumpers, keying them to contests.

TAKE A GANDER: That's what everyone is doing at **Baker & Taylor's** headquarters building in Morton Grove, Ill., gawking at a real Canadian goose and its mate that have set up shop right at the front entrance. Federal and state wildlife agency people have advised erection of a fence, "as much to protect us as them," chuckles **Jim Warburton**, president. Daily, staff and visitors check out the four eggs and wonder what will happen once the young ones are up and about. Because wild geese mate for life and habitually return to the same nesting area, Baker & Taylor people are fully expecting a repeat performance next April.

VIDEO REVIEWS

"The Astronomers," Vol. 1-6, PBS Home Video from Pacific Arts, 60 minutes, $19.95 each or $129.95 Collector's Edition.

Hoping to create a Big Bang of its own, Pacific Arts has released "The Astronomers" in both educational and home video markets simultaneously with its PBS premiere in mid-April. The success of this venture has yet to be seen. The success of the program itself is evident on first viewing.

Five years and $5 million in the making, the series looks at the most recent development in astronomy. Forget "The Cosmos"; we've learned more about the universe in the last decade than in previous centuries.

Episode 3, "A Window To Creation," explores astronomers' attempts to solve the mystery of how galaxies formed from the gaseous state following the Big Bang. Other titles in the series include "Where is the Rest of the Universe?," "Searching for Black Holes," "Waves of the Future," "Stardust," and "Prospecting for Planets."

Complete sets add teaching materials and a curriculum guide in the educational package, and deluxe packaging and coupons for astronomy items in the home video version.

CATHERINE CELLA

"Peachboy," Rabbit Ears Productions/Uni Distribution, 30 minutes, $9.95.

With exquisite collections in print, audio, and video, Rabbit Ears Productions is a star player in the storytelling revival. If "Peachboy" is any indication, its latest series, "We All Have Tales," should only secure that position.

First aired on Showtime, the 13-volume series collects folk tales from around the world. Each is showcased with original artwork, music, and a fresh adaptation as read by a celebrity narrator. In the case of the Japanese "Peachboy," these elements coalesce into a video work of art.

Sigourney Weaver turns in a spellbinding performance as narrator. Jeffrey Smith's watercolors are a feast not only of rich peaches, but also of complementary blues, golds, and whites. And music from the composer of the soundtrack for "The Last Emperor" amazes with its fluency and adaptability to the story.

C.C.

"Emile Griffith's Learn To Box: The Video," Off the Canvas Inc., two tapes at 33 minutes each, $39.99.

This informative two-tape set is designed to teach men, women, and children the sport of boxing and the art of self-defense. The techniques are demonstrated by six-time world champion boxer Emile Griffith and longtime No. 1 contender Eddie Davis, along with Frank Adamo, executive producer of the video. Tape one features a lesson on the importance of diet and vitamins, basic warm-up exercises, and a demonstration of the six basic punches. Tape two includes advanced conditioning exercises and sparring techniques. All of the moves are clearly explained and demonstrated, making it easy for the viewer to follow along.

Anyone watching this tape will gain a new appreciation for the sport and the athletes who participate in it. Boxing fans as well as would-be boxers will want to add this one to their collection.

MARK GIAQUINTO

Billboard. FOR WEEK ENDING JUNE 15, 1991

Top Special Interest Video Sales™

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	1	15	**MICHAEL JORDAN'S PLAYGROUND** CBS/Fox Video 2858	19.98
2	2	95	**MICHAEL JORDAN: COME FLY WITH ME** ◆ CBS/Fox Video 2173	19.98
3	NEW▶		**THE OFFICIAL 1991 NCAA CHAMPIONSHIP VIDEO** CBS/Fox Video 3012	19.98
4	5	218	**BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD** ▲ ◇ VidAmerica VA 39	19.98
5	RE-ENTRY		**BASEBALL CARD COLLECTING** JCI Video 8212	9.95
6	4	57	**ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS** CBS/Fox Video 2423	14.98
7	18	5	**SPORTS BLOOPER AWARDS** ESPN Home Video 850314	9.95
8	RE-ENTRY		**NASCAR VIDEO MAGAZINE: VOL. 1** A*Vision Entertainment 3-50184	16.98
9	RE-ENTRY		**LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1** Paramount Home Video 12623	19.95
10	13	13	**NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3** HBO Video 0346	14.99
11	NEW▶		**SUPERTAPE: VOL. 4** Coliseum Video WF091	59.95
12	20	11	**HOCKEY-HERE'S HOWE: GOAL TENDING** Kartes Video Communications	14.95
13	17	16	**HOCKEY-HERE'S HOWE: DEFENSE** Kartes Video Communications	14.95
14	16	22	**GOLF YOUR WAY** Sports Marketing Group	23.99
15	19	8	**HOCKEY-HERE'S HOWE: FORWARDS** Kartes Video Communications	14.95
16	RE-ENTRY		**NOT-SO-GREAT MOMENTS IN SPORTS** HBO Video 0024	14.99
17	RE-ENTRY		**COACHING HOCKEY** Kartes Video Communications	14.95
18	15	22	**WAYNE GRETZKY: ABOVE & BEYOND** Live Home Video 68942	19.95
19	RE-ENTRY		**HOCKEY-HERE'S HOWE: SHOOTING** Kartes Video Communications	14.95
20	11	46	**GREG NORMAN: THE COMPLETE GOLFER** Paramount Home Video 12684	29.95

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	4	123	**JANE FONDA'S COMPLETE WORKOUT** Warner Home Video 650	29.98
2	2	33	**JANE FONDA'S LEAN ROUTINE** Warner Home Video 654	29.98
3	7	231	**CALLANETICS** ◇ MCA/Universal Home Video 80429	24.95
4	1	41	**RICHARD SIMMONS: SWEATIN' TO THE OLDIES** ◇ Warner Home Video 616	19.98
5	8	21	**KATHY SMITH'S WEIGHT-LOSS WORKOUT** Media Home Entertainment M0323732	19.98
6	10	85	**BEGINNING CALLANETICS** ◇ MCA/Universal Home Video 80892	24.95
7	3	231	**KATHY SMITH'S BODY BASICS** JCI Video 8111	14.95
8	6	53	**DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT** Parade Video 31	19.95
9	19	226	**JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** ◆ Warner Home Video 070	29.98
10	11	98	**KATHY SMITH'S TONEUP** JCI Video 8112	14.95
11	17	19	**GILAD'S THE NEW BEST OF BODIES IN MOTION** JCI Video 8128	14.95
12	18	231	**KATHY SMITH'S ULTIMATE VIDEO WORKOUT** JCI Video 8100	14.95
13	12	109	**ANGELA LANSBURY: POSITIVE MOVES** Wood Knapp Video WK1016	29.95
14	RE-ENTRY		**KATHY SMITH'S PREGNANCY WORKOUT** ◆ Media Home Entertainment M032223	19.98
15	RE-ENTRY		**JANE FONDA'S NEW WORKOUT** ◆ Warner Home Video 069	29.98
16	9	135	**KATHY SMITH'S FAT-BURNING WORKOUT** ◇ Media Home Entertainment FH1059	19.98
17	RE-ENTRY		**BUNS OF STEEL WITH GREG SMITHEY** The Maier Group	14.95
18	20	14	**KATHY SMITH'S WINNING WORKOUT** Media Home Entertainment FH1012	19.98
19	13	55	**DENISE AUSTIN'S SUPER STOMACHS** Parade Video 27	19.95
20	14	45	**DENISE AUSTIN'S NON-AEROBIC WORKOUT** Parade Video 32	19.95

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

Billboard. FOR WEEK ENDING JUNE 15, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★		
1	3	5	**THE JUNGLE BOOK** Walt Disney Home Video 1122	1967	24.99
2	2	55	**THE LITTLE MERMAID** Walt Disney Home Video 913	1989	26.99
3	1	11	**DUCKTALES THE MOVIE** Walt Disney Home Video 1082	1990	22.99
4	6	87	**BAMBI** Walt Disney Home Video 942	1942	26.99
5	4	37	**PETER PAN** Walt Disney Home Video 960	1953	24.99
6	5	15	**ROCKY & BULLWINKLE: VOL. I** Buena Vista Home Video 1019	1991	12.99
7	7	298	**DUMBO** ◆ Walt Disney Home Video 24	1941	22.98
8	8	243	**ALICE IN WONDERLAND** ◆ Walt Disney Home Video 36	1951	22.98
9	11	15	**ROCKY & BULLWINKLE: VOL. III** Buena Vista Home Video 1021	1991	12.99
10	9	15	**ROCKY & BULLWINKLE: VOL. II** Buena Vista Home Video 1020	1991	12.99
11	17	142	**CHARLOTTE'S WEB** Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	15	139	**CINDERELLA** Walt Disney Home Video 410	1950	26.99
13	10	11	**TEEN MUTANT NINJA TURTLES: PIZZA BY . . .** Family Home Entertainment 27363	1989	14.95
14	13	39	**ALL DOGS GO TO HEAVEN** ◇ MGM/UA Home Video M301868	1989	24.98
15	12	15	**ROCKY & BULLWINKLE: VOL. V** Buena Vista Home Video 1023	1991	12.99
16	18	151	**THE SWORD IN THE STONE** ◆ Walt Disney Home Video 229	1963	22.98
17	14	15	**ROCKY & BULLWINKLE: VOL. IV** Buena Vista Home Video 1022	1991	12.99
18	RE-ENTRY		**PETE'S DRAGON** ▲ ◆ Walt Disney Home Video 10	1977	29.95
19	16	15	**ROCKY & BULLWINKLE: VOL. VI** Buena Vista Home Video 1024	1991	12.99
20	RE-ENTRY		**JETSONS: THE MOVIE** ◇ Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
21	RE-ENTRY		**THE LAND BEFORE TIME** Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
22	NEW▶		**WOODY WOODPECKER COLLECTORS EDITION: VOL. 1** MCA/Universal Home Video 81011	1990	12.95
23	19	41	**DISNEY'S SING ALONG SONGS: UNDER THE SEA** Walt Disney Home Video 908	1990	12.99
24	20	21	**TEEN MUTANT NINJA TURTLES: ATTACK . . .** Family Home Entertainment 27344	1989	14.95
25	24	6	**JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE** Strand VCI Entertainment 1401	1990	9.98

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

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2ND FEATURES

(Continued from page 49)

prebooks Monday (10).

This is a brutal and suspenseful indictment of the Turkish government, starring Ron Silver as an investigator for Amnesty International who searches for truth in a world of violence and torture. It's a long hard trip for him to find the slightest hint of humanity in the Kafkaesque universe of the Middle East. This film helps spread the word that "Midnight Express" wasn't just an isolated case. Silver is excellent, and the music of U2 is used particularly well. Rent it with "Not Without My Daughter."

"Frame Up" (1991), Republic Pictures Home Video, prebooks Wednesday (12).

A rich man's son commits a murder, and soon the whole town conspires to pin the blame on someone who was just driving by. Good thing there's a local sheriff who is honest. Good thing he's played by Wings Hauser, too, because he's an irrefutable wiz at this sort of manic violent type. Though the plot is contrived and unlikely, it's always nice to see a "B" where you're impressed by the quality of the performances rather than the grace with which the hero kicks people in the face. Rent it with "An Innocent Man."

"Eye Of The Demon" (1987), Vidmark, prebooks Tuesday (11).

Tim Matheson and Pamela Sue Martin are a nice young couple who buy a house on Devlin Island, then seem real surprised that the devil has a hold on some of the locals. Though most of this is the ultimate generic witchcraft movie, there's some great casting, like Barbara Billingsley ("Leave It To Beaver") as a local witch. If you don't guess that the neighbors are into Satan, then you've never seen "Rosemary's Baby," so you should rent it with this.

"Stroke Of Midnight" (1990), Media Home Entertainment, prebooks Thursday (13).

A poor young girl (Jennifer Grey) with two wicked stepsisters sneaks off to a party where she attracts the attention of a world famous fashion designer (Rob Lowe) who is as handsome as a prince. If this sounds vaguely familiar, I might mention that they left out the mice turning into coachmen and the pumpkin carriage. With a warped sense of values and some peculiar overacting, this is a fairy tale for the ages that the ages might want to give back. Whatever you do, *don't* rent it with "Cinderella."

"Death Merchant" (1990), A.I.P. Home Video, prebooks 6/19.

Entertaining for all the wrong reasons. Dozens of bad actors and actresses fight over the possession of a murderous microchip. Normally it's not a problem when a film is full of beautiful women, but in this case they're all lovely in the same way so you can't remember which character is which. Not that you really want to. Rent it with anything by Russ Meyer.

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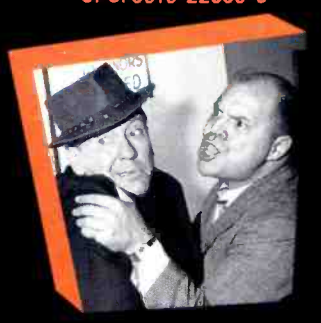

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STREET DATE: July 25, 1991
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Music Video

Radio Vision Rolls Out 'Global Jam'

Syndicated Show Spotlights Longform Clips

■ BY MELINDA NEWMAN

NEW YORK—"Global Jam," a syndicated music video program featuring performance clips culled from commercially available longforms, starts its stateside run this month.

The hourlong show begins a 13-week tryout in more than 120 markets covering 72% of the country in June, debuting on most channels by the 16th. It is already cleared in 13 of the top 14 markets.

The show is produced by Radio Vision International, a distributor of music concerts for television, and Visualize, a Los Angeles-based production company.

The series is the first of several music television projects planned by Radio Vision, says president Kevin Wall. "Now that we have a niche in the international market, we're trying to concentrate on the U.S. with everything from pay-per-view to programs on basic cable and broadcast," he says. "We'll be announcing a couple of things over the next 60 days."

This does not mark Radio Vision's first attempt to produce a series for television. A few years ago, it tried "Go Global," a concert program slated for the Fox Broadcasting Co. combining original performance segments with lifestyle pieces, that never got off the ground.

"This time we looked at the industry and were thinking about putting on another concert series," says Wall. "We were talking to Jo Bergman at Warner Bros. and she said there wasn't really a venue to promote longform home videos. So we thought we could put together a show that would get record company support and wouldn't be as costly as a concert show because we would be using the clips for promotional use.

"MTV has proved that video airplay has a significant effect on record sales," Wall continues. "We have developed this series to help create a similar increase in demand for home video sell-through."

In addition to its ability to help labels, Radio Vision also looked at the series from an economic standpoint for the channels running the show. "We're using a lot of independent stations who will have time to live with the show and we were pretty easy with the barter arrangement so they'd give it a good chance to succeed."

Though Radio Vision was beaten to the punch by MTV's comparable "Bootleg MTV," Wall does not think the two shows cancel each other out. " 'Bootleg MTV' is very successful, but it has limited distribution since not every household has cable," he says. "There are 84 million homes that get broadcast television, and we are reaching 72% of those." MTV is available in slightly more than 50 million households.

"Global Jam" is airing primarily on weekends. Many stations are airing it Friday or Saturday night after the late news. Others are airing it during prime time on Sunday.

Though there is no national sponsor, several companies, including L.A. Gear, Coors, and Pioneer, are buying national time on the show.

Each episode features four different performers—three of which are culled from upcoming or current releases and a fourth from a classic archival performance.

The first show features Eric Clapton from London's Royal Albert Hall, Sinead O'Connor from Brussels and Rotterdam, Fine Young Cannibals from Washington, D.C., and Joe Cocker in a classic performance from the Prince's Trust concert in London.

Most of the material is supplied by home video divisions of record companies, which are often giving back to Radio Vision what it delivered to them in the first place. "Because we are the world distributor for a lot of these concerts and sell them to record companies for the home video rights, we've been working with most of these companies for a long time and know a lot of what is available," Wall says.

Radio Vision can take advantage of its position to debut material from upcoming longforms before they are available in the stores. "When a concert that we're involved with over the past few months is going to result in a longform, such as the O'Connor concert we filmed, we'll have the original preview of some of that programming," says Wall. "That will happen quite a bit."

However, Wall says that the show will not concentrate only on the concerts that Radio Vision has had the

(Continued on next page)

Tattoo You. Atlantic Records act Tattoo Rodeo wraps up shooting its first video, "Been Your Fool," from its debut disc, "Rode Hard—Put Away Wet." From left are Lisa Janzen, manager; Dawn Schneider, assistant director; Dennis Churchill-Dries, Rick Chadock, and Michael Lord, all of Tattoo Rodeo; director Tom Trbovich (seated); Tattoo Rodeo's Rich Wright; Atlantic Records music video producer Lynn Spinnato; and Chip Miller and Travis Miller, producers.

THE EYE

by Melinda Newman

IT'S BEEN A YEAR SINCE **VH-1** ended its brief flirtation with being an adult alternative video channel and embraced its current format, "The Greatest Video Hits Of All Time." The switch wreaked havoc in the industry, with labels spending more months fussing about the change than VH-1 spent playing the alternative clips. Things have calmed down a little and we're happy to report that VH-1's identity crisis seems to be over and it is actually delivering what it promised—the majority of clips are recurrents or current hits by established artists, but there is still room on the channel for up-and-comers whom the powers-that-be believe in.

Proof of that is evident in heavy play on such artists as **Oleta Adams** and **Chris Isaak** before their songs became radio hits. That attitude is certainly reflected in the choice for August's Artist of the Month, **Francesca Beghe**. It marks the first time since the channel started the Artist of the Month program earlier this year that it is featuring a debut artist. Beghe's label, **SBK**, is committed to making her a hit, although the single has not charted yet. Therefore, this is the perfect chance for VH-1 to show that it can break artists with its airplay of the first single, "Heaven Knows," and its commitment to highlight Beghe a few months from now when the second single and video are being worked. The details of Beghe's Artist of the Month promotion are still being finalized, but include VH-1 featuring her at its Cable Television Advertising and Marketing Seminar party in Nashville this summer.

STORM FRONT: As **Madonna** proved with "Justify My Love," getting a clip banned by a national video channel can be the best thing to happen to an artist or a song. That's what **Garth Brooks** is also finding with the video for "The Thunder Rolls," which was banned on both **Country Music Television** and **The Nashville Network.** The clip has been played on plenty of local country outlets as well as getting limited exposure on VH-1. Now it's turned up as the No. 5 request on **The Jukebox Network's** compilation request list. According to programming head **Les Garland**, the channel, which is known mainly for exposing urban and rap acts, has never had a country title do so well before. The clip was plugged repeatedly on the channel.

REGIONAL REACH: **"Hit Country Video"** expanded its reach to nine markets with its scheduled debut June 8 in Austin, Texas. The 30-minute show, produced in Denison, Texas, is a blend of traditional and contemporary country clips featuring such artists as **Mel McDaniel** alongside **Carlene Carter.** "We're chart driven, but if we get a video in by an unknown that's really strong, we'll play it," says producer/director **David Jennings.** "I think a lot of the new country artists have been broken by video."

The show, produced by Pollaro Media Advertising and Productions, was launched more than three years ago at the behest of one of the agency's automotive clients in Houston. Since then it has grown to where it airs in several markets in Texas, South Carolina, Alabama, and South Dakota. With the addition of Austin, it can now be seen in more than 5 million households.

Over the last six months, Jennings has been redesigning the show to give it a more urban look by changing the graphics and the mix. "We're more in line with CMT and TNN now," he says. "We're trying to keep the videos real current and get the younger audience, 25-35-year-olds, than the 35-plus crowd."

The spiffing-up was also done in an effort to attract a regional or national sponsor to grow with the show as it expands to more markets.

"Hit Country Video" is available on a barter basis. "It's really hard to place any show on any station," Jennings says. "We've found that barter works best for us. Most stations say, 'We're not paying anybody any money to be on this channel.' "

Though the show is seen only weekly in most markets—twice in Houston—Jennings says Pollaro has the capacity to produce five new shows each week. "Up until about six months ago we were doing five shows a week for our station in Houston, but we picked up a better time slot and better station and went back to two," Jennings says. "But we could do five a week at a moment's notice if we need to."

The show uses voice-overs as opposed to on-air talent. "We're basically a clip show," Jennings says. "However, we are starting a segment called 'Inside Music City' that we quit running a year ago and we're going to start that up again."

"Hit Country Video" has run contests on its shows before but isn't running any currently. "We run into a lot of problems because a lot of channels won't accept contests and others are happy to have them," Jennings says.

HEAL YOURSELF: Rapper **KRS-One** of **Boogie Down Productions** has been on the cutting edge of combining music with a message. He was instrumental in the **Stop The Violence Movement's** 1989 single and video "Self-Destruction" and is now playing an integral role in the filming of "H.E.A.L. Yourself," a clip being shot Monday (10) in Harlem, N.Y. Similar to his last album, "Edutainment," the song advocates education over racism. The video will also feature **L.L. Cool J, Big Daddy Kane, Queen Latifah, Run-D.M.C., Harmony, MC Lyte**, and **Ms. Melodie**, among others. It is being directed by **Jonathan Demme, Pam Jenkins**, and **"Yo! MTV Raps"** producer **Ted Demme** and host **Fab 5 Freddy.**

H.E.A.L., KRS-One's new coalition, is an acronym for Human Education Against Lies. Proceeds from the video and accompanying single, both of which will be released July 10, will go toward printing and distributing books to high schools for free.

ALTERNATIVE POWER: The **Mute Records** promotion on **MTV's** "120 Minutes" was a hit any way you look at it. The contest, which allowed the winner to become Mute's president for a week as well as see several shows in Europe by Mute artists, generated more than 30,000 entries. That's quite impressive given that only 12 promotional spots ran over the four weeks of the promotion. There will be two follow-ups on the alternative music show that takes the viewer "two hours into the future." One will include a segment on the contest winner in Europe; the other will highlight a concert by Mute Records act **Inspiral Carpets** in Paris. Mute is distributed by **Elektra Records** in the U.S.

OOPS: **Mark Pellington** directed **Crystal Waters'** "Gypsy Woman" clip for **Palace Music Productions**, not the other company we named in recent Video Track and New Videoclips columns. Pellington also recently directed "Swing It," the debut single for white rapper **JT** on **East West Records.**

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EXCLUSIVE

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•Skid Row, Monkey Business
Wilson Phillips, The Dream Is Still Alive

BUZZ BIN

•3rd Bass, Pop Goes The Weasel
Alice In Chains, Man In The Box
Drivin' N' Cryin', Build A Fire
KLF, 3 A.M. Eternal
•The La's, There She Goes
Seal, Crazy

HEAVY

Paula Abdul, Rush Rush
•Bryan Adams, (Everything I Do)...
Bad Company, If You...
Black Crowes, She Talks To Angels
Color Me Badd, I Wanna Sex You Up
EMF, Unbelievable
Extreme, More Than Words
Firehouse, Don't Treat Me Bad
Jesus Jones, Right Here, Right Now
LL Cool J, Mama Said Knock You Out
Poison, Life Goes On
Scorpions, Wind Of Change
Thunder, Dirty Love
Warrant, Blind Faith

ACTIVE

Mariah Carey, I Don't Wanna Cry
Lenny Kravitz, It Ain't Over Till It's Over
Nelson, Only Time Will Tell
Salt-N-Pepa, Do You Really Want Me
Simple Minds, See The Lights (Ver. II)
Steelheart, I'll Never Let You Go
Trixter, Surrender
Crystal Waters, Gypsy Woman
Yes, Lift Me Up

MEDIUM

Another Bad Creation, Playground
Black Box, Strike It Up
Cinderella, The More Things Change
Marc Cohn, Walking In Memphis
Contraband, All The Way...
DJ Jazzy Jeff, Summertime
The Escape Club, I'll Be There
•Fishbone, Everyday Sunshine
Gerardo, We Want The Funk
Living Colour, Solace Of You
Londonbeat, A Better Love
The Lost, Mindblower
•Lynyrd Skynyrd, Smokestack Lightning
•Ziggy Marley, Kozmik
•Michael McDermott, A Wall I...
Aldo Nova, Blood On The Bricks
Roxette, Fading Like A Flower
George Thorogood, Hello Little Girl
UB40, Here I Am (Come And Take Me)
Waterboys, The Whole Of The Moon

BREAKOUTS

Bulletboys, Hang On St. Christopher
Elvis Costello, Other Side...
Material Issue, Diane
The Rebel Pebbles, Dream Lover
Kane Roberts, Does Anybody...
School Of Fish, 3 Strange Days
Violent Femmes, American Music

IMPACT CLIPS

Skid Row, Monkey Business
Bryan Adams, (Everything I Do)...
C&C Music Factory, Things That...
The La's, There She Goes
3rd Bass, Pop Goes The Weasel
• DENOTES ADDS

RECORD GUIDE

Five 1/2-hour shows weekly
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CURRENT

Ray Parker, Jr., She Needs...
Lenny Kravitz, It Ain't Over Till It's Over
Marc Cohn, Walking In Memphis
Yes, Lift Me Up
Hi 5, Can't Wait Another Minute
Styx, Love At First Sight
Poison, Life Goes On
Lavar, The Vanilla Melt
Paula Abdul, Rush Rush
Rick Astley, Move Right Out
White Trash, Apple Pie
Joe Walsh, Ordinary Average Guy
Elvis Costello, Other Side...
George Thorogood, Hey Little Girl
Al B. Sure!, Had Enuf
LL Cool J, Mama Said Knock You Out
Boys II Men, Motownphilly
Bulletboys, Hang On St. Christopher
Londonbeat, A Better Love
Brand Nubians, Slow Down
Stress, Flowers In The Rain
Roxette, Fading Like A Flower

VH-1 VIDEO HITS ONE

Continuous programming
1515 Broadway, New York,NY 10036

ADDS

Paula Abdul, Rush Rush
Natalie Cole, Unforgettable
Aaron Neville, Everybody Plays...

VH-1 TO WATCH

Lenny Kravitz, It Ain't Over Till It's Over

ARTIST OF THE MONTH

Amy Grant, Every Heartbeat

DEVELOPMENT

Oleta Adams, Circle Of One
Pat Benetar, True Love
Marc Cohn, Walking In Memphis
Harry Connick, Jr., Recipe Of Love
Celine Dion, (If There Was) Any...
Lisa Fischer, How Can I Ease The Pain
Glenn Frey, Part Of Me, Part Of You
Dave Koz, Nothing But The Radio On
Michael W. Smith, Place In This World
Styx, Love At First Sight

HEAVY

Michael Bolton, Love Is A...
Mariah Carey, I Don't Wanna Cry
Extreme, More Than Words
Huey Lewis/News, Couple Days...
Rod Stewart, Rhythm Of My Heart
Luther Vandross, Power Of Love

LIGHT

Francessa Beghe, Heaven Knows
David A. Stewart, Lily Was Here
UB40, Here I Am (Come And Take Me)

THE JUKE BOX NETWORK

Continuous programming
12000 Biscayne Blvd, Miami,FL 33181

ADDS

3 Grand, Girls
3rd Bass, Pop Goes The Weasel
Aldo Nova, Blood On The Bricks
Brand Nubians, Slow Down
Cheryl Pepsi Riley, How Can You...
Chris Isaak, Don't Make Me...
Dr. Alban, Hello Afrika
Farm, All Together Now
Gene Rice, You're Gonna Get Served
Gerardo, We Want The Funk
Great White, Desert Moon
Herb Alpert, Jump Street
Hollow Men, November Comes
Icy Blu, Pump It (Nice An' Hard)
JD, It's About That Time
Kik Tracy, Don't Need Rules
Limbomaniacs, Shake It
Living Colour, Solace Of You
The Lost, Mindblower
Metal Church, Date With Poverty
Milltown Brothers, Which Way...
Nation Of Funktasia, Anti-Funky
Noisy Mama, Heart Of Stone
The O'Jays, Emotionally Yours
Rhythm Syndicate, P.A.S.S.I.O.N.
Samantha Fox, Hurt Me! Hurt Me!...
Simple Minds, See The Lights
Small Change, Why
Tesla, Paradise
UTFO, I'm A Dog
Waterboys, The Whole Of The Moon

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Dogs, Your Mama's On Crack Rock
Ice Cube, Jackin' For Beats
Ralph Tresvant, Do What I Gotta Do
Tony, Toni, Tone, Whatever You Want
Vanilla Ice, Ninja Rap
Yo-Yo, You Can't Play With My Yo-Yo

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Londonbeat, A Better Love
Luther Vandross, Power Of Love
Black Box, Strike It Up
Gerardo, We Want The Funk
Fishbone, Sunless Saturday
Rude Boys, Written All Over Your Face
David Hallyday, Ooh La La

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ADDS

Ray Parker, Jr., She Needs To...
Special Generation, One Night Lover
Crystal Waters, Gypsy Woman
La La, Always
Yours Truly, Come And Get It

EXCLUSIVE

Sheila E, Dropping Like Flies
Sounds Of Blackness, Optimistic

HEAVY

Color Me Badd, I Wanna Sex You Up
Luther Vandross, Power Of Love
Mariah Carey, I Don't Wanna Cry
Whitney Houston, Miracle
EnVogue, Don't Go
Lisa Fischer, How Can I Ease The Pain
Another Bad Creation, Playground
The O'Jays, Emotionally Yours
Keith Washington, Kissing You
B Angie B, I Don't Want To Lose...
Guy, Do Me Right
Yo-Yo, You Can't Play With My Yo-Yo
Will Downing, I Try
Ralph Tresvant, Do What I Gotta Do
Damian Dame, Exclusivity
LeVert, Baby I'm Ready
Boys II Men, Motownphilly
Freddie Jackson, Main Course
Michel'le, If
Alexander O'Neal, What Is This...
Miles Jaye, Sensuous
Jon Lucien, Sweet Control
Small Change, Why
Kool Moe Dee, Rise And Shine

MEDIUM

Brand New Heavies, Never Stop
Peabo Bryson, Can You Stop The Rain
Hi 5, Can't Wait Another Minute
Ready For The World, Straight...
Nation Of Funktasia, Anti-Funky
DJ Jazzy Jeff, Summertime
Tracie Spencer, This Time...
De La Soul, Ring Ring Ring
Oleta Adams, Circle Of One
Whodini, Freaks
Phil Perry, Amazing Love

CMT COUNTRY MUSIC TELEVISION

Continuous programming
704 18th Ave South, Nashville,TN 37203

ADDS

Dolly Parton, Silver And Gold
Holly Dunn, Maybe I Mean Yes
Lobo Loggins, Ain't No Cows In Texas
Mary-Chapin Carpenter, Down At...
Mid South, Tabernacle

HEAVY

Aaron Tippin, I Wonder How Far...
Alan Jackson, Don't Rock The Jukebox
Alison Krauss, Steel Rails
Billy Dean, Somewhere In My...
Brooks & Dunn , Brand New Man
Charlie Daniels, Honky Tonk Life
Clinton Gregory, If It Weren't...
Davis Daniel, Picture Me
Diamond Rio, Meet In The Middle
Parton/Van Shelton, Rockin' Years
Dwight Yoakam, You're The One
Exile, Even Now
George Strait, If I Know Me
Glen Campbell, Livin' In A House...
Hal Ketchum, Smalltown...
Hank Williams, Jr., If It Will, It Will
Highway 101, Bing Bang Boom
James Blundell, Blue Heeler
JJ White, The Crush
Joe Diffie, If The Devil Danced
Kelly Willis, Baby Take A Piece...
Charlie Daniels, Hopelessly Yours
Lorrie Morgan, We Both Walk
Mark O'Connor & Friends, Restless
Marty Brown, Every Now And Then
McBride & The Ride, Can I...
Paul Overstreet, Heroes
Pirates Of The Mississippi, Feed Jake
Randy Travis, Point Of Light
Ray Kennedy, Scars
Ricky Van Shelton, I Am A Simple Man
Robin Lee, Nothin' But You
Rob Crosby, She's A Natural
Sawyer Brown, Superman's Daughter
Tanya Tucker, Down To My...
The Marcy Brothers, She Can
Normal Town Flyers, Rockin'...
Travis Tritt, Here's A Quarter
Trisha Yearwood, She's In Love...
Vince Gill, Liza Jane
Wild Jimbos, Let's Talk...

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ADDS

Shane Barmby, When Was The...
Moore And Moore, Out With The Old
Vince Gill, Liza Jane
Mary-Chapin Carpenter, Down At...
Dolly Parton, Silver And Gold
Holly Dunn, Maybe I Mean Yes

HEAVY

Diamond Rio, Meet In The Middle
Pirates Of The Mississippi, Feed Jake
Lorrie Morgan, We Both Walk
Joe Diffie, If The Devil Danced
Mark O'Connor & Friends, Restless
Highway 101, Bing Bang Boom
McBride & The Ride, Can I...
Rob Crosby, She's A Natural
Clinton Gregory, If It Weren't...
Randy Travis, Point Of Light
Alan Jackson, Don't Rock The Jukebox
Billy Dean, Somewhere In My...
Ricky Van Shelton, I Am A Simple Man
Hank Williams, Jr., If It Will, It Will
Hal Ketchum, Smalltown...

MEDIUM

Aaron Tippin, I Wonder How Far...
Kelly Willis, Baby Take A Piece...
Davis Daniel, Picture Me
Normal Town Flyers, Rockin'...
Wild Rose, Straight And Narrow
Trisha Yearwood, She's In Love...
Charlie Daniels, Hopelessly Yours
Sawyer Brown, Superman's Daughter
Travis Tritt, Here's A Quarter
JJ White, The Crush
Glen Campbell, Livin' In A House...
Rodney Crowell, Things I Wish I'd Said
Tanya Tucker, Down To My...
Marty Brown, Every Now And Then
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Keith Washington, Kissing You

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Morrissey, Sing Your Life
Bootsauce, Everyone's A Winner
Lisa Fischer, How Can I Ease The Pain
Michael W. Smith, Place In This World
LL Cool J, Mama Said Knock You Out
Jesus Jones, Right Here, Right Now

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

TATTOO RODEO AND A CREW from **Winmill Entertainment** joined forces to reel "Been Your Fool," the debut video from the rock act's **Atlantic** album, "Rode Hard—Put Away Wet." **Tom Trbovich** directed the concept/performance clip, shooting footage on location in Burbank. **Chip** and **Travis Miller** produced.

Eyeballs Inc. director **Jeff Stein** directed **Mercury's Blackeyed Susan** in "None Of It Matters," a dynamic new clip from the album "Electric Rattlebone." **Steve Fredrikzs** produced.

NEW YORK

THE CREW FROM **Flashframe Films** recently teamed with artist **Slick Rick** to shoot two complete videos, plus performance elements for three additional tracks on the forthcoming **RAL/Def Jam/Columbia** album "The Ruler's Back." **Scott Kennedy** directed "I Shouldn't Have Done It" and "Mistakes." DP **Dave Barlow** counterpointed the clips, which explore different facets of infidelity, by shooting "Shouldn't" in a white limo and "Mistakes" in a black limo. **Louise Barlow** produced. Meanwhile, Flashframe Films director **Marius Penczner** filmed Slick Rick performances for future videos on such tracks as "It's Boy," "Gambling," and "The Letter." **Deborah Villareal** produced the sequences.

Black + White Television's Paris Barclay directed "A Groove (This Is What U Rap 2)," a new **EMI** video from the **Jaz.** The Afrocentric rap clip, produced by **Marcus Turner,** explains the origin of "the groove" and explores modern society's attempts at understanding it. **Joe DeSalvo** directed photography and **Richie Vetter** executive-produced.

Ear Candy Records artist **Jibri Wise One** recently wrapped "The House The Dog Built," a new video from **Forum Productions. Laurie Taylor-Williams** and **Merce Williams** directed and produced.

OTHER CITIES

AN UNEXPECTED RAINSTORM wreaked havoc on an outdoor location shoot for **Vince Gill's** new **MCA** video, "Liza Jane." But director **John Lloyd Miller** and producer **Marc Ball** used the inclement weather and its effect on the cast and crew to their advantage. The result is a truly energetic and spontaneous clip. **Denver Collins** directed photography at the Broadway Drive-In in Dickson, Tenn.

Playback Records artist **Sylvie** covers the **Hank Williams** classic "Jambalaya" in her new **Major Production** video from the album "Sylvie And Friends." **Mike Meyer** directed Sylvie and guest **Jimmy C. Newman** in their video version of the legendary country tune. **Terrie Finnerty** produced.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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MARKY MARK
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Music For The People/Interscope
David Horrigan/Nitrate Films
Scott Kalvert

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Say Ahh
Merchants Of Venus/Elektra
Louise Barlow/Epoch Films
Paula Greif

MR. BIG
Green Tinted '60s Mind
Lean Into It/Atlantic
Morgan Lawley, Carrie Wysocki/Dreamtime Pictures
Ian Fletcher

NELSON
Only Time Will Tell
After The Rain/DGC
Joseph Sassone/Mark Freedman Productions
Mark Rezyka

ROBBIE NEVIL
Just Like You
Day 1/EMI
Ben Dossett/Windmill Lane
Meiert Avis

DOLLY PARTON
Silver And Gold
Eagle When She Flies/Columbia
Robert Deaton, George Flanigen/Deaton Flanigen
Deaton Flanigen

ROLLING STONES
Sex Drive
Flashpoint/Columbia
Amanda Pirie/Nitrate Films
Julien Temple

TRACIE SPENCER
This Time Make It Funky
Make The Difference/Capitol
David Schmier/213 Films
Michael Thomas Wilson

'GLOBAL JAM'

(Continued from preceding page)

original rights to, such as last year's Knebworth and The Wall concerts. "We're kind of ignoring that fact and going to the record companies as independent producers in many cases," he says.

The show is hosted by Susan Ashley, who has done some on-air work on MTV. It is being cleared by Chicago-based Grove Television Enterprises.

If the show is a success stateside, Wall plans to roll it out internationally. "According to how it goes here, we'll try to launch it country by country. We'll probably launch in the U.K. and Japan in January depending on the ratings here," he says.

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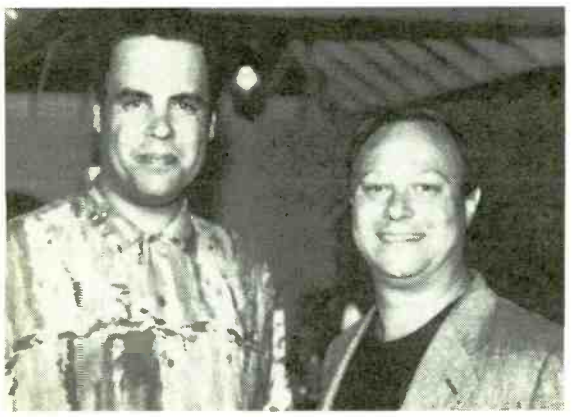
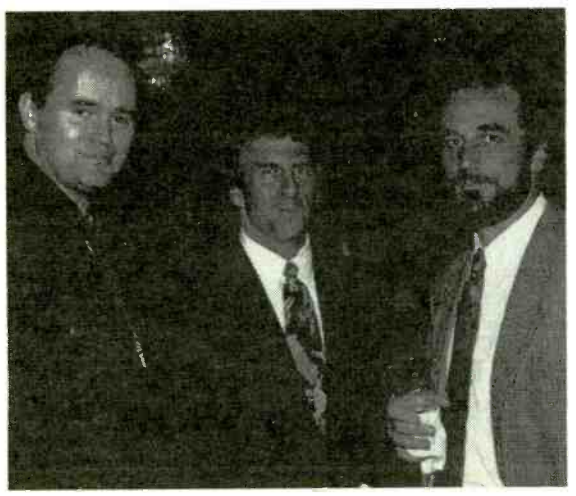
P'Gram's Singapore Shindig

SINGAPORE—Group and label heads from 30 different countries met May 6-10 in Singapore for PolyGram's annual international managing directors conference. The event was attended by 112 delegates and visiting artists.



Mercury (USA) co-president Ed Eckstine, left, and PolyGram Diversified Entertainment (USA) president John Scher relax at the conference.

Phonogram France artist Mylene Farmer, right, chats with her manager/composer Laurent Boutonnat, center, and Phonogram France joint GM Phillippe Vidalenc.



Discussing business, from left, are Island Records (U.K.) managing director Marc Marot; Smash Records (USA) president Marvin Gleicher; and Polydor (U.K.) managing director David Munns.

PolyGram Nashville executives socialize at the convention. Shown, from left, are creative VP Harold Shedd and VP/GM Paul Lucks.

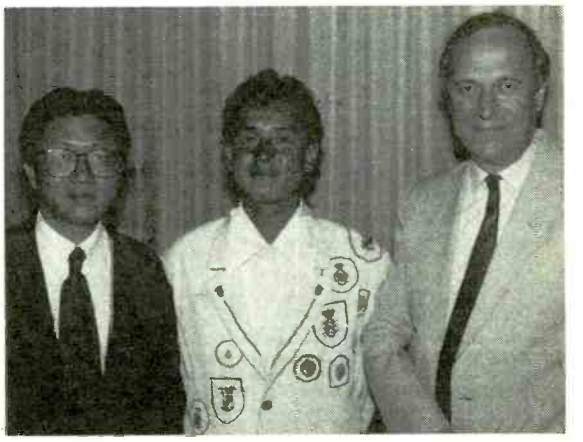
A&M artist Amy Grant, left, stops for a photo with PolyGram Group president/CEO Alain Levy, center, and A&M Records (USA) president Al Cafaro.

Conference delegates get together. Pictured, from left, are Chris Blackwell, CEO, Island Records; Marvin Gleicher, president, Smash Records; Maurice Oberstein, chairman/CEO, PolyGram U.K.; Jerry Moss, chairman of the board, A&M Records; and Eric Kronfeld, president/chief operating officer, PolyGram Holding Inc.

Executives from various PolyGram labels talk shop. Shown, from left, are PolyGram Label Group (USA) president/CEO Rick Dobbis; Mercury (USA) co-president Mike Bone; London Records (USA) president Peter Koepke; and Phonogram U.K. managing director David Clipsham.

East meets West at the PolyGram convention. Pictured, from left, are Douglas Chan, managing director, Hong Kong; Maurice Oberstein, chairman/CEO, PolyGram U.K.; Eric Yeo, GM, PolyGram Malaysia; and Jimmy Lim, GM, PolyGram Singapore.

Delegates from around the globe gather at the convention. Shown, from left, are Mariano de Zuniga, managing director, PolyGram Spain; Jan Cook, executive VP and chief financial officer, PolyGram Group; and Michael Smellie, group managing director, PolyGram Australia.



PolyGram Group executive VP Tim Harrold, right, greets PolyGram Hong Kong artist Alan Tam, center, and PolyGram Group regional director Norman Cheng.

Enjoying the festivities, from left, are Gerry Lacoursiere, chairman, PolyGram Group Canada; Lionel Conway, president, PolyGram/Island Music Publishing Group, USA; and Joe Summers, president, A&M Records of Canada.

Polydor KK Japan president Terumi Mizuta, left, discusses the Japanese market with Alex Abramoff, senior managing director/CEO of Nippon Phonogram, Japan.

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International

Japanese Rights Assn. Says Royalty Collection Up 15.6%

TOKYO—Royalty collection by the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) in the fiscal year ended March 31 totaled the equivalent of $453.64 million, up 15.6% from the previous year, the society's annual report states. The amount of royalties distributed in the period was $448.42 million, up 19.4%.

The discrepancy between collections and distributions occurs because JASRAC makes payments three to six months after collection.

Karaoke was a major growth area last year, bringing in $26.8 million in royalties, a rise of 59.6%. JASRAC attributes this to the booming popularity of karaoke boxes, rental booths in which karaoke fans can sing in privacy.

In the mechanical-rights category, videotape royalties showed a healthy growth of 32.8% to $80.52 million while those of audio discs (CDs and LPs) rose 17.6% to $155 million, and audiotape royalties fell 23.8% to $33 million in the second consecutive annual decline.

Royalties from record and video rentals grew by 6.9% to $39 million and 7.4% to $4 million, respectively.

JASRAC also announced its annual awards for compositions that brought in the most royalties. Winning the gold prize was "Kanpai," words, music, and performance by Gou Nagabuchi; the silver prize went to "Futari No Osaka," words by Osamu Yoshioka, music by Shosuke Ichikawa, and performance by Harumi Miyako. The foreign-composition prize winner was the standard "When You Wish Upon A Star" by Leigh Harline and Ned Washington. STEVE McCLURE

Scandinavia's Sonet In Talks Over Sale

Indie Expects Decision 'Within A Month'

■ BY DAVID ROWLEY

COPENHAGEN—Sonet Records, the leading Scandinavian independent label, may be sold wholly or partly to a major company within the next month.

Sonet chairman Dag Haeggvist says, "I can confirm that we are in talks with different companies about the music group. We're considering the various options open to us and exactly what will happen, I do not know."

He adds, though, that he expects a decision "within a month."

Haeggvist explains that the complexity of the situation arises from the label's multiple ownership. "Sonet Grammofon is owned by Sonet Media, which in turn has several owners and no one has a majority in its own right, although I have a considerable interest."

He declines to confirm which major companies are potential buyers and refuses to comment on speculation that between 50% and 100% of the music division would be sold, adding, "I wouldn't call it a sale, necessarily."

The future of Sonet's music division has been the subject of intense speculation since mid-1989, when the company lost two of its biggest licensees, Jive and Chrysalis, to BMG and EMI, respectively, as part of worldwide deals struck by the parent companies.

Six months later, Sonet was hit again when Island went to PolyGram as part of PolyGram's purchase of Chris Blackwell's company. Since then, industrywide rumors about troubles within the group have become commonplace; they were fired again by the amalgamation in January of Sonet and Virgin sales forces in Sonet's Stockholm offices.

According to insiders, most major companies have been approached, and three or four have expressed interest in Sonet. It is understood the WEA group and BMG are not in the picture, but Virgin, PolyGram, and EMI have all been named as possible contenders.

The managing directors of Virgin and PolyGram could not be contacted for comment, although EMI Sweden's managing director, Rolf Nygren, expresses surprise at his company being named a possible buyer.

Sonet's licensees appeared at press time not to have been given any clear indication of any possible change in the veteran company's status. Mute Records international director Kent Munch says he has previously heard rumors "particularly when Virgin became involved".

He continues, "I hope they still have a choice because it would be terrible if they were eaten by a major. On a global basis we've all seen it so many times before and how it changes things."

Success with domestic signings has improved lately for Sonet, notably with the near double-platinum sales (160,000 units) of Danish band Sko & Torp, a signing currently being courted by at least two majors for release outside Scandinavia.

CDs Surpass LPs In Austria

■ BY MANFRED SCHREIBER

VIENNA—Compact discs are outselling black vinyl albums in Austria for the first time.

Figures released by the local IFPI group show that last year 5.1 million CDs were sold compared with 3.6 million LPs. Overall, the market's value grew by 9.6% in 1990, which follows a 12.5% growth in the previous 12 months.

However, as elsewhere in Europe, the vinyl single and LP appear to be in terminal decline. IFPI group president Stephen von Friedburg says, "While we were able to sell 4 million singles in 1980, this turnover was reduced in 1990 to only 1.6 million. I think that sales of singles will end about the same time as those of vinyl LPs."

At retail level, the Austrian market was worth $225 million. This includes record-club sales by IFPI members.

Official figures for last year show sales of 1.6 million vinyl singles (down 19.2% on 1989); 463,049 12-inch singles (down 9.4%); 298,317 CD singles (up 68.4%); 3.6 million vinyl LPs (down 4.9%); 3.2 million cassettes (up 13.9%), and 5.1 million CD albums (up 47.5%).

International pop accounted for 76.6% of the market; domestic pop had 7.4%, and classical music took 10.8%. The Austrian record industry sees the low share for local pop repertoire as being partly caused by the limited amount of new domestic material being played by state broadcaster ORF.

Managing Directors Out At FNAC, Virgin

■ BY PHILIPPE CROCQ

PARIS—France's two retail giants, FNAC and Virgin, have each lost their managing director. FNAC's Pierre Mondan and Virgin's Patrick Hourquebie have both resigned.

Mondan's departure is reportedly due to a policy disagreement with FNAC president Jean-Louis Petriat; Mondan was opposed to Petriat's plan to open a giant FNAC store at the Avenue des Ternes in Paris.

The reason for Hourquebie's departure is not known. Virgin group president Patrick Zelnik has temporarily taken over the running of the megastores.

With the recent closure of the HMV store in Bordeaux after six months of trading (Billboard, April 20), there are clear indications that the record retail business in France is going through a difficult spell after a two-year boom period.

Indications are that Virgin's U.K. head office is involving itself more actively in the running of its French retail operations and has put the projected opening of new stores in Lille and Lyons on hold. Undoubtedly, the enforcement of the law on Sunday closing—which has restricted Virgin to six-days-a-week trading—has played its part in the policy reappraisal. Largely as a result of being forced to close on Sunday, Virgin says its revenues are down by 20% and there have been substantial job losses.

Despite determined lobbying by Virgin and French record companies in favor of modifying the law, the government is unlikely to review the situation until the autumn.

Meanwhile, Virgin chief Zelnik has published a 50-page booklet stating the case for Sunday opening of stores selling home entertainment products.

Zelnik argues that record stores are means of disseminating culture and that people should have the right on a Sunday to browse and buy records, tapes, videos, books, and magazines. His booklet points out that while record stores are obliged to close on Sunday, leisure parks, tobacco shops, train station kiosks, airport boutiques, cinemas, theaters, and video rental shops are allowed to open.

He also points out that the FNAC and Virgin stores promote cultural events on a regular basis, including concert performances, panel discussions by songwriters, personal appearances by artists, and photographic exhibitions.

Iceland Warming To 1st Rock Fest

REYKJAVIC, Iceland—Iceland is set to have its first major rock festival June 16 with a bill that comprises Poison, the Quireboys, Slaughter, Thunder, and local bands G.C.D. and Risaedlan.

Promoted by the Reykjavic-based company Rokk Hf, the event will be held in a soccer stadium on the outskirts of the city. Financing is coming from companies that own leisure facilities in and around Reykjavic.

Many of the logistics of the event are being handled from the U.K., from where sound and lighting systems and a generator are being shipped. One difficulty for the promoters has been the need to hire equipment for a full three weeks due to the weeklong sea journey from the U.K. to Iceland.

Driving force behind Rokk Hf is Englishman Alan Ball. He first set up in Iceland in 1987 as Snowball Productions and later amalgamated with local leisure interests to form the new company.

Iceland has a total population of little more than 250,000, with 110,000 in the Reykjavic area. With this is mind, the ticket run for the festival is being kept to 10,000. The cost of staging the event is estimated at $750,000, the bulk of which comes from air fares and freight costs.

German Tape Levy Collects $80 Million

LISBON, Portugal—Total income from the levy on sales of recording machines and blank tape in Germany in 1990 was the equivalent of $80 million, according to Reinhold Kreile, president and general manager of German authors' society GEMA.

Kreile gave the figure during a presentation on private copying at the European Conference—"Copyright And The New Technologies"—organized here May 19-22 by the Portuguese authors' society, SPA, under the auspices of the Portuguese ministry of culture.

Recalling that one of the principal objections to a home-taping royalty put forward by its opponents was that a fair distribution system was impossible to achieve, Kreile said that this argument had been confounded by the efficient and equitable systems now in force in countries that introduced legislation to compensate rights owners for private copying.

Kreile said that the system in Germany functioned perfectly. Rights owners had assigned their royalty claims to eight collecting societies, covering the entire range of rights. These include GEMA for music rights, VG Wort for literary rights, GVL for neighboring rights, and five societies administering film rights.

"In the audio sector, 42% of income accrues to GEMA for composers, lyricists, and publishers, 42% to GVL for performing artists and record producers, and 16% to VG Wort for literary rights owners. In the video sector, these three societies receive 50% of the collections (GEMA 21%, GVL 21% and VG Wort 8%) and the other 50% goes to the five film rights societies."

Kreile said the system employed ensures that the statutory royalties on hardware and blank tape reach all the various rights owners on the basis of each society's distribution criteria, as established by the rights owners themselves.

Of the $80 million revenue from the hardware and blank tape levy, Kreile said, $11.2 million came from audio recorders, $27.7 million from video recorders, $12.8 million from blank audio tapes, and $28.3 million from blank video tapes.

The German private copying royalty legislation provides for a levy of $1.46 on audio recorders, $10.52 on video recorders, seven cents per hour on blank audio tapes, and 10 cents per hour on blank videocassettes.

MIKE HENNESSEY

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HITS of the WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 6/8/91

		SINGLES
1	2	**WIND OF CHANGE** SCORPIONS MERCURY
2	4	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER GEFFEN
3	1	**JOYRIDE** ROXETTE EMI
4	3	**LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE** KLF KLF COMMUNICATIONS
5	12	**FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)** ROXETTE EMI
6	6	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS A&M
7	5	**SENZA UNA DONNA (WITHOUT A WOMAN)** ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
8	16	**PROMISE ME** BEVERLEY CRAVEN EPIC
9	7	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
10	9	**DESENCHANTEE** MYLENE FARMER POLYDOR
11	15	**RING RING RING (HA HA HEY)** DE LA SOUL TOMMY BOY
12	14	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
13	NEW	**I WANNA SEX YOU UP** COLOR ME BADD GIANT
14	11	**FUTURE LOVE PARADISE** SEAL ZTT
15	10	**WHERE THE STREETS HAVE NO NAME/SERIOUS** PET SHOP BOYS PARLOPHONE
16	8	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
17	24	**TAINTED LOVE/WHERE DID OUR LOVE GO?** SOFT CELL/MARC ALMOND SOME BIZARRE
18	13	**ONE MORE TRY** TIMMY T. QUALITY
19	19	**A NOS ACTES MANQUES** FREDERICKS, GOLDMAN & JONES COLUMBIA
20	20	**DARLING** ROCH VOISINE ARIOLA
21	18	**CRAZY** SEAL ZTT
22	NEW	**BABY BABY** AMY GRANT A&M
23	NEW	**SHINY HAPPY PEOPLE** R.E.M. WARNER BROS
24	25	**HOW TO DANCE** BINGO BOYS & PRINCESSA ATLANTIC
25	22	**LET THERE BE LOVE** SIMPLE MINDS VIRGIN
26	NEW	**MEA CULPA PART II** ENIGMA VIRGIN
27	NEW	**JUST A GROOVE** NOMAD RUMOUR
28	26	**NO COKE** DR. ALBAN SWEMIX
29	23	**SECRET LOVE** BEE GEES WARNER BROS.
30	NEW	**MOVE THAT BODY** TECHNOTRONIC ARS
		ALBUMS
1	1	**EURYTHMICS** GREATEST HITS RCA
2	2	**ROXETTE** JOYRIDE EMI
3	3	**R.E.M.** OUT OF TIME WARNER BROS
4	4	**SIMPLE MINDS** REAL LIFE VIRGIN
5	5	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
6	6	**ROD STEWART** VAGABOND HEART WARNER BROS.
7	9	**SOUNDTRACK** THE DOORS ELEKTRA
8	7	**ROLLING STONES** FLASHPOINT COLUMBIA
9	8	**SCORPIONS** CRAZY WORLD MERCURY
10	11	**CHRIS ISAAK** HEART SHAPED WORLD REPRISE
11	16	**SOUNDTRACK** GREASE POLYDOR
12	13	**ENIGMA** MCMXC A.D. VIRGIN
13	17	**STING** THE SOUL CAGES A&M
14	10	**CHRIS REA** AUBERGE EAST WEST
15	14	**LENNY KRAVITZ** MAMA SAID VIRGIN
16	NEW	**PAUL McCARTNEY** UNPLUGGED PARLOPHONE
17	12	**E.M.F.** SCHUBERT DIP PARLOPHONE
18	20	**MYLENE FARMER** L'AUTRE BARCLAY
19	15	**O.M.D.** SUGAR TAX VIRGIN
20	NEW	**SEAL** SEAL ZTT
21	22	**KLF** THE WHITE ROOM INDISC
22	26	**ELVIS COSTELLO** MIGHTY LIKE A ROSE WARNER BROS
23	19	**QUEEN** INNUENDO EMI
24	30	**DR. ALBAN** HELLO AFRIKA SWEMIX
25	18	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
26	NEW	**DE LA SOUL** DE LA SOUL IS DEAD TOMMY BOY
27	25	**HUEY LEWIS & THE NEWS** HARD AT PLAY EMI
28	24	**YES** UNION ARISTA
29	23	**M.C. HAMMER** PLEASE HAMMER DON'T HURT 'EM CAPITOL
30	21	**THE WATERBOYS** BEST OF '81-'90 CHRYSALIS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/4/91

		SINGLES
1	6	**GREASE MEGAMIX** OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
2	4	**RHYTHM OF MY HEART** ROD STEWART WARNER
3	3	**3 A.M. ETERNAL** THE KLF LIBERATION/FESTIVAL
4	2	**THE HORSES** DARYL BRAITHWAITE COLUMBIA
5	1	**DON'T GO NOW** RATCAT ROO/POLYGRAM
6	5	**HOW TO DANCE** BINGO BOYS & PRINCESSA WARNER
7	10	**WHEN YOUR LOVE IS GONE** JIMMY BARNES MUSHROOM/FESTIVAL
8	7	**BETTER** THE SCREAMING JETS PHONOGRAM/POLYGRAM
9	NEW	**RUSH RUSH** PAULA ABDUL VIRGIN/EMI
10	8	**UNBELIEVABLE** EMF EMI
11	11	**LOSING MY RELIGION** R.E.M. WARNER
12	9	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER EPIC
13	NEW	**FADING LIKE A FLOWER** ROXETTE EMI
14	NEW	**WHAT COMES NATURALLY** SHEENA EASTON MCA/BMG
15	12	**JOYRIDE** ROXETTE SBK/EMI
16	14	**LET'S KISS (LIKE ANGELS DO)** WENDY MATTHEWS ROO/POLYGRAM
17	17	**SLAVE** JAMES REYNE VIRGIN/EMI
18	NEW	**WHERE ARE YOU NOW** ROXUS MEL/FES
19	NEW	**BABY BABY (NO GETTING OVER YOU)** AMY GRANT PDR/POL
20	13	**WHERE THE STREETS HAVE NO NAME** PET SHOP BOYS EMI
		ALBUMS
1	1	**RATCAT** BLIND LOVE ROO/POLYGRAM
2	4	**JIMMY BARNES** TWO FIRES MUSHROOM/FESTIVAL
3	3	**DARYL BRAITHWAITE** RISE COLUMBIA
4	2	**EURYTHMICS** GREATEST HITS BMG
5	7	**ENIGMA** MCMXC A.D. VIRGIN/EMI
6	12	**GEORGE MICHAEL** LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
7	8	**R.E.M.** OUT OF TIME WARNER
8	5	**ROD STEWART** VAGABOND HEART BMG
9	11	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
10	16	**DEBORAH HARRY & BLONDIE** THE COMPLETE PICTURE EMI
11	9	**THE SCREAMING JETS** ALL FOR ONE PHONOGRAM/POLYGRAM
12	13	**JENNINGS/NELSON/CASH/KRISTOFFERSON** HIGHWAYMAN 2 COLUMBIA
13	6	**DEBBIE BYRNE** CAUGHT IN THE ACT MUSHROOM/FESTIVAL
14	10	**ROXETTE** JOYRIDE EMI
15	NEW	**LUCIANO PAVAROTTI** ESSENTIAL PAVAROTTI POLYGRAM
16	15	**LED ZEPPELIN** REMASTERS WARNER
17	14	**PAUL KELLY** COMEDY MUSHROOM/FESTIVAL
18	17	**CHRIS ISAAK** HEART SHAPED WORLD WARNER
19	NEW	**SOUNDTRACK** THE DOORS WARNER
20	19	**HOODOO GURUS** KINKY BMG

CANADA (Courtesy The Record) As of 6/10/91

		SINGLES
1	9	**MORE THAN WORDS** EXTREME A&M/A&M
2	3	**NOT LIKE KISSIN'** WEST END GIRLS JOHNNY JET/A&M
3	2	**BABY BABY** AMY GRANT A&M/A&M
4	7	**UNBELIEVABLE** EMF CAPITOL/CAPITOL
5	5	**HERE WE GO** C&C MUSIC FACTORY COLUMBIA/SONY
6	6	**SILENT LUCIDITY** QUEENSRYCHE CAPITOL/CAPITOL
7	11	**I TOUCH MYSELF** DIVINYLS VIRGIN/A&M
8	13	**RIGHT HERE, RIGHT NOW** JESUS JONES SBK/EMI
9	10	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON COLUMBIA/SONY
10	8	**I DON'T WANNA CRY** MARIAH CAREY COLUMBIA/SONY
11	1	**JOYRIDE** ROXETTE CAPITOL/CAPITOL
12	15	**RUSH RUSH** PAULA ABDUL VIRGIN/A&M
13	16	**TOO HOT** ALANIS MCA/MCA
14	4	**ANIMAL HEART** GLASS TIGER CAPITOL/CAPITOL
15	18	**DON'T TREAT ME BAD** FIREHOUSE SONY/SONY
16	14	**CRY FOR HELP** RICK ASTLEY RCA/RCA
17	NEW	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS EMI/EMI
18	NEW	**I LIKE THE WAY** HI-FIVE JIVE/BMG
19	NEW	**MEA CULPA** ENIGMA VIRGIN/A&M
20	20	**TOUCH ME** CATHY DENNIS POLYDOR/PGD
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WARNER BROS./WEA
2	2	**ROXETTE** JOYRIDE CAPITOL/CAPITOL
3	3	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA/SONY
4	4	**ROD STEWART** VAGABOND HEART WARNER BROS./WEA
5	7	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA/SONY
6	5	**THE TRAGICALLY HIP** ROAD APPLES MCA/MCA
7	12	**PAULA ABDUL** SPELLBOUND VIRGIN/A&M
8	6	**MARIAH CAREY** VISION OF LOVE COLUMBIA/SONY
9	10	**ENIGMA** MCMXC A.D. VIRGIN/A&M
10	9	**LONDONBEAT** IN THE BLOOD RADIOACTIVE/MCA
11	8	**BLACK CROWES** SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
12	13	**EXTREME** PORNOGRAFFITTI A&M/A&M
13	NEW	**EMF** SCHUBERT DIP CAPITOL/CAPITOL
14	11	**WILSON PHILLIPS** WILSON PHILLIPS SBK/EMI
15	14	**LENNY KRAVITZ** MAMA SAID VIRGIN/A&M
16	16	**BLACK BOX** DREAMLAND deCONSTRUCTION/RCA
17	15	**QUEENSRYCHE** EMPIRE EMI/EMI
18	18	**AMY GRANT** HEART IN MOTION A&M/A&M
19	19	**CELINE DION** UNISON COLUMBIA/SONY
20	NEW	**ICE-T** ORIGINAL GANGSTER SIRE/WEA

GERMANY (Courtesy Der Musikmarkt) As of 6/3/91

		SINGLES
1	2	**WIND OF CHANGE** THE SCORPIONS MERCURY/PHONOGRAM
2	1	**JOYRIDE** ROXETTE ELECTROLA
3	7	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG LONDON
4	3	**ZEHN KLEINE NEGERLEIN** TIME TO TIME POWER BROTHERS
5	4	**RHYTHM OF MY HEART** ROD STEWART WEA
6	6	**JUST THE WAY IT IS, BABY** REMBRANDTS EAST WEST
7	11	**LAST TRAIN TO TRANSCENTRAL** KLF BLOW UP
8	5	**SECRET LOVE** BEE GEES WARNER BROS
9	9	**ONE MORE TRY** TIMMY T. DINO
10	8	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
11	10	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
12	12	**SAILING ON THE SEVEN SEAS** O.M.D. VIRGIN
13	17	**FADING LIKE A FLOWER** ROXETTE ELECTROLA
14	NEW	**THE SHOOP SHOOP SONG** CHER SONY
15	18	**RING, RING, RING** DE LA SOUL EAST WEST
16	20	**FUTURE LOVE PARADISE** SEAL ZTT
17	16	**U & MI** DR. ALBAN LOGIC
18	13	**WHERE THE STREETS HAVE NO NAME** PET SHOP BOYS PARLOPHONE
19	14	**HERE WE GO** C&C MUSIC FACTORY COLUMBIA
20	15	**NO COKE** DR. ALBAN LOGIC
		ALBUMS
1	1	**ROXETTE** JOYRIDE ELECTROLA
2	2	**EURYTHMICS** GREATEST HITS RCA
3	4	**ROD STEWART** VAGABOND HEART WARNER BROS.
4	4	**SIMPLE MINDS** REAL LIFE VIRGIN
5	6	**THE SCORPIONS** CRAZY WORLD MERCURY/PHONOGRAM
6	5	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
7	11	**SOUNDTRACK** THE DOORS WEA
8	7	**CHRIS REA** AUBERGE MAGNET
9	10	**R.E.M.** OUT OF TIME WEA
10	13	**OMD** SUGAR TAX VIRGIN
11	9	**ROLLING STONES** FLASHPOINT ROLLING STONES
12	12	**CHRIS ISAAK** HEART SHAPED WORLD REPRISE
13	8	**FLIPPERS** LIEBE IST . . . 2 BELLAPHON
14	14	**HUEY LEWIS & THE NEWS** HARD AT PLAY EMI
15	NEW	**DR. ALBAN** HELLO AFRIKA BMG
16	16	**JIMMY SOMERVILLE** THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
17	NEW	**STING** THE SOUL CAGES A&M
18	19	**BLUE SYSTEM** SEEDS OF HEAVEN BMG/ARIOLA
19	NEW	**AC/DC** THE RAZORS EDGE WEA
20	15	**YES** UNION ARIOLA

FRANCE (Courtesy of Nielsen/Europe 1) As of 6/4/91

		SINGLES
1	1	**DESENCHANTEE** MYLENE FARMER POLYDOR
2	2	**A NOS ACTES MANQUES** FREDERICKS, GOLDMAN & JONES RCA/BMG
3	3	**DARLIN** ROCH VOISINE BMG
4	7	**HOMELY GIRL** UB40 VIRGIN
5	11	**CRAZY** SEAL WEA
6	NEW	**SAGA AFRICA** VANNICK NOAM CAR
7	6	**TOUT CE QUI NOUS SEPARE** JIL CAPLAN SONY/EPIC
8	15	**LA MUSCLADE** LES MUSCLES POLYDOR
9	4	**PLACE DES GRANDS HOMMES** PATRICK BRUEL BMG
10	8	**MEA CULPA** ENIGMA VIRGIN
11	10	**DIEGO LIBRE DANS SA TETE** JOHNNY HALLYDAY PHONOGRAM
12	5	**WIND OF CHANGE** SCORPIONS MERCURY
13	12	**LES P'TITS LOUP** ANNE ADES
14	16	**ROMANTIC WORLD** DANA DAWSON COLUMBIA
15	18	**LA SERENISSIMA** D.N.A. PHONOGRAM
16	NEW	**ABOUT YOU** DAVID HALLIDAY PHONOGRAM
17	13	**POUPEE PSYCHEDELIQUE** THIERRY HAZARD COLUMBIA
18	20	**J'AI PEUR** FRANSOIS FELDMAN & JONIECE JAMIESON PHONOGRAM
19	9	**SO SAD** GREGORIAN METRONOME
20	NEW	**YOU GOTTA LOVE SOMEONE** ELTON JOHN PHONOGRAM
		ALBUMS
1	1	**MYLENE FARMER** L'AUTRE POLYGRAM
2	2	**PATRICK BRUEL** ALORS REGARDE RCA/BMG
3	5	**JEAN-JACQUES GOLDMAN** FREDERICKS, GOLDMAN & JONES COLUMBIA
4	6	**ROLLING STONES** FLASHPOINT COLUMBIA
5	3	**UB40** LABOUR OF LOVE PART II VIRGIN
6	9	**SOUNDTRACK** GREASE POLYGRAM
7	4	**ENIGMA** MCMXC A.D. VIRGIN
8	7	**SCORPIONS** CRAZY WORLD MERCURY
9	8	**ROCH VOISINE** DOUBLE GEORGES MARY/BMG
10	NEW	**COLUCHE** SES MEILLEURS MOMENTS SUR R.F.M. POLYGRAM
11	14	**JOHNNY HALLYDAY** DANS LA CHALEUR DE BERCY PHONOGRAM
12	15	**STING** THE SOUL CAGES A&M
13	13	**BENNY B.** L'ALBUM ON THE BEAT
14	11	**MANO NEGRA** KING OF BONGO VIRGIN
15	12	**LIANE FOLY** REVE ORANGE VIRGIN
16	10	**SIMPLE MINDS** REAL LIFE VIRGIN
17	NEW	**ROCH VOISINE** HELENE BMG
18	20	**NEW KIDS ON THE BLOCK** STEP BY STEP COLUMBIA
19	18	**FRANCOIS FELDMAN** UNE PRESENCE PHONOGRAM
20	NEW	**SOUNDTRACK** THE DOORS WEA

JAPAN (Courtesy Music Labo) As of 6/3/91

		SINGLES
1	2	**ANATANI AETE YOKKATA** KYOHO KOIZUMI VICTOR
2	4	**HAZIMARI WA ITSUMO AME** ASKA PONY CANYON
3	3	**WELCOME TO THE EDGE** BILLIE HUGHES PONY CANYON
4	NEW	**LAST SCENE** EIKICHI YAZAWA TOSHIBA/EMI
5	1	**LOVE TRAIN/WE LOVE THE EARTH** TMN EPIC/SONY
6	NEW	**NASAKENEE** TUNNELS PONY CANYON
7	5	**EYES TO ME/KAREWA TOMODACHI** DREAMS COME TRUE EPIC/SONY
8	NEW	**OHI KURUMAYASAN** NINJA COLUMBIA
9	9	**ALMAZ** RANDY CRAWFORD WARNER/PIONEER
10	6	**KISS** PRINCES PRINCES SONY
		ALBUMS
1	NEW	**B'Z** MARS BMG/VICTOR
2	NEW	**ANRI** NEUTRAL FOR LIFE
3	NEW	**YUKO HARA** MOTHER VICTOR
4	1	**KAZUMASA ODA** OH YEAH FUN HOUSE
5	3	**TUBE** SYONHNAN SONY
6	NEW	**MASAYUKI SUZUKI** MARTINI EPIC/SONY
7	2	**KAN** YUKKURI FURO NI TSUKARITAI POLYDOR
8	4	**KOHJI KIKKAWA** LUNATIC LION TOSHIBA/EMI
9	7	**LINDBERG** LINDBERG 4 TOKUMA JAPAN
10	5	**YUMI TANIMURA** AI WA GENKIDESU SONY

SWEDEN (Courtesy GLF) As of 6/4/91

		SINGLES
1	1	**WIND OF CHANGE** SCORPIONS MERCURY
2	2	**ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
3	4	**LOSING MY RELIGION** R.E.M. WARNER
4	3	**FANGAD AV EN STORMVIND** CAROLA RIVAL
5	8	**FADING LIKE A FLOWER** ROXETTE EMI
6	10	**LAST TRAIN TO TRANSCENTRAL** KLF MEGA
7	5	**ONE MORE TRY** TIMMY T. DINO MUSIC
8	NEW	**CRUCIFIED** ARMY OF LOVERS TON SON TON
9	NEW	**SAILING ON THE SEVEN SEAS** OMD VIRGIN
10	NEW	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG LONDON
		ALBUMS
1	1	**ROXETTE** JOYRIDE EMI
2	2	**VARIOUS** ABSOLUTE MUSIC 11 EVA
3	4	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
4	3	**ROD STEWART** VAGABOND HEART WARNER
5	5	**MAURO SCOCCO** DR SPACE DAGBOK DIESEL MUSIC
6	6	**SCORPIONS** CRAZY WORLD MERCURY
7	7	**R.E.M.** OUT OF TIME WARNER
8	NEW	**SEAL** SEAL ZTT
9	8	**SIMPLE MINDS** REAL LIFE VIRGIN
10	10	**ERIC GADD** ERIC GADD METRONOME

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/15/91

		SINGLES
1	7	**WIND OF CHANGE** SCORPIONS MERCURY
2	4	**LAST TRAIN TO TRANSCENTRAL** KLF KLF COMMUNICATIONS
3	6	**RING RING RING** DE LA SOUL TOMMY BOY
4	5	**JUST A GROOVE** NOMAD BUZZ
6	10	**ONE MORE TRY** TIMMY T. DINO MUSIC
9	6	**FUTURE LOVE PARADISE** SEAL ZTT
5	3	**SENZA UNA DONNA** SUCCHER & PAUL YOUNG LONDON
7	5	**STRIKE IT UP** BLACK BOX POLYDOR
8	3	**FADING LIKE A FLOWER** ROXETTE PARLOPHONE
10	2	**ANASTHASIA** T.99 WTB
		ALBUMS
1	12	**R.E.M.** OUT OF TIME WARNER
2	11	**EURYTHMICS** GREATEST HITS RCA
3	9	**ROXETTE** JOYRIDE PARLOPHONE
4	6	**GOLDEN EARRING** BLOODY BUCHANEERS COLUMBIA
5	2	**SEAL** SEAL ZTT
6	10	**LENNY KRAVITZ** MAMA SAID VIRGIN
7	NEW	**BOB MARLEY** LEGEND ISLAND
8	9	**ROLLING STONES** FLASHPOINT ROLLING STONES
9	NEW	**SOUNDTRACK** GREASE POLYDOR
10	5	**HET BESTE VAN . . .** HET GOEDE DOEL ARCADE

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Bookers Work To Make The Best Of Tougher Touring Times

BY LARRY LeBLANC

TORONTO—Nobody can accuse Canadian booking agencies of pussyfooting around in the current recession. As audiences are balking at paying top-dollar prices for most shows, new battle tactics continue to be tested for domestic acts. The result, according to key bookers, is a commercial prognosis that is not as gloomy as predicted.

"We're having a very good year," says Vinny Cinquemani, president of the Toronto-based firm The Agency, which, he says, will gross $18 million-$20 million (Canadian) in the fiscal year that ends Aug. 31. "We're doing very well, but what's surprising is we're doing it without a lot of the headliners. In October, there are new albums and tours by Tom Cochrane & Red Rider, Rush, and Bryan Adams."

"Our company continues to grow," says Sam Feldman of the Vancouver, British Columbia-based S.L. Feldman & Associates, a full-service musical and theatrical agency that, Feldman says, grosses $20 million (Canadian) a year. "We're a regional agency in this little corner of Canada with 150 acts and they're all working," he says.

S.L. Feldman & Associates and The Agency, the two dominant players in the booking industry here, are separate firms but the two, to the consternation of other agencies, have close ties. Feldman represents The Agency's roster, including Glass Tiger, the Tragically Hip, the Rik Emmet Band, Luba, and Gowan, west from Thunder Bay, Ontario, onward. The Agency represents Feldman's roster, including Adams, Bachman-Turner, and Grapes Of Wrath, east of Thunder Bay.

TICKET PRICES TOO HIGH?

Despite the guarded optimism by several of the agencies surveyed, there is full agreement this is a tough time for ticket-sellers. Cinquemani, for one, has been arguing that ticket prices are too high for the past two years.

"There's only so much disposable income at this point and people are being very selective," he says. "A person who used to go to five to eight concerts a year two years ago will only go to two or three a year today."

"Tickets are definitely harder to sell," agrees Feldman. "There's a backlash against ticket prices and an oversaturation of the market with the same kind of talent going through again and again."

"The public is more wary of going out because of the GST [Goods & Services Tax] and ticket-agency charges," says Michael White, co-owner of the Trick Or Treat Entertainment Booking Agency in Pickering, Ontario, which handles Blue Rodeo, Watertown, Basic English, and Crash Vegas.

"There's a notable drop in attendance at concerts and many promoters are barely making their margins," adds Paul Mascioli, president of Prestige Entertainment Agencies in Burnaby, British Columbia, which has a country and AC roster of such acts as Ian Tyson, Hagood Hardy, and Gary Fjellgaard.

LOW-RISK INITIATIVES

To sustain profitability, agencies have been undertaking such low-risk initiatives as developing stronger packages, moving former concert headliners to clubs and small venues where they can easily sell out, and developing packages specifically aimed at outdoor festivals or events.

"When a veteran act puts out an album and a single we sit down with the management company and the record company," says Cinquemani. "A veteran act used to be able to go out four weeks after putting the first single out; now we wait eight-12 weeks and try to go out to tour off the second single . . .

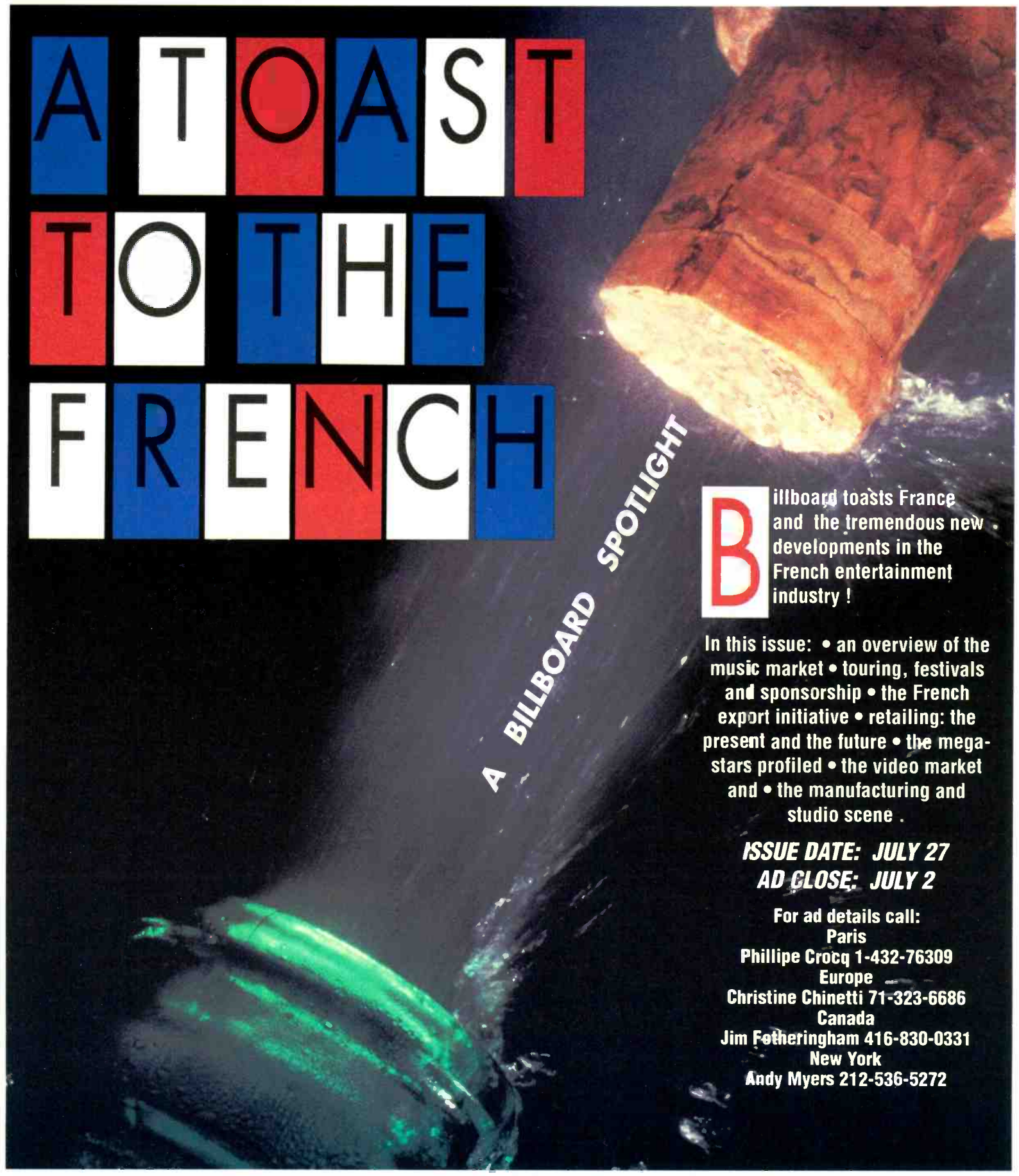
"We usually have a little more luxury with a new act," he adds. "As long as there's a record out and the price is reasonable, we can put new acts in front of people and develop them slowly . . . With rock bands we can also put them out as 'special guests' on arena or theater tours. We're also developing the circuit for country acts."

The highest-profile tour of a Canadian act this year is the Tragically Hip's upcoming 30-date national tour booked by The Agency. Considering the band's immense national popularity, what is eye-raising about the tour is the $20 ticket-price ceiling on dates, similar to Blue Rodeo's "Casino" 46-date tour earlier this year. Within 24 hours of tickets being put on sale, Tragically Hip fans had snapped up 15,000 tickets in nine cities, prompting the announcement of more dates.

"Jake Gold [the band's co-manager with Alan Gregg] and I planned this tour 10 months ago before their album ["Road Apples"] was recorded," says Cinquemani. "We planned how we wanted to play Canada—the size of venues we wanted to play, when we wanted to play, etc. Now we've sold out coast to coast."

For this summer, The Agency has also packaged bills with the Jeff Healey Band and Colin James for several dates in Western Canada; Glass Tiger, the Rik Emmet Band, and Andy Curran for a secondary-market tour of Ontario; and the Healey band and the Leslie Spit Treeo for a Northern Ontario tour.

"You have to get as much bang out of your dollar as you can," says Cinquemani.



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Catch 23 Nets U.K. Talent-Search Prize

Contest Sponsored By Our Price, Radio One, Polydor

■ BY JEFF CLARK-MEADS

LONDON—Three of the U.K.'s biggest musical institutions have combined in a nationwide talent search . . . and ended up in a Catch 23 situation.

The quest for a new act that was the "Hit The Write Note" competition was a joint venture between the U.K.'s biggest record retail chain, Our Price, the BBC's market-dominating Radio One, and Polydor Records/PolyGram Music Publishing. Chosen from 4,500 demo tapes and 32 live performances, the winners are a quasi-EMF outfit called Catch 23.

Part of the group's prize is a recording contract with Polydor. A&R director Graham Carpenter, who has been involved in the project from the outset, says, "It is a useful way of finding talent because, even though it runs parallel to the normal route of sending in demo tapes, it goes one better as we get to see the acts live at a professional venue like The Marquee in London with a good sound system." Thirty-two finalists were chosen to play short sets in heats and finals at The Marquee.

Carpenter continues, "I believe there is a wealth of talent in the U.K. but, obviously, I wouldn't just want to rely on a talent competition to find it. But through this competition we have found an act that have a lot of potential: they look good on stage, are competent musicians, and they write commercial pop songs."

Our Price marketing director Tony Bennett says he was encouraged by the quality and variety of music the contest revealed. "I would be very surprised if at least one of the bands doesn't have some success," he says. "In terms of giving a high profile to the bands, the competition has worked well. Only time will tell now if any of them actually succeed."

Bennett adds that he hopes "Hit The Write Note," which was open only to acts playing self-penned material, will be repeated next year.

U.K. Rock Series Picked Up For Soviet TV

■ BY HUGH FIELDER

LONDON—Mars International is sponsoring the first U.K. TV rock series to be screened in the Soviet Union. The Russian Television And Radio Co. has acquired 10 shows produced by Rock Steady Ventures, edited from the current "Rock At The Dome" series on British independent television. The Mars deal means Rock Steady Ventures has circumvented the problem of how to make a profit from selling a show to a country with an effectively nonconvertible currency.

The series will run fortnightly over five months and feature live performances from Sting, Alexander O'Neal, Mark Knopfler & the Notting Hillbillies, the Neville Brothers, David Byrne and Richard Thompson, and Julian Cope, as well as filmed features. RTRC head of music programming Art Troitsky says the audience could be anywhere from 30 million-45 million with a potential reach of 100 million.

Mars has not revealed the amount of sponsorship but it covers the cost of reformatting and distributing the show for Russian broadcast. The company's logo is graphically branded into the title sequence and a commercial will run before, during, and after the program.

Andy Hudson, director of Rock Steady Ventures, says, "Everyone wins a balloon with this deal. We have a program we want to sell worldwide, the Russians want the show but they don't have the currency to buy it, Mars provides the backing and gets the marketing exposure it is looking for. It's a perfect example of how sponsorship can work for us all."

The Russian Television And Radio Co. was set up last year by Boris Yeltsin's Russian Federation and started broadcasting May 12 on Gosteleradio's Soviet Channel Two.

Troitsky says he picked Rock Steady because of the show's live format. "It's something that's been totally eliminated from Russian TV in recent years," he says.

LATIN MEET DIAGNOSES GROWING PAINS OF BIZ

(Continued from page 6)

Panelists said Spanish-language radio also has to do a better job of reaching young audiences. So far, most stations are shunning Spanish-language rock and rap music.

RETAIL/DISTRIBUTION

The growth of Latin music at mainstream retail chains is still slow, despite efforts to better coordinate marketing and sales. Debra Villalobos, buyer for Torrance, Calif.-based Wherehouse Entertainment, said her orders of Spanish-language product are dependent on local airplay—which often is lacking.

Villalobos also said some companies do a poor job servicing the chains. "Some of them take up to a month to replenish their product," she said. Eli Cesar of Capitol-EMI Latin responded by asking for more space for Latin product.

Some panelists said Latin marketing efforts are hampered by the difficulty Latin acts have reaching the sales levels needed for gold and platinum certification by the Recording Industry Assn. of America. They called for the creation of separate certification levels for Latin releases.

Carlos Ramirez, president of the Spanish Music Club, a mail-order firm, said his company is reaching customers not served by traditional retailers. And according to Harry Fox of Sony Discos, Columbia House soon will carry Latin product.

PUBLISHING/COPYRIGHTS

"It's 10 p.m. Do you know where your song is?" was the question put forth by Joaquin Fernandez, VP of SESAC and one of the conference panelists, after giving a general summary of copyright legislation.

For Edmundo Monroy, head of Mexico's Edimusa, one of that country's biggest publishers, "The system of copyright collection in the U.S. is inherently biased against Latin music."

According to BMI's Bill Velez, the problems include a lack of publishing credits on albums, no collection for public performances, and problems in logging by radio and TV stations. "We had to institute our own videotaping program, selecting and identifying the music," Velez said. "As a result we had our first collection ever from TV last week."

PIRACY

An update on the fight against piracy was presented by Kenneth Giel, head of the investigation unit at the RIAA. He said the organization is translating into Spanish its Street Vendor Alert program, designed to involve store owners in the fight against piracy.

Bud Richardson, head of the Assn. of Latin American Record Manufacturers (ALARM), stressed the importance of media participation in the struggle. "Whenever we have a raid we take TV crews with us and notify TV stations," he said.

ALARM member Guillermo Santiso, VP of independent Los Angeles-based Fonovisa, questioned the resolve of major labels in the piracy area. But Giel said the record companies' contributions to the RIAA effort have increased substantially.

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Billboard. FOR WEEK ENDING JUNE 8, 1991

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	2	I WANNA SEX YOU UP GIANT	COLOR ME BADD
2	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC	CHER
3	5	BABY BABY A&M	AMY GRANT
4	4	PROMISE ME EPIC	BEVERLEY CRAVEN
5	3	GYPSY WOMAN (SHE'S HOMELESS) A&M	CRYSTAL WATERS
6	10	SHOCKED PWL	KYLIE MINOGUE
7	6	TAINTED LOVE MERCURY	SOFT CELL/MARC ALMOND
8	9	SHINY HAPPY PEOPLE WARNER BROS.	R.E.M.
9	7	LAST TRAIN TO TRANSCENTRAL KLF COMMUNICATIONS	THE KLF
10	29	LIGHT MY FIRE ELEKTRA	THE DOORS
11	11	SUCCESS MCA	DANNII MINOGUE
12	NEW	HOLIDAY SIRE	MADONNA
13	8	TOUCH ME (ALL NIGHT LONG) POLYDOR	CATHY DENNIS
14	12	MOVE THAT BODY ARS CLIP	TECHNOTRONIC F/REGGIE
15	28	ONLY FOOLS (NEVER FALL IN LOVE) IQ-BMG	SONIA
16	21	YO!! SWEETNESS CAPITOL	M.C. HAMMER
17	NEW	JEALOUSY PARLOPHONE	PET SHOP BOYS
18	17	CALL IT WHAT YOU WANT COLUMBIA	NEW KIDS ON THE BLOCK
19	13	SAILING ON THE SEVEN SEAS VIRGIN	OMD
20	27	THE ROBOTS EMI	KRAFTWERK
21	16	WHENEVER YOU NEED ME SIREN	T'PAU
22	36	THINKING ABOUT YOUR LOVE COOLTEMPO	KENNY THOMAS
23	25	92 DEGREES RCA	POP WILL EAT ITSELF
24	14	HEADLONG PARLOPHONE	QUEEN
25	37	DO YOU WANT ME FFRR/POLYGRAM	SALT-N-PEPA
26	19	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) EMI	ROXETTE
27	NEW	PLANET OF SOUND 4AD AD	PIXIES (NORTON) RICE AND BEANS
28	15	SENZA UNA DONNA (WITHOUT A WOMAN) LONDON	ZUCCHERO/PAUL YOUNG
29	22	R.S.V.P. PWL	JASON DONOVAN
30	39	WALKING DOWN MADISON VIRGIN	KIRSTY MACCOLL
31	20	SEE THE LIGHTS VIRGIN	SIMPLE MINDS
32	32	KISS THEM FOR ME WONDERLAND	SIOUXSIE & THE BANSHEES
33	26	THERE'S NO OTHER WAY FOOD	BLUR
34	NEW	I TOUCH MYSELF VIRGIN AMERICA	DIVINYLS
35	35	RECIPE FOR LOVE/IT HAD TO BE YOU COLUMBIA	HARRY CONNICK JR.
36	24	ANASTHASIA CITYBEAT	T99
37	23	YOUR SWAYING ARMS COLUMBIA	DEACON BLUE
38	NEW	REMEMBER ME WITH LOVE EPIC	GLORIA ESTEFAN
39	NEW	SPACE EMI	NEW MODEL ARMY
40	NEW	SOLACE OF YOU EPIC	LIVING COLOUR

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	SEAL ZTT/WEA	SEAL
2	NEW	ELECTRONIC FACTORY	ELECTRONIC
3	NEW	THE WONDER STUFF POLYDOR	NEVER LOVED ELVIS
4	2	EURYTHMICS RCA	GREATEST HITS
5	5	R.E.M. WARNER BROS.	OUT OF TIME
6	3	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
7	4	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
8	6	ROXETTE EMI	JOYRIDE
9	9	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
10	8	SOFT CELL/MARC ALMOND MERCURY	MEMORABILIA—THE SINGLES
11	12	BOB MARLEY & THE WAILERS TUFF GONG	LEGEND 3
12	19	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
13	NEW	THE WEDDING PRESENT RCA	SEA MONSTERS
14	10	EMF PARLOPHONE	SCHUBERT DIP
15	11	SIMPLE MINDS VIRGIN	REAL LIFE
16	14	THE DOORS ELEKTRA	SOUNDTRACK
17	13	STRANGLERS EPIC	GREATEST HITS 1977-1990
18	18	THE DOORS ELEKTRA	THE BEST OF THE DOORS
19	NEW	BEST OF DEXY'S MIDNIGHT RUNNERS MERCURY	DEXY'S MIDNIGHT RUNNERS
20	17	OMD VIRGIN	SUGAR TAX
21	22	MADONNA SIRE	THE IMMACULATE COLLECTION
22	15	DE LA SOUL BIG LIFE	DE LA SOUL IS DEAD
23	21	THE WATERBOYS ENSIGN	BEST OF THE WATERBOYS '81-'90
24	16	ELVIS COSTELLO WARNER BROS.	MIGHTY LIKE A ROSE
25	20	LUTHER VANDROSS EPIC	POWER OF LOVE
26	25	ROD STEWART WARNER BROS.	VAGABOND HEART
27	29	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
28	33	THE SIMPSONS GEFFEN	THE SIMPSONS SING THE BLUES
29	23	JAMES FONTANA	GOLD MOTHER
30	7	PAUL McCARTNEY PARLOPHONE	UNPLUGGED—THE OFFICIAL BOOT . . .
31	28	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF . . .
32	43	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
33	31	OLETA ADAMS FONTANA	CIRCLE OF ONE
34	27	GLORIA ESTEFAN EPIC	INTO THE LIGHT
35	30	CHRIS REA EAST WEST	AUBERGE
36	24	THE DOORS ELEKTRA	IN CONCERT
37	32	SHIRLEY BASSEY FREESTYLE/DINO	KEEP THE MUSIC PLAYING
38	34	ELO PART TWO TELSTAR/BMG	ELECTRIC LIGHT ORCHESTRA PART 2
39	37	WILSON PHILLIPS SBK	WILSON PHILLIPS
40	26	RAGGA TWINS SHUT UPAND DANCE/PINNACLE	REGGAE OWES ME MONEY

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Latin Notas

by Carlos Agudelo

THE CREATION OF A STEERING COMMITTEE to form the American Latin Music Assn. was, in this columnist's opinion, a major step forward. Throughout Billboard's second **Latin Music Conference**, May 28 and 29 in Miami, it was obvious that lack of coordination and exchange of information is hindering the orderly transition of the Latin music business from a marginal segment of the industry to one fully integrated with the mainstream in terms of know-how and distribution.

In panel after panel, the lingering impression was that the industry is growing without order, but that there is a lot of potential, as demonstrated by the efforts of the Spanish Music Club, a company that is selling music by mail all over the country. There is also a lot of room for improvement in every area touched upon by those attending the conference.

In radio, despite the nonattendance of some scheduled panelists, the consensus was that so far most of the stations are sticking to old demographics and all but ignoring the youth market to which an important part of recorded product in Spanish is being directed. The case of WRTO-FM (Sol Stereo), the Miami radio station that began programming salsa, cumbia, merengue, and tropical music, is a telling reminder of how innovative programming can recapture the youth audience. One year after it was established, the station, programmed by panelist **Francisco Restrepo**, has surpassed all other Spanish-language FM stations in the market in the 18-and-under age group and is making serious inroads in all other categories.

In the distribution arena, it is obvious that there is more than one potential client out there looking for Latin product. Maybe it is time to get back to the traveling-salesman strategy and visit territories not traditionally considered Latin. It's just a matter of looking at the latest census figures to see that the audience is out there.

Talent management, a topic hotly discussed at the conference, also needs to be evaluated now that sponsorships are in vogue and are becoming as important for artists as concerts and records. How does a manager approach a corporation for sponsorship? How does he or she create credible proposals and a salable pitch for artists to gain sponsorship? And where does a corporation go to find acts that are suited to its marketing strategies?

On the piracy front, should the fight be centered on the big fish or on the street vendor? While the enemy is essentially the same in both cases, battles are being waged by two organizations, the Assn. of Latin-American Record Manufacturers (ALARM) and the Recording Industry Assn. of America, which have yet to find a way to see eye to eye on how best to solve the problem.

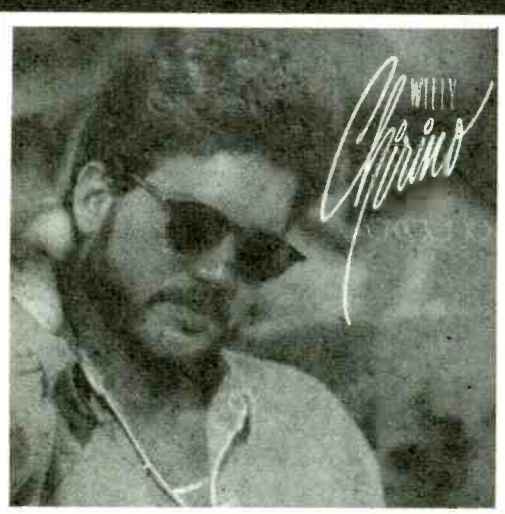
Food for thought to nurture American Latin Music Assn.

And how about music videos and music programming on television. Now that cable systems are opening up in Latin America and creating a hunger for programming, doesn't it make sense to produce more videos, increase their quality, and distribute them better internationally? And if everyone involved did business by the book, the copyright situation would be much less messy and we wouldn't be using the metaphor of cops and robbers that was mentioned often in the corresponding panel.

So, let's all pull together and hope that next year the third Latin Music Conference brings better news than this one and that with everybody's help we can say "tenemos asociación," which means "we have association."

WILLY CHIRINO

Willy's last album went gold and this album "Oxygen" will delight Willy's fans and earn him many new listeners as well. Willy is one of a kind, an original superstar, whose music defies categorization.



WILLY CHIRINO / "OXIGENO"
DCL-DCC-CDZ-80300
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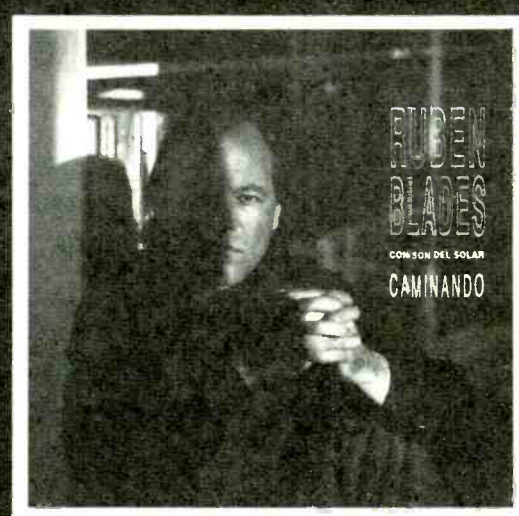
RUBEN BLADES

Ruben Blades returns to his first love, singing and writing music. His debut album with Sony, "Caminando" (Walking) is excellent with the title cut already receiving strong airplay. Ruben Blades is a household name. Stock-up!



RUBEN BLADES / "CAMINANDO"
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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	29	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	5	5	RAUL DI BLASIO	BARROCO	ARIOLA 3107
	3	2	41	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	4	4	13	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	5	8	23	EMMANUEL	VIDA	SONY 80474/SONY
	6	3	17	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	7	13	7	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	8	24	3	XUXA	XUXA 2	GLOBO 31084
	9	6	43	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	10	9	21	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	11	10	3	JOSE LUIS PERALES	A MIS AMIGOS	SONY 80446/SONY
	12	7	13	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	13	12	5	WILKINS	SERENO	RCA 3077/BMG
	14	—	1	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	15	—	1	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISA 9010
	16	15	35	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	17	11	51	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	18	22	6	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	19	14	9	VARIOS ARTISTAS	ETERNAMENTE ROMANTICOS	SONY 80542/SONY
	20	—	3	JOSE JOSE	25 ANIVERSARIO VOL.2	ARIOLA 2492
	21	—	1	MIJARES	QUE NADIE NOS SEPARE	CAPITOL-EMI LATIN 42479
	22	16	24	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	23	19	29	ROBERTO CARLOS	PAJARO HERIDO	DISCOS INTERNATIONAL 80466/SONY
	24	20	41	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	25	—	34	AZUCAR MORENO	BANDIDO	SONY 80380/SONY
TROPICAL/SALSA	1	1	23	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	2	21	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	3	3	27	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
	4	4	19	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	5	16	15	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	6	5	17	JOHNNY RIVERA	Y AHORA DE VERDAD	RMM 80479/SONY
	7	11	13	JOHNNY Y REY	YOU ARE MY EVERYTHING	POLYGRAM 42468/CAPITOL-EMI LATIN
	8	9	9	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
	9	12	51	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	10	14	3	MANOLO LASCANO	FASCETAS	FRAMA 1010
	11	6	32	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	12	8	41	GILBERTO SANTARROSA	PUNTO DE VISTA	DISCOS INTERNATIONAL 80419/SONY
	13	7	7	XAVIER	SERE	CAPITOL-EMI LATIN 42464
	14	10	33	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	15	18	5	FLOR DE CANA	MAIRA CELINES	PARADISC 3053
	16	20	5	LA COCO BAND	LLEGARON LOS COCOTUCES	KUBANEY 2047-1
	17	25	36	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-SONY 80420
	18	15	5	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	19	—	1	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
	20	—	12	JOE ARROYO	EL SUPER CONGO-LA. . .	FUENTES-SONOTONE 1641
	21	—	2	EDDIE SANTIAGO	EL REY DE LA SALSA	TH-RODVEN 2819
	22	19	20	LA PATRULLA 15	HOT	TTH 1965
	23	24	3	ANIBAL BRAVO	LA COMADRITA	EVA 1010
	24	—	1	LA GRAN MANZANA	HANGING OUT AGAIN	RED APPLE 8908
	25	—	4	SANTI Y SUS DUENDES	NO INVENTES. . .	KUBANEY 0246-2
REGIONAL MEXICAN	1	1	37	BRONCO	AMIGO	FONOVISA 9003
	2	2	33	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	3	10	23	VICENTE FERNANDEZ	MIENTRAS. . .	DISCOS INTERNATIONAL 80054
	4	3	29	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	5	5	3	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	6	4	43	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	7	7	15	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	8	—	1	GRUPO LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
	9	8	7	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	10	6	35	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	11	—	1	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012
	12	13	37	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	13	11	48	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	14	—	1	BANDA MOBIL	SOMOS BANDA MOBIL	FONOVISA 8893
	15	—	1	LALO Y LOS DECALZOS	EL ORGULLOSO	WEA LATINA 72744
	16	14	3	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
	17	9	33	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	18	3	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	19	19	20	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	20	—	80	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	21	24	73	VICENTE FERNANDEZ	POR TU MALDITO AMOR	SONY 80127/SONY
	22	—	9	LOS YONICS	15 ANIVERSARIO	FONOVISA 9002
	23	25	7	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455
	24	—	5	TROPIRROLLO	TROPIRROLLO VOL.2	MUSART 90053/BALBOA
	25	—	67	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831

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ALBUM REVIEWS

POP

▶ PAUL McCARTNEY
Unplugged (The Official Bootleg)
PRODUCER: Geoff Emerick
Capitol 79641

Authorized issue of McCartney's recent acoustic set on "MTV Unplugged" is a merry affair. The singer and his touring band run through a well-selected repertoire of Beatles hits, solo classics, and such unexpected covers as "Blue Moon Of Kentucky," "Ain't No Sunshine," and "Singing The Blues." High caliber of the performance and limited-edition nature of the set add up to a bonanza for Macca fans.

▶ LYNYRD SKYNYRD 1991
PRODUCER: Tom Dowd
Atlantic 82258

On the heels of a successful tribute tour that proved the world wants its Lynyrd Skynyrd in whatever form it could get it, Atlantic has released the first new studio recording by the band since 1977. LS 1991 is a hybrid of old members and new, including original lead singer Ronnie Van Zant's brother Johnny on lead vocals. Musically, the tunes are all prime rockers, though this incarnation does not have the grit that the original band had. While true Southerners know that there could never be another Lynyrd Skynyrd, this is a nice way to perpetuate the spirit of a band whose end came way too soon.

★ RICHARD THOMPSON
Rumor And Sigh
PRODUCER: Mitchell Froom
Capitol 95713

There's a reason Thompson is such a critical favorite: he's one of the best songwriters to grace this planet and his guitar playing ain't half bad. This is the record that could make him a commercial fave as well. While this doesn't surpass the classic "Shoot Out The Lights," this album is a pure joy from start to finish. Thompson captures life's sly ironies, heartbreaks, and horrors in a subtle way that increases in intensity with each listening. Top cuts are the tale of love learned by textbook, "Read About Love," the sobering "I Misunderstood," and kicking "Grey Walls."

★ MERCHANTS OF VENUS
PRODUCER: Joe Hardy
Elektra 61045

Crowded House enthusiasts who are having a hard time waiting for the arrival of "Woodface" should welcome this debut by a soundalike trio that's obviously done its homework studying the Neil Finn songbook. Forceful vocals and full-blooded band sound ornament some exceptionally tuneful original compositions. "Say Ahh," "Solitary Fighting Man," and "It's A Given Thing" are best entries on an almost uniformly excellent bow.

WARRIOR SOUL
Drugs, God And The New Republic
PRODUCERS: Geoff Workman & Warrior Soul
DGC 24389

Quartet fronted by vocalist Kory Clarke returns for a sophomore siege again fired by feverish playing and furious, politically edged lyrics. Clarke and his colleagues still sound as if they've got a major bone to pick with the world on such flaring tracks as "Rocket 88," "Jump For Joy," "The Wasteland," and highly apropos cover of Joy Division's bleak "Interzone." Forceful stuff for left-wing hard-rock stations; audition with care.

JUNKYARD
Sixes, Sevens & Nines
PRODUCER: Ed Stasium
Geffen 24372

L.A. street rockers' second stanza gets a boost from customarily well-focused production by Stasium, which adds punch to pungent hardcore material. Group's stock in trade is blunt blazers like "Back On The Streets," "Give The Devil His Due," and "Clean The Dirt," but most pleasant surprise here may be "Slippin' Away," acoustic-etched number co-authored by Steve Earle. Sonically a big improvement over JY's debut, and high-octane material for hard rockers.

CANDY DULFER
Saxuality
PRODUCERS: Ulco Bed & Candy Dulfer; Dave Stewart
Arista 8674

Distaff Dutch saxophonist and singer makes some noise on her American debut blowing a wide range of styles from the jazz-lite of "Pee Wee" to the Prince-like funk of the title track to the pop charter "Lily Was Here." Dulfer has made a record where the beat stands out more than her sax playing, expecially on such noninstrumentals as "Heavenly City," but there's still something here for everyone. Pop has already found its cut and jazz stations could go with "Jazzid," with R&B taking "Heavenly City" for its own.

BANG TANGO
Dancin' On Coals
PRODUCER: John Jansen
Mechanic/MCA 10196

Funk'n'rollers put forth strong contender for album rock radio with latest offering. "Soul To Soul" is a tasty little funk number that is greatly enhanced by Mark Knight and Kyle Stevens' nifty guitar work. "Untied And True" would feel right at home on a Billy Idol album. Throw in a few more rockers, such as the seductive "I'm In Love," interspersed with unsyrupy ballads, and there's a lot here to recommend.

STUART HAMM
The Urge
PRODUCERS: Stuart Hamm & Micajah Ryan
Relativity 1052

Relativity has really established itself as the home for guitarists' guitarists with Steve Vai, Joe Satriani, and Hamm. Hamm's third album for the label finds him in a feisty, funky mood. Instrumental "The Hammer" is a forceful, catchy nugget that should make album rock radio happy. Though each song here has its merit, the instrumentals work best here mainly because Hamm's vocals are mixed so low on the noninstrumentals that the tunes' overall effect is ruined. That's a shame for an album that is otherwise very well done.

MILLTOWN BROTHERS
Slinky
PRODUCER: Dave Meegan
A&M 75021

Lancashire quintet sounds more like distant American cousins of R.E.M. than it does its trendy English brethren. Emphasis is on melodic writing and punchy guitar-keyboard instrumental work. Some magnificent songs afford a strong startup for modern rockers; picks include "Here I Stand," "Which Way Should I Jump?," and "Never Come Down Again."

R&B

▶ PEABO BRYSON
Can You Stop The Rain
PRODUCERS: Various
Columbia 46823

Bryson continues to grow as a singer and songwriter on his latest record—his first for Columbia. Rather than lush and acrobatic like Luther Vandross', Bryson's voice is a clear, steady instrument that lends itself well to stylish, yet not overdone, production as provided here. Title-track ballad is a winner from note one, as are several cuts here, including "I Can't Imagine," a beautiful duet with Regina Belle, and a remake of Michael Bolton's "Soul Provider." Perfect for dancing the night away with someone you love.

▶ CHERYL "PEPSII" RILEY
Chapters
PRODUCERS: Full Force
Columbia 45452

Riley shows off her powerhouse vocals time and time again on her latest effort. Unlike many other singers with such a set of pipes, Riley knows that restraint is often a desirable commodity—though she still goes overboard occasionally here. Most of the songs here are midtempo ballads, but Riley also turns in a spirited performance on the hip-hopper "Come Turn Me On." Like her last album, which addressed teen pregnancy and other issues, this one also tackles social issues, such as wife abuse (first single, "How Can You Hurt The One You Love").

SPOTLIGHT

SKID ROW
Slave To The Grind
PRODUCER: Michael Wagener
Atlantic 82242

Band must have been eating nails since its 1989 multiplatinum-plus debut. Sophomore effort comes out of the box kicking with hard-rocker "Monkey Business" and never cries uncle; even the ballads have an edge that wasn't present before. Lead singer Sebastian Bach sounds like he's been taking lessons from Axl Rose, especially on "Psycho Love"; he'll get plenty more practice since the band is opening for Guns N' Roses this summer on selected dates. The Neanderthal-like "Get The Fuck Out" should be mandatory listening for any groupie with stars in her eyes, while midtempo "In A Darkened Room" should do the trick at radio. A quantum leap over the last album.

JAZZ

▶ STAN GETZ
Serenity
PRODUCERS: Stan Getz & Ib Skovgaard
Emarcy 858770

Second release excerpted from tenorist's July 1987 show at the Cafe Montmartre in Copenhagen is as superb as previous Emarcy entry "Anniversary." Getz seems to get richer musically as he ages, and his tone is light as a feather here; as on the first live album, pianist Kenny Barron, bassist Rufus Reid, and drummer Victor Lewis supply stylish rhythm work. Superb record will likely duplicate critical and commercial success of its predecessor.

▶ HILTON RUIZ
A Moment's Notice
PRODUCER: John Snyder
Novus 3123

Pianist/arranger/composer Ruiz has reached a new creative apogee with his swinging blend of Latin, bossa nova, postbop, and modernist sensibilities into a single, seamless sound—backed by flutist Dave Valentin, tenorist George Coleman, and altoist Kenny Garrett. Traditional formats should take note of these outstanding tracks from an almost-perfect set: the splendid midtempo original "Cuchi Cuchi," straightforward Latin-oriented cuts "Mambo Inn" and "Una Mas," the cool-era stylings of "Like Someone In Love" and "Strange," as well as such Coltrane compositions as the lyrical title track and "Naima."

▶ JEAN LUC PONTY
Tchokola
PRODUCERS: Jean Luc Ponty; Brice Wassy
Epic 47378

In his most refreshing musical departure since his celebrated crossovers to rock and avant-garde jazz more than 20 years ago, France's second-greatest jazz violinist immerses himself in world pop forms backed by a sharp crew of African instrumentalists and vocalists. Contemporary formats unafraid of a world-ly exposure should sample the lovely, romantic title track, the halting counterpoint of "Mam'Mai," playful, makassi-styled "Mouna Bowa," and the infectious, skittering guitars of "Bottle Bop." Also includes covers of Mory Kante hit "Ye Ke Ye Ke" and Salif Keita's "Cono."

REGGAE

BLACK UHURU
Iron Storm
PRODUCERS: Black Uhuru
Mesa 79035

Venerable, venerated vocal trio of Duckie Simpson, Don Carlos, and Garth Dennis brings forward its slickest album yet; sophisticated grooves and polished production sound come as close to pop as roots reggae gets. As with its cover of "Hey Joe," group is aiming for crossover acceptance—major bid here is "Tip Of The Iceberg," streetwise number featuring a rap by Ice-T. That track alone bodes well for interest beyond Jah faithful.

COUNTRY

▶ J.P. PENNINGTON
Whatever It Takes
PRODUCER: Barry Beckett
MCA 10213

Pennington, former lead singer, guitarist, and songwriter for the group Exile, brings country listeners a basketful of strongly penned, infectiously performed numbers that range between cool ballads and up-tempo; edgy cuts. Especially ear-grabbing are the quiet "Old Familiar Ring" and "What I Wouldn't Give," the sensitive "Whatever It Takes," and the romping "Night Is Fallin' (In My Heart)."

THE NORMALTOWN FLYERS
PRODUCER: Harold Shedd. The Normaltown Flyers
Mercury/PolyGram 848369

Perfectly self-described as "pickup truck rock'n'roll" the Flyers' major-label debut delivers 10 atypical, but red-dirt rootsy, rockin' country cuts. "I Just Couldn't Stay Away," featuring R.E.M.'s Peter Buck on guitar, is a favorite, along with "Pickup Truck Rock'n'Roll," "Don't Call Me In The Morning," and "I Can't Fall In Love Again."

CLASSICAL

HAYDN: SYMPHONIES NOS. 85 & 86
St. Paul Chamber Orchestra, Wolff
Teldec 46313

The St. Paul Orchestra may use modern instruments, but under its new principal conductor shows the influence of the early-music movement in this repertoire. Very little vibrato is permitted the strings, a distinct aid to internal clarity; tempos are brisk and articulation pointed. In all, an exhilarating listening experience, boding well for later entries in Hugh Wolff's traversal of the "Paris" symphonies.

NEW & NOTEWORTHY

ELECTRONIC
PRODUCERS: Bernard Sumner, Johnny Marr
Warner Bros. 26387

Debut by duo comprised of New Order singer Bernard Sumner and ex-Smith Johnny Marr offers a tasty menu of techno-hip dance grooves and jangly guitar pop melodies that are seasoned with textured production values and catchy hooks. Included is 1990's mulitformat hit "Getting Away With It," featuring the Pet Shop Boys, as well as the current single, "Get The Message," which has clicked with alternative radio and club programmers. Other goodies come in the form of "Reality," a clever electro-houser, and the new wave-ish rocker "Idiot Country."

DIAMOND RIO
PRODUCERS: Monty Powell, Tim DuBois
Arista 8673

Six-member Diamond Rio (formerly the Tennessee River Boys) strikes gold its first time out on Arista. Harmonies are dreamy and backed by first-class musicianship. Powell and DuBois seal the 11-cut package with commercial production bonding. Best of the batch: "Meet In The Middle," "This State Of Mind," "Mirror Mirror," "Norma Jean Riley," and "Poultry Promenade."

WILD JIMBOS
PRODUCER: Sam Bush
MCA 10279

Strongly colorful and a bit eclectic, this folk/bluegrass/country-flavored effort marks debut by the three Jims: Jimmy Ibbotson—still a member of the Nitty Gritty Dirt Band; Jim Ratts—still a member of Runaway Express; and Jim Salestrom—still pursuing the children's music market. It can't help drawing an audience. There isn't one bad number in the lot, but favorites include "Howlin' At The Moon," "Train In The Canyon," "My New Wife," "Sarah In The Summer," "Where The Light Comes From," and "Unconditional Love."

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.

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SINGLE REVIEWS

POP

▶ VANILLA ICE Rollin' In My 5.0 (3:47)
PRODUCERS: Vanilla Ice, Gail "Sky" King
WRITERS: Vanilla Ice, G. King, Princesa, S. Miller
PUBLISHER: not listed
SBK 05393 (c/o CEMA) (cassette single)

Studio cut from forthcoming "Extremely Live" set takes the hook from Steve Miller's "Fly Like An Eagle" and drops it on top of a sparse hip-hop groove. Collaboration with producer Gail "Sky" King and rapper Princesa has had a maturing effect on Ice's rhymes, though that won't stop critical mud that's probably going to be slung. Regardless, his rapport with consumers will likely remain strong.

▶ CHER Love & Understanding (4:08)
PRODUCERS: Guy Roche, Diane Warren
WRITER: D. Warren
PUBLISHER: Realsongs
Geffen 19023 (c/o Uni) (cassette single)

Cher previews her forthcoming disc, "Love Hurts," with a spirited pop tune that's framed with orchestral synth/strings and a hand-clapping rock beat. Simplistic lyrical message is delivered with warmth and sincerity. Sounds great on a summer day.

▶ TOM PETTY & THE HEARTBREAKERS Learning To Fly (4:01)
PRODUCERS: Jeff Lynne, Tom Petty, Mike Campbell
WRITERS: T. Petty, J. Lynne
PUBLISHER: not listed
MCA 51482 (c/o Uni) (cassette single)

Petty's long-awaited reunion with the Heartbreakers is a sparsely arranged rocker, framed with his signature acoustic strumming. Hook is not an immediate grabber, but unshakeable after several listens. Essential for album rock radio, and a smart choice for top 40. "Into The Great Wide Open" album is due shortly.

▶ ARETHA FRANKLIN Everyday People (3:49)
PRODUCER: Narada Michael Walden
WRITER: S. Stone
PUBLISHERS: Mijac/Warner Tamerlane, ASCAP
REMIXER: Shep Pettibone
Arista 2239 (c/o BMG) (cassette single)

First shot from soul diva's new "What You See Is What You Get" set is a cute pop/dance rendition of Sly & the Family Stone's evergreen. Should be an easy add for top 40, while anthemic house remix by Shep Pettibone is festive enough to fly with mainstream club DJs.

▶ LISA LISA & CULT JAM Let The Beat Hit 'Em (4:38)
PRODUCERS: Robert Clivilles, David Cole
WRITERS: R. Clivilles, D. Cole, A. Friedman, D. Ramos
PUBLISHERS: Virgin/Cole-Clivilles/Pending, ASCAP
REMIXERS: Robert Clivilles, David Cole
Columbia 73847 (c/o Sony) (cassette single)

Trio ends a two-year recording silence with an insinuating pop/hip-hopper. Trademark production style of Robert Clivilles and David Cole is a fine complement to Lisa's appealing vocals. Pumped house version has already begun to jam in the clubs, while top 40 and urban radio should be joining the party any second now.

▶ DIVINYLS Make Out Alright (4:06)
PRODUCERS: Divinyls, David Tickle
WRITERS: Amphlett, McEntee, Watson
PUBLISHERS: EMI-April/EMI-Songs Australia, ASCAP
Virgin 4-98780 (c/o Atlantic) (cassette single)

Now that she's finished touching herself, singer Christina Amphlett ponders other romantic issues on this catchy rocker that should keep band's chart momentum building.

▶ WARRANT Blind Faith (3:32)
PRODUCER: Beau Hill
WRITER: J. Lane
PUBLISHER: Virgin Songs/Dick Dragon, BMI
Columbia 73598 (c/o Sony) (cassette single)

Pop/metal band issues a dramatic power ballad from its double-platinum disc, "Cherry Pie." Will likely lure both top 40 and album rock programmers.

★ LENNY KRAVITZ It Ain't Over 'Til It's Over (3:15)
PRODUCER: Lenny Kravitz
WRITER: L. Kravitz
PUBLISHER: Miss Bessie, ASCAP
Virgin 43883 (c/o Atlantic) (cassette single)

Track from excellent "Mama Said" set is a delicious slice of Philly soul/pop, flavored with lush strings, understated funk bass and guitar riffs, and Kravitz's engaging falsetto vocal. Could be a sleeper smash.

R&B

▶ L.L. COOL J 6 Minutes Of Pleasure (4:15)
PRODUCER: Marley Marl
WRITER: M. Williams, J.T. Smith
PUBLISHERS: Marley Marl/L.L. Cool J/Def Jam, ASCAP
Def Jam/Columbia 73820 (c/o Sony) (cassette single)

Superhot rapper shows no sign of cooling off with this cut from the multiplatinum "Mama Said Knock You Out" disc. Smooth funk/hip-hop groove is a perfect environment for sexy lyrics. A given at urban radio, though pop crossover seems like a strong possibility.

▶ BEBE & CECE WINANS Addictive Love (4:34)
PRODUCER: Keith Thomas
WRITERS: K. Thomas, B. Winans, C. Winans
PUBLISHER: not listed
Capitol 79751 (c/o CEMA) (cassette single)

Duo continues to straddle the fence between mainstream R&B and spiritual/gospel genres with this lyrically uplifting new jack jam. Focal point is Bebe and Cece's caressing vocals and an equally warm instrumental arrangement. Just lovely.

KICKING BACK WITH THE TAXMAN Devotion (3:42)
PRODUCERS: Kicking Back, John Crossley
WRITERS: Francis, LeCroix, Francis
PUBLISHERS: MCA, ASCAP
Cardiac 36014 (c/o Virgin) (cassette single)

U.K. act combines a languid funk/R&B instrumental with dancehall toasting and soulful crooning. An adventurous programming choice—but one that should be made.

COUNTRY

▶ K.T. OSLIN You Call Everybody Darling (2:49)
PRODUCERS: Larry Michael Lee, Josh Leo
WRITERS: S. Martin, B. Trace, C. Watts
PUBLISHER: Edwin H. Morris, ASCAP
RCA 2829-7 (c/o BMG) (7-inch single)

Oslin dusts off a 1948 pop hit and discovers it still shines. A melodic, feathery, and understated warning.

EDDY RAVEN Too Much Candy For A Dime (2:57)
PRODUCER: Barry Beckett
WRITERS: E. Raven, D. Powelson
PUBLISHER: Milene, ASCAP
Capitol 7979 (c/o CEMA) (CD promo only)

With a hint of "Faded Love" and "Crazy For Leavin' " commercial appeal surfacing here and there, this radio-ready toe-tapper should do well. As the story goes—she's more than he can handle.

MARK COLLIE Calloused Hands (3:15)
PRODUCERS: Tony Brown, Doug Johnson
WRITERS: P. Alger, G. Levine
PUBLISHERS: Bait & Beer/Forerunner/Colgems-EMI, ASCAP
MCA 54079 (c/o CEMA) (7-inch single)

He's rough and macho. She's soft and sweet. Collie sings that "calloused hands love tender skin." Very well produced.

ROBIN LEE Nothin' But You (2:18)
PRODUCER: James Stroud
WRITER: S. Earle
PUBLISHER: Goldline/WB, ASCAP
Atlantic 7-87680 (7-inch single)

Lee's talent longs to be matched with the "right" material. Production and vocals couldn't be stronger, but the song just doesn't seem to fit.

DANCE

▶ N-JOI Malfunction (4:20)
PRODUCERS: N-Joi
WRITERS: Champion, Franklin
PUBLISHER: Virgin, ASCAP
RCA 2006-1 (c/o BMG) (12-inch single)

Follow-up to international smash "Anthem" is another sample-happy, acid-drenched house instrumental. Frenetic keyboard pace will set any peak-hour program into orbit. Kickin.'

▶ THE ADVENTURES OF STEVIE V That's The Way It Is (7:40)
PRODUCER: Stevie V
WRITERS: S. Vincent, B. Luvah, K. Dozier
PUBLISHERS: MGA, ASCAP
REMIXERS: Ricky Crespo, Bob Rosa
Mercury 868357-0 (c/o PolyGram) (12-inch single)

Energetic hip-houser has the juice to follow in the footsteps of top 10 predecessors, "Dirty Cash" and "Jealousy." Rousing remixes by Ricky Crespo and Bob Rosa sport mixable percussion breaks and synth fills.

▶ P.C.P. (PEOPLE CAN PARTY) Keep It Up Dance (6:55)
PRODUCERS: Eddie Coleman, Eric Butler, Ethan Ryman
WRITERS: C. Jordan, J. Mandel, The Drop Science Club
PUBLISHER: Nunk Jam, BMI
REMIXERS: Musto & Bones
RCA 2858-1 (c/o BMG) (12-inch single)

Rap duo showcased on Musto & Bones' "Dangerous On The Dancefloor" goes solo on this familiar-but-fun hip-houser. Hypnotic bass line makes this a noteworthy club entry, while pop edit could ignite crossover radio action.

▶ HERB ALPERT FEATURING YVONNE DE LA VEGA Jump Street (6:29)
PRODUCERS: Herb Alpert, Greg Smith
WRITERS: G. Smith, H. Alpert
PUBLISHERS: Almo, ASCAP/Music Corp. of America/Bad Mofo, BMI
REMIXER: Streets Ahead
A&M 7542 (c/o PGD) (12-inch single)

Veteran trumpet player shares the spotlight with sexy vocalist Yvonne de la Vega on this jazz/funk-fortified dance track. Early DJ reaction signals potential for a deserved club hit.

★ HIPSHOT A New World (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Hipshot 002 (12-inch single)

Cleveland-based duo's second single is an invigorating pop/houser that is a goodie-bag of horns, disco percussion, and diva wailing. Proper promotion could turn this into a smash. Contact: 216-467-4271.

LOVE INC. A Little Of This, A Little Of That (6:45)
PRODUCER: Eddie "Love" Arroyo
WRITERS: E. Arroyo, J. Moskowitz
PUBLISHERS: MCA/Lovemixx/Box Of Rain; ASCAP
4th & B'way 162-440535-1 (c/o Island) (12-inch single)

Try and count the samples on this underground house instrumental. Insinuating bass line is tough enough to rally even the most resistant customer.

AC

★ HARRY CONNICK JR. Recipe For Love (2:42)
PRODUCERS: Harry Connick Jr., Mark Shaiman
WRITER: H. Connick Jr.
PUBLISHER: June, BMI
Columbia 001067 (c/o Sony) (CD promo only)

Upbeat tune reverently recalls the swing-band era with its brassy horn arrangement and cute "moon-in-June" lyrics. Connick's appealing performance makes this offering from his "We Are In Love" a worthwhile add for AC formats.

★ OYSTEIN SEVAG Norwegian Mood (4:57)
PRODUCERS: Oystein Sevag, Steven Yanovsky
WRITER: O. Sevag
PUBLISHERS: More Great Music/Siddhartha Spiritual Records, BMI
Music West 251

Given the recent chart success of Candy Dulfer, the time is right for this acclaimed Norwegian saxophonist to break out of jazz/new age circles and capture deserved pop and AC radio attention. Tune is lined with a memorable hook and percussion. Contact: 415-459-6800.

ROCK TRACKS

▶ BONNIE RAITT Something To Talk About (3:47)
PRODUCERS: Don Was, Bonnie Raitt
WRITER: S. Eikhard
PUBLISHER: not listed
Capitol 79748 (c/o CEMA) (cassette single)

Fine first single from the new "Luck Of The Draw" album is a refreshing blues-rocker, bolstered by swampy slide guitar lines, rich harmonies, and Raitt's signature vocal style. Expect instant album rock exposure, though pop and AC should jump on this, too.

▶ FOREIGNER Lowdown & Dirty (4:21)
PRODUCERS: Terry Thomas, Mick Jones
WRITERS: Jones, Edwards, Thomas
PUBLISHERS: Somerset Songs/Beehix/TJT/Phantom/Warner-Chappell, ASCAP
Atlantic 73999 (cassette single)

Venerable band hardly misses a beat with the replacement of singer Lou Gramm with Johnny Edwards. Although diehards are sure to note Edwards' rougher style over Gramm's more polished range, overall similarities between the two singers make the transition a smooth one. Fist-waving arena-rocker from "Unusual Heat" disc is tailor-made for instant album rock approval.

▶ CROWDED HOUSE Chocolate Cake (4:02)
PRODUCERS: Mitchell Froom, Neil Finn
WRITERS: N. Finn, T. Finn
PUBLISHER: not listed
Capitol 79775 (c/o CEMA) (cassette single)

Musical influence of new member Tim Finn, late of Split Enz, is strongly felt on this lyrically quirky first single from the new "Woodface" album. Organic pop/rock instrumentation and tight harmonies should inspire both album rock and alternative airplay.

▶ THE WONDER STUFF Caught In My Shadow (3:45)
PRODUCER: Mick Glossop
WRITERS: The Wonder Stuff
PUBLISHER: not listed
Polydor 476 (c/o PLG) (CD promo only)

Alternative radio faves continue to craft infectious guitar-based power pop, as evident on this first peek into their new "Never Loved Elvis" album. Sweet music contrasts quirky lyrics, and could even entice normally reticent album rockers.

RAP

▶ KOOL MOE DEE How Kool Can One Blackman Be? (3:58)
PRODUCERS: Moe Dewese, Teddy Riley
WRITER: M. Dewese
PUBLISHER: Willesden, BMI
REMIXER: Dwayne "D-Square" Sumal
Jive 1453-4 (c/o BMG) (cassette single)

Slinky funk beat-base supports Kool's confident and clever wordplay. Nifty trumpet fills at the chorus. From the upcoming "Funke, Funke Wisdom" set, track has the juice to work at urban radio.

▶ SLICK RICK I Shouldn't Have Done It (3:08)
PRODUCER: Vance Wright
WRITERS: R. Walters, V. Wright
PUBLISHERS: Def American Songs, BMI/Def Jam/Vance Wright, ASCAP
REMIXERS: Slick Rick, Vance Wright
Def Jam/Columbia 73739 (c/o Sony) (cassette single)

Track from headline-grabbing rapper's second album is a riveting tale of low self-esteem and fidelity. Subtle delivery and hip-hop groove make this a formidable radio contender.

▶ ED O.G & DA BULLDOGS Bug-A-Boo (no timing listed)
PRODUCERS: Teddy Tedd, Special K, Joe Mansfield
WRITER: Ed O.G
PUBLISHER: not listed
PWL America 867355-4 (c/o PolyGram) (maxicassette single; 12-inch version also available, **PWL America 867355-1**)

Rhyme posse takes aim at deserved crossover success with this fun and contagious track. Amusing lyrics and lighthearted execution could do the trick. Check out the video, featuring cameos by Tone Loc and Kurtis Blow.

▶ SIDE F-X Stick Up Kid (4:25)
PRODUCER: Reggie "King" LaLanne
WRITERS: R. LaLanne, Rundu
PUBLISHERS: Locked Up/Rumrunner, BMI
REMIXER: Special K, Teddy Ted
Nastymix 4-76106 (cassette single)

It ain't easy for a kid to grow up in the crime-ridden streets, as vividly illustrated on this hard-hitting hip-hop track. Subtle groove is secondary to rhymes—a smart move. A wise programming choice at urban radio.

NEW & NOTEWORTHY

B.G. THE PRINCE OF RAP This Beat Is Hot (4:09)
PRODUCER: Jam El Mar
WRITERS: Jam El Mar, B.G. The Prince Of Rap
PUBLISHERS: Edition Allstar/Rolf Emmer/BMG UFA
Epic 73842 (c/o Sony) (cassette single)

Title track to Epic's new dance compilation album showcases German rapper's rousing rhyme style. Spine-stirring bass line and anthemic chorus promise to spark at top 40 and urban radio. Remixes are somewhat derivative of C&C Music Factory, though original version slams hard. Hit the wall!

SEAL Crazy (5:15)
PRODUCER: Trevor Horn
WRITER: Seal
PUBLISHERS: Beethoven Street/Perfect Songs
REMIXERS: William Orbit, Trevor Horn
Sire 4-19435 (c/o Warner Bros.) (cassette single; 12-inch version also available, **Sire 0-41003**)

U.K. newcomer comes on like a cross between Terence Trent D'Arby and Lenny Kravitz on this keyboard-driven funk'n'soul jam. Track has a wide variety of mixes ranging from the William Orbit remix, which is fine for clubs and urban radio, to the album rock-friendly acoustic version. Bodes well for his upcoming self-titled debut album.

KING OF FOOLS Eat Your Heart Out (3:54)
PRODUCERS: John Punter, Roy White
WRITER: R. White
PUBLISHERS: White Songs/Imago, ASCAP
Imago 28003 (c/o BMG) (cassette single)

First release on new BMG-distributed Imago label is an impressive effort by new British-born band. Front man Roy White oozes with Bryan Ferry-like attitude amid a textured and aggressive acoustic-rock setting. An excellent choice for both album rock and alternative radio.

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.

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LIFELINES

BIRTHS

Girl, Rachael Anna, to **Dick** and **Karen Rae Wingate**, April 12 in New York. He was formerly senior VP of A&R for PolyGram Records and is currently a principal of Intouch Group Inc., and operates RWA, a consulting and management company.

Boy, Andrew William, to **Rick Sherman** and **Michele Gambardella-Sherman**, May 4 in Los Angeles. He is West Coast regional sales manager for Geffen. She is sales manager for the Album Network.

Girl, Natalie Dawn, to **Jim** and **Valerie Bradt**, May 11 in Minneapolis. He is national sales manager for Rykodisc.

Boy, Roland Jr., to **Roland** and **Anita Edison**, May 22 in West Orange, N.J. He is VP of black music promotion at RCA Records.

Girl, Jacqueline Lucile, to **Jon** and **Sally Tiven**, May 23 in New York. He is a BMI songwriter; she is an ASCAP songwriter. Their co-written songs have recently been recorded and released by Huey Lewis & the News, the Jeff Healey Band, and Ian Moss. Jon has also recently completed producing four of their compositions for the next B.B. King album.

Boy, Michael Joseph, to **Fred** and **Debra Jacobs**, May 24 in Detroit. He is a Detroit-based radio consultant.

Boy, Gilbert Edward III, to **Gilbert ("Sandy")** and **Anne Jones**, May 25 in New Haven, Conn. He is executive VP of the Direct Co., a distributor.

Boy, Gregorio Edward, to **Jody Serrato** and **Rachel Morris**, May 30 in Bowling Green, Ohio. She is the daughter of Billboard's country music editor, Edward Morris.

MARRIAGES

Larry Reisman to **Julie Bertelson**, May 11 in Long Beach, Calif. He is national manager/affiliate relations for the Westwood One Radio Networks. She is senior station compliance manager for the Westwood One Radio Networks.

DEATHS

Harry Richard Bergman, 77, of a heart attack, May 12 in Raleigh, N.C. Bergman was founder of the Record Bar chain, which he began in 1960 in Durham, N.C. He served as president and CEO until the mid-'70s, when he named his son Barrie president. Harry Bergman remained chairman of the board for several years before becoming chairman emeritus prior to his retirement. He is survived by his son, Barrie, and his daughter, Lane Golden. Donations may be made to the American Heart Assn.

Claude Tomlinson, 59, following a long illness, May 26 in Knoxville, Tenn. Tomlinson was a cornerstone at WIVK Knoxville for more than 30 years. His "Great Day" morning show was more than once the top-rated morning show in the U.S. Tomlinson created two characters, Lester Longmire and Old Man Schultz, that became legendary figures in the populous east Tennessee area.

In 1988, Tomlinson was named top radio personality of the year by the Country Music Assn. He went on the air at WIVK on March 20, 1953, and became a permanent fixture at the station until illness forced his retirement in March.

Louis E. Cicchetti, 72, of cancer, May 28 in Charleston, S.C. Cicchetti was a music producer and publisher. He was also the owner of Cousins music store in New York for 30 years. He produced "Barbara Ann" by the Regents; the song was later recorded by the Beach Boys and in 1966 won a Broadcast Music Award. He also produced records by the Runarounds, the Dreamers, the Elgins, the Camerons, and the Dials for numerous labels, including London, Mercury, MCA, Joy, Dot, and Capitol. He is survived by his wife and two daughters.

Alfred E. Simon, 83, of heart failure after surgery, May 28 in Englewood, N.J. Simon was an author, a historian of theater music, and a pianist. For more than 20 years he served as a director of light music for classical WQXR-AM-FM New York. He co-wrote the books "The Encyclopedia Of Theater Music," "Songs Of The American Theater," "Songs Of The Theater," and "The Gershwins." (See Words & Music, page 27.)

Mike Reese, 47, after a long illness, May 29 in Los Angeles. Reese was a mastering engineer at A&M Mastering Studios. Previously he was with the Master Lab for 15 years. He is survived by his wife, Vickie, and daughter, Alexis.

William Oscar Smith, 74, following a long illness, May 30 in Nashville. Smith was a jazz and classical musician and educator. The W.O. Smith Nashville Community School, which provides low-cost music lessons to poor children, was inspired by and named for him. (See story, page 33.)

David Ruffin, 50, of an apparent drug overdose, June 1 in Philadelphia. Ruffin was one of the original Temptations, and sang lead on such hits as "My Girl" and "Ain't Too Proud To Beg." (See story, page 4.)

Candy Jernigan, 39, of liver cancer, June 2 in New York. Jernigan was the wife of composer/recording artist Philip Glass.

M.C. Trouble, 20, of heart failure due to epilepsy, June 4 in Westlake, Calif. Born LaTasha Rogers, Trouble was the first female rap artist to be signed by Motown Records; her singing ability and bubbly personality were her trademarks as a rapper. Her debut album, "Gotta Get A Grip," was released last year and spawned two singles, "(I Wanna) Make You Mine," featuring Motown label mates the Good Girls (which reached No. 15 on the Hot Rap Singles chart in September), and "Gotta Get A Grip." She had been in the studio working on her second album; she also shot a small role in the upcoming film "Heaven Is A Playground" with Redhead Kingpin. Trouble had suffered from epilepsy since birth and had to take medication for it. After seeming to recover from a severe seizure, she complained of fatigue and appeared to stop breathing. She was taken to Keiser Hospital in Westlake, where she later died in her sleep. She is survived by her parents and her grandmother.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

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.

JUNE

June 6-8, **Fourth Annual North Carolina Music Showcase**, Cat's Cradle, Chapel Hill, N.C. Parke Puterbaugh, 919-272-0853.

June 6-9, **IAAAM (International Assn. of African-American Music) '91 Celebration of African-American Music Month**, Wyndham Franklin Plaza Hotel, Philadelphia. 215-664-1677 or 215-440-6321.

June 6-10, **Power Jam Seminar**, Blackstone Hotel, Chicago. Cleo Bennett, 312-871-4694.

June 11, **Global Media Investments and Development Conference**, seminar on identifying investment opportunities in international media and entertainment markets, sponsored by Coopers & Lybrand and Communications Equity Associates, Helmsley Palace, New York. Thomas Hyland, 212-259-2404.

June 12, **Trademarks in the Music Industry**, seminar with attorney Bill Hochberg, sponsored by National Academy of Songwriters, NAS Conference Room, L.A. 213-463-7178.

June 13, **Global Media Investments and Development Conference**, see above, Bel Age Hotel, Los Angeles. Thomas Hyland, 212-259-2404.

June 13, **Second Annual East Meets West Roast and Dinner to Benefit the T.J. Martell Foundation**, The Pierre, New York. Lynette Taylor, 212-484-7201.

June 13, **Ernst & Young's Seventh Entertainment Symposium**, Regent Beverly Wilshire Hotel, Los Angeles. Dana DiBiaggio, 212-773-6163, or Randy Workman, 213-977-8951.

June 13-16, **Power Jam Seminar**, Sheraton Town House Hotel, Los Angeles. Dionne Tyronce, 805-985-3354.

June 16-19, **Broadcast Promotion and Marketing Executives Seminar**, Baltimore Convention Center, Baltimore. Kelly Grow, 213-465-3777.

June 17-23, **1991 Boston Globe Jazz Festival**, Cyclorama Hall at the Boston Center for the Arts, Boston. Sue Auclair, 617-522-1394.

June 20, **The Music and Performing Arts Unit of B'nai B'rith 27th annual Awards Dinner Dance**, honoring Judy Collins and M.C. Hammer, Marriott Marquis Hotel, New York. Joe Cohen, 212-582-1116.

June 21-22, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tyson's Corner, Va. 301-951-1215.

JULY

July 13-17, **New Music Seminar 12**, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center, Las Vegas. 609-596-8500.

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NEW CHART-HYPING SCANDAL HITS U.K.

(Continued from page 1)

form of chart-hyping, "buying-in teams" tour shops that supply data to Gallup and purchase multiple copies of a designated title.

The BPI says it found no evidence that any of the record companies were involved in the current scandal, but it confirms that the Rhythm King and Virgin singles were "deliberately purchased in an attempt to enhance chart position."

Rhythm King was fined the equivalent of $8,500 after the BPI says it was "impressed by their frank and open attitude," while London's "lack of cooperation" led to a fine of $85,000. London must pay the sum before June 24 or it will be expelled from the BPI.

The BPI is not discussing why it fined the companies if they are guiltless. While the trade group has no comment on its investigation, it is known that the BPI is pursuing specific leads.

Maurice Oberstein, head of PolyGram U.K. and chairman-elect of the BPI, says it would be inappropriate for him to comment on the matter before he officially takes his new BPI post. However, a statement from London says the company is "happy to have been exonerated" but "annoyed" at being fined a substantial additional amount "for suggested noncooperation."

A company spokesman declines to elaborate on whether London will refuse to pay the fine and leave the BPI. If it did depart, it would be the only U.K. major not to be a member.

GHOSTS OF PAST

The naming of three record companies in connection with orchestrated "buying-in" of singles is raising ghosts of the major falsification of information in the mid-'70s. Back then, the BPI was the sole overseer of the chart collation, and retailers would fill in a diary of their sales. This pen-and-paper system was wide open to interference, both directly by record company reps and, through inducements, by shop staffs and managements. Exposure of the illicit practices by the TV program "World In Action" led to the resignation of the BPI's then chairman and wholesale changes in procedures.

The collation of data via computer was introduced when Gallup won the chart contract following the '70s scandal. Gallup now compiles the U.K. charts for Chart Information Network.

Asked to put the current investigation into the context of the '70s brouhaha, BPI council member Tony Powell says, "Morally, this is on the same scale." Powell, now managing director of MCA in the U.K. and a long-standing observer of chart practices, continues, "Anything that falsifies information is hyping. I don't care whether it's the falsification of one record or a dozen—it's an attempt to destroy information."

One U.K. label managing director contends, "I think three records being indicted at one time is an indication of something substantial happening."

Gallup's systems are regarded, though, as comprehensive and effective. The company prides itself on being able to spot irregular sales patterns at an early stage. No concrete evidence exists that any attempt to hype the chart has resulted in the improvement of a record's position.

Current BPI chairman Terry Ellis says of the present episode, "The BPI will not tolerate the existence and use of buying-in teams and wishes to issue a warning that any future usage of such teams will be met by even more serious penalties."

FOR THE RECORD

Ron Wilcox is senior VP of business affairs and administration for Sony Music. His title was stated incorrectly in the June 1 Lifelines.

The New Music Seminar July 13-17 in New York is the 12th annual NMS gathering. A story in the June 8 Billboard listed the event incorrectly.

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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 120 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)
			★ ★ NO. 1 ★ ★
1	1	6	**RUSH RUSH** PAULA ABDUL (VIRGIN) 3 weeks at No. 1
2	2	11	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT)
3	3	16	**BABY BABY** AMY GRANT (A&M)
4	4	16	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
5	7	9	**MORE THAN WORDS** EXTREME (A&M)
6	5	11	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
7	6	17	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
8	8	10	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
9	9	9	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
10	14	12	**STRIKE IT UP** BLACK BOX (RCA)
11	10	15	**HERE WE GO** C&C MUSIC FACTORY (COLUMBIA)
12	11	13	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
13	17	8	**UNBELIEVABLE** EMF (EMI)
14	13	15	**JOYRIDE** ROXETTE (EMI)
15	12	23	**HOLD YOU TIGHT** TARA KEMP (GIANT)
16	19	7	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS (MERCURY)
17	15	23	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
18	22	3	**TEMPTATION** CORINA (CUTTING/ATCO)
19	28	3	**P.A.S.S.I.O.N.** RYTHM SYNDICATE (IMPACT/MCA)
20	18	8	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
21	23	14	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
22	16	13	**I TOUCH MYSELF** DIVINYLS (VIRGIN)
23	24	11	**HERE I AM (COME AND TAKE ME)** UB40 (VIRGIN)
24	27	5	**PIECE OF MY HEART** TARA KEMP (GIANT)
25	21	18	**TOGETHER FOREVER** LISETTE MELENDEZ (FEVER/COLUMBIA)
26	25	11	**WHAT COMES NATURALLY** SHEENA EASTON (MCA)
27	35	7	**PLAYGROUND** ANOTHER BAD CREATION (MOTOWN)
28	36	4	**RIGHT HERE, RIGHT NOW** JESUS JONES (SBK)
29	26	17	**YOU'RE IN LOVE** WILSON PHILLIPS (SBK)
30	29	14	**WRITTEN ALL OVER YOUR FACE** RUDE BOYS (ATLANTIC)
31	30	16	**CRY FOR HELP** RICK ASTLEY (RCA)
32	38	4	**A BETTER LOVE** LONDONBEAT (RADIOACTIVE/MCA)
33	43	7	**NEVER GONNA LET YOU DOWN** SURFACE (COLUMBIA)
34	31	14	**IT'S A SHAME (MY SISTER)** MONIE LOVE (WARNER BROS.)
35	32	13	**VOICES THAT CARE** VOICES THAT CARE (GIANT)
36	33	7	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS (EMI)
37	34	8	**SILENT LUCIDITY** QUEENSRYCHE (EMI)
38	50	2	**MY BODY SAYS YES** TITIYO (ARISTA)
39	37	9	**MIRACLE** WHITNEY HOUSTON (ARISTA)
40	58	3	**LILY WAS HERE** DAVID STEWART/CANDY DULFER (ARISTA)
41	72	2	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ (VIRGIN)
42	47	8	**FOREVER AMO'R** D'ZYRE (ATLANTIC)
43	45	6	**WE WANT THE FUNK** GERARDO (INTERSCOPE/EAST WEST)
44	54	2	**LOVE DESIRE** SANDEE (FEVER/COLUMBIA)
45	56	3	**PLACE IN THIS WORLD** MICHAEL W. SMITH (REUNION/GEFFEN)
46	46	7	**DON'T TREAT ME BAD** FIREHOUSE (EPIC)
47	48	5	**MAMA SAID KNOCK YOU OUT** L.L. COOL J (DEF JAM/COLUMBIA)
48	39	13	**CRAZY** DAISY DEE (LMR/RCA)
49	42	13	**MORE THAN EVER** NELSON (DGC)
50	40	12	**SAVE SOME LOVE** KEEDY (ARISTA)
51	49	8	**HOW CAN I EASE THE PAIN** LISA FISCHER (ELEKTRA)
52	41	20	**IESHA** ANOTHER BAD CREATION (MOTOWN)
53	44	12	**YOU DON'T HAVE TO GO HOME...** THE TRIPLETS (MERCURY)
54	59	8	**NIGHTS LIKE THIS** AFTER 7 (VIRGIN)
55	53	6	**LOVE AT FIRST SIGHT** STYX (A&M)
56	57	4	**THIS TIME MAKE IT FUNKY** TRACIE SPENCER (CAPITOL)
57	75	2	**THE DREAM IS STILL ALIVE** WILSON PHILLIPS (SBK)
58	51	17	**MERCY MERCY ME/I WANT YOU** ROBERT PALMER (EMI)
59	—	1	**SUMMERTIME** D.J JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
60	63	2	**ELEVATE MY MIND** STEREO MC'S (4TH & B'WAY/ISLAND)
61	55	17	**JUST THE WAY IT IS, BABY** THE REMBRANDTS (ATCO)
62	—	1	**THE PROMISE OF A NEW DAY** PAULA ABDUL (CAPTIVE/VIRGIN)
63	69	4	**YOU'RE THE ONE FOR ME** APRIL (METROPOLITAN)
64	66	2	**WALKING IN MEMPHIS** MARC COHN (ATLANTIC)
65	71	18	**FUNK BOUTIQUE** THE COVER GIRLS (EPIC)
66	65	18	**STATE OF THE WORLD** JANET JACKSON (A&M)
67	60	5	**(IF THERE WAS) ANY OTHER WAY** CELINE DION (EPIC)
68	68	3	**WHERE THE STREETS HAVE NO...** PET SHOP BOYS (EMI)
69	—	1	**I CAN'T WAIT ANOTHER MINUTE** HI-FIVE (JIVE/RCA)
70	61	17	**SOMETHING IN MY HEART** MICHEL'LE (RUTHLESS/ATCO)
71	70	4	**SHE TALKS TO ANGELS** BLACK CROWES (DEF AMERICAN/REPRISE)
72	67	7	**DANGEROUS ON THE DANCEFLOOR** MUSTO AND BONES (RCA)
73	—	1	**SEE THE LIGHTS** SIMPLE MINDS (A&M)
74	—	1	**GOT A LOVE FOR YOU** JOMANDA (BIG BEAT)
75	62	10	**MY HEART IS FAILING ME** RIFF (SBK)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	2	**SOMEDAY** MARIAH CAREY (COLUMBIA)
2	—	1	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK/WB)
3	2	5	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
4	3	3	**THIS HOUSE** TRACIE SPENCER (CAPITOL)
5	4	10	**LOVE WILL NEVER DO** JANET JACKSON (A&M)
6	5	4	**ONE MORE TRY** TIMMY T. (QUALITY)
7	6	28	**RUB YOU THE RIGHT WAY** JOHNNY GILL (MOTOWN)
8	7	18	**FEELS GOOD** TONY! TONI! TONE! (WING/MERCURY)
9	10	21	**GIVING YOU THE BENEFIT** PEBBLES (MCA)
10	8	14	**JUST ANOTHER DREAM** CATHY DENNIS (POLYDOR/PLG)
11	—	1	**COMING OUT OF THE DARK** GLORIA ESTEFAN (EPIC)
12	11	28	**VOGUE** MADONNA (SIRE/WARNER BROS.)
13	9	6	**WHERE DOES MY HEART BEAT NOW** CELINE DION (EPIC)
14	12	22	**CLOSE TO YOU** MAXI PRIEST (CHARISMA)
15	21	26	**SOMETHING HAPPENED ON THE...** PHIL COLLINS (ATLANTIC)
16	15	19	**CAN'T STOP** AFTER 7 (VIRGIN)
17	19	15	**ESCAPADE** JANET JACKSON (A&M)
18	—	6	**AROUND THE WAY GIRL** L.L. COOL J (DEF JAM/COLUMBIA)
19	13	12	**HIGH ENOUGH** DAMN YANKEES (WARNER BROS.)
20	16	15	**I'M YOUR BABY TONIGHT** WHITNEY HOUSTON (ARISTA)
21	17	20	**GROOVE IS IN THE HEART** DEEE-LITE (ELEKTRA)
22	14	4	**ALL THE MAN THAT I NEED** WHITNEY HOUSTON (ARISTA)
23	—	1	**SUMMER VACATION** THE PARTY (HOLLYWOOD/ELEKTRA)
24	18	20	**POISON** BELL BIV DEVOE (MCA)
25	20	28	**KING OF WISHFUL THINKING** GO WEST (EMI)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

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

27 **BABY BABY** (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
35 **A BETTER LOVE** (Warner Chappell, BMI) WBM
75 **CAN I CALL YOU MY GIRL** (George Tobin, BMI)
73 **CAN'T FORGET YOU** (Foreign Imported, BMI/Estefan, ASCAP) CPP
69 **COME AGAIN** (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
11 **COUPLE DAYS OFF** (Hulex, ASCAP/HLN, ASCAP) CLM
58 **CRY FOR HELP** (BMG, ASCAP) HL
79 **DIRTY LOVE** (Tackle Out, ASCAP/Geffen, ASCAP)
41 **DOES ANYBODY REALLY FALL IN LOVE ANYMORE?** (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM
36 **DON'T TREAT ME BAD** (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
22 **DO YOU WANT ME** (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
40 **THE DREAM IS STILL ALIVE** (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
42 **DREAM LOVER** (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) CLM/WBM
66 **ELEVATE MY MIND** (Fiction, ASCAP)
53 **EVERY HEARTBEAT** (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI)
52 **EXCLUSIVITY** (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL
59 **FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)** (Jimmy Fun, BMI/EMI Blackwood, BMI)
84 **FOREVER AMO'R** (Star Pop, ASCAP)
62 **GOING THROUGH THE MOTIONS** (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL
19 **GYPSY WOMAN (SHE'S HOMELESS)** (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
15 **HERE I AM (COME AND TAKE ME)** (Irving, ASCAP/Al Green, BMI) CPP
26 **HERE WE GO** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
61 **HIGHER THAN HOPE** (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) WBM
94 **HOLD YOU TIGHT** (Kallman, BMI/One Two, BMI)
20 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
6 **I DON'T WANNA CRY** (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
86 **I DON'T WANT TO LOSE YOUR LOVE** (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
57 **(IF THERE WAS) ANY OTHER WAY** (EMI April, ASCAP) HL
10 **I LIKE THE WAY (THE KISSING GAME)** (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
45 **I'LL BE THERE** (Love Pump, ASCAP/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) WBM
34 **I'LL NEVER LET YOU GO** (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
44 **IT AIN'T OVER 'TIL IT'S OVER** (Miss Bessie, ASCAP)
29 **I TOUCH MYSELF** (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
70 **IT'S A SHAME (MY SISTER)** (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
90 **I'VE BEEN THINKING ABOUT YOU** (Warner-Tamerlane, BMI) WBM
2 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
37 **JOYRIDE** (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
95 **JUST THE WAY IT IS, BABY** (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
64 **KISSES IN THE NIGHT** (Tarpell, ASCAP/Roselada, ASCAP)
50 **KISSING YOU** (K-Shreve, ASCAP/Markei, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
49 **LIFE GOES ON** (Cyanide, BMI/Willesden, BMI) HL
87 **LIFT ME UP** (Alternative, BMI/Warner-Tamerlane, BMI) WBM
33 **LILY WAS HERE** (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
5 **LOSING MY RELIGION** (Night Garden, BMI/Unichappell, BMI) HL
60 **LOVE AND UNDERSTANDING** (Realsongs, ASCAP)
25 **LOVE AT FIRST SIGHT** (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
80 **LOVE DESIRE** (Fanja, BMI/Funny Bear, ASCAP)
97 **LOVE GETS ROUGH** (Tanworks, APRA/WB, ASCAP/Irving, ASCAP/David Malloy, BMI)
4 **LOVE IS A WONDERFUL THING** (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
17 **MAMA SAID KNOCK YOU OUT** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
13 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
65 **MORE THAN EVER** (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
3 **MORE THAN WORDS** (Funky Metal, ASCAP/Almo, ASCAP) CPP
63 **MOTOWNPHILLY** (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
76 **MY BODY SAYS YES** (BMG, ASCAP/Telegram/Misty)
71 **MY HEART IS FAILING ME** (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
30 **NEVER GONNA LET YOU DOWN** (Keep Your Music, ASCAP)
67 **NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)** (TCF, ASCAP/Jack The Mack, ASCAP) WBM
74 **OOH LA LA** (Maritza, ASCAP)
93 **OVER AND OVER** (Careers-BMG, BMI/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI) HL
55 **PART OF ME, PART OF YOU** (Pathe Ent., ASCAP)
39 **P.A.S.S.I.O.N.** (Bayjun Beat, BMI) WBM
72 **PEOPLE ARE STILL HAVING SEX** (Take 2, BMI)
32 **PIECE OF MY HEART** (Kallman, BMI/One Two, BMI)
28 **PLACE IN THIS WORLD** (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
12 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
8 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
21 **RHYTHM OF MY HEART** (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
14 **RIGHT HERE, RIGHT NOW** (EMI Blackwood, BMI)
81 **ROUND AND ROUND** (Controversy, ASCAP/WB, ASCAP) WBM
1 **RUSH RUSH** (EMI April, ASCAP/LeoSun, ASCAP)
77 **SAVE SOME LOVE** (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
48 **SEE THE LIGHTS** (Virgin, ASCAP) HL
56 **SHE TALKS TO ANGELS** (Enough To Contend With, BMI/Def USA, BMI) CLM
23 **SILENT LUCIDITY** (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
88 **SOMEONE** (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
9 **STRIKE IT UP** (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
85 **SUMMERTIME** (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)
96 **SUMMER VACATION** (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
89 **SURRENDER** (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
43 **TEMPTATION** (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
54 **THIS TIME MAKE IT FUNKY** (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP) WBM
24 **TOUCH ME (ALL NIGHT LONG)** (Larry Spier, ASCAP/Personal, ASCAP) WBM
7 **UNBELIEVABLE** (Warner Chappell, PRS/WB, ASCAP)
46 **VOICES THAT CARE** (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
18 **WALKING IN MEMPHIS** (Museum Steps, ASCAP)
16 **WE WANT THE FUNK** (Mo' Ritmo, ASCAP/Bridgeport, BMI/EMI April, ASCAP) WBM
83 **WHAT A PRICE TO PAY** (St. Cecilia, BMI)
38 **WHAT COMES NATURALLY** (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI)
82 **WHATEVER YOU WANT** (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
78 **WHERE THE STREETS HAVE NO NAME** (Chappell & Co., ASCAP/Screen Gems-EMI, BMI/Blue Mountain, ASCAP/Seasons Four, BMI/Longitude, BMI) WBM
68 **WIND OF CHANGE** (Copyright Control)
31 **WRITTEN ALL OVER YOUR FACE** (Trycep, BMI/Rude News, BMI)
47 **YOU CAN'T PLAY WITH MY YO-YO** (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
51 **YOU DON'T HAVE TO GO HOME TONIGHT** (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermanas, ASCAP)
92 **YOU'RE IN LOVE** (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
91 **YOUR LOVE** (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP)

Billboard. FOR WEEK ENDING JUNE 15, 1991

Top POS Singles Sales™

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
			★ ★ NO. 1 ★ ★
1	1	2	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT) 2 weeks at No. 1
2	2	2	**MORE THAN WORDS** EXTREME (A&M)
3	4	2	**RUSH RUSH** PAULA ABDUL (CAPTIVE/VIRGIN)
4	3	2	**UNBELIEVABLE** EMF (EMI)
5	5	2	**MAMA SAID KNOCK YOU OUT** L.L. COOL J (DEF JAM/COLUMBIA)
6	9	2	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
7	8	2	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
8	6	2	**VOICES THAT CARE** VOICES THAT CARE (GIANT)
9	12	2	**PLAYGROUND** ANOTHER BAD CREATION (MOTOWN)
10	11	2	**HERE WE GO** C&C MUSIC FACTORY (COLUMBIA)
11	10	2	**I TOUCH MYSELF** DIVINYLS (VIRGIN)
12	13	2	**SILENT LUCIDITY** QUEENSRYCHE (EMI)
13	14	2	**DON'T TREAT ME BAD** FIREHOUSE (EPIC)
14	24	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS (MERCURY)
15	7	2	**BABY BABY** AMY GRANT (A&M)
16	18	2	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
17	—	1	**SUMMERTIME** D.J JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
18	15	2	**JOYRIDE** ROXETTE (EMI)
19	19	2	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
20	16	2	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
21	23	2	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
22	21	2	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
23	20	2	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK)
24	29	2	**YOU CAN'T PLAY WITH MY YO-YO** YO-YO (EAST WEST)
25	22	2	**SADENESS PART 1** ENIGMA (CHARISMA)
26	28	2	**WE WANT THE FUNK** GERARDO (INTERSCOPE/EAST WEST)
27	17	2	**IESHA** ANOTHER BAD CREATION (MOTOWN)
28	40	2	**I'LL NEVER LET YOU GO** STEELHEART (MCA)
29	47	2	**MOTOWNPHILLY** BOYZ II MEN (MOTOWN)
30	25	2	**PEOPLE ARE STILL HAVING SEX** LATOUR (SMASH/PLG)
31	27	2	**IT'S A SHAME (MY SISTER)** MONIE LOVE (WARNER BROS.)
32	31	2	**THE STAR SPANGLED BANNER** WHITNEY HOUSTON (ARISTA)
33	37	2	**RIGHT HERE, RIGHT NOW** JESUS JONES (SBK)
34	33	2	**MIRACLE** WHITNEY HOUSTON (ARISTA)
35	30	2	**GOD BLESS THE U.S.A.** LEE GREENWOOD (MCA)
36	26	2	**ONE MORE TRY** TIMMY T. (QUALITY)
37	36	2	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
38	44	2	**STRIKE IT UP** BLACK BOX (RCA)
39	32	2	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
40	35	2	**NEW JACK HUSTLER** ICE-T (GIANT)
41	39	2	**SHE TALKS TO ANGELS** THE BLACK CROWES (DEF AMERICAN)
42	34	2	**RICO SUAVE** GERARDO (INTERSCOPE/EAST WEST)
43	41	2	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
44	—	1	**TREAT 'EM RIGHT** CHUBB ROCK (SELECT/ELEKTRA)
45	58	2	**HOW CAN I EASE THE PAIN** LISA FISCHER (ELEKTRA)
46	42	2	**WRITTEN ALL OVER YOUR FACE** RUDE BOYS (ATLANTIC)
47	38	2	**CRY FOR HELP** RICK ASTLEY (RCA)
48	43	2	**SIGNS** TESLA (GEFFEN)
49	52	2	**KISSING YOU** KEITH WASHINGTON (QWEST/WB)
50	46	2	**HOLD YOU TIGHT** TARA KEMP (GIANT)
51	51	2	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS (EMI)
52	45	2	**WICKED GAME** CHRIS ISAAK (REPRISE)
53	49	2	**BORN AND RAISED IN COMPTON** DJ QUIK (PROFILE)
54	48	2	**DADDY'S LITTLE GIRL** NIKKI D (DEF JAM/COLUMBIA)
55	67	2	**WITH YOU** TONY TERRY (EPIC)
56	—	1	**WIND OF CHANGE** SCORPIONS (MERCURY)
57	61	2	**WHAT COMES NATURALLY** SHEENA EASTON (MCA)
58	75	2	**RISE 'N' SHINE** KOOL MOE DEE (JIVE/RCA)
59	56	2	**RESCUE ME** MADONNA (SIRE/WARNER BROS.)
60	50	2	**WHATEVER YOU WANT** TONY! TONI! TONE! (WING/MERCURY)
61	—	1	**DO WHAT I GOTTA DO** RALPH TRESVANT (MCA)
62	53	2	**I DON'T WANT TO LOSE YOUR LOVE** B ANGIE B (BUST IT/CAPITOL)
63	65	2	**MORE THAN EVER** NELSON (DGC)
64	57	2	**YOU DON'T HAVE TO GO HOME...** THE TRIPLETS (MERCURY)
65	54	2	**MEA CULPA PT. II** ENIGMA (CHARISMA)
66	64	2	**AROUND THE WAY GIRL** L.L. COOL J (DEF JAM/COLUMBIA)
67	60	2	**SAVE SOME LOVE** KEEDY (ARISTA)
68	69	2	**LIFE GOES ON** POISON (CAPITOL)
69	63	2	**SHE'S DOPE!** BELL BIV DEVOE (MCA)
70	70	2	**TOGETHER FOREVER** LISETTE MELENDEZ (FEVER/COLUMBIA)
71	55	2	**HOW TO DANCE** BINGO BOYS (ATLANTIC)
72	62	2	**LET'S CHILL** GUY (UPTOWN/MCA)
73	59	2	**YOU'RE IN LOVE** WILSON PHILLIPS (SBK)
74	66	2	**SOMEDAY** MARIAH CAREY (COLUMBIA)
75	68	2	**I LOVE YOU** VANILLA ICE (SBK)

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

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HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

PAULA ABDUL'S "RUSH RUSH" (Virgin) rushes to the top, jumping over the formidable sales giant on Giant, "I Wanna Sex You Up" by **Color Me Badd**. "Rush" is No. 1 in airplay points and No. 1 overall, by a small margin. "Wanna" is No. 1 in sales and still gaining, bulleted at No. 2 overall. **Michael Bolton's** "Love Is A Wonderful Thing" (Columbia), which was pushed down to No. 5 last week while earning a bullet, bounces back up to No. 4 and is within striking distance of the top.

THE POWER PICK/AIRPLAY goes to "It Ain't Over 'Til It's Over" by **Lenny Kravitz** (Virgin), giving it an 88% chance of peaking in the top five. It zooms up 20 places to No. 44 on the strength of 47 adds, the most of any record already on the chart, and early moves such as 16-13 at 98PXY Rochester, N.Y., and 20-17 at WNCI Columbus, Ohio. Last week's airplay pick is this week's runner-up: "P.A.S.S.I.O.N." by new group **Rythm Syndicate** (Impact). It jumps another 10 places to No. 39 and is already top 10 in Dallas: 9-6 at KEGL and 9-5 at Power 95. The Power Pick/Sales goes to "Place In This World" (Reunion), the first Hot 100 single for **Michael W. Smith**. It's No. 1 at WSNX Muskegon, Mich., and No. 2 at KEE100 Huntington, in his home state of West Virginia.

THERE ARE SEVEN NEW entries, and one re-entry, on the chart. The new entries are led by three that each garnered more than 100 adds out of the box: the Hot Shot Debut, "Every Heartbeat" by **Amy Grant** (A&M); "Fading Like A Flower" by **Roxette** (EMI); and "Love And Understanding" by **Cher** (Geffen). The re-entry is "Summer Vacation" by the **Party** (Hollywood). "Vacation" peaked at No. 72 in a nine-week chart run last summer, and returns to the chart just in time for this summer. The label believes that "Vacation" should have been a bigger hit, and is giving it another shot. Early activity this time includes 17-15 at KLUC Las Vegas.

FOUR ARTISTS ARE NEW to the Hot 100. Last week, **Titiyo**, a female singer from Sweden, bowed with "My Body Says Yes" (Arista); it jumps to No. 76 this week with an early move of 26-20 at Power 93 Tampa, Fla. Also last week, **D'Zyre** debuted at No. 87 with "Forever Amo'r" (Atlantic). It is unbulleted at No. 84 this week, but is a big hit in New York (11-9 at Hot 97) and the duo's hometown of Chicago, where it went to No. 3 at B96. This week's new artists include a quartet from Philadelphia called **Boyz II Men**, whose first single, "Motownphilly" (Motown), enters at No. 63, aided by a strong sales base and early pop radio activity such as 8-6 at Hot 97.7 San Jose, Calif. And Australian singer/writer/guitarist **Troy Newman** makes his Hot 100 debut with "Love Gets Rough" (East West). It's already No. 16 at B104 Baltimore.

QUICK CUTS: Two records are caught in a chart jam in the 70s. "Where The Streets Have No Name (Can't Take My Eyes Off You)" by the **Pet Shop Boys** (EMI) is pushed down two places to No. 78 despite gaining sales and airplay points. And "Can I Call You My Girl" by **PC Quest** (RCA) holds at No. 75 even though it is gaining airplay points and is top 10 at four stations, including Q102 Philadelphia.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
EVERY HEARTBEAT AMY GRANT A&M	8	17	98	123	127
FADING LIKE A FLOWER ROXETTE EMI	6	17	94	117	119
LOVE AND UNDERSTANDING CHER GEFFEN	6	16	86	108	109
IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN	6	9	32	47	142
RIGHT HERE, RIGHT NOW JESUS JONES SBK	4	2	31	37	161
P.A.S.S.I.O.N. RYTHM SYNDICATE IMPACT	3	7	25	35	148
TEMPTATION CORINA CUTTING	2	2	26	30	93
PIECE OF MY HEART TARA KEMP GIANT	1	2	25	28	155
LILY WAS HERE STEWART/DULFER ANXIOUS	4	3	18	25	140
MOVE RIGHT OUT RICK ASTLEY RCA	0	1	21	22	43

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

ARBITRON USERS DIVIDED OVER 3-BOOK PLAN

(Continued from page 1)

ods—especially its sample size (Billboard, June 8). The move comes at a time when Arbitron, like many other broadcast industry-related services, is undergoing financial difficulties; the poll was announced several days before company-wide layoffs.

The subscriber poll, which will be mailed the week of June 17, is a response to a proposal for increased sample size from the Arbitron Advisory Council, an independent group of radio executives. By changing from four 12-week sweeps to three 16-week sweeps, sample size would be increased by 33% for each sweep. While broadcasters praise the greater "stability" that they say would result from an increased sample, the proposal is not without its critics.

"I don't think it's a step forward," says WTAR/WLTY Norfolk GM Ron Reeger. "I think it's a compromise and a trick that doesn't have any positive impact."

"I'm opposed to it," says WSHE Miami VP/GM Gary Lewis, a longtime critic of the ratings service. "I think it's a purely cosmetic solution. It gives the impression of increasing sample size when it actually stretches the same sample size over a longer period of time."

'BOOK OF THE MONTH CLUB'

The primary fear among broadcasters is that fewer books means that more importance will be placed on monthly Arbitrend reports—which they consider less accurate—resulting in a situation which many broadcasters refer to as "the book of the month club."

Says Reeger, "I'm afraid people would try to interpret the trends, but the margin of error is too great for them to be actionable."

Steve Goldstein, executive VP/group PD of Saga Communications, and one of the corporate PDs who have taken part in annual meetings with the ratings firm, is also concerned about the reliability of the Arbitrends. "We're still in the monthly game," he says. "The danger is that trends are weighted differently than the quarterly reports. That means numbers can deviate by as much as 25%."

Goldstein is also concerned that "basically what the proposal means is less information ... But this has an upside too, because we're definitely in information overload." Goldstein adds that "the current situation is becoming more and more untenable, so I'm glad we're at least talking about these issues."

Few are endorsing the proposal outright. Both Arbitron and the Arbitron Advisory Council are taking a neutral approach, and many broadcasters are reserving judgment until they see the actual proposal. But some have already backed it, including the Pollack Media Group consultancy, the Radio Advertising Bureau board, Summit Communications executive VP/radio Owen Weber, and Burkhart/Douglas & Associates. BD&A's endorsement, however, is conditional on the elimination of Arbitrends in favor of what president Dwight Douglas calls "a midterm report" to be produced every eight weeks.

But eliminating Arbitrends, a moneymaker for the ratings company, may not be an option that Arbitron is willing to consider. Says Jay Guyther, Arbitron VP of sales and marketing/radio station services, "right now Arbitrends is a very valuable product to us."

The proposal's biggest advantage, according to broadcasters, is the 33% sample increase. "The industry has been clamoring for this for some time now," says Weber. "This is a way to take a step toward that right now. The industry has to understand that if they vote this down, they're going to have to live with what they have now for a long, long time."

Another advantage, Weber says, is that "everybody has a bad month invariably. If you are a broadcaster, you'd rather that be only 25% of a survey instead of a third. Nobody is suggesting that by going down to three books a year this is a total solution or perfect, but it's a step in the right direction."

Granum Communications CEO Herb McCord, a member of the RAB board, is also a supporter of the proposal. "I think it would be great for the radio business, because anything you can do to get stability into the sample is good for radio," he says.

Other broadcasters, including Advisory Council chairman and WHYT Detroit president/GM John Cravens, are unwilling to commit. "It has a lot of implications that are far-reaching, both good and bad," he says of the proposal.

WPLJ New York VP/GM Mitch Dolan is among those taking a wait-and-see approach. "If it somehow improves the response rates and the reliability and accuracy of the survey, most managers would be in favor of it," he says, "but [Arbitron] is not necessarily committing to that."

Despite the money saved by not producing a fourth book, Guyther says Arbitron would lose money because it would not be able to offer the same frequency on supplemental products like Fingerprint—a service which breaks down Arbitron information by demographics. "The savings we realize from printing and mailing one less report a year is half the revenue loss we [would] take," says Guyther. "Everything else being equal, it's a revenue loss, but an acceptable one if enough clients want to do it."

52 EMPLOYEES LET GO

But Arbitron is already experiencing some financial woes. The ratings service recently fired 52 employees in an effort to "control costs in a tight economy," according to VP communications Thom Mocarsky. While the cuts were spread across nearly every department, Guyther says there were no layoffs in the radio sales staff or the product group, so customer service to radio clients should not be affected. Arbitron currently employs approximately 2,200 people nationwide.

Arbitron's belt tightening may be partly a result of the recent decision by CBS not to renew Arbitron contracts for its five owned-and-operated television stations. Those contracts represented an estimated $2 million in revenue for the ratings service, according to industry observers.

Although the wording of the ballot and accompanying letter was still being worked out at press time, Guyther says the survey will consist of one yes or no question. If accepted, the proposal could be implemented by January 1993, according to Guyther. It would affect the 99 continuously measured markets, although stations in all sized markets are being surveyed.

Because of the increased sample, Arbitron estimates that the surveys would be approximately 13% more reliable. The results of the poll will be presented at the Aug. 4 Advisory Council meeting.

Both Guyther and Weber stress the importance of getting as many ballots as possible back from radio stations. "It is critical that everyone vote," says Weber. "If only 50% of stations vote, it will be considered inconclusive."

P'GRAM BUYS GREAT SOUTHERN

(Continued from page 4)

Gram's. "This is going to be an area in which PDE is going to be very aggressive. We're going to be involved on an artist development level, both with PolyGram and other labels. We'll be able to offer artists our support and our marketing expertise to put their careers up a notch."

RETAIL OPPORTUNITIES

Scher believes the greatest opportunities for Great Southern lie in retail, rather than concert merchandising. One reason is the retail success of Winterland, which was a major component of MCA Inc.'s record-breaking revenues in the first quarter of 1990.

"With New Kids On The Block, Winterland demonstrated that something with a lot of heat and sizzle can create excitement at retail," he says.

In addition, he notes that people in their 30s and 40s have "brought the music and the lifestyle with them," and are still interested in buying music-related merchandise. "As time goes by, major mass merchandisers are going to see that, and they're going to devote more floor space to sell lifestyle kinds of apparel," he says.

Not that PDE is neglecting record retailers, many of whom already carry licensed wearing apparel and other licensed accessories. According to Scher, "We're going to be the first company to integrate a major distribution arm into this business. In the next six months, we'll integrate PolyGram Group Distribution into the sales of our product."

The Great Southern purchase is the first major deal made by PDE, which is also interested in the areas of concert promotion (it owns part of Metropolitan Entertainment), artist management, pay-per-view, and venue ownership.

Scher has brought in Tom Rowland, formerly with ICM, as a divisional VP to oversee the PPV and personal management areas. He predicts PDE will announce a joint venture on PPV in the next three months. Meanwhile, the company is talking with personal management firms about taking equity positions or forming partnerships.

Regarding PDE's stance on concert venues, Scher says, "We've never been in a rush to stick shovels into the ground and start building venues. But we continue to explore ideas in areas that are fiscally sound. We simply haven't found something that we felt made sense yet."

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Billboard® TOP POP ALBUMS™

FOR WEEK ENDING JUNE 15, 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	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
				★★ No. 1 ★★		
1	1	5	1	**PAULA ABDUL** CAPTIVE 91611*/VIRGIN (10.98) 2 weeks at No. 1	SPELLBOUND	3
2	NEW ▶		2	**N.W.A** PRIORITY 57126 (9.98)	EFIL4ZAGGIN	1
3	3	1	1	**R.E.M.** ▲ WARNER BROS. 26496 (9.98)	OUT OF TIME	12
4	2	2	1	**MICHAEL BOLTON** COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	6
5	5	7	2	**C&C MUSIC FACTORY** ▲² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	23
6	4	3	1	**MARIAH CAREY** ▲⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	51
7	6	4	2	**SOUNDTRACK** ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	13
8	7	6	4	**GARTH BROOKS** ▲³ CAPITOL 93866* (9.98)	NO FENCES	39
9	9	8	8	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	15
10	10	11	10	**EXTREME** ● A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	27
11	8	9	4	**THE BLACK CROWES** ▲² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	65
12	11	12	7	**LUTHER VANDROSS** EPIC 46789 (10.98 EQ)	POWER OF LOVE	5
13	13	20	13	**EMF** EMI 96238 (9.98)	SCHUBERT DIP	3
14	12	10	2	**WILSON PHILLIPS** ▲⁵ SBK 93745 (9.98)	WILSON PHILLIPS	62
15	17	14	11	**AMY GRANT** ● A&M 15321 (9.98)	HEART IN MOTION	13
16	14	13	10	**ROD STEWART** WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
17	16	16	7	**QUEENSRYCHE** ▲ EMI 92806 (9.98)	EMPIRE	39
18	15	17	15	**ICE-T** SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	3
19	19	18	16	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	37
20	18	15	1	**VANILLA ICE** ▲⁷ SBK 95325* (9.98)	TO THE EXTREME	39
21	21	19	6	**ENIGMA** ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	16
22	20	21	12	**ROXETTE** EMI 94435* (10.98)	JOYRIDE	9
23	28	42	23	**ALAN JACKSON** ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	3
24	30	40	24	**FIREHOUSE** EPIC 46186* (9.98)	FIREHOUSE	15
25	22	29	2	**MADONNA** ▲² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	29
26	27	24	3	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	30
27	23	22	1	**M.C. HAMMER** ▲¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	67
28	34	41	27	**JESUS JONES** SBK 95715* (9.98)	DOUBT	17
29	33	33	29	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	16
30	25	25	22	**GARTH BROOKS** ▲² CAPITOL 90897 (8.98)	GARTH BROOKS	58
31	43	58	31	**BOYZ II MEN** MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
32	26	30	26	**DE LA SOUL** TOMMY BOY 1029* (9.98)	DE LA SOUL IS DEAD	3
33	24	23	7	**CHRIS ISAAK** ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	34
34	29	28	2	**AC/DC** ▲² ATCO 91413 (9.98)	THE RAZORS EDGE	37
35	42	32	24	**DOLLY PARTON** COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	11
36	38	45	28	**SCORPIONS** ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	30
37	36	37	7	**WARRANT** ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	38
38	37	38	37	**GERARDO** INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	17
39	NEW ▶		39	**VARIOUS ARTISTS** WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	1
40	35	26	15	**YES** ARISTA 8643* (9.98)	UNION	5
41	32	31	12	**TESLA** ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	29
42	61	67	38	**HI-FIVE** ● JIVE 1328 /RCA (9.98)	HI-FIVE	21
43	40	36	5	**GLORIA ESTEFAN** ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	18
44	41	63	41	**VARIOUS ARTISTS** TOMMY BOY 1037* (9.98)	CLUB MTV PARTY TO GO, VOL. 1	4
45	31	27	27	**HUEY LEWIS & THE NEWS** EMI 93355* (10.98)	HARD AT PLAY	4
46	62	—	46	**RICKY VAN SHELTON** COLUMBIA 46855* (9.98 EQ)	BACKROADS	2
47	46	51	3	**MICHAEL BOLTON** ▲³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	100
48	52	50	29	**YANNI** ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	42
49	48	57	48	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	7
50	104	—	50	**THE DOORS** ELEKTRA 61802* (15.98)	IN CONCERT	2
51	39	34	3	**THE SIMPSONS** ▲² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	26
52	44	35	29	**THE KENTUCKY HEADHUNTERS** MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	9
53	58	75	53	**STEELHEART** MCA 6368 (9.98)	STEELHEART	39
54	51	48	32	**THE DOORS** ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	36
55	45	43	18	**CLINT BLACK** ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	30
56	60	60	22	**HARRY CONNICK, JR.** ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	48
57	49	55	2	**POISON** ▲³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	47
58	NEW ▶		58	**TRAVIS TRITT** WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	1
59	50	56	37	**PAT BENATAR** CHRYSALIS 21805* (9.98)	TRUE LOVE	8
60	59	54	17	**NELSON** ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	48
61	47	39	30	**SOUNDTRACK** ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	10
62	56	44	39	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
63	54	46	24	**VARIOUS ARTISTS** ARISTA 8669* (9.98)	DEADICATED	6
64	69	66	64	**ALICE IN CHAINS** COLUMBIA 46075* (9.98 EQ)	FACELIFT	8
65	NEW ▶		65	**SOUNDTRACK** MCA 10239 (10.98)	THELMA & LOUISE	1
66	75	92	49	**UB40** ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	75
67	63	64	2	**STING** ▲ A&M 6405 (10.98)	THE SOUL CAGES	19
68	79	78	61	**WHITE LION** ATLANTIC 82193* (9.98)	MANE ATTRACTION	8
69	68	72	5	**BELL BIV DEVOE** ▲³ MCA 6387 (10.98)	POISON	63
70	53	52	18	**GREAT WHITE** ● CAPITOL 95330 (9.98)	HOOKED	14
71	77	73	16	**ROLLING STONES** ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	9
72	64	53	6	**BETTE MIDLER** ▲² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	36
73	66	68	16	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	29
74	90	94	74	**YO-YO** EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	10
75	65	47	45	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	11
76	57	49	15	**DIVINYLS** VIRGIN 91397* (9.98)	DIVINYLS	18
77	70	61	50	**HANK WILLIAMS, JR.** WARNER BROS. 26536* (9.98)	PURE HANK	6
78	116	127	28	**TRIXTER** ● MECHANIC 6389/MCA (9.98)	TRIXTER	42
79	55	62	55	**ELVIS COSTELLO** WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	3
80	72	76	21	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	16
81	74	79	11	**PHIL COLLINS** ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	30
82	71	—	71	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	2
83	88	93	72	**BOB MARLEY AND THE WAILERS** ▲² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	106
84	78	91	1	**MOTLEY CRUE** ▲⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	91
85	92	86	65	**ORIGINAL LONDON CAST** ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	67
86	73	70	8	**SOUNDTRACK** ● ELEKTRA 61047* (10.98)	THE DOORS	13
87	82	74	70	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	44
88	83	82	80	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	5
89	99	116	89	**MARC COHN** ATLANTIC 82178* (9.98)	MARC COHN	8
90	67	69	31	**RICK ASTLEY** RCA 3004* (9.98)	FREE	12
91	NEW ▶		91	**SOUNDTRACK** MOTOWN 6291* (10.98)	JUNGLE FEVER	1
92	86	71	62	**THE JUDDS** ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	29
93	84	85	18	**SLAUGHTER** ▲² CHRYSALIS 21702* (9.98)	STICK IT TO YA	70
94	87	83	4	**SOUNDTRACK** ▲³ EMI 93492 (10.98)	PRETTY WOMAN	63
95	81	65	57	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	64
96	NEW ▶		96	**ZIGGY MARLEY & THE MELODY MAKERS** VIRGIN 91626* (9.98)	JAHMEKYA	1
97	95	98	48	**SOUNDTRACK** ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	26
98	76	59	35	**CARRERAS - DOMINGO - PAVAROTTI** ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	37
99	80	84	13	**DAMN YANKEES** ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	64
100	91	77	29	**DIGITAL UNDERGROUND** ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	20
101	94	102	56	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	45
102	93	87	20	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	36
103	107	105	41	**VAN MORRISON** ● MERCURY 841 97D (9.98 EQ)	THE BEST OF VAN MORRISON	55
104	97	108	97	**TERMINATOR X** COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	4
105	89	88	81	**ANDREW DICE CLAY** DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	7
106	108	113	35	**BAD COMPANY** ● ATCO 91371 (9.98)	HOLY WATER	51
107	145	167	107	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	5
108	106	106	21	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	57
109	85	80	67	**ERIC JOHNSON** ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	47

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

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Billboard® Top Pop® Albums™ continued

FOR WEEK ENDING JUNE 15, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
110	113	89	2	**SOUNDTRACK** ▲² ATLANTIC 81933 (9.98)	BEACHES	126
111	NEW ▶		111	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	1
112	102	96	8	**SOUNDTRACK** ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	42
113	NEW ▶		113	**BANG TANGO** MECHANIC 10196/MCA (9.98)	DANCIN' ON COALS	1
114	110	117	1	**PAULA ABDUL** ▲⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	139
115	127	137	74	**CELINE DION** EPIC 46893* (9.98 EQ)	UNISON	22
116	98	97	97	**DOUG STONE** EPIC 45303 (8.98 EQ)	DOUG STONE	12
117	96	101	34	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	56
118	100	95	1	**JANET JACKSON** ▲⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	89
119	NEW ▶		119	**EURYTHMICS** ARISTA 8380* (9.98)	GREATEST HITS	1
120	112	104	58	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	8
121	117	112	6	**KEITH SWEAT** ▲² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	51
122	121	120	41	**LENNY KRAVITZ** VIRGIN 91610* (9.98)	MAMA SAID	9
123	105	99	96	**DWIGHT YOAKAM** REPRISE 26344* (9.98)	IF THERE WAS A WAY	24
124	115	111	67	**CATHY DENNIS** POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	27
125	119	123	102	**THE DOORS** ▲² ELEKTRA 515* (7.98)	GREATEST HITS	92
126	111	100	41	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	79
127	114	107	34	**ICE CUBE** ● PRIORITY 7230 (6.98)	KILL AT WILL	24
128	NEW ▶		128	**ELECTRONIC** WARNER BROS. 26387* (9.98)	ELECTRONIC	1
129	103	81	69	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	13
130	130	145	19	**JANE'S ADDICTION** ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	41
131	123	119	17	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	28
132	118	131	50	**SOUNDTRACK** MCA 8039 (10.98)	PUMP UP THE VOLUME	15
133	122	115	115	**LORRIE MORGAN** RCA 30210* (9.98)	SOMETHING IN RED	4
134	128	128	5	**AEROSMITH** ▲⁴ GEFFEN 24254 (9.98)	PUMP	87
135	126	122	31	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME	106
136	109	103	74	**SIMPLE MINDS** A&M 5352* (9.98)	REAL LIFE	7
137	141	129	20	**TOO SHORT** ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	38
138	136	136	7	**DEPECHE MODE** ▲² SIRE 26081/REPRISE (9.98)	VIOLATOR	58
139	131	134	8	**DON HENLEY** ▲³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	100
140	195	185	140	**THUNDER** GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	3
141	194	—	141	**ALDO NOVA** JAMBLO 48513*/MERCURY (9.98)	BLOOD ON THE BRICKS	2
142	120	114	72	**KATHY MATTEA** MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	10
143	132	135	16	**KENNY G** ▲ ARISTA 13-8613 (13.98)	LIVE	78
144	101	90	37	**JULIO IGLESIAS** ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	25
145	146	133	95	**ORIGINAL CAST** POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	14
146	135	151	135	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	4
147	134	124	4	**PAUL SIMON** ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	33
148	124	118	6	**ZZ TOP** ▲ WARNER BROS. 26265 (9.98)	RECYCLER	33
149	133	130	5	**INXS** ▲ ATLANTIC 82140 (9.98)	X	37
150	139	109	67	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	47
151	129	110	49	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED	13
152	148	154	147	**JOE WALSH** ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	5
153	140	121	57	**ALABAMA** ● RCA 2108* (9.98)	PASS IT ON DOWN	25
154	125	125	19	**CINDERELLA** ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	28
155	144	153	42	**HARRY CONNICK, JR.** ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	79
156	159	155	63	**STYX** A&M 5327 (8.98)	EDGE OF THE CENTURY	34
157	147	139	1	**PHIL COLLINS** ▲³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	79
158	166	147	76	**THE JUDDS** ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	46
159	137	126	46	**TIMMY T.** QUALITY 15103* (8.98)	TIME AFTER TIME	21
160	191	—	130	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	15
161	164	162	161	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	4
162	165	150	65	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP	29
163	154	132	53	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	56
164	142	141	19	**NEW KIDS ON THE BLOCK** ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	28
165	149	140	40	**CANDYMAN** ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME	34
166	155	152	2	**GEORGE MICHAEL** ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	38
167	143	144	88	**THE REMBRANDTS** ATCO 91412* (9.98)	THE REMBRANDTS	22
168	153	164	14	**THE CURE** ● ELEKTRA 60978 (9.98)	MIXED UP	29
169	151	138	31	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS	38
170	152	149	90	**DRIVIN' N' CRYIN'** ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	21
171	160	157	7	**VAUGHAN BROTHERS** ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE	35
172	138	143	82	**THE DOOBIE BROTHERS** CAPITOL 94623* (9.98)	BROTHERHOOD	6
173	181	170	8	**JOHNNY GILL** ▲² MOTOWN 6283 (8.98)	JOHNNY GILL	59
174	158	148	67	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	33
175	167	161	3	**JON BON JOVI** ▲² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II	40
176	163	160	1	**BONNIE RAITT** ▲² CAPITOL 91268 (8.98)	NICK OF TIME	107
177	150	142	36	**EPMD** ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	20
178	157	159	73	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS	18
179	187	196	122	**LEVERT** ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	24
180	185	—	180	**MICHAEL W. SMITH** REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	2
181	182	193	38	**SALT-N-PEPA** ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	23
182	161	172	49	**FISHBONE** COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	6
183	184	188	132	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME	17
184	170	179	136	**HARRY CONNICK, JR.** ● COLUMBIA 44369* (7.98)	20	4
185	171	182	20	**DEEE-LITE** ● ELEKTRA 60957 (9.98)	WORLD CLIQUE	40
186	193	176	30	**SNAP** ● ARISTA 8536 (9.98)	WORLD POWER	48
187	173	166	30	**QUEEN** ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO	17
188	186	178	98	**FRANK SINATRA** REPRISE 26340* (59.98)	THE REPRISE COLLECTION	14
189	180	174	62	**FATHER M.C.** UPTOWN 10061/MCA (9.98)	FATHER'S DAY	29
190	178	191	48	**PETER GABRIEL** GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS	26
191	198	—	23	**MEGADETH** ● CAPITOL 91935 (9.98)	RUST IN PEACE	29
192	NEW ▶		192	**TOMMY PAGE** SIRE 26583*/WARNER BROS. (9.98)	FROM THE HEART	1
193	RE-ENTRY		153	**VICIOUS BASE FEATURING D.J. MAGIC MIKE** CHEETAH 9404* (9.98)	BACK TO HAUNT YOU	20
194	168	158	59	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN	30
195	156	146	41	**JONI MITCHELL** GEFFEN 24302 (9.98)	NIGHT RIDE HOME	13
196	196	195	11	**FAITH NO MORE** ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING	60
197	179	175	141	**VIOLENT FEMMES** SLASH 26476*/REPRISE (9.98)	WHY DO BIRDS SING?	5
198	NEW ▶		198	**VARIOUS ARTISTS** SBK 96427* (10.98)	HEARTS OF GOLD - THE POP COLLECTION	1
199	RE-ENTRY		167	**ANDREW LLOYD WEBER** MCA 6284* (10.98)	PREMIERE COLLECTION	2
200	174	163	163	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES	6

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ANATOMY OF AN ENTERTAINER: HOW PAULA ABDUL SINGS & MAKES RECORDS

(Continued from page 1)

three tracks of that album ("Knocked Out," "Opposites Attract," and "I Need You"), but had failed to credit her as a co-lead on the recording.

While it might seem curious that, when she recorded her smash debut, Abdul lacked even the most rudimentary knowledge of her own craft, the fact is that the 28-year-old singer is both the microcosm and the embodiment of a new philosophy in the entertainment industry: the super image.

The necessary components of a musical super image are videogenic sparkle, dancefloor flash, an air of complete spontaneity, and the illusion of ageless invulnerablity. It is also enormously helpful if the candidate can carry a tune.

"The fact is, Paula always viewed herself as a package of talents that included dancing, stage projection, and acting flair in front of a camera," says voice coach Catona. "When she first came to me, she said, 'My singing does not fit in with the rest of my talents! It doesn't fit! I want to make this package more complete, and basically that means that I want more voice. Is there a way to develop that?' After hearing her natural vocals, I told her there was—if she was willing to put the necessary effort into it."

Prior to the 1988 release of "Forever Your Girl," Abdul had never before made a record. Indeed, her singing experience had been limited to an adolescent appearance in a low-budget 1978 film called "Junior High School" and a one-song demo she'd recently done with the help of a voice coach. Her renown was primarily as a choreographer, with credits ranging from "The Tracey Ullman Show" to music videos by Janet Jackson, Debbie Gibson, and George Michael.

It was while choreographing ZZ Top's "Velcro Fly" video in 1986 that she spoke to future Virgin America Records executive Jeff Ayeroff about exploring her potential as a vocalist. Despite her lack of experience in that area, Ayeroff was impressed by her drive, her instinct for traditional show biz, and the fact that she had already risen to the top of her field. After he became co-managing director of Virgin America, Ayeroff quickly signed Abdul.

Even before Virgin issued her debut album, it placed her song "Knocked Out" on a multi-artist sampler CD. When KMEL San Francisco added the track, the release date of "Forever Your Girl" was accelerated to June 1988. As is discussed further below, it now appears that the decision to rush the album out could have contributed to Abdul's vocal problems and the subsequent court action involving the album. (The record company's view of this situation could not be ascertained because it declined to participate in the research for this piece.)

"Knocked Out" reached No. 8 on Billboard's Hot R&B Singles chart, and the subsequent success that "(It's Just) The Way That You Love Me" enjoyed on the R&B chart paved the way for acceptance in the black market, with Abdul's early videos breaking first on the Black Entertainment Television network. (Contrary to widespread belief, Abdul does not have any black heritage; her father's heritage is Syrian and Brazilian, and her mother is a French-Canadian Jew.)

As her album was nearing No. 1 on the pop chart early in 1989, Abdul embarked on a performance/personal appearance fast track that encompassed engagements at military bases and, that summer, a 33-date Club MTV tour. Before, during, and after the tour, Abdul continued to confer with a variety of vocal trainers and private singing consultants while devoting herself to hours of often-untutored daily practice—besides her punishing schedule of outside choreography projects.

CHINK IN HER ARMOR

By all accounts, Abdul is a near-obsessive workhorse who believes that toil will always translate into attainment. Unfortunately, a fragile voice remained the chink in the armor of her super image, and all her exertions only served to magnify the flaw.

"I knew I was going off course with my voice, pressing too hard," says Abdul, "but after getting the basic instruction that helped me sing on the first record, I was just out on my own, just trying to maintain the pace of the work. The more I tried to keep the voice I'd begun with, the more of it I seemed to be losing."

After she realized this, both Abdul and Virgin came to the conclusion that she could not go forward until the "frightening" situation had been remedied. Abdul had been referred to Catona by Gemma Corfield, Virgin's head of A&R. Although Catona was the vocal coach for performers as diverse as Shirley MacLaine, Babyface, Larry Gatlin, and Patrick Swayze, his reputation was largely based on his ability to help restore speech to victims of severe throat trauma, such as actor Jack Klugman, Los Angeles Times film critic Mike Wilmington, and jazz guitarist Larry Carlton.

Recalls Catona, "When [Abdul] first came to me, her voice was very nasal and weak. Frankly, her voice was almost shot, it was in very bad shape. Her difficulties and her underdevelopment had to do with misguided vocal training and not the fact of her singing ability. She had no vocal power at all, as a result of having been taught to do so many things wrong. She had no lower range whatsoever; it was all just empty breath . . . One of Paula's biggest problems—and it was damaging to her voice—was that the keys she sang in were too high for her voice, and that continuous mistake on her part literally collapsed her voice."

But, due to her recent vocal training, Abdul says, she has not only regained but actually strengthened her voice. "I'm completely thrilled and grateful with the transformation"

(Continued on next page)

ICE'S NEW LIVE SET EXPECTED TO HEAT UP SALES

(Continued from page 4)

album will equal the New Kids phenomenon at his chain.

"We thought New Kids had run their course and they proved us wrong," says Odette. "We're praying for a big first four weeks and then see what happens."

Odette says the album will be sale-priced, but won't reveal the exact price point. Musicland will end-cap "Extremely Live" in all stores, merchandising it with other Ice audio, video, and accessory merchandise.

At Camelot outlets, "Extremely Live" will be placed visibly upfront, according to Garrett. Sale-pricing was undetermined at press time.

McMahon says Target stores will "price it sharp" and use heavy displays. DeFilippo similarly reports a "very aggressive" stance for Handleman, plugging the new Ice into virtually every major ad event undertaken on behalf of its biggest customers. "We'll do whatever we can to attract customers and let them know there's a hot piece of product," he says, adding that it will be stocked front and center, and deep-discounted.

For its part, SBK is opening with a $500,000 promotional push. Initial shipments on the album are reported at 800,000 units.

"You're looking at a guy who sold 8 million domestic last time around and is a real bright spot in a depressed marketplace," says sales VP Bob Cahill. Besides a "massive" MTV time-buy heralding the release, SBK took the unusual step of announcing it via album "minis" in retail ads placed a week prior to street date.

"Everybody buys price and position, but we bought awareness," says Cahill. Heightening it further will be a huge radio promotion tying in Ford Motor Co. with the new Ice single "Rolling In My 5.0," which Ken Lane, VP of top 40 promotion, says will involve giveaways of the Mustang mentioned in the song, perhaps with custom Vanilla Ice paint jobs.

But perhaps the toughest promo campaign SBK has begun is generating positive press for Ice.

"He's the kind of artist that people love or hate, with no gray area," says Cahill. Lane notes that a "positive press awareness campaign" will focus on Ice's "humanitarian" aspects, such as visiting children's hospitals and his activities for the Make A Wish Foundation.

Ice probably did not help the cause last week when he was arrested in North Hollywood, Calif., and booked for investigation of brandishing a pistol at a man who approached his car outside a supermarket. He was released on his own recognizance.

Over The Counter

by Geoff Mayfield

A weekly look behind Billboard's album charts.

INDEPENDENTS' DAY: Two independently distributed labels are popping champagne corks this week, because **Priority**, with **N.W.A**, and **Walt Disney Records**, with the multi-artist charity project "For Our Children," have the highest debuts on this week's Top Pop Albums chart. These are notable entries, because some of the naysayers who have challenged the chart's new piece-count methodology have voiced concerns over whether indie releases will get a fair shake from the chart's revamped sample of reporters. Please notice that N.W.A—which opens at No. 1 for **Musicland Stores**, the nation's largest chain—swoops in at No. 2, less than 2,000 units behind No. 1 **Paula Abdul**, while "For Our Children" makes the top 40.

DEBUT DETAILS: Rough-rapping N.W.A, in part, benefits because unit-sales on hit releases are not moving in the quantities that they did a year or two ago. The slump at retail means an act can achieve high chart positions on sales that would seem modest in a normal sales period, but this caveat in no way diminishes N.W.A's feat. In fact, the fast start is a little amazing when one considers that rackjobbers, shaken by the album's explicit lyrics, have not stocked it yet . . . Mark Jaffe, VP at the Disney label, credits the high "For Our Children" debut to a "massive publicity blitz" at print, radio, and television, which kicked in prior to the record's street date.

ON BULLETS: There will be more fluctuation in the number of bullets that appear on the new system's charts. The big difference is that the sales points that determined bullets in the old system were based on ranks, a sometimes misleading indicator, while bullets in the new system are based on actual unit increases. Thus, when sales are slow, as they are now, there will be fewer bullets, and more bullets when business is robust.

Also, on the Top Pop Albums and Top Country Albums charts, it is time to rethink the concept of "keeping a bullet." Unlike the Hot 100 Singles list, which mixes both radio and sales data, the album charts are based solely on sales. Since sales patterns often exhibit peak-and-valley tendencies, it is possible for a record to have a great sales week one week and a poor one the next. Thus, bullets on the piece-count charts reflect the week past rather than the projections. Likewise, an album that bullets two weeks in a row does not "keep" its bullet, but rather it earns the bullet fresh each week. This change actually predates our recent conversion to piece counts, and goes back to the panel weights that were introduced in the May 1990 revision.

NEW ONE: After a 45-week streak by **Yanni**, there's a new No. 1 artist on the New Age Albums chart, **David Arkenstone**, who, interestingly, had the chart's last No. 1 before Yanni started his domination. Yanni can be consoled by the fact that he still has the only new age album on the Top Pop Albums chart. There can be differences between our specialty charts and the pop list, because each specialty chart tracks stores that do particularly well with that particular genre.

'NEW JACK' SOUNDTRACK, R.E.M. PACK 1-2 PUNCH IN CERTS

(Continued from page 6)

sic," Willie Nelson's "Stardust," and Travis' "Always & Forever."

Eric Clapton's 1982 greatest-hits album, "Time Pieces/The Best Of Eric Clapton," was certified gold, platinum, and double-platinum.

The late, great Glenn Miller earned his fifth gold album with "In The Digital Mood," a 1983 release.

L.L. Cool J landed two gold singles: his current "Mama Said Knock You Out" and his 1988 hit "Goin' Back To Cali."

Here is the complete list of May certifications.

MULTIPLATINUM ALBUMS

Pink Floyd, "The Wall," Columbia, 8 million.
Anne Murray, "Greatest Hits," Capitol, 4 million.
Cinderella, "Night Songs," Mercury/PolyGram, 3 million.
Whitney Houston, "I'm Your Baby Tonight," Arista, 3 million.
"Pretty Woman" soundtrack, EMI, 3 million.
"Garth Brooks," Capitol, 2 million.
Eric Clapton, "Time Pieces/The Best Of Eric Clapton," RSO, 2 million.
Slaughter, "Stick It To Ya," Chrysalis, 2 million.

PLATINUM ALBUMS

Eric Clapton, "Time Pieces/The Best Of Eric Clapton," RSO, his fifth.
R.E.M., "Out Of Time," Warner Bros., its third.
Another Bad Creation, "Coolin' At The Playground Ya Know!," Motown, its first.
Enigma, "MCMXC A.D.," Charisma, its first.
"New Jack City" soundtrack, Giant/Reprise.

GOLD ALBUMS

Rolling Stones, "Flashpoint," Columbia, their 34th.
George Strait, "Chill Of An Early Fall," MCA, his 14th.
Eric Clapton, "Time Pieces/The Best Of Eric Clapton," RSO, his 11th.
Amy Grant, "Heart In Motion," A&M, her eighth.
Glenn Miller, "In The Digital Mood," GRP, his fifth.
The Whispers, "More Of The Night," Capitol, their fifth.
Kenny G, "Gravity," Arista, his fourth.
R.E.M., "Out Of Time," Warner Bros., its fourth.
EPMD, "Business As Usual," RAL/Columbia, its third.
Dan Seals, "The Best Of," Capitol Nashville, his second.
Black Box, "Dreamland," RCA, its first.
DJ Quik, "Quik Is The Name," Profile, his first.
Extreme, "Extreme II Pornograffitti," A&M, its first.
"Hi-Five," Jive/RCA, its first.
Psychedelic Furs, "Forever Now," Columbia, their first.
"New Jack City" soundtrack, Giant/Reprise.
"Teenage Mutant Ninja Turtles II—Secret Of The Ooze" soundtrack, SBK.

PLATINUM SINGLES

Color Me Badd, "I Wanna Sex You Up," Giant/Reprise, its first.

GOLD SINGLES

Madonna, "Rescue Me," Sire/Warner Bros., her 10th.
L.L. Cool J, "Mama Said Knock You Out," Def Jam/Columbia, his fourth.
L.L. Cool J, "Goin' Back To Cali," Def Jam/Columbia, his third.
Lisa Lisa & Cult Jam, "Head To Toe," Columbia, their third.
Lisa Lisa & Cult Jam, "All Cried Out," Columbia, their second.
Tevin Campbell, "Round And Round," Paisley Park/Warner Bros., his first.
Color Me Badd, "I Wanna Sex You Up," Giant/Reprise, its first.
EMF, "Unbelievable," EMI, its first.
Extreme, "More Than Words," A&M, its first.
Hi-Five, "I Like The Way (The Kissing Game)," Jive/RCA, its first.
Lisa Lisa & Cult Jam, "I Wonder If I Take You Home," Columbia, their first.
"Voices That Care," Giant.

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Top Pop Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	7	THE EAGLES ▲[12] / ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975 (1 week at No. 1)	4
2	1	THE RIGHTEOUS BROTHERS / CURB 77381* (6.98)	BEST OF THE RIGHTEOUS BROTHERS	4
3	2	STEVE MILLER BAND ▲[3] / CAPITOL 46101* (7.98)	GREATEST HITS	4
4	8	AC/DC ▲[10] / ATLANTIC 16018* (7.98)	BACK IN BLACK	4
5	3	MEATLOAF ▲[6] / CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	4
6	5	JIMMY BUFFETT ▲ / MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	4
7	11	JAMES TAYLOR ▲[3] / WARNER BROS. 3113 (7.98)	GREATEST HITS	4
8	13	LED ZEPPELIN ▲[10] / ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	4
9	6	JOURNEY ▲[3] / COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	4
10	4	AEROSMITH ▲[5] / COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	4
11	16	THE EAGLES ● / ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	4
12	14	BAD COMPANY ▲ / ATLANTIC 81625* (7.98)	10 FROM 6	4
13	10	ERIC CLAPTON ▲[2] / POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	4
14	12	BILLY JOEL ▲[2] / COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	4
15	9	PATSY CLINE ▲[2] / MCA 12 (4.98)	GREATEST HITS	4
16	21	AC/DC ▲ / ATLANTIC 81650 (7.98)	WHO MADE WHO	4
17	20	LED ZEPPELIN ▲[4] / ATLANTIC 19126 (7.98)	LED ZEPPELIN	3
18	24	INXS ▲[4] / ATLANTIC 81796* (7.98)	KICK	4
19	19	GUNS N' ROSES ▲[8] / GEFFEN 24148* (9.98)	APPETITE FOR DESTRUCTION	4
20	33	FOREIGNER ● / ATLANTIC 80999* (7.98)	RECORDS	4
21	18	PINK FLOYD ▲[8] / COLUMBIA 36183 (15.98 EQ)	THE WALL	4
22	38	THE EAGLES ▲[9] / ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	4
23	17	ROD STEWART / WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	4
24	48	LED ZEPPELIN ▲[5] / ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	2
25	22	BON JOVI ▲[9] / MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	4
26	29	DEF LEPPARD ▲[10] / MERCURY 830 675 (9.98)	HYSTERIA	4
27	—	GRATEFUL DEAD ▲ / WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	1
28	—	PHIL COLLINS ▲[7] / ATLANTIC 81240* (9.98)	NO JACKET REQUIRED	1
29	23	PINK FLOYD ▲[11] / CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	4
30	26	CHICAGO ● / REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	4
31	—	DEPECHE MODE ▲ / SIRE 25614*/WARNER BROS. (7.98)	MUSIC FOR THE MASSES	1
32	25	DIGITAL UNDERGROUND ▲ / TOMMY BOY 1026 (9.98)	SEX PACKETS	4
33	—	LED ZEPPELIN ▲[5] / ATLANTIC 19130 (7.98)	HOUSES OF THE HOLY	1
34	37	SOUNDTRACK ▲ / WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	4
35	—	JIMI HENDRIX ▲[2] / REPRISE 2276 (7.98)	SMASH HITS	1
36	15	ELTON JOHN ● / MCA 1689 (4.98)	GREATEST HITS	4
37	41	THE POLICE ▲ / A&M 8640* (9.98)	SINGLES - EVERY BREATH YOU TAKE	2
38	—	THE DOORS ▲[2] / ELEKTRA 74007* (7.98)	THE DOORS	1
39	31	LUTHER VANDROSS ▲ / EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	4
40	39	JANIS JOPLIN ▲[2] / COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	4
41	—	VAN MORRISON ▲ / WARNER BROS. 3103 (7.98)	MOONDANCE	1
42	35	THE CHARLIE DANIELS BAND ▲ / EPIC 38795* (6.98 EQ)	A DECADE OF HITS	4
43	28	SOUNDTRACK ▲[10] / RCA 6408* (9.98)	DIRTY DANCING	3
44	40	SCORPIONS ● / MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	3
45	30	QUEENSRYCHE ● / EMI 48640* (9.98)	OPERATION: MINDCRIME	4
46	43	MICHAEL BOLTON ▲ / COLUMBIA 40473* (6.98 EQ)	THE HUNGER	4
47	32	BILLY JOEL ▲[7] / COLUMBIA 34987* (5.98 EQ)	THE STRANGER	4
48	—	PHIL COLLINS ▲[4] / ATLANTIC 16029* (7.98)	FACE VALUE	1
49	—	ERASURE ● / SIRE 25730*/REPRISE (7.98)	THE INNOCENTS	1
50	—	ORIGINAL BROADWAY CAST ● / GEFFEN 24151 (17.98)	LES MISERABLES	3

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.

ANATOMY OF AN ENTERTAINER: HOW PAULA ABDUL LEARNED TO SING

(Continued from preceding page)

that Catona helped her achieve, she says. "People around me and even the critics tell me my vocals have gotten a lot stronger."

To help ensure they stay that way, she has asked her vocal coach to accompany her on tour. But, although he has consented to go out on part of the tour, Catona says his presence is unnecessary. "I could do sessions with her by phone if need be, but her recovery is not a temporary or subtle thing," he says. "On tour now, people will be amazed by the strength of her voice."

DID SHE OR DIDN'T SHE?

Meanwhile, the Yvette Marine suit that cast doubt on Abdul's vocal talent is still pending. In the first salvo between the two sides, Oliver Leiber, composer and sole producer of "Opposites Attract," submitted a written statement saying Abdul's was the only solo voice on the recording. Dr. Frederic Lieberman, chairman of the music studies department of the Univ. of California at Santa Cruz, agreed with this, based on his analysis of the master tapes and CD version of "Forever Your Girl." While noting that traces of Marine's "imperceptible" pilot vocals could be electronically detected far down in the mix of the master tapes, he stated that Abdul alone sang the lead vocals on the entire album.

Marine and her attorney responded to Lieberman's report by calling it incomplete and flawed, yet insisted that the professor's confirmation of the existence of pilot vocals (guides for the lead singer that are normally edited out of the final mix) supported their legal argument. "I could never have afforded experts to prove my leads existed; it's amazing they made the disclosure for me," stated Marine. "At least now the public knows that I told the truth, that I was asked to record additional lead vocals."

However, further inquiry into the making of "Forever Your Girl" reveals that Marine's taped presence as a guide vocalist on several tracks may have been consistent with the expeditious rehearsal and recording methods used on the project. In fact, guide vocals are most commonly used when instructing a singer previously unacquainted with material that he or she must rapidly learn.

"I was in the studio with Paula for everything on the album but 'Knocked Out,'" says Evelyn Halus, an early vocal trainer of Abdul's who also sang backup on several tracks on "Forever Your Girl." "As far as I'm concerned, Paula sang her own lead vocals on every song, and I should know, since I worked with her on each one of them.

"The songs themselves were thrown at Paula pretty fast," Halus recounts. "We'd get them one day in instrumental or demo form, learn them together, get her vocal down, and then go back tomorrow and record it. Some of the stuff we learned in a single day and then recorded, like 'The Way That You Love Me.' Afterward, I would be asked to add backing singing on 'Next To You' or 'One Or The Other,' but it was just background coloration, plain and simple. I think the whole court thing is wrong and will be cleared up in Paula's favor."

Halus, one of seven female backing vocalists on the album (including Marine, Pebbles, Patti Brooks, Tami Day, Lucia Newell, and Delissa Davis), became Abdul's coach after Seth Riggs, a prominent Los Angeles vocal coach and author whose clients have included Michael Jackson, referred the singer to her in 1987.

"She was a beginner, with an octave-and-a-half range, and we would work together daily for an hour," recalls Halus. "Because she was a dancer she was very disciplined, always showing up on time and working hard.

"Hers was not the strongest voice, but it had nice qualities—although it had a tendency to want to stay in first gear, which is the low part of a voice. The technique we followed was to strengthen her middle voice, a second-gear blend between the chest and head voice, so that she could shift easier into third gear, which is the head voice that gives you the higher notes.

"You can't drive 55 in first gear for very long without running into trouble vocally. You have to learn to lighten up, and even though you lose a little bit of power when you shift into middle gear, you get stronger when you reach third gear.

"Eventually Paula began to grasp these concepts, and we did a demo for her with a producer named Howie Rice, a dance song called 'First In Line.' The refrain of the song was, 'Just remember, I'm first in line!' and it was from that demo that she got the deal with Virgin. We stopped working together after she went out on the Club MTV tour."

Which was the very point at which Abdul's fame began to skyrocket and her fledgling vocal facility began to fray. While the Club MTV tour itself was reportedly a combination of live singing and tapes, it marked the beginning of live performing for Abdul, and attracted new vocal assignments beyond her previous realm of experience.

As Halus now reflects, the difference between singing on demand in public and delivering a suitable vocal take in the studio is "the difference between organizing a movie and doing a stage play. In a movie, you re-take anything until you have a finished product, while onstage the excitement isn't lost but the perfection is a big strain to recapture."

RECORDING TECHNIQUES

Besides her lack of stage experience, Abdul's past and present vocal coaches say, a false sense of confidence, derived from reliance on slick studio techniques, may have further taxed her voice. A case in point is the widespread practice of doubling a singer's vocals in the studio in order to aurally reinforce their performances. This audio enhancement is made possible by means of a ubiquitous control-room tool known as a pitch transposer or pitch shifter (Billboard, April 20).

Abdul and Virgin decline to discuss any aspect of record production on "Forever Your Girl" because of the court battle in progress, but when Halus and Catona are asked about Abdul's use of pitch transposers in the making of her records, they make no bones about the matter. "From what I know, it's done all the time," Halus asserts. "It's pretty common to double and triple the voice, and Paula's voice was definitely doubled on the first record."

In contrasting Abdul's vocals on "Forever Your Girl" with those on her new "Spellbound," Catona says, "On her first album, the keys were sometimes wrong for her, even when they didn't push her voice. As a result, her vocals were dependent rather than independent. Her vocals were directed in ways that required various kinds of support in the recording studio. But now her voice is independent; now what you're hearing is just a voice, with everything complementing rather than supporting it."

GEFFEN TO MERCURY: SILENCE GUNS LEAK

(Continued from page 6)

takes were made by the distributor. We have been assured by the video magazine that they will have no problem pulling it from distribution."

"Hard 'N' Heavy" producer John House says he plans to stop production and distribution of the magazine in its current form if Geffen gives "Hard 'N' Heavy" the go-ahead to replace the "Use Your Illusion" tracks with exclusive footage shot by the video magazine at "Rock In Rio" of the band performing previously released material.

"What we want them to do is re-edit the tape and take out the offending material, so it can be back on the shelves as soon as possible," Beil says.

Although House says that Geffen saw the finished product before its release, he plans to cooperate with its request. "The last thing I want to do is get into a corporate war with Geffen," House says. "I have relationships I've tried to build with Guns N' Roses, the management, and the label. To jeopardize them over one episode isn't worth it."

According to A*Vision president Stuart Hersch, more than 30,000 copies of the video magazine, which was released June 3, have been shipped to retail outlets.

The continued delay of the "Use Your Illusion" albums, which have been pushed back at least until August, have made the video a hot item.

Beil confirmed that the video is available at retail. In fact, Geffen purchased a tape at the West Hollywood Tower Records outlet. One distribution executive says video magazines generally "sell OK, but when something like this happens it can really take off. My only problem is whether I can get the stock I need."

Beil doesn't foresee any additional problems arising from the "Hard 'N' Heavy" incident. "A radio station would have to be extremely foolish to broadcast [the audio from] that. ASCAP licenses have not been issued for the tracks and any radio stations broadcasting the video would clearly be infringing copyright laws."

ASCAP's attempt to stop stations from playing the unauthorized Guns N' Roses tracks by warning them that broadcast of the new songs is unlawful (Billboard, April 27) has been successful, Beil says. "A few radio stations played the unauthorized recordings at the beginning of April and we haven't had a problem since."

Assistance in preparing this story provided by Paul Sweeting in N.Y.

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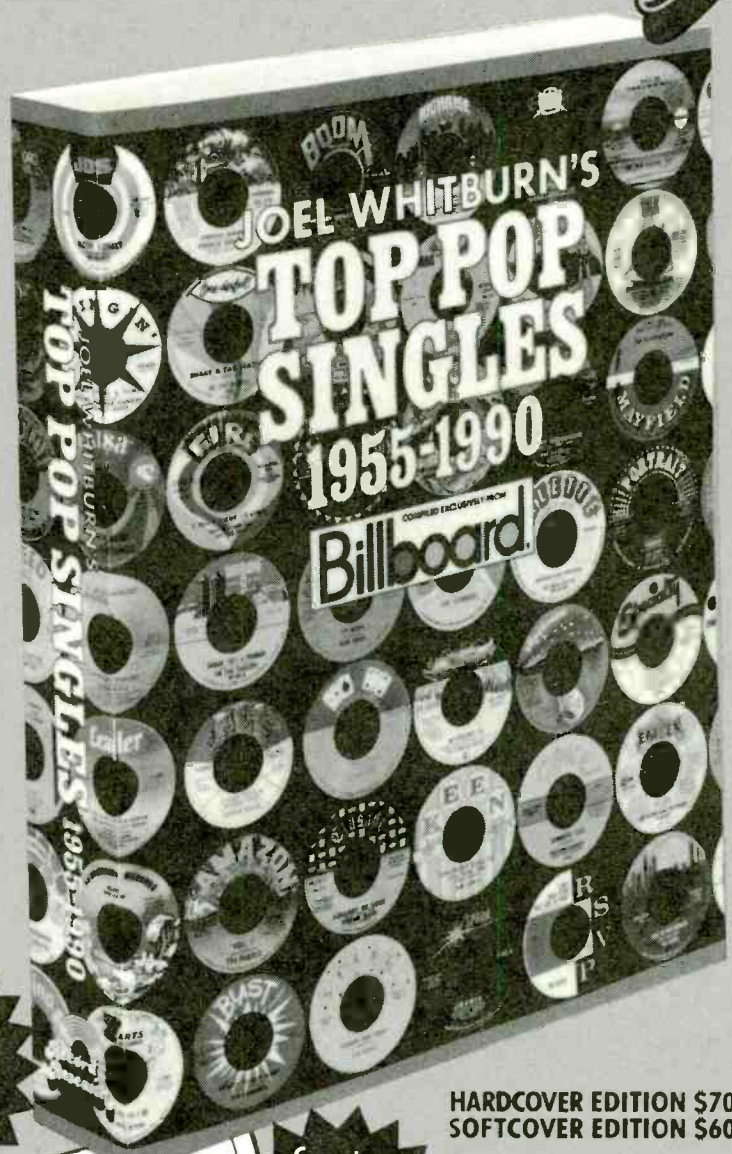

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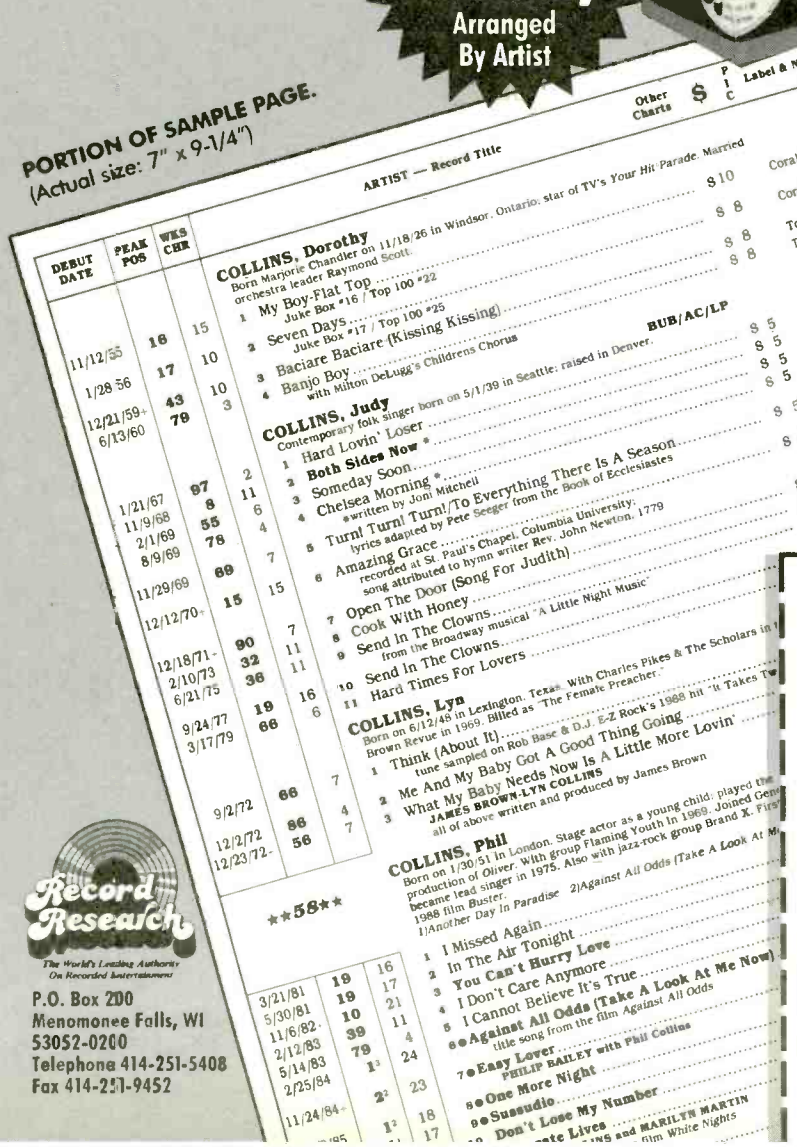

DEBUT DATE	PEAK POS	WKS CHR	ARTIST — Record Title	Other Charts	$	P I C	Label & Number
			COLLINS, Dorothy Born Marjorie Chandler on 11/18/26 in Windsor, Ontario; star of TV's Your Hit Parade. Married orchestra leader Raymond Scott.				
11/12/55	16	15	1 My Boy-Flat Top ... Juke Box #16 / Top 100 #22		$10		Coral 61510
1/28/56	17	10	2 Seven Days ... Juke Box #17 / Top 100 #25		$8		Coral 61562
12/21/59+	43	10	3 Baciare Baciare (Kissing Kissing)		$8		Top Rank 2024
6/13/60	79	3	4 Banjo Boy ... with Milton DeLugg's Childrens Chorus		$8		Top Rank 2052
			COLLINS, Judy Contemporary folk singer born on 5/1/39 in Seattle; raised in Denver.	BUB/AC/LP			
1/21/67	97	2	1 Hard Lovin' Loser		$5		Elektra 45610
11/9/68	8	11	2 Both Sides Now *		$5		Elektra 45639
2/1/69	55	6	3 Someday Soon		$5		Elektra 45649
8/9/69	78	4	4 Chelsea Morning * written by Joni Mitchell		$5	P	Elektra 45657
11/29/69	89	7	5 Turn! Turn! Turn!/To Everything There Is A Season lyrics adapted by Pete Seeger from the Book of Ecclesiastes		$5		Elektra 45680
12/12/70+	15	15	6 Amazing Grace ... recorded at St. Paul's Chapel, Columbia University; song attributed to hymn writer Rev. John Newton, 1779		$5		Elektra 45709
12/18/71+	90	7	7 Open The Door (Song For Judith)		$4		
2/10/73	32	11	8 Cook With Honey				
6/21/75	36	11	9 Send In The Clowns ... from the Broadway musical "A Little Night Music"		$4		Elektra 45755
9/24/77	19	16	10 Send In The Clowns		$4		Elektra 45831
3/17/79	66	6	11 Hard Times For Lovers		$4		Elektra 45253
			COLLINS, Lyn Born on 6/12/45 in Lexington, Texas. With Charles Pikes & The Scholars in the Brown Revue in 1969. Billed as "The Female Preacher."				
9/2/72	66	7	1 Think (About It) ... tune sampled on Rob Base & D.J. E-Z Rock's 1988 hit "It Takes Two"		$4		Elektra 45253
12/2/72	86	4	2 Me And My Baby Got A Good Thing Going		$4		Elektra 46020
12/23/72+	56	7	3 What My Baby Needs Now Is A Little More Lovin' JAMES BROWN-LYN COLLINS all of above written and produced by James Brown		$4		
			COLLINS, Phil Born on 1/30/51 in London. Stage actor as a young child; played the Artful Dodger in the production of Oliver. With group Flaming Youth in 1968. Joined Genesis in 1970; became lead singer in 1975. Also with jazz-rock group Brand X. First hit was theme to the 1988 film Buster. 1)Another Day In Paradise 2)Against All Odds (Take A Look At Me Now)				
3/21/81	19	16	1 I Missed Again				
5/30/81	19	17	2 In The Air Tonight				
11/6/82	10	21	3 You Can't Hurry Love				
2/12/83	39	11	4 I Don't Care Anymore				
5/14/83	79	4	5 I Cannot Believe It's True				
2/25/84	1[3]	24	6 ● Against All Odds (Take A Look At Me Now) title song from the film Against All Odds				
11/24/84+	2[2]	23	7 ● Easy Lover PHILIP BAILEY with Phil Collins				
	1[2]	18	8 ● One More Night				
		17	9 ● Sussudio				
			10 ● Don't Lose My Number				
			11 ● Separate Lives ... PHILIP BAILEY and MARILYN MARTIN film White Nights				

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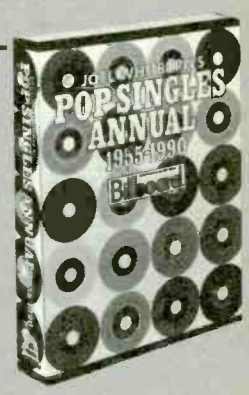

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FED QUOTA LAW ON VISAS MAY LIMIT OVERSEAS ACTS

(Continued from page 3)

months in advance.

There will be a 30-day comment period in which Congress will hear testimony from interested parties. There is no timetable yet for this period, but industry insiders believe it will occur sometime this fall.

Bob Tulipan, founder of Traffic Control Group, which handles international travel logistics for foreign acts touring the U.S. and vice versa, says, "Everyone is somewhat shocked by this. There seems to be a great uncertainty about what this will really mean. It seems from the initial information that the rulings will be restrictive and dependent on such things as union decisions and union reviews, in areas where the unions are not always relevant."

For example, he says, "there are situations where the union has a big say—in things like Broadway-type productions—in guaranteeing scale payment for live musicians, etc. But with contemporary music or rock-type touring as we know it, they're not really relevant. If you have a band like Fine Young Cannibals, what are you going to do? Replace your rhythm section to tour America?"

Another sticking point for the talent industry is the possibility that foreign countries might retaliate by limiting the number of visas granted to American performers.

Ron Zeelens, a personal manager who represents such foreign acts as the Wailers, the Gipsy Kings, and the Sisters Of Mercy, says the new law "is going to create a cultural trade war. It could cut domestic rock musicians' income in half by preventing them from traveling outside of America to earn money. The Dutch, the French, and the Canadians are already upset about this."

Zeelens adds that unions' fears that foreign musicians are usurping American jobs are unfounded. "Where are we losing jobs?" he asks. "We dominate this industry. With an annual trade deficit in the billions, here we are cutting off one of our main exports."

Holland-based Paul Van Meelis, manager of Urban Dance Squad and agent for Candy Dulfer, both Dutch acts currently signed to Arista, says obtaining visas has always been difficult, particularly for an appearance by UDS at the 1989 New Music Seminar. He says the band plans to tour the U.S. in October, but now that UDS has the backing of a major record label, he does not anticipate major problems. However, "for bands coming over now, it's still a drag to obtain a visa without the commitment of a label," he says. Any further restrictions, he adds, could only make matters worse.

Likewise, Raymond Paris, booking agent at Kilimanjaro's, a world music club here, says the current law makes it "really difficult to bring in up-and-coming acts from Africa" because the immigration authorities "don't seem to honor the local press. It has to be major, Western press like The New York Times" in order to be recognized as valid. Further limits on visas would hamper his ability to book African acts at the club, says Paris.

'Your 25,000 could be gone in 4 months. And then what happens?'

Tulipan cites several recent examples of shows that would be "questionable" under the new law. For instance, the musicians on the Paul Simon tour would not have been considered part of his band because they have not been playing regularly with him for at least a year. Consequently, if the new rules were in force, those band members might have to individually prove that they meet the "nonsuperstar" admission criteria.

Luis Medina of Los Angeles-based Uno Productions says the 25,000 quota would make it impossible for him to conduct business as usual. "That would kill the industry," he says.

Tulipan estimates that ballet troupes and orchestras alone constitute about 15,000 visas per year. Add to that an average crew of 30 for an arena-level rock band, he says, and "your 25,000 could be gone in four months. And then what happens when you hit 25,001?"

At least one booking agent, however, is not overly alarmed at the changes. "We're not going to rush to judgment," says Larry Gold, founder of Third World Agency, who books acts at S.O.B.'s, one of the premier world-beat venues in New York. "That would be like pulling out the pistols before we know who we're shooting. Let's see what actually appears and we'll have a better idea of what we're dealing with."

Gold acknowledges, though, that the 25,000 ceiling might be low. "I bring in 200 as one petitioner. You put that together and it's scary," he says. "As contemporary music gets more global, and as world music ekes out a greater share of the pop market, that's going to cause a demand for more visas."

TEMPTATIONS LEGEND DAVID RUFFIN DIES IN PHILADELPHIA AT 50

(Continued from page 4)

proved to be its first No. 1 pop hit. Thereafter, Ruffin's aching baritone commanded lead on the Temptations' most compelling body of work, including "Since I Lost My Baby," "Ain't Too Proud To Beg," "(I Know) I'm Losing You," and "I Wish It Would Rain," during 1965.

He was fired from the group in 1968—his ambitiousness and ego caused personality clashes—but stayed with Motown as a solo artist for another 10 years. "Walk Away From Love" was a No. 1 R&B and top 10 pop hit in 1976. Composer Charles Kipps Jr. remembers Ruffin cutting the released version of the song on the first take. "Everyone [in the studio] was so knocked out, especially when he went up to the high note so effortlessly."

Subsequently, Ruffin recorded for Warner Bros. and again for Motown as part of a Temptations reunion tour and album in 1982. Later, he and Kendricks worked with Daryl Hall & John Oates; a joint live album for RCA included a new version of "The Way You Do The Things You Do"/"My Girl," which reached the top 20 on the pop chart.

Ruffin's solo Motown repertoire has been available in a compilation ("At His Best"), and his repertoire with the Temptations is widely on tap in a number of reissue albums from the label.

BLOCKBUSTER PONDERS STOCK BUYBACK, COMPLETES MAJOR VIDEO DEAL

(Continued from page 3)

Blockbuster's chairman, H. Wayne Huizenga, about the stock repurchase, the company's shares rose 75 cents each, or 8.6%, to close at $9.50, on volume of 2.3 million shares, which made it the third-most-active issue on the New York Stock Exchange that day. The following day, the stock rose an additional 37 cents to close at $9.87.

The stock has been trading near its 52-week low of $7.75 a share in recent weeks.

Some analysts, however, suggested that the uptick in Blockbuster's price may have come because investors apparently think the stock has bottomed out, making this a good time to buy in.

The Blockbuster acquisition of the 25 Major stores had been anticipated. Blockbuster had a joint-venture interest in the Major stores, dating back to its original acquisition of the Las Vegas-based Major Video franchise chain in 1988. The other partner was Magnasonic Canada Inc., which had operational control over the stores until the bankruptcy filing.

The 25 stores are now 100% owned by Blockbuster, according to a spokesman for the chain. The stores will become corporate locations and will be overseen by Fort Lauderdale personnel.

Plans call for converting the Major locations into Blockbuster stores, which would give the chain 37 locations in Canada, including 12 stores already operating under the Blockbuster name in Western Canada.

As for the remaining Major outlets, several have already been shuttered. Coopers & Lybrand, the receiver appointed by Major's largest secured creditor, the Royal Bank of Canada, continues to operate seven locations while seeking additional buyers. A spokesman for Coopers, however, indicates that the seven outlets may also ultimately be closed.

Prism Bows New Guarantee

Will Replace Its Defective Vids

LOS ANGELES—Prism Entertainment, a B-title supplier, has taken the initiative in solving one of home video's long-festering problems by announcing a "lifetime" defectives guarantee for its prerecorded videocassettes.

In conjunction with its duplicator, West Coast Video Duplicating, and tape manufacturer 3M, Prism announced a policy here June 5 to replace any defective cassette on a free, no-fault basis with no time limit, beginning with August releases.

Retailers will absorb some costs under the program in that tapes must be returned to Prism's customer-service department prepaid. The service bypasses Prism's distributors, relieving them from a labor-intensive and low- or no-profit activity, said Barry Collier, Prism president.

Claiming the guarantee is "unprecedented," and is in response to discussions with retailers and distributors, Collier said Prism has a unique stake in the defectives issue.

He said that while B movies do not ordinarily sell in the "blockbuster quantities" that can result in manufacturer errors, "our titles stay around longer. We want to ensure dealers have no loss in return on investment with our titles."

Collier said Prism is hoping to protect the rental business as a whole. The extra protection for B titles is necessary because "the rental industry cannot survive on A titles stocked in depth. There must be more reliance on B titles."

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U.N. Group Lifts S. Africa Boycott For Certain Acts

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The cultural boycott of South Africa is over—if you have the right credentials.

The United Nations Symposium on Cultural and Academic Links With South Africa, held in Los Angeles in May, came out in favor of maintaining the boycott but left wide room for interpretation—and misinterpretation.

In a document called the Los Angeles Statement, the symposium reaffirms the policy of the cultural boycott. However, it leaves three crucial loopholes that have stirred up a chorus of disharmony in music circles here.

Firstly, the document calls on governments, organizations, and individuals "not to entertain any cultural or academic links with South Africa unless any particular activity in these fields has the intent and effect of opposing apartheid and giving appropriate assistance to the anti-apartheid structures."

This is much the same as the stand taken by the U.N. Consultative Conference on the boycott last December. While it allows for musicians to tour under certain terms, those terms have been vague.

THE 'BRIBERY CLAUSE'

Secondly, the statement encourages writers and artists from abroad "to assist in fund-raising in favor of non-racial organizations in South Africa or help in the training of South African artists and in supporting relevant community programs."

The provision is being described by local record companies—off the record—as "the bribery clause." They say it allows political groups to demand a payoff from any artist or group that wants to perform in South Africa. In effect, it would mean the boycott is over for those who can pay for it.

The interpretation was angrily dismissed by symposium delegate Rashid Lanie, coordinator of the South African Musicians Alliance (SAMA), an organization central to policing the boycott. He points out that fund-raising has been crucial to providing South Arican artists—who had been disadvantaged by both apartheid and international isolation—with the facilities they need for musical education and development.

"The funds will be channeled through a National Arts Foundation, and whoever wanted to use this money would submit proposals to a board of trustees," says Lanie. "If a project merited assistance, then the money would be available."

The foundation will be run by trustees appointed by the National Cultural Organization, which will be set up by all the democratic cultural bodies in South Africa.

This NCO would then also be responsible for administering loophole No. 3: a clause that says that "artists, intellectuals and entertainers who have made over the years an immense contribution to the struggle against apartheid should be fittingly acknowledged."

This loophole has been interpreted by SAMA to mean that those artists who have made a stand against apartheid and against links with South Africa will be the first allowed to perform here. Committees based in South Africa and the U.S. will determine what constitutes an "immense contribution" and will decide who has the right credentials.

Says Lanie, "It is not a selective boycott anymore, but rather a boycott against apartheid institutions and those who have supported them. Artists who have supported the anti-apartheid struggle in the past will be given first preference to come in, as they would ensure that their contribution is an effective one. They would be honored for their stand."

However, the imprecision of subjective judgments of artists' contributions is causing concern in South Africa. Hazel Feldman, entertainment director at Sun City and an observer at the symposium, warns that the intention of the loophole will be lost on American artists. She says, "It is like someone who says she is a little bit pregnant. We either have a boycott that affects everyone or we do not have a boycott at all."

Coalition Combats Porn Bills

Calls Sex-Crime Payback 'Vague'

NEW YORK—An ad-hoc coalition of video, film, and recording industry trade groups is lending its support to efforts to prevent the Senate Judiciary Committee from passing two bills that would enable victims of sex crimes to recover damages from producers and distributors of sexually explicit materials (Billboard, June 8).

The coalition charges that the bills—both titled the Pornography Victims Compensation Act of 1991—"embody an unconstitutional theory of incitement, are unconstitutionally vague, [and] are unconstitutionally overbroad."

The opposition front is led by the Media Coalition, an anti-censorship group that represents book and magazine publishers. Chris Finan, executive director of the Media Coalition, says the Motion Picture Assn. of America, the Video Software Dealers Assn., the Recording Industry Assn. of America, the American Booksellers Assn., and the American Assn. of Journalists and Authors are among the 18 groups that have signed on. The VSDA and NARM were ready to testify before the Senate committee.

Finan says hearings on both bills were scheduled for May 22 but postponed indefinitely. A representative from the office of Sen. Mitch McConnell, the Kentucky Republican who sponsored S. 983, says no new date has been set for that bill.

In addition, the coalition is battling a bill that would make it a crime for a person to "coerce, intimidate, or fraudulently induce" an adult "for the purpose of producing any visual depiction of 'actual sexually explicit' conduct." A statement from the trade groups says, "The bill as written could be used against materials that are not obscene and do not constitute child pornography, but may involve sexually explicit conduct."

PAUL VERNA

INSIDE TRACK

Edited by Irv Lichtman

IN A SURPRISE ANNOUNCEMENT, **MTV** president **John Reardon** has resigned after two years at the post. Reardon, who moved into the top spot after eight years of heading up affiliate sales for MTVN, is leaving to pursue other business opportunities. No new president is being named; instead, **MTVN** chairman and CEO **Tom Freston** has appointed **Sara Levinson**, former executive VP of business operations, to oversee all business issues, and **Judy McGrath**, former MTV senior VP, to assume responsibility for all programming decisions. Both will report to Freston.

THE ODDS HAVE SHIFTED decidedly in favor of a renewal of **Jive Records'** ties with **RCA** in the U.S., after prior Track word (May 11) that there was a 50/50 chance the label would either stay on with RCA or make a deal with **Capitol-EMI**. A new deal for domestic distribution of the **Clive Calder**-owned label would likely mean a change in the existing arrangement, ending this month, in that Jive would have more of a promotional role on its releases. The P&D aspects of the new arrangement appear to be coming into place with the appointments by Jive of **Varnell Johnson**, former VP at **EMI Records**, as VP of R&B promotion, and **Larry Kahn**, formerly of **Warlock Records**, as national director of R&B promotion. Also, look for appointments involving a regional R&B staff. Jive's existing ties with RCA parent **BMG** abroad still have about a year to run.

JOBETE MUSIC—NO SALE: After two years of attempts by **Berry Gordy Jr.** to sell his vaunted Jobete Music catalog, Track hears it has been taken off the sales block and will in fact restaff for a renewed, aggressive stance in new signings and exploitation of the catalog. Those in the know had indicated that the company's asking price of up to $195 million was too pricey.

MTS INC., parent of the **Tower Records** chain, has withdrawn its original deal to acquire financially insolvent independent distributor the **House** of Olathe, Kan., due to a lack of support from the House's creditors, says Tower senior VP **Stan Goman**. Sources report creditors are now formulating their own alternatives to the Tower deal. Options range from acquisition of the House by an existing indie distributor to liquidation and distribution of the House's assets by a creditor's committee. House president **Hal Brody** did not return calls.

TWO VET Toronto-based indie promoters have decided on closer ties with major promoters. **Rob Bennett** of **RBI Productions** has been negotiating with **Jay Marciano** of **MCA Concerts Canada** to move to MCA and and handle market promotion and booking for the firm. Meanwhile, vet promoters **The Gary's**, headed by **Gary Topp** and **Gary Cormier**, will work closer with Canada's major promoter **Concert Productions International**.

OOZE NEWS: **New Line Home Video** has made official the July 31 street date for "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," and the $22.95 list price. The company also confirms a tie-in with **Burger King**. The tape will carry a 30-second spot for the chain, not for **Nabisco's** Royal Gelatin brand as suggested here earlier (Billboard, June 1). Nabisco will launch a new gelatin line in conjunction with the video's release, called Royal "Ooze," which will feature Turtles characters on the boxes. Each package will promote the video.

HE BUSTED A LABEL MOVE: **Capitol Records** has announced an exclusive, worldwide, long-term recording contract with **Young M.C.** Word comes after the May 24 resolution of a contract dispute involving Young M.C. and Capitol with the rapper's former label, **Delicious Vinyl**, and distributor Island Records. Terms of the settlement were not available.

A CLEARER VIEW: "The jewel box is just fine," says Rep. **Al Swift**, D-Wash., who is overseeing industry efforts to provide an environmentally sound alternative to the much-maligned and litter-intensive longbox. At a recent hearing, Swift was quoted as saying, "Personally, I hate the box," and Billboard Washington bureau chief **Bill Holland** took that to mean the legislator didn't like controversial alternatives or the jewel box, either. However, the congressman now says that he was referring to the longbox, and once again made it clear that it was just a personal, not legislative, comment.

TRACK HEARS that **Bhaskar Menon** will not run for re-election as **IFPI** chairman when the board of the global label group meets Wednesday (12) in Budapest. The former **EMI Music** chief took the post a year ago—and just six months ago, IFPI opened an office in Los Angeles, where he lives.

TRANS-ATLANTIC MOVE: **Richard Rowe**, managing director of **Sony Music Publishing** in the U.K., may be heading for a senior company post in the U.S. His replacement in London will be **Jeremy Pearce**, VP of business affairs at Sony Music's European HQ.

SONY & TONY: Track hears that Sony is close to a deal to bring out the cast album of "The Will Rogers Follies," fresh from earning six Tonys, including best musical and score (by **Cy Coleman, Betty Comden & Adolph Green**).

JVC's **VICTORY MUSIC** label, headed by **Phil Carson**, is expected to sign a distribution deal with **PolyGram** shortly.

HE'S THE MAN: **Russ Solomon**, president and founder of **Tower Records/Tower Video**, will be honored by **Billboard** and **Time** magazine as the Video Man of the Year at the **Video Software Dealers Assn.** convention July 14-17 in Las Vegas. Previous Billboard/Time honorees include **H. Wayne Huizenga** of **Blockbuster** and **Peter Balner** of **Palmer Video**.

MORE THAN 24,000 copies of **N.W.A's** "Efil4zaggin" have been seized by the U.K.'s Obscene Publications Squad from **PolyGram's** distribution depot near London. The Crown Prosecution Service will now decide whether charges are to be pressed under the Obscene Publications Act. A spokesman for **Island**, N.W.A's label, says the company was advised by attorneys before the record's release that it was legal. The album sleeve carries a second, U.K.-applied sticker warning of offensive lyrics in addition to the standard U.S. warning.

REFLECTING MORE CROSSOVER potential for the singer, **Rosanne Cash**, for the past decade an act out of Columbia's Nashville office, has switched to the label's pop division out of New York.

LANDIS LANDS: Producer and publisher **Richard Landis** has been appointed VP of A&R at **BMG Music's** new and still-unnamed country label.

CHARTING THE CHARTS: **Billboard** director of charts **Michael Ellis** speaks on "Bringing The Charts Into The 21st Century" at a meeting of the music and performing arts unit of **B'nai B'rith** at 6 p.m. Monday (10) at the Sutton Place Synagogue in Manhattan. He'll discuss the **SoundScan** piece-count system and the airplay monitoring system designed by **Broadcast Data Systems**.

BACK IN (MUSIC) BUSINESS: **Ken Sunshine**, formerly special executive assistant to New York City **Mayor David Dinkins**, and, before that, public relations manager for **ASCAP**, has returned to the music scene as a PR consultant for the **National Music Publishers Assn.**, reporting directly to NMPA president/CEO **Edward P. Murphy**.

GETTING YOURS? An elite handful of West Coast entertainment-industry executives will be getting a jump on their competitors this week as **Billboard** begins a premium Friday-delivery service in Los Angeles with the current issue. The service is only open to a limited number of subscribers.

SNEAK PEEK: **Prince** staged an impromptu preview of his late-summer Paisley Park album during the Monday night Pro Jam at L.A.'s China Club June 3, with a 90-minute, 21-song set backed by his latest eight-piece lineup, the **New Power Generation**, "the funkiest band ever." New tunes included "New Power," "Daddy Pop," "Jughead," and "Get Off," while the Purple One also jammed through past hits. In the crowd: **Sandra Bernhard, Narada Michael Walden, Flea** from the **Red Hot Chili Peppers, Stephen Bauer, Rick James, Michael Spinks**, and **Kenny Gradney** of **Little Feat.**

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Tue 30	Off
Wed 31	Holmdel, NJ
AUGUST	
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Fri 2	Philadelphia, PA
Sat 3	New York, NY
Sun 4	Portland, ME
Mon 5	Off
Tue 6	Cleveland, OH
Wed 7	Off
Thu 8	Detroit, MI
Fri 9	Chicago, IL
Sat 10	Columbus, OH
Sun 11	Indianapolis, IN
Mon 12	Off
Tue 13	Cincinnati, OH
Wed 14	Off
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