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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 13, 1991

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FOLLOWS PAGE 42

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Labels Ready New Boxed-Set Binge

A Gift-Giving Bounty Awaits Retailers

■ BY CRAIG ROSEN

LOS ANGELES—Inspired in large part by last year's Robert Johnson and Led Zeppelin boxed-set hits, labels are once again plundering their vaults for a crop of multidisc retrospectives for the holiday gift-buying season.

At least 26 boxed-sets—covering artists ranging from Ray Charles, Billie Holiday, Bob Marley, Barbra Streisand, and Patsy Cline to Aerosmith, Yes, Crosby, Stills, Nash & Young, and the Clash, as well as spoken-word selections from the Bible—are scheduled to be released between now and the holiday-selling season.

As for packaging, the move away from the traditional 12-by-12-inch box continues this year with most of the forthcoming sets packaged in a 6-by-12 box that is compatible with CD-oriented retail outlets. Jerry Shulman, Sony VP of marketing development, attributes the move to 6-by-12 to "one simple basic reason: We want these things to be in the bin forever. The 12-by-12 is harder to keep in stock on a regular basis."

Stan Goman, Tower Records' senior VP of retail operations, was pleased to hear that most of the forthcoming boxes will be in a 6-by-12 package. "We were running out of old record racks," he says. Goman welcomes the onslaught of boxes, noting that "there's no glut as long as they sell."

Pete Howard, editor/publisher of ICE, a monthly Santa Monica, Calif.-based CD newsletter, concurs. "From a consumer point of view, it's not reaching a glut," he says. "The more the merrier. In most cases, they are painstakingly well done. It's an extension of the CD catalog craze taken to its best extreme."

One of the most anticipated boxed sets is a Phil Spector retrospective expected to be released on Spector's own revived label through Allen Klein's ABKCO. Although an ABKCO executive would only offer

(Continued on page 87)

Non-urban Singles Can Get A Break, But It Takes Time

■ BY PHYLLIS STARK

NEW YORK—Dramatic proof of the ongoing difficulty of breaking some nonurban records at top 40 can be seen in current singles from the Black Crowes and UB40, which have taken months to finally become top 40 hits.

The Black Crowes' "Hard To Handle," which debuted on Billboard's Album Rock Tracks chart last October, is just now becoming a top 40 radio hit.

UB40's "Here I Am (Come And Take Me)" has become a top 10 hit a year and a half after its release.

While UB40 and the Black Crowes are the most extreme examples, they are not the only cases of records that picked up significant airplay after being pronounced dead.

• Don Henley's "The Heart Of The Matter" continued to add major-market stations through 1990, even though it peaked at No. 21 last spring.

(Continued on page 79)

ACLU Sues City To End Seizures Of Adult Videos

■ BY GREG REIBMAN

BOSTON—In a case that could have national implications, the American Civil Liberties Union is taking the town fathers of Norwood, Mass., to court in an effort to stop a crackdown on adult video sales and rentals.

The suit was filed June 28 in Norfolk County Superior Court by the ACLU on behalf of three mom-and-pop video stores, Video Haven, Leisure Time Video, and

(Continued on page 86)

RUSS SOLOMON
Billboard / TIME
Video Man of The Year

FOLLOWS PAGE 50

Warner Int'l Aims For Big Latin Gains

■ BY ADAM WHITE

LONDON—Warner Music International has embarked on an aggressive drive to increase its share of the Latin American market and overcome the hegemony of competitors such as Sony and EMI.

The company is aiming to boost its local repertoire business in Mexico, Brazil, and Argentina to at least 20% over the next five years. It already claims to have an international repertoire share exceeding 20% in those territories.

Last month, Warner's Mexican affiliate signed Chilean artist Myriam Hernandez away from EMI, which had reportedly been bidding to retain her. Total sales in Latin America and the Latin U.S. market of the singer's first two EMI albums are thought to be between 750,000 and 1 million.

Warner has also attracted two senior EMI executives within the last nine months: Beto Boaventura and Julio Saenz. Boaventura, formerly managing director of EMI-Odeon in Brazil, took over as managing director of the Warner affiliate there last December.

Saenz, who previously ran EMI companies in Mexico and Chile, was appointed director general of Warner Music Mexico in March. His involve-

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IN THE NEWS

New Zealand Emerges As Fresh Music Source

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RUSH RUSH — PAULA ABDUL	(VIRGIN)
TOP POP ALBUMS	
★ FOR UNLAWFUL CARNAL KNOWLEDGE — VAN HALEN	(WARNER BROS.)
HOT R&B SINGLES	
★ EXCLUSIVITY — DAMIAN DAME	(LAFACE/ARISTA)
TOP R&B ALBUMS	
★ MAKE TIME FOR LOVE — KEITH WASHINGTON	(QWEST/WARNER BROS.)
HOT COUNTRY SINGLES	
★ DON'T ROCK THE JUKEBOX — ALAN JACKSON	(ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES — GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES	
★ THE JUNGLE BOOK	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ KINDERGARTEN COP	(MCA/UNIVERSAL HOME VIDEO)

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1981·1991 THE BOB MARLEY LEGACY FOR THE REGGAE REVOLUTION

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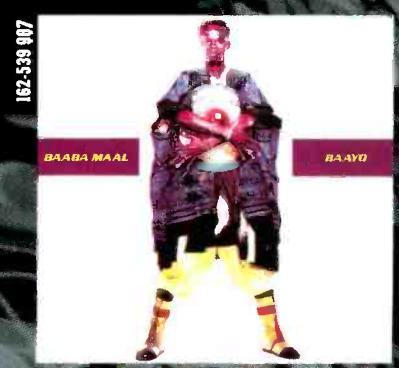

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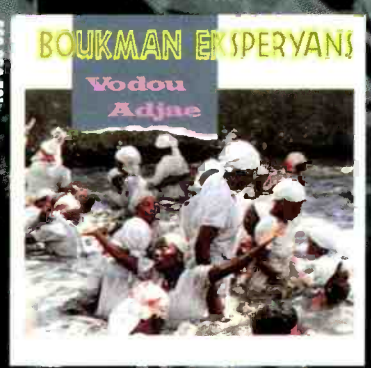

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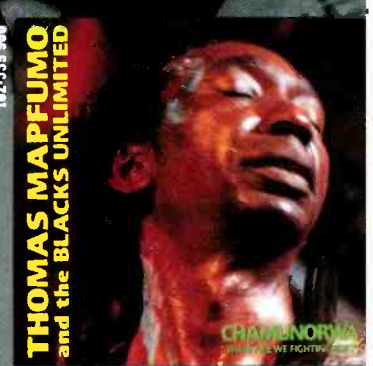

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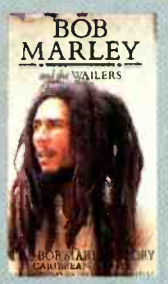

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OUR COVER ARTIST: NEVILLE GARRICK

Jamaican artist Neville Garrick's front-cover painting commemorating the 10th anniversary of the passing of Bob Marley was specially commissioned by Billboard to herald our Reggae Spotlight, "1981-91 Bob Marley's Legacy for the Reggae Revolution." The pre-eminent visual interpreter of Marley's music, Garrick has been the art director for most of Marley's record art from 1974 to the present, designing all the reggae superstar's album graphics from "Rastaman Vibration" to "Talkin' Blues." Garrick, who now acts as executive director of the Bob Marley Foundation, explains that the flags in the background of his painting "show the countries Bob visited or performed in during his life." "Bob's clenched fist shows his social militancy," Garrick adds, "but the rainbow it holds shows his sense of tenderness toward all peoples. The anguish and agony in his face reflect the deep feelings in his message, and his blue shirt conveys the peace in his heart. Haile Selassie is in the heavens above Bob, because His Majesty was the centerpiece of Bob's spiritual constellation."

GARRICK

The Reggae Spotlight follows page 36

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CLASSIFIED/REAL ESTATE

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Fear Not, Say Pols On Visa Rules

Senators To Aid Critics Of Quota Plan

■ BY BILL HOLLAND

WASHINGTON, D.C.—Key legislators on Capitol Hill have taken steps to alleviate widespread fear in the U.S. music industry of planned tighter visa requirements by telling federal bureaucrats June 26 that the controversial changes are "radical departures" from congressional intent and will be changed—by law if necessary.

The new rules, critics contend, would disrupt booking and touring in the U.S. of foreign musicians, singers, dancers, and other performing arts groups, and put a cap on the number able to gain entry into the U.S. (Billboard, June 8).

They would also almost certainly cause retaliation by foreign governments and music groups stung by the stiffer guidelines for entrance, opponents contend.

U.S. groups have conducted large-scale grass-roots lobbying in Washington since copies of the draft regulations were leaked last month.

The draft guidelines, subject to review and public comment, are four months overdue, but were slated to be published before the July 4 holiday weekend. Final rules, still subject to appeal, are due Oct. 1.

Senators Ted Kennedy, D-Mass., Alan K. Simpson, R-Wyo., and Paul Simon, D-Ill., in their June 26 letter to Gene McCary, Commissioner of the Immigration and Naturalization Service, said that the new rules had caused alarm within the arts and music community and would be changed both through modification of the published regulations as well as by congressional statutory changes.

Kennedy is chairman of the Senate Subcommittee on Immigration and Refugee Affairs; Simpson and Simon are members of that oversight subcommittee.

The draft regulations, they wrote, were passed by the Senate "with the clear understanding that the new categories [of performer visas] were uncontroversial" and largely just a "codification of existing procedures."

However, the lawmakers wrote, "the end result appears to be a radical departure" from the existing rules.

A spokesperson for the Immigration and Naturalization Service, charged with carrying out the new rules, said the INS welcomes the congressional guidance.

The draft guidelines, said the

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BMG Int'l Hits New Highs In '90-91 Grosses, Profits

■ BY ADAM WHITE

FARO, Portugal—Maintaining its billion-dollar momentum, BMG International reached record levels of sales and profits in fiscal 1990-91 and claimed a two-point increase in worldwide market share.

For the year ended June 30, BMG International had gross revenues of $1.6 billion and profits of $131.3 million, according to president/CEO Rudi Gassner. These results represent increases of 45% and 53%, respectively, when compared with sales of $1.1 billion and profits of $85.4 million in fiscal 1989-90.

The numbers were made available during BMG International's managing directors meeting, held June 23-28 at this Portuguese resort. Dubbed "Momentum '91," the conference heard Gassner report that the division's worldwide market share (including distributed labels) had increased to 14.3% from 12.1% the previous year. He contended that BMG is within three percentage points of challenging the European market dominance of PolyGram, which recently claimed to have a 23% share in the region. "I think we could gain that 3% within the next couple of years," he said.

BMG International's strong 1990-

(Continued on page 89)

'Glasnost' Opens Vid-Store Doors In U.S.S.R.

But Lets In Piracy, Illegal Private Enterprises

■ BY NIKOLAI KOVARSKY and VADIM YURCHENKOV

MOSCOW—The new era of openness in the Soviet Union is resulting in a boom time for the fledgling video format.

Hundreds of video theaters and rental stores have sprung up across the country in the last two years—most of them as illegal private enterprises—but consumers are also getting access to some of the most famous Western movies, legitimately, for the first time.

The state-supported company trying to build the video business within the communist system is the 3-year-old, Leningrad-based Russian Video, a firm that was set up as an offshoot of the government agency Videofilm.

Russian Video director general Dmitri Rozhdestvensky comments, "Initially, our task was to make video films only. We got equipment and built one of the most sophisticated video editing suites in Eastern Europe." On the orders of Videofilm, Russian Video began to make feature films and shorts for the video market.

Now given its independence from Videofilm, Russian Video is aiming to push and distribute videos promoting Russian culture in the West and is importing Western films for home consumption. Initial contacts with British and Dutch film makers have already resulted in the importation of a number of documentaries and Russian Video has also bought the rights to 1,500 feature films.

Through a deal with California-based Comspan, the company has rights to titles including "Indiana Jones And The Temple Of Doom," "The Magnificent Seven," and "Some Like It Hot" for broadcast on Russian television. According to Rozhdestvensky, the response to the titles shown already has been overwhelming.

The company initially wanted to go further and become the first independent distributor and rental company in the U.S.S.R. However, Rozhdestvensky says, "We have encountered a major problem here—piracy." Copies of the latest Western film releases appear on the domestic market within two or three months, he says.

"We tried to crack down on them. We were the initiators of the law that forbids unauthorized use of any vid-

(Continued on page 52)

'Rescuers' To Join Disney's Holiday Sell-Through Blitz

■ BY JIM McCULLAUGH

LOS ANGELES—As expected, Walt Disney has officially added "The Rescuers Down Under" to the fourth-quarter sell-through mix (Billboard, July 6). The animated title grossed $27 million at the box office in its initial theatrical release this year.

Still unclear, however, is whether the studio will release the classic "Fantasia" in November (Billboard, July 6). Disney executives at the press conference here July 2 declined to comment.

With or without "Fantasia," it is clear the studio is orchestrating what is probably the most sizable multiproduct sell-through holiday campaign in the history of home video.

Disney executives value the non-stop, five-month blitz beginning in August at $75 million. Individual product will be continually highlighted, while Disney will also continue its own "Magic Years" form of brand-identification advertising on TV.

"Rescuers" is scheduled for a Sept. 20 release at $24.99 list. In addition to its own extensive national print and TV campaign, the title is also backed by a tie-in with Procter & Gamble for a $5 consumer mail-in refund.

The national ad campaign for "Rescuers" kicks in Sept. 16 on net-

(Continued on page 86)

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Will Charts Spur Monday Release Date?

■ BY GEOFF MAYFIELD

LOS ANGELES—Efforts to jockey for position on Billboard's revamped Top Pop Albums chart have some U.S. labels eyeing the use of a Monday street date for certain key releases, but distributors and their accounts are hopeful the practice will not become widespread.

Tuesday has been the universal release date for U.S. albums since March 1989, but the recent Van Halen album—which debuted at No. 1—got a head start when Warner Bros. opted for a Monday street date. At press time, it appeared two important August titles, by Metallica and Young M.C., may also be scheduled for a Monday release.

Sources within Warner Bros. acknowledge that Monday, June 17, was selected as street date for Van Halen to allow the act's blockbuster album to fetch an additional day of sales, and thus boost chances of opening at the top of the chart. But, the off-cycle street date caused problems for many accounts.

"I don't see the benefit of the Monday street date from our end or from the consumer's standpoint," says Jim Dobbe, VP of sale merchandise at Torrance, Calif.-based Wherehouse Entertainment. "I hope this isn't a trend."

In letters to WEA, Warner Bros., and Metallica's label, Elektra, Wherehouse complained that 23 of its stores did not receive the Van Halen title on Monday. Further, Dobbe adds, a number of Wherehouse stores that got the album on Monday did not receive their shipments until 3 p.m. or later, thus hampering efforts to rush the product onto the selling floor.

Similar gripes have been filed by other chains; the situation also irritated racks and one-stops. At issue, say the complaining accounts, is that WEA was unable to rearrange its shipping schedule to allow for more lead time. Thus, the WEA package that contained the Van Halen album arrived on the same day that a normal Tuesday release would.

Prior to 1989, when Monday was the standard street date, stores that received late delivery were at a com-

(Continued on page 88)

Start Spreading The News Of Grammys In N.Y.

■ BY JIM BESSMAN

NEW YORK—On the day after city officials here finally enacted a painful, job-slashing budget, New Yorkers got a little cheery news with word that the 34th annual Grammy Awards show would again emanate from Radio City Music Hall.

At a July 1 news conference at City Hall, Michael Greene, president of NARAS, the recording academy, said that New York had

(Continued on page 80)

12th NMS Has Business, Live Shows On Tap

■ BY THOM DUFFY

NEW YORK—When the 12th annual New Music Seminar convenes here Saturday (13), it once again will serve as both a showcase for an international array of new talent and a forum for key issues facing the music industry.

Some 350 artists have been booked for the New Music Nights '91 festival, the showcase arm of the seminar, which opens Friday (12) and which, for the first time, has been marketed nationally to fans outside the music business.

At the seminar itself, more than 8,000 attendees, ranging from unsigned artists to record label presidents, are expected at the Marriott Marquis for more than 80 sessions, which have been revamped from the traditional panel format to include debates, lectures, workshops, and talk-show-style discussions.

"I'm very excited about the stylistic changes," says NMS co-director Peggy Dold. "We've made the seminar more interactive" with the audience.

Dold noted NMS' continuing commitment to exploring social issues within the context of the music industry. Among this year's sessions will be a meeting on racism in the music business "and how to bankrupt it," moderated by hip-hop activist Harry Allen; a debate on CD packaging, moderated by Mercury Records co-president Mike Bone; a discussion of sexism in the music business, moderated by journalist Victoria Starr; an educa-

(Continued on page 89)

Warner Bros. officials welcome veteran jazz musician Bob James into the executive fold. From left are label president Lenny Waronker; Nick Nicholas, president/co-CEO, Time Warner; James; and Mo Ostin, Warner Bros. Records chairman of the board.

Jazz Artist Bob James Joins Warner Bros. As A&R Exec

■ BY JEFF LEVENSON

NEW YORK—Bob James, long known as an artist of distinction in the field of contemporary jazz, has joined the executive ranks at Warner Bros. as VP, A&R, jazz and progressive.

James plans to continue his recording career with Warner Bros. while he helps the label bolster its presence in the jazz market.

"I always perceived Warner to be a company involved with real music-people making music," James says. "I hope I'm an extension of that. Label guys like Russ [Titelman] and Lenny [Waronker] have been active producers at the same time they've done A&R. I'm another active producer with A&R experience that they now have on board."

James has been making records for Warner Bros. since 1985. He came to the company after successful stays at CTI and Columbia. At CTI, under Creed Taylor's direction, he served as arranger, producer, or keyboardist for virtually every act on the label. At Columbia, he emerged as a major recording artist who consistently topped the contemporary jazz charts, though he fared impressively on pop and R&B

(Continued on page 80)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. **George Chaltas** has been promoted to GM, music division, of Broadcast Data Systems' (BDS) Western region office in Los Angeles. He was sales manager, Record Track, Western region, for BDS there.

RECORD COMPANIES. SBK Records in New York appoints **Greg Thompson** to senior VP of promotion. He was VP/GM of Jeff McClusky and Associates.

MaryLou Badeaux is named VP of special projects, black music, for Warner Bros. Records in Los Angeles. She was director of marketing for the black music department.

EMI Records USA promotes **Julia Eisenthal** to director of A&R, East

CHALTAS

THOMPSON

BADEAUX

GRBELJA

Coast. She was manager of A&R, East Coast, for the label.

Sony Music in New York appoints **Christine Grbelja** VP of royalties. She was director of royalty accounting for the label.

RCA Records in New York promotes **Mark Eichner** to director of A&R. He was talent manager, A&R, for the label.

Barbara Hunt is named A&R representative for Virgin Records in Los Angeles. She was executive assistant to Jordan Harris, co-president of Virgin Records.

EICHNER

LOMBARDI

RUBINO

GAINES

Warner Bros. Records promotes **Dave Lombardi** to national album promotion manager. He was national promotion manager, modern music/college radio, for the label.

Lee Ann Schuler has been promoted to artist relations manager for Atlantic Records in New York. She was artist relations coordinator for the label.

Chrysalis Records names **Jerry Rubino** manager of national alternative promotion. He was national director of radio promotion at Rough Trade Records.

Helen Stotler is named manager, business affairs, for Charisma in New York. She was director, creative affairs, for the law firm of Carro, Spanbock.

Leslie Drye is named director of artist development for PWL America Records Ltd. in New York. She was GM at Bum Rush Records.

Hollywood Records names **Dessie Senegal** coordinator of urban promotion in Los Angeles. She was urban A&R administrator for the label.

MCA Records in Los Angeles names **Kevin Nakao** marketing director. He was national singles sales manager for Uni Distribution.

PUBLISHING. BMI promotes **Cathy Jackson** to director, writer/publisher relations, in New York. She was associate director, writer/publisher relations, for BMI.

DISTRIBUTION. **Ann Gaines** is promoted to national singles sales manager of Uni Distribution in Los Angeles. She was a regional marketing specialist for MCA Records in St. Louis and Dallas, as well as a singles sales manager for Uni Distribution at the Dallas branch.

Study: Slower Growth In Spending On Music

But Revenues Should Reach $9.53 Billion By 1995

■ BY DON JEFFREY

NEW YORK—Consumer spending on recorded music and music video will grow at a five-year compound rate of almost 5%, according to a new study.

This year consumers are expected to spend $7.99 billion on all formats of recorded music and music video, a projected 6% increase over 1990's total of $7.5 billion, according to the annual forecast by the New York investment banking firm Veronis, Suhler & Associates. By 1995 the music industry's revenues are expected to reach $9.53 billion.

But, while the compound annual growth rate for consumer spending on music from 1985 to 1990 was an impressive 11.4%, the bankers predict that the rate from 1990 to 1995 will be only 4.8%. The reason is a projected slowdown in compact disc sales increases.

What fueled the high rate of spending growth in the past five years was that consumers purchased CDs to replace vinyl albums. But, in their new forecast, the bankers say, "Replacement will not be a factor affecting price growth over the next five years."

The research for this study was done by a New York economic consulting firm, Wilkofsky Gruen Associates, which specializes in the media and entertainment industries. Commenting on the methodology used in making projections about the music industry, Arthur Gruen, president, says, "What we do is based on historical data. That determines what drives sales patterns in the past. We make assumptions based on the economic outlook, the pricing of various configurations, trends in various configurations, and the historical relationships, and use all that to compute unit sales."

Gruen adds, "What we don't take into account is the impact of a hit record driving sales." He also says that newer configurations, like digital audiotape, are not taken into consideration because "there is no data show-

(Continued on page 89)

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Vandross Maintains Sales String

Abdul, Bolton Also Reach Platinum

■ BY PAUL GREIN

LOS ANGELES—For the eighth time in eight releases since launching his solo career a decade ago, Luther Vandross reached the platinum plateau last month. He's the first male artist to land eight platinum albums in a row since Bruce Springsteen, Billy Joel, and Neil Diamond did it in the '70s and '80s. Vandross' current album, "Power Of Love," went gold and platinum simultaneously.

The latest albums by Michael Bolton ("Time, Love And Tenderness") and Paula Abdul ("Spellbound") were also certified gold and platinum simultaneously. And R.E.M.'s "Out Of Time" and C&C Music Factory's "Gonna Make You Sweat" both advanced to double-platinum, according to the Recording Industry Assn. of America. It's R.E.M.'s first multiplatinum album.

Also in June, five catalog albums by Bob Seger & the Silver Bullet Band went multiplatinum, signifying combined U.S. sales of more than 21 million copies. The albums, released between 1976 and 1981, include back-to-back studio releases ("Night Moves" and "Stranger In Town") that were each certified for sales of 5 million copies.

Rod Stewart, who was recently featured in Rolling Stone magazine, notched his 16th gold album with "Vagabond Heart."

Color Me Badd's smash single "I Wanna Sex You Up" topped the 2-million sales mark. It's the first double-platinum single since Madonna's "Vogue." Both songs are from hit movies. "Sex" is from "New Jack City"; "Vogue" was from last summer's "Dick Tracy."

Here's the complete list of June certifications.

MULTIPLATINUM ALBUMS

Bob Seger & the Silver Bullet Band, "Night Moves," Capitol, 5 million.

Bob Seger & the Silver Bullet Band, "Stranger In Town," Capitol,

(Continued on page 79)

Sealing The Deal. Jim Fifield, left, CEO of EMI Music Worldwide, and Richard Ogden, right, managing director of MPL, finalize the contract for the recording of Paul McCartney's "Liverpool Oratorio" at EMI's International Marketing Conference recently in Eze, France. Looking on are Rupert Perry, managing director of EMI Records U.K., upper left, and Richard Lyttelton, president, EMI Classics U.K., upper right. EMI Classics plans to release "Liverpool Oratorio" in October.

BPI's Ellis Says U.K. Music Biz Must Nurture New Acts

LONDON—Terry Ellis, the outgoing leader of the U.K. record industry, says music and not new formats is needed to see the business through the current difficult market conditions.

Writing in the British Phonographic Industry's annual report, scheduled to be presented at the organization's annual general meeting July 5, chairman Ellis states, "British popular music is at a low ebb and we should take no comfort by deluding ourselves that this is just a function of the cyclical nature of the market.

"Questions of repertoire appeal and quality of performance have to be urgently addressed if the domestic market is not to become so esoteric that British music loses its impact in world markets.

"Just as we should not sit back and wait for things to improve on the artistic front, neither should we rely upon the emergence of new software formats to stimulate market growth. There is no doubt that the time is right for the introduction of a new tape format, whether it be DCC, DAT, or even MD [Mini Disc], but this in itself will not stimulate growth if the music has no appeal.

"The obsessively short-term out-

(Continued on page 90)

TV Host Barnes Pumps Out $23 Mil Suit Against N.W.A

■ BY CHRIS MORRIS

LOS ANGELES—As expected, Fox TV rap show host Denise "Dee" Barnes has filed a $22.75 million suit against N.W.A rap group members Dr. Dre, Eazy-E, M.C. Ren, and Yella, charging the best-selling rappers with assault and battery, willful misconduct, infliction of emotional distress, libel, and slander (Inside Track, July 6).

The action, filed June 27 in Los Angeles Superior Court, alleges that Barnes, the host of "Pump It Up," was physically assaulted by Dr. Dre (whose real name is Andre Young) at an album release party for the RAL/No Face act BWP Jan. 27 at the West Hollywood nightclub Po-Na-Na Souk.

Barnes further claims that Eazy-E (Eric Wright), M.C. Ren (Lorenzo Patterson), and Yella (Antoine Carraby) "exposed [her] to hatred, contempt, ridicule, or obloquy" with subsequent interview statements in the rap music publication the Source and on MTV News, by stating that the beating was deserved.

The TV personality seeks $2.75 million in general damages for physical pain, mental distress, and shock; special damages for medical expenses to-

(Continued on page 89)

Court Cans 'Violent' Vid Law

Missouri Ruling Upholds Free Speech

■ BY PAUL SWEETING

NEW YORK—A Federal District Court in Kansas City has struck down a Missouri state law that would have prevented the sale or rental of "violent" videocassettes to minors and would have required that such product be kept in a separate area of the store "inaccessible to minors."

LATE NEWS

The ruling, issued July 2, includes a permanent injunction against enforcing the law on grounds that its language was unconstitutionally broad and that violent speech is protected by the First Amendment.

"The Supreme Court has not held that violent speech is unprotected by the Constitution," Judge D. Brook Bartlett wrote in his ruling. "Unlike obscenity, violent expression is protected by the First Amendment."

The ruling represents a substantial victory for the Video Software Dealers Assn., which appealed the law in August 1989. The VSDA was joined in its action by the Motion Picture Assn. of America and by the Missouri Retailers Assn.

(Continued on page 87)

Unsingular Sensation: Albums Soar Sans Hits; Cole's Regal Ascent; Raitt's Winning Hand

CHART BEAT

by Paul Grein

IGNORE IT and maybe it'll go away. That seems to be pop radio's attitude about the music in the top 10 on the Top Pop Albums chart. Five of the top 10 albums have yet to spawn a Hot 100 single. These are **Van Halen's** "For Unlawful Carnal Knowledge," **Skid Row's** "Slave To The Grind," **N.W.A's** "Efil4zaggin," **Garth Brooks'** "No Fences," and **Bonnie Raitt's** "Luck Of The Draw."

A sixth album in the top 10—**Natalie Cole's** "Unforgettable"—has yet to spawn a top 40 single. A seventh—the **Black Crowes'** "Shake Your Money Maker"—has sold more than 2 million copies even though its highest-charting single to date peaked at No. 30.

NATALIE COLE lands her first top five album as "Unforgettable" vaults from No. 11 to No. 4. The collection of songs popularized by Cole's father, the legendary **Nat "King" Cole,** is the first set of standards to reach the top five since **Barbra Streisand's** "The Broadway Album" five years ago.

Like "The Broadway Album" and **Linda Ronstadt's** earlier "What's New," "Unforgettable" has become an "event" album: one of those releases that appeals to an upscale, but no-longer-active record-buying public. And the appeal promises to get stronger: The title track, which features backing vocals by Nat, enters the Hot 100 at No. 68. (Steve Krempa of Schenectady, N.Y., notes that it's the first time that a father and daughter have sung together on a Hot 100 hit since **Frank** and **Moon Zappa** teamed for "Valley Girl" in 1982.)

Nat "King" Cole landed seven top five albums between 1945 and 1965, when he died of cancer. All of his recordings were on Capitol, which scored earlier this year with the two-CD set "The Nat King Cole Story." It is likely to return to the chart; Cole's entry in the Capitol "Collector's Series" bows this week at No. 195.

Natalie Cole also recorded for Capitol from 1975 to 1981, landing six gold albums and three Grammy awards. After brief turns at Epic, Modern, and EMI, she now records for Elektra. If it's still a little strange to see Natalie Cole on a label other than Capitol, it's very strange to see a collection of Nat "King" Cole standards on another label.

Cole's album carries a $13.98 suggested list price. The top three albums—by **Van Halen, Skid Row,** and **Paula Abdul**—all carry a $10.98 list. Thus, the top four albums are priced higher than the industry standard. Which means that's probably not going to be the standard much longer.

FAST FACTS: **Bonnie Raitt's** "Luck Of The Draw," her follow-up to the Grammy-winning "Nick Of Time," enters the pop albums chart at No. 9. Even in an era when debuts at No. 1 or 2 are commonplace, Raitt's entry is impressive: Unlike **N.W.A, Skid Row,** and **Van Halen,** Raitt appeals to an older demographic base that isn't likely to "camp out" at record stores to be first in line to buy a new release. It took "Nick Of Time" 50 weeks—and three Grammys—to reach the top 10.

Anthrax's EP, "Attack Of The Killer B's," enters the chart at No. 35. The metal band's last two albums, "State Of Euphoria" and "Persistence Of Time," reached the top 30.

Paula Abdul's "Rush Rush" tops the Hot 100 for the fifth straight week. It's the first single to log five weeks at No. 1 since **Madonna's** "Like A Virgin" topped the chart for six weeks in 1984-85.

Bryan Adams' "(Everything I Do) I Do It For You" leaps from No. 31 to No. 14 in its third week on the Hot 100. The song is on the current "Robin Hood" soundtrack on Morgan Creek Records and will also appear on Adams' upcoming A&M album.

Michael Bolton has the top new entry on the Hot 100 at No. 59 with "Time, Love And Tenderness," the title track to his recent No. 1 album . . . **Guns N' Roses** have the second-highest new entry at No. 64 with "You Could Be Mine," the first single from their upcoming album, "Use Your Illusion." The band's debut album, "Appetite For Destruction," sold more than 8 million copies and spawned the No. 1 smash "Sweet Child O' Mine."

L.A. Reid & Babyface's Arista-distributed LaFace Records lands its first No. 1 hit on the Hot R&B Singles chart with **Damian Dame's** "Exclusivity."

Vanilla Ice's second album, "Extremely Live," loses its bullet at No. 30 on the pop chart. Is it our imagination or are pop careers getting shorter? Something's definitely wrong when you can go from "New On The Charts" to "Whatever Happened To?" in less than a year.

WE GET LETTERS: William Simpson of Los Angeles notes that the top 10 on the Hot 100 shows a surprising degree of social consciousness. **Michael W. Smith's** "Place In This World" and **Jesus Jones'** "Right Here, Right Now" espouse finding oneself and living for the present; **Crystal Waters'** "Gypsy Woman (She's Homeless)" brings home a pressing social issue.

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COMMENTARY

Other Nations Bar Mutilation Of Works

U.S. ARTISTS: FIGHT FOR MORAL RIGHTS

■ BY JEFFREY L. GRAUBART

U.S. law has never before formally recognized the internationally recognized concept of the author's "moral rights." But, in passing the legislation known as the Visual Artists Rights Act (VARA), Congress, for the first time, has recognized the "moral rights" of visual artists. This legislation, which went into effect June 1, deals only with works by *graphic* artists, but the music industry should take note of it.

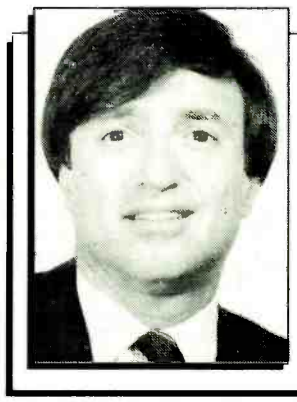
In many other countries, moral rights are already a fact of life. The 1973 Brazilian Copyright Act, for instance, requires that the names of all composers, lyricists, and performers be broadcast at the time a song is played on the air. And in 1978, an Amsterdam court ruled that a composer or lyricist is entitled to enjoin the performance of his song if it is performed in such a way as to distort or mutilate the work.

Three different approaches to artists' rights have emerged in the past century:

- In the U.S., protection of artists' *economic* rights has been exalted, but the artists' moral rights have been ignored.
- In many nations that are original signatories to the international treaty known as the Berne Convention on Copyright (1866), *minimum* standards of artists' moral rights are part of each nation's copyright law.
- In France, where moral rights have been recognized since the French Revolution, *les droits morals* continue to be highly protected.

Among the moral rights are the following:

- *Right of attribution,* defined as the right to be identified as the author of a work, or to disclaim authorship.
- *Right of integrity,* to prevent mutilation or modification of the work that would prejudice it or hurt the professional reputation of the author.
- *Other moral rights* include the right to prevent publication, the right to modify the work before (or after) its utilization, and the right to withdraw it from circulation. Congress, in enacting the Visual Artists Rights Act, limited artistic protection to the rights of attribution and integrity.



'The time has come for U.S. artists to make their voices heard'

Jeffrey L. Graubart is counsel to the Los Angeles law firm of Engel & Engel.

Except for this statute and various state laws protecting graphic artists, there are almost no U.S. laws on moral rights, and the majority of American courts have not otherwise recognized the doctrine of moral rights. A number of years ago, for example, the Soviet composers Dmitri Shostakovich, Aram Khachaturian, and Sergei Prokofieff asked for an injunction in a New York court to prevent the use of their public domain music in a motion picture with an anti-Soviet theme. Simultaneously, they brought the same case in a French court. The New York court, in Shostakovich vs. 20th Century Fox Film Corp., denied the composers any remedy, questioning on what standard (good taste, artistic worth, political beliefs, or moral concepts) this right should be tested. In contrast, the French court, in Le Chant du Mond vs. Soc. Fox Europe, halted the exhibition of the motion picture on the grounds that the moral rights of the composers had been violated. Although the music was in the public domain and therefore no economic harm could be shown, the court recognized that the composers had sustained moral damage (e.g., the violation of the authors' right of respect).

In 1976, the U.S. Second Circuit Court of Appeals gave some relief to the creators of "Monty Python's Flying Circus" in a case involving the unauthorized editing of their programs. Although the court's holding was based on the contract between the parties, the appellate judges did discuss the attitude of U.S. case law toward moral rights:

"American copyright law, as presently written, does not recognize moral rights or provide a cause of action for their violation, since the law seeks to vindicate the economic, rather than the personal, rights of authors," the opinion said. Nevertheless, the judges added, "The economic incentive for artistic and intellectual creation that serves as the foundation for American copyright law . . . cannot be reconciled with the ability of artists to obtain relief for mutilation or misrepresentation of their work to the public on which the artists are financially dependent."

In enacting the VARA, Congress has taken the Second Circuit's lead but has limited the recognition of U.S. moral rights to graphic artists—i.e, painters, sculptors, and the like.

Meanwhile, creative forces within the motion picture industry, spurred on by the "colorization" issue, lobbied for a moral rights law of their own. In 1988, Congress passed the National Film Presentation Act, but that watered-down legislation is about to expire. Accordingly, U.S. film directors and screenwriters are lobbying for an extension of moral rights in hearings before the House Committee on Intellectual Property and Judicial Administration.

After dragging their feet on moral rights for more than a century, creative entities in the U.K. recently succeeded in having Parliament enact a vitiated moral rights law, but it was made ineffective by the insistence of the major record companies and music publishers that the new law allow for blanket waivers of moral rights (see Commentary, Billboard, April 27).

U.S. music publishers and record companies may also counter the intuitively appealing arguments of U.S. musicians in favor of moral rights. But in any event, the time has come for U.S. musical artists to make their voices heard—at least as loudly as that of their counterparts in the motion picture industry—for legislation to ensure that their artistic personalities are protected as well as those of artists in other countries.

Letters to the Editor

ACCURATE CHARTS

I would like to congratulate Billboard on the introduction of the new pop and country album charts, which are now based on electronically collected piece-count sales information. This fabulous new chart methodology is extremely accurate and sophisticated.

Let's hope that Tower, Strawberries, Turtles', Wherehouse, Kemp Mill, Hastings, and the 300 independent retailers will soon become part of SoundScan's panel.

Giancarlo van Geelen
Utrecht, the Netherlands

BACKWARD MASKING

An obvious question should come to readers of recent Billboard issues: Just what is the title of the new and recently No 1 album by N.W.A?

Contrary to what is listed in the title row on the Top Pop Albums chart, the title is *not* "Efil4zaggin." For better or worse, N.W.A's album is called "Niggaz4life."

As a black person, I do not like the word "nigger" or any variants of it, but I also realize that many of my brethren use the word frequently, as a symbol of camaraderie. Many even use it emphatically. Just as some women often use the word that rhymes with "witch" in self-reference to denote their own independence and forceful personality, they attempt to turn a word that has been used over the years as an insult upside down and gain strength from repeated use of the word. N.W.A is of this group.

Whether this tactic actually enhances a particular group's self-image is a topic for sociologists to debate. The point is that N.W.A has named its album "Niggaz4life," reflecting its particular viewpoint.

In a recent Chartbeat column, Paul Grein suggested "Efil4zaggin" is the true title spelled backward. This is somewhat disingenuous. Actually, what one sees when one picks up the album is an inverse image, similar to what you see on the front of an ambulance. You see the word "AMBULANCE" accurately in your car's rearview mirror. When you hold N.W.A's album up to a mirror, similarly, you see the actual title.

I appreciate Billboard's desire not to offend some people's tastes, but it strikes me as silly to go out of one's way to avoid calling a spade a spade. And, yes, the pun is intended.

Robert A. George
Annapolis, Md.

Billboard replies: We are using the spelling of the album's title preferred by N.W.A and its label, Priority Records.

CHART PROS AND CONS

I congratulate Billboard on finally providing accurate sales information on the album charts. As a music fan and religious reader of your magazine for the past dozen years, I have always been amazed to see platinum albums fall short of the top 20 or big chart albums barely going gold.

My only gripe is the creation of your "catalog" album chart and the decline of new/alternative music albums on the top 200. You have recently admitted that many of the old albums are outselling the new hits. If so, then these albums should be included in your weekly top 200 sales chart in order to provide a complete picture of U.S. music preferences.

The only logical step, in order to please everyone, is to expand the present chart to a top 300 list. All the catalog titles would fit along with much of the new music albums that are currently not on the charts. Plus, all you need is one extra page.

Think about it!

Gerald Brathwaite
Brooklyn, N.Y.

PUBLIC RADIO HAS BLUES

Chris Morris' search for reasons for a resurgent interest in the blues (Billboard, April 27) ignored the role of public radio in maintaining and fanning the flames, particularly for live performances.

Nationally distributed programs—Bob Porter's "Portraits In Blue," Felix Hernandez's "Blues Stage," and West Virginia Public Radio's "Mountain Stage," as well as special presentations such as live broadcasts of the Chicago Blues Festival—have been key factors in spotlighting new, veteran, and classic talents in the blues.

Nora L. Mandel
Forest Hills, N.Y.

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

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YANNI

...THE SECRET'S OUT

Last week at the Kennedy Center buried treasure was unearthed. Yanni has been a well-kept secret to most Americans. [But] after the magnificent performance by the Greek pianist, composer and band leader, those who have heard his music will have to share Yanni with the multitudes of new fans who cheered him repeatedly.
—*Gil Griffin,* The Washington Post

Yanni delivers upon his new popularity with a stunning Boston debut.
—*Paul Robicheau,* The Boston Globe

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When Ratings Rise At Drop Of Format

Stations That Changed For Better Or Worse

■ BY SEAN ROSS

NEW YORK—It's the ultimate irony. After months of struggling in the ratings, a station finally changes formats and/or PDs. Shortly thereafter, ratings that still reflect the old format come back, *and they're up.*

Years ago, stations usually waited until the ratings came in to change formats. And even if they didn't wait, it was hard to tell how much of the next book belonged to each format. But now there are 99 markets getting monthly Arbitrend report cards. And a lot more instances of stations getting good news *after* they've made a change.

Among some recent examples:

• WOMX (Mix 105.1) Orlando, Fla., which went 4.8-5.7-6.9 12-plus in the first two spring Arbitrends, the second of which came out 24 hours after the station had finished segueing from hot AC to a more mainstream version of the format. Mix management may have felt some *déjà vu* on this one since the station had a great summer book in 1989 shortly after it dropped its longtime top 40 format and WBJW (BJ105) calls.

• KQLZ (Pirate Radio) Los Angeles: In mid-February, Westwood One's rock 40 outlet broke its association with PD/morning man Scott Shannon and switched to straight-ahead album rock. In the first winter trend, which came out about a week later, the station was up 2.7-3.0. In the second trend, it inched up again to a 3.1. Since then, KQLZ has fallen to the high one-share range.

• WCEZ Columbia, S.C.: A longtime easy listening station that recently switched to soft AC, new management changed this station to bright AC WAAS in January. When the fall Arbitron came back several weeks later, WCEZ was up 4.4-6.4 12-plus in its final book, finally beating longtime AC WTCB, which went 6.2-6.0. In the winter, however, WAAS was at a 3.9 and WTCB was up to a 6.7.

Winds Of Change. In a promotion for country WYNY New York, Travis Tritt helped promote his current single, "Here's A Quarter (Call Someone Who Cares)," by passing out several hundred quarters at the Staten Island Ferry. Tritt, left, is pictured signing an autograph for a fan.

SURPRISED?

One notable aspect of all three changes is that none of the stations involved was completely surprised by the old formats' posthumous success. WOMX was already on its way back up in the trends. KQLZ was dropping off a bad first month from the fall book. And while WCEZ's new owners did not have the benefit of Arbitrends—Columbia did not become a four-book-a-year market until this year, they did have in-house research showing that WCEZ was on the rise.

'We were anticipating exactly what happened with the initial upsurge'

So why did these stations forge ahead? WAAS VP of programming Chuck McKay says, "WCEZ was a damn fine-sounding station. We had toyed with the idea of leaving it alone. But it was just too easy to ignore; it was so soothing and well-put-together that you could forget it was there. We would walk around the office and say to each other, 'Name any three songs or any advertisement you've heard in the last hour.'

"We finally decided that to make any significant impact with advertisers, we had to become a foreground radio station. It had nothing to do with previous ratings or our belief that the station would continue to grow . . . All the indicators [for WCEZ's rise] were there, including our own in-house research, but we believed it was a background station and it had to become a foreground station to be successful."

THE TWINGE OF DOUBT

So what happened at WAAS when the great fall book for the now-defunct WCEZ came back? "The first thing that happened was that the sales manager looked at me and said, 'We knew it was going to be good,' and we said, 'Yeah, but we really believe we made the right decision,' " McKay says. "There's always a little self-doubt about 'did we just mess up,' but I don't believe we did."

Did WAAS staffers go out and celebrate? "No, but we didn't weep and gnash our teeth either. At that time, we had a pretty exciting radio station on the air. First we had given away $1,000 to whoever showed up at the mall when we introduced our new morning team. Then we had listeners write down three songs we played and mail them to us to qualify for $10,000. Then we did a week of exotic vacations or cruises. We just gave a listener their choice of a Mercedes, Cadillac, or BMW, now we're getting ready to give away another car. So people were pretty pumped up by the time the ratings came back."

Like WAAS, Pirate Radio had its own reasons for wanting to change. Among those cited at the time, the rift between the expectations of the rock-leaning core and Shannon's top 40 presentation and the $2 million-plus yearly salary that Shannon was reportedly earning.

"We were anticipating exactly what happened with the initial upsurge, then the down trends," says Bob Moore, executive VP for the Westwood One station group. "[KQLZ's new format] hit and we did some good TV to cover the change, it was a news item that Scott was gone, we had a lot of press coverage, there was a lot of buzz in the marketplace, and I think that spiked our February numbers.

"Now we're shedding a lot of 18-24 and 18-34 females and a lot of the teens," he says. "The old Pirate's teen numbers were in the nines, now they're in the fours and fives. We're gaining a lot of males, especially 25-34s. That obviously makes us feel very comfortable because I think we're on the right track."

IT'S A WONDERFUL TREND?

You would expect station managers in these situations to bite the bullet and stand by their decision to change, even in light of a posthumous success. WOMX GM Rick Weinkauf goes even further, calling Mix's second spring Arbitrend "wonderful," even though it reflects programming that has been modified.

That, Weinkauf says, is because WOMX had already made some changes before its major repositioning in late June, among them dropping a lot of dance product and concentrating more on music flow to improve time spent listening. WOMX had already risen in the first spring trend, when it dropped off a bad first month of winter. Now it was losing a second winter month that had been flat.

For that reason, Weinkauf sees the second trend as a "pre-report-card that shows that what we did was exactly what we should have done . . . Based on the research in the marketplace and the subtle tweaking [we had already done], we're ecstatic. The audience is saying thank you for letting us listen longer . . . So in the next trend, we're certainly looking for an increased TSL."

Weinkauf has been through this before. Nearly two years ago, the former BJ105 was the keystone in a series of changes that took owner Nationwide Communications from a top 40-driven group to a more adult-oriented chain. BJ105's change was not a popular one in the industry, and going 6.3-7.6 in the final book as a full-fledged top 40, then back to a 6.1 in the first Mix book didn't help. WOMX went back to an 8.6, then a 9.2 in the next two books.

When the summer '89 book came back, Weinkauf says, "It was seeped in teens. It was one of those bounce-

(Continued on page 20)

Bun Run. KIIS Los Angeles morning man Rick Dees, left, presided over the station's "Bun Run" to promote the premiere of the film "The Naked Gun 2½." Listeners ran the 102.7-second dash naked (or in KIIS towels) carrying hot dog buns. The winner carried 70½ buns. Dees is pictured helping sidekick Ellen K. out of her clothes.

FCC Asks Court To Rehear Its Case For 24-Hour Ban

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has asked the full U.S. Court of Appeals here to rehear its case for a 24-hour ban on indecent broadcasts. The July 1 action comes after a three-judge panel of the U.S. Court of Appeals tossed out the commission's 24-hour ban on indecent broadcasting May 17.

The commission had the choice of appealing the case to the Supreme Court or asking the appellate court to rehear the case with all 12 judges. The FCC decision, according to insiders, means that if the court turns down the request for review, the FCC would then have stronger grounds to appeal the case to the Supreme Court.

Adding to the publicity surrounding the case is the revelation that President Bush's Supreme Court nominee, conservative Republican Clarence Thomas, is currently a judge on the federal appeals court here, and was one of the three judges who threw out the around-the-clock indecency ban as unconstitutional on May 17.

Should the appeals court turn down a review and the FCC appeal to the Supreme Court, Thomas, if confirmed, could be sitting on the High Court when it decides whether to hear the case for next autumn's session.

FCC FINES SALEM $10,000

The FCC announced July 2 that it will fine Salem Broadcasting and station WOBG-FM Salem, W.Va., $10,000 for unauthorized transfer of control in what it says is beyond a "lease and option" deal with Hilber Broadcasting's WOBG-AM Clarksburg.

Under the complex agreement, Hilber pays Salem $1,200 per month to rebroadcast the AM programming and sell ad time for Salem. Salem pays Hilber $1,180 a month to lease equipment owned by Hilber. The agreement also gave Hilber an option to buy the FM within 20 days, with a postoption license acquisition requirement clause. In either event, Hilber would pay Salem $72,000 and "forgive all loans." Both station main studios are co-located at the AM's address.

The FCC did not like the fact that Salem did not follow commission "prior consent" requirements for obtaining transfer of control, and wrote to Salem: "We reject your suggestion that the Salem/Hilber arrangement comports with [our] recent time brokerage decisions," adding that when a broker "takes on the characteristics

WASHINGTON ROUNDUP

of a lessee by infusing capital into the station and becoming intimately involved in decisions as to the construction and/or operations of a station, it transcends the traditional function of a time broker, [which is] the purchase and resale of air time."

It adds that Salem's role in determining programming "is that of a consultant or advisor, and belies your assertion that you are in control of the station."

CAN FCC ARM-WRESTLE NTIA?

The National Telecommunications and Information Administration, which serves as government arbiter of how spectrum frequencies are parceled out, apparently isn't too keen on handing out L-band spectrum for DAB use and thinks it belongs elsewhere. The FCC, however, under pressure from broadcasters, is suggesting the U.S. dole out some L-band for digital radio use. Soon, before the upcoming WARC world radio conference, the NTIA and FCC must hammer out a final spectrum policy. The big question is whether or not former NTIA chief and current FCC chairman Al Sikes can change the opinion of the often implacable NTIA in the meantime at joint meetings.

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Did Rick Thomas Sabotage Y95's Music?; Felix Goes Local; Winners Quits Satellite

THE ARIZONA REPUBLIC reports that not only had former **KOY-FM** (Y95) Phoenix PD **Rick Thomas** seen the research for co-owned **KKLQ** (Q106) San Diego several days before he returned to the market as PD of rival **XHTZ** (Z90), it also features claims by Y95 GM **Nancy Reynolds** that Thomas "sabotaged" Y95's music software before he left, reactivating songs that Y95 no longer plays by such artists as Debbie Gibson and New Kids On The Block and dropping "some of the biggest records" on the station.

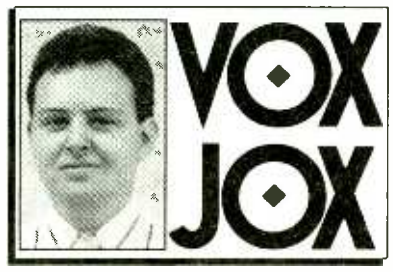
When asked about this by the Republic, the paper reports that "Thomas said he didn't know what Reynolds meant because stations change their music all the time." As for having seen Q106's research, Thomas says that he doesn't remember most of the details and, "I can't tell you how ridiculous the whole thing is."

PROGRAMMING: FELIX IS BACK

Longtime consultant **Frank Felix** returns to day-to-day programming as PD of classic rock **WZTA** Miami; he replaces **Pete Bolger**, who is now group PD. Felix was Bolger's consultant at several stations, including **WIBA** Madison, Wis.; he'll continue to consult other stations. Elsewhere on the national-to-local scene, Stoner group PD **Smokey Rivers** is named OM for N/T/top 40 combo **WMC-AM-FM** Memphis. He'll use his real name, **Fred Flanzer.**

As presaged several weeks ago by APD **Howie Castle's** promotion to program coordinator, PD/morning man **Bobby Rich** and his partner **Scott Kenyon** are out at AC **KRMX** (Mix 94.9) San Diego. Castle is handling programming solo now. Ironically, the interim morning successor to Rich & Kenyon, who were known as the Rich Bros., is San Diego radio veteran **Rich "Brother" Robbin.**

Another 24-hour program supplier has given up its satellite delivery and gone back to taped programming. Of the four major Winners News Network affiliates still listed by the M-Street Journal, two—**KFMY** Provo, Utah, and **WLRM** Ridgeland, Miss.—will use the motivational talk network's taped programming. Another, **WNNW** Lowell, Mass., is going Spanish. WNN principal **Joe Nuckols** claims the move was made to give WNN affiliates greater flexibility, and says the network may be back with a different satellite supplier before the end of the year.



by Sean Ross with Craig Rosen & Phyllis Stark

Adult standards **WTAR** Norfolk, Va., has gone all-news using CBS and CNN Headline News programming. The entire staff stays, except for morning host **Karen Grace**, who is looking for another talk slot and can be reached through PD **Tom Krimsier** . . . At N/T **KTAR** Phoenix, acting ND **Jeff Scott** should be official by the time you read this. He is a news producer for the station . . . Easy CJEZ Toronto has segued to soft AC.

Soft AC **KMEO-FM** Phoenix changes calls to **KPSN** (Sunny 97) and goes more mainstream under new PD **Joel Gray.** Midday host **Steven Johns** is out . . . Former **WZKS** Louisville, Ky., MD **David Smith** goes to Christian/AC rival **WXLN** as PD . . . Spanish **WIND** Chicago APD **Luisa Torres** is upped to PD, replacing **Filiberto Prieto**, who goes to **WAOS** Atlanta as co-owner/PD/mornings. WIND p.m. driver **Margarita Vazquez** becomes APD.

WSSX (95SX) Charleston, S.C., PD **Adam Cook** jumps to top 40 **WXXL** (XL106.7) Orlando, Fla., replacing **Steve Kelly**. Cook previously worked with XL GM **Randy Rahe** at the former **WXGT** (92X) Columbus, Ohio. Elsewhere in Orlando, **WBZS** has dropped Business Radio Network and gone back to urban/AC.

Rochester, N.Y., gets a second rocker for the first time in five years as new outlet **WNNR** signs on with Unistar's Adult Rock & Roll format. **Mike Keenan**, PD of suburban AC **WACK**, will oversee this one also. The station is looking to add a local morning show soon, then open up the other dayparts. Keenan would like to hear from both record people and prospective air talent.

WSPK (K104) Poughkeepsie, N.Y., PD **Sean Phillips** is named director of top 40 programming for Beacon Broadcasting and will handle PD duties at co-owned top 40 **WTHT** (Thunder 107) Portland, Maine, replacing **Ziggie Pelletsier.** WTHT GM **Carl DeProspro** is out also; LSM **Brian Cliff** is named station manager. K104 APD/MD **Stew Schantz** retakes the PD job. He needs an MD/p.m. driver.

Matt Harris, who had been tapped as PD of modern **WBRU** Providence, R.I., will instead stay in Cincinnati for "family reasons." No replacement has been named . . . Country **WIRK** West Palm Beach, Fla., PD/p.m. driver **Dan O'Brian** exits for the p.m. slot at country **WSUN** Tampa, Fla. T&R to GM **Allen Chapman.**

At press time, **KILT** Houston was still billing itself as "K-Merle," playing only the music of Merle Haggard, and receiving the most attention it had received in its five-year history as a country gold station. By next week, the stunt should be over, or expanded. GM **Dickie Rosenfeld** says the one down side of the stunt is that the station is getting calls from people who think Haggard is dead.

Frank Cerami, most recently a part-timer at **WYXR** Philadelphia, is the new PD at top 40 **WHXT** (Hot 99.9) Allentown, Pa., replacing **Clarke Ingram.** Cerami was also MD at Philly's **WIOQ** and **WUSL.** Ingram will do part-time at **WHTZ** (Z100) New York and **WEGX** (Eagle 106) Philadelphia while he looks for another PD job . . . Veteran programmer **Frank Drew** is named PD at top 40 **KYRK** (Power 97) Las Vegas; he was most recently production director.

Urban **WILD** Boston p.m. driver **Earl Boston**, who was all set to go to **WUSS** Atlantic City, N.J., instead ended up with the PD slot at **WUJM** (94 Jams) Charleston, S.C., replacing **Don "Early" Allen.** His replacement at WILD will be crosstown **WVBF** weekender **Kyle Stewart**, who will use the name **Dave Cruise.**

Longtime country AM **WOFE** Rockwood, Tenn., is adding an FM that will cover Knoxville. AM PD **Ben Harold**, who also programs the AM, will be PD of the traditional-leaning "Big Wolf Country" . . . At oldies **KLKL** Shreveport, La., **Steve Prince** from crosstown **KRMD** is the new GM. **Dan Murphy** from AC **KIXK** El Dorado, Ark., is the new PD/p.m. driver; **Howard Clarke** stays for mornings. **Anne Moore** goes from afternoons to middays.

Top 40 **WZXY** Johnson City, Tenn., has become **WKOS** and should be running Unistar's Oldies Channel by the time you read this as part of a programming deal with crosstown format rival **WQUT.** WZXY's AM, country **WKIN**, is expected to simulcast WQUT's N/T AM **WJCW.** This displaces current OM **John Patrick**, who can be reached at 615-477-4539. Meanwhile, **WMYK** Norfolk, Va., which had actually started using the WKOS calls, is instead applying for **WKOC.**

One longstanding simulcast deal has fallen apart. **WRKU** and **WNCD** Youngstown, Ohio, are now what they were before, competing album rockers. **John Thomas** will program WRKU. **Brian Gartland** is MD.

Former NBC anchor **Mike Anthony** is named to the new PD post at full-service AC **WCTC** New Brunswick, N.J. **Jack Shreve** remains OM. Anthony previously programmed N/T stations **WGR** Buffalo, N.Y., and **WIOD** Miami . . . Midday jock **Tom Shannon** is upped to PD/afternoons at oldies **WWKL** (Kool 94.9) Harrisburg, Pa., replacing **Al Brock.**

The Port Huron, Mich./Sarnia, Ontario area will get a new top 40 next week when **WBTI** (B96.9) signs on. **Mike Steele**, former **WMJQ** Buffalo, N.Y., night jock, will be PD/MD/mornings. **Terry London** will do middays. **Bob O'Dell**, former **WWCK** Flint,

(Continued on page 16)

newsline...

DIANE SUTTER, GM of WTVQ-TV Lexington, Ky., is upped to executive VP/operations for parent company Shamrock Broadcasting. She replaces Karen Merrill, who transfers to Shamrock's properties in Israel.

BOB SHERMAN has broken his ties with Sherman Broadcasting. VP Jay Myers is acting chief operating officer. With Sherman's departure, the deal for Hoker's WDFX Detroit dies. In other sales news, Zimmer Broadcasting buys WKKX St. Louis for $1.85 million in a receivership sale.

BILLY YOUNG, PD of WMVP Milwaukee, has been named president of the Young Black Programmers Coalition's new Midwest chapter. KPRS Kansas City, M.O., MD Bobby Wonder is named first VP. The first regional meeting will be held July 28 in Chicago.

PEOPLE: PLEASE PLAY 'BABY BABY' . . .

P.M. DRIVER **J.J. McKay** has been upped to mornings at AC **WYXR** Philadelphia, replacing **Kelly Randall & Barbara Sommers.** Despite local press reports that claim Sommers was fired while on maternity leave, WYXR GM **Jeff Spector** says she had been offered another daytime shift and turned it down.

Steve Cross, most recently a systems analyst with Arbitron, rejoins AC **WWMX** Baltimore as MD. Cross was previously with the station in a number of capacities . . . **Leigh Alexander**, last at the late **WXBB** (now **WHP-FM**) Harrisburg, Pa., goes to mornings at AC **WVTY** (Variety 96) Pittsburgh, where she will be known as **Leigh Phillips.**

Houston radio veteran **Mike Cavel**, last with **KKBQ** (93Q), goes to crosstown churban **KBXX** for middays . . . **KYA/KSFO** San Francisco overnighter **Ben Kelly** joins urban **KKBT** Los Angeles . . . **KBUZ** Wichita, Kan., overnighter **E.Z. Street** makes the big jump to nights at urban **KJMZ** Dallas, replacing **Rick Party. Mark Anthony** replaces him at KBUZ.

At AC **WLMG** New Orleans, morning man **Scoot** goes to middays at co-owned N/T **WWL**, replacing **Ed Clancy.** That means **Jim Murphy** returns from afternoons to do mornings at WLMG . . . **WMYI** Greenville, S.C., midday host **Paul Warren** goes to rock/AC **WMMO** Orlando, Fla., as APD/middays.

AC **KMXX** (Mix 101) Phoenix OM **Steve LeBeau** and midday jock **Lisa Malay** move to mornings, replacing **Drew Aldridge & Peter Zipfel.** Night jock **Sandy Diamond** goes to middays . . . Former **WMYX** Milwaukee morning host **Man Mountain Walker** goes to afternoons at oldies **KXKL** (Kool 105) Denver as Man Mountain Murphy. P.M. driver **Steve Cassidy** goes to nights; **"Rockin' " Robin Sanders** goes to late nights, **Mark Oliver** is out.

Urban **WCDX** (Power 93) Richmond, Va., ups MD **Aaron Maxwell** to APD and night jock **Juan Conde** to MD. Barring a natural disaster, Maxwell should be promoted to PD (as was his predecessor, **Gary Young**) in a month or two. WCDX GM **Ben Young** is now president-elect of the Virginia Assn. of Broadcasters . . . Former AC **WIVY** (Y103) Jacksonville, Fla., MD **Tony Mann** goes to urban rival **WHJX** (Hot 101.5) for weekends.

Local club jock **Big Ray Petty** joins album **WHVY** Baltimore for weekends . . . **WHDH** Boston part-timer **Charlie Jefferds** returns to Providence, R.I., for mornings at N/T **WICE**, replacing **Big Ange.** He was previously at **WPRO** there . . . **WSYW** (Yo! 8-1-0) Indianapolis, which just added some weekend rap programming, now adds a blues show with **King Ro** from crosstown **WPZZ** . . . At Christian/AC **WLVX** Hartford, Conn., morning man **Al Kim** adds APD stripes.

WKGR West Palm Beach, Fla., morning man **Kevin Barry** goes across town to oldies **WOLL** as morning anchor . . . P.M. driver **Danny Stewart** and night jock **Freddie B.** are out at top 40 **WVIC** Lansing, Mich. . . . **WJDM** Elizabeth, N.J.'s **Captain Jack** goes to oldies **WYOS** Wilkes-Barre, Pa., for mornings . . . **WKZA** Kane, Pa., morning man **Max Stewart** joins **WKSQ** Bangor, Maine, for p.m. drive.

At urban **WKWM** Grand Rapids, Mich., MD **Lee Cadena** moves from afternoons to mornings, replacing **Michael Jackson** (Billboard, July 6). **Rich Diamond** goes from evenings to p.m. drive. **Darryl K.** joins for nights . . . **Lisa I'Anson**, entertainment reporter for urban **Kiss 100** London, begins hosting the youth-oriented BBC show "Gimme 8" this month.

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Survey Says Most Stations Spend 5%-7% On Marketing

NEW YORK—The majority of radio stations spend 5%-7% of annual revenues on marketing, according to the newly released Broadcast Promotion and Marketing Executives/Gallup Survey of Electronic Media Marketing.

Thirteen percent of stations spend 5% of revenues on marketing, while another 13% spend 6%-7%. Eight percent of stations spend 10% on marketing.

Among radio, TV, and cable stations, 17% have promotion budgets up to $100,000. Seventeen percent have budgets between $101,000 and $250,000. The majority, 20%, have budgets between $251,000 and $500,000. Fifteen percent of stations have budgets between $501,000 and $1 million. Eleven percent have budgets between $1 million and $2 million, and 9% have budgets more than $2 million.

In placing off-air media dollars, television respondents say radio is their first choice. But 70% of radio respondents say they prefer to invest off-air dollars in station-sponsored events. TV is radio's second choice, cited by 62% of radio people. Outdoor advertising is cited by 59%, while newspapers take 54%.

Ninety-seven percent of radio promotion directors say that have used a sales promotion in the last 12 months. Ninety-four percent have used a community involvement promotion. Ninety-three percent have done on-air contests. Eighty-eight percent have used a topical news or sports promotion. Eighty-four have done a concert or large event. Eighty-four have done an overall image campaign. Sixty-eight percent have done a point-of-purchase promotion. Forty-seven percent have used an outside advertising agency in the last year.

While the vast majority of stations (78%) use research as a positioning guide, only 40% use it to track audience awareness of promotions. Thrity-five percent use research to generate new promotion concepts, and 32% use research to help make advertising purchases.

The majority (53%) of the survey's radio respondents said the overall promotional investment of stations will be increasing. Ten percent think it will decrease, while 35% think it will remain steady.

Survey results were based on responses from 523 BPME members.

IDEA MILL: SELLING SOAP

Stations across the country have teamed up with ABC-TV to promote the daytime soap opera "General Hospital" this summer. **KILT** Houston collected 20,000 signatures on a "Texas sized" fan letter to the show, and awarded one listener a trip to Los Angeles to visit the set. **WCKZ** (Kiss 102) Charlotte, N.C., listeners competed for a trip to the set by participating in a kissing marathon.

In **WYTZ** Chicago's "tattle tale contest," listeners had to explain why a friend's life is like a soap opera in order to win a trip to the set. Listeners of **WHYT** Detroit afternoon jock **Dr. Drex** won tickets to a General Hospital viewing party by explaining how they would cure the ailments of the soap's characters. And **WQHT** (Hot 97) New York morning team **Howard Hoffman** and **Stephanie Miller** have had walk-on parts on the show. The promotions were designed by the Cincinnati-based Local Marketing Corp.

Michelob Light recently launched three station promotions. The first, "Celebrity Innings," is an interactive telephone baseball trivia game hosted by **Tug McGraw**. **WAFX** Norfolk, Va., and **WINK-FM** Fort Myers, Fla., are among the stations using the game.

The second promotion, "Touch Tone Open," is a fantasy golf game that also uses the station's interac-

Promotions & Marketing

by Phyllis Stark

tive telephone lines. **WCXR** Washington, D.C., and **WZZU** Raleigh, N.C., are among those using this one.

The third promotion, "Mystery Minutes," is a 25-episode "whodunit" game. The plot centers around a radio station where the owner, Killer Hertz, is murdered and PD Josh Chase must track down the killer. Listeners who solve the crime win a weekend in New York. **WZLX** Boston, **WMMO** Orlando, Fla., and **WIZN** Burlington, Vt., are among the stations airing "Mystery Minutes." The St. Louis-based Contemporary Group is coordinating all three promotions.

WMGK (Magic 103) Philadelphia used a billboard near the station as a giant game board for its "name that song" contest. During the three week contest, morning man **Harvey** announced one letter from a song lyric each day on the air. Listeners could either fill in the letter at home on a game board, which was available at area malls and in a local magazine, or watch the billboard every morning as the letters were added to the blank spaces on the board. The first person to identify the song won a BMW.

KRMX (Mix 94.9) San Diego's new station vehicle is a restored 1966 Good Humor ice cream truck. All summer, staffers will be driving around town passing out "Mix fruit stix" bars with the station's logo on the sticks . . . **KISW** Seattle will host "Nudestock," a daylong party Saturday (13) at a local family nudist park. Listeners are being encouraged to bring an item of clothing for charity.

Five New York stations with very different formats are co-producing a summer outdoor lunchtime concert series each weekday from noon to 2 p.m. Classical **WQXR-FM** is presenting "opera Mondays," album **WNEW-FM** hosts "twofer Tuesdays," adult alternative **WQCD** is producing "jazz Wednesdays," oldies **WCBS-FM** hosts "oldies Thursdays," and top 40 **WHTZ** (Z100) offers "comedy Fridays."

WBOS Boston will host a "fish and ships" party at the New England Aquarium Friday (12). Harbor cruises on the Aquarium's boat will

(Continued on page 17)

PIONEER TOKIO HOT 100

Hot Hits in Tokio

Week of June 23, 1991

1. I Wanna Sex You Up — Color Me Bad
2. Rush Rush — Paula Abdul
3. The Other Side Of Summer — Elvis Costello
4. Fun Day — Stevie Wonder
5. Love Is A Wonderful Thing — Michael Bolton
6. Welcome To The Edge — Billie Hughes
7. Kissing You — Keith Washington
8. Gotta Have You — Stevie Wonder
9. More Than Words — Extreme
10. Get The Message — Electronic
11. Power Of Love/Love Power — Luther Vandross
12. We Are In Love — Harry Connick Jr.
13. Gypsy Woman (She's Homeless) — Crystal Waters
14. Back To The Basic — Anri
15. The Dream Is Still Alive — Wilson Phillips
16. I Don't Wanna Cry — Mariah Carey
17. Baby Baby — Amy Grant
18. Calypso Round The Clock — G Race
19. Everybody Plays The Fool — Aaron Neville
20. There Must Be An Angel — Eurythmics
21. Gonna Make You Sweat — C&C Music Factory
22. Almaz — Randy Crawford
23. Ring Ring Ring (Ha Ha Hey) — De La Soul
24. Crazy — Seal
25. You Don't Have To Go Home Tonight — The Triplets
26. La Chabola — Cathy Claret
27. I Like The Way (The Kissing Game) — Hi Five
28. What Comes Naturally — Sheena Easton
29. Touch Me (All Night Long) — Cathy Dennis
30. Because I Love You — Stevie B
31. Strike It Up — Black Box
32. Save Some Love — Keedy
33. Future Love Paradise — Seal
34. Unbelievable — EMF
35. Miracle — Whitney Houston
36. Couple Days Off — Huey Lewis & The News
37. How Can I Ease The Pain — Lisa Fischer
38. Caymmis — Joyce
39. Here We Go — C&C Music Factory
40. Rhythm Of My Heart — Rod Stewart
41. Lift Me Up — Yes
42. Stranger Than Fiction — Joe Jackson
43. Don't Treat Me Bad — Firehouse
44. I Like You — Culture Beat
45. Dream Lover — Rebel Pebbles
46. Move That Body — Technotronic
47. It's A Shame (My Sister) — Monie Love
48. Walking In Memphis — Marc Cohn
49. Highwire — The Rolling Stones
50. Heart Setsunaku — Yuhko Hara

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

J-WAVE 81.3FM

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VOX JOX

(Continued from page 14)

Mich., MD, handles afternoons. **James Collins** from **WKSE** Buffalo handles nights. Steele would like to hear from record people . . . **WZDQ** Jackson, Tenn., PD **Duane Shannon** is the new PD at hot AC **WTWR** (Tower 98) Monroe, Mich., replacing **Laurie Demick**, now doing part-time at **WNIC** Detroit.

WEEJ (Coast 100) Fort Myers, Fla., changes from AC to rock/AC. **Bob Alexander** from crosstown **WINK** joins for morning news. PD **Bill Harmon** is now doing mid-days as **Mike Pierce** goes to nights. **Kerri Daniels** from rival **WQLM** joins for afternoons, replacing MD **Dan Stinnett** (813-629-7647) . . . MD **Fritz Kuhlman** is upped to PD at country **WKCQ** Saginaw, Mich.; **Jim Kramer** remains OM/mornings.

DOCKET '91: WAVA HELLO TO TROUBLE

Just in time for **WAVA** Washington, D.C.'s sale to Salem Communications, morning hosts **Don Geronimo & Mike O'Meara** have been hit with a $15 million suit by publicist **Carol Sewell**. She claims the pair referred to her on the air as a "bitch" and a "liar" after a wake-up call to actor Leslie Nielsen that they say she arranged did not materialize. The pair gave out Sewell's hotel room number and encouraged listeners to go "gouge her eyes out." The suit seeks damages for defamation, emotional distress, invasion of privacy, and interference in business relations.

Meanwhile, singer Tanya Tucker has filed a $35,000 lawsuit against country **WLWI-FM** Montgomery, Ala., over the cancellation of a concert the station was allegedly reporting. GM **David Coppock**—who had not seen the papers at press time—claims there was no contract between the station and Tucker. Coppock claims the concert was canceled due to poor ticket sales. A call to Tucker's office was not returned.

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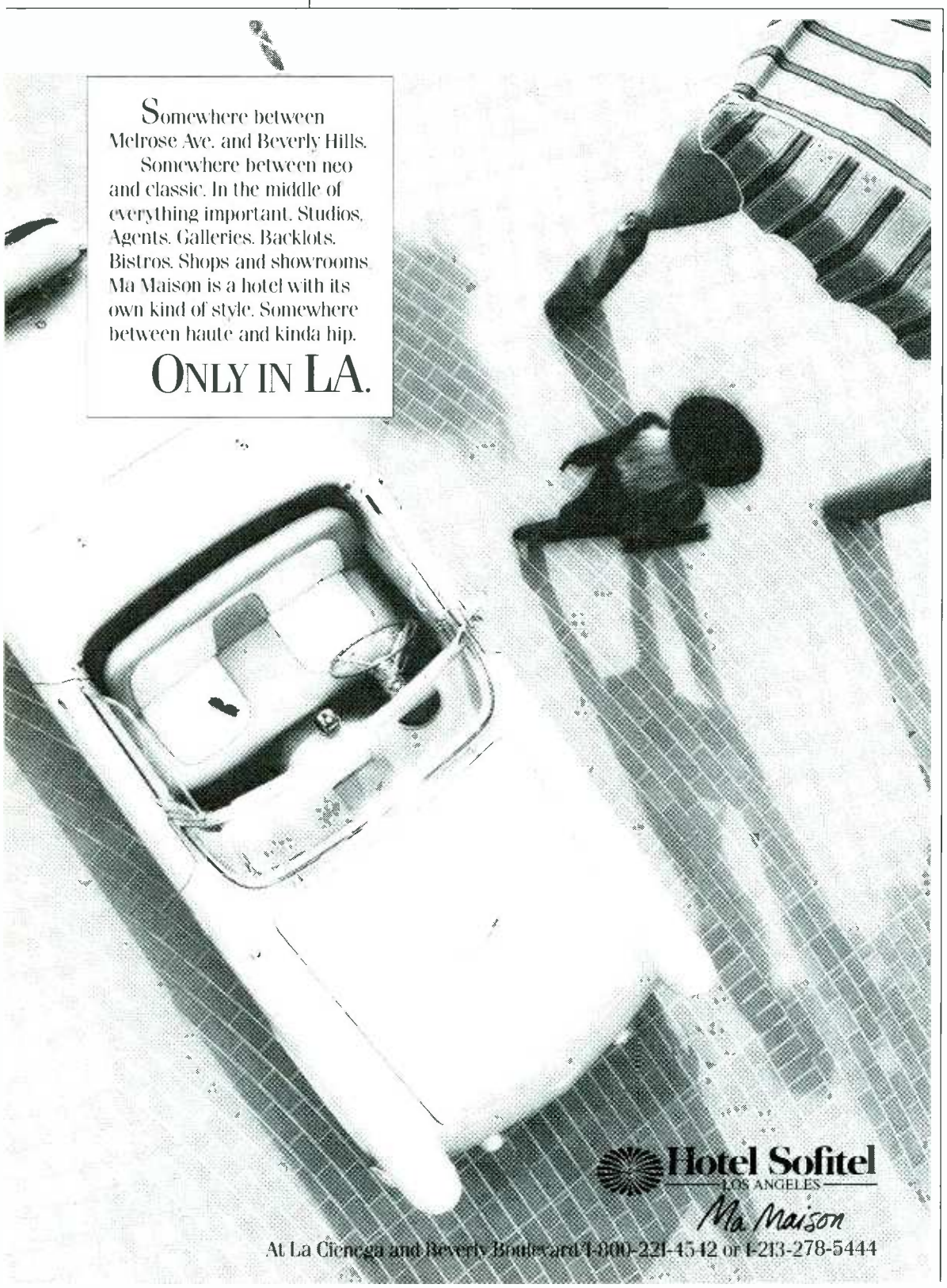

Billboard®

FOR WEEK ENDING JULY 13, 1991

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	1	1	10	RUSH RUSH / CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL (3 weeks at No. 1)
2	2	2	11	MORE THAN WORDS / A&M 1552	◆ EXTREME
3	3	5	12	POWER OF LOVE/LOVE POWER / EPIC 34-73778	◆ LUTHER VANDROSS
4	6	6	8	CAN'T FORGET YOU / EPIC 34-73864	◆ GLORIA ESTEFAN
5	4	3	13	LOVE IS A WONDERFUL THING / COLUMBIA 38-73719	◆ MICHAEL BOLTON
6	7	10	16	PLACE IN THIS WORLD / REUNION 19019 /GEFFEN	◆ MICHAEL W. SMITH
7	5	4	15	I DON'T WANNA CRY / COLUMBIA 38-73743	◆ MARIAH CAREY
8	8	7	11	PART OF ME, PART OF YOU / MCA 54060	◆ GLENN FREY
9	13	16	6	THE DREAM IS STILL ALIVE / SBK 07356	◆ WILSON PHILLIPS
10	12	15	5	UNFORGETTABLE / ELEKTRA 4-64875	◆ NATALIE COLE
11	10	12	10	STARTING ALL OVER AGAIN / ARISTA ALBUM CUT	DARYL HALL JOHN OATES
12	14	14	12	WALKING IN MEMPHIS / ATLANTIC 4-87747	◆ MARC COHN
13	9	8	19	BABY BABY / A&M 1549	◆ AMY GRANT
14	24	48	3	(EVERYTHING I DO) I DO IT FOR YOU / A&M 1567	◆ BRYAN ADAMS
15	19	21	4	LOVE AND UNDERSTANDING / GEFFEN 19023	◆ CHER
16	17	17	12	HOW CAN I EASE THE PAIN / ELEKTRA 4-64897	◆ LISA FISCHER
17	18	19	11	NEVER GONNA LET YOU DOWN / COLUMBIA 38-73643	SURFACE
18	15	13	14	LOVE AT FIRST SIGHT / A&M 1548	◆ STYX
19	20	22	5	EVERY HEARTBEAT / A&M 1557	◆ AMY GRANT
20	11	9	14	MIRACLE / ARISTA 2222	◆ WHITNEY HOUSTON
21	16	11	18	RHYTHM OF MY HEART / WARNER BROS. 4-19366	◆ ROD STEWART
22	22	24	6	LILY WAS HERE / ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
23	23	23	6	CAN YOU STOP THE RAIN / COLUMBIA 38 73745	◆ PEABO BRYSON
24	27	27	5	EVERYBODY GETS A SECOND CHANCE / ATLANTIC 4-87679	◆ MIKE/MECHANICS
25	25	25	6	SET ME IN MOTION / RCA 2846	BRUCE HORNSBY & THE RANGE
26	21	20	23	CRY FOR HELP / RCA 2774	◆ RICK ASTLEY
				★★★ POWER PICK ★★★	
27	42	—	2	THE MOTOWN SONG / WARNER BROS. 4-19322	◆ ROD STEWART
28	34	47	3	IT AIN'T OVER 'TIL IT'S OVER / VIRGIN 4-98795	◆ LENNY KRAVITZ
29	29	35	5	MOVE RIGHT OUT / RCA 2839	◆ RICK ASTLEY
30	30	37	6	I'LL BE THERE / ATLANTIC 4-87683	◆ THE ESCAPE CLUB
31	31	38	8	KISSING YOU / QWEST 4-19414/WARNER BROS	◆ KEITH WASHINGTON
32	26	18	16	(IF THERE WAS) ANY OTHER WAY / EPIC 34 73665	◆ CELINE DION
33	28	31	7	LOSING MY RELIGION / WARNER BROS. 4-19392	◆ R.E.M.
34	46	50	3	FADING LIKE A FLOWER / EMI 50355	◆ ROXETTE
35	39	—	2	SOMETHING TO TALK ABOUT / CAPITOL 44724	◆ BONNIE RAITT
36	32	28	23	YOU'RE IN LOVE / SBK 07340	◆ WILSON PHILLIPS
37	40	44	4	A BETTER LOVE / RADIOACTIVE 54101/MCA	◆ LONDONBEAT
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	TIME, LOVE AND TENDERNESS / COLUMBIA 73889	MICHAEL BOLTON
39	33	30	21	MERCY MERCY ME/I WANT YOU / EMI 50344	ROBERT PALMER
40	NEW ▶		1	EVERYBODY PLAYS THE FOOL / A&M 1563	◆ AARON NEVILLE
41	36	29	18	I'VE BEEN THINKING ABOUT YOU / RADIOACTIVE 54005/MCA	◆ LONDONBEAT
42	38	36	15	JOYRIDE / EMI 50342	◆ ROXETTE
43	NEW ▶		1	THE LAST TO KNOW / EPIC 34-73856	◆ CELINE DION
44	NEW ▶		1	YOU COME TO MY SENSES / REPRISE ALBUM CUT	CHICAGO
45	37	32	18	VOICES THAT CARE / GIANT 4-19350	◆ VOICES THAT CARE
46	NEW ▶		1	IF YOU'RE NOT THE ONE FOR ME / GRP ALBUM CUT	◆ TOM SCOTT
47	43	41	25	COMING OUT OF THE DARK / EPIC 34-73666	◆ GLORIA ESTEFAN
48	44	45	4	HERE I AM (COME AND TAKE ME) / VIRGIN 4-99141	◆ UB40
49	47	39	12	TOUCH ME (ALL NIGHT LONG) / POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
50	35	26	16	JUST THE WAY IT IS, BABY / ATCO 4-98874	◆ THE REMBRANDTS

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

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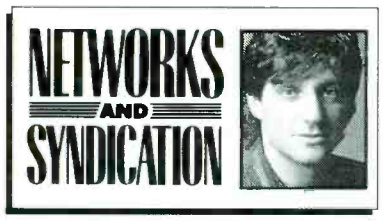
Bullet A Hit With Showcases, 'Studio' & 'Electric' Series

LOS ANGELES—In the month of June, Burbank, Calif.-based **Bullet Productions** has presented World Premiere radio specials featuring Tom Petty & the Heartbreakers and Van Halen showcasing their new albums; offered the Black Crowes in concert live from the Greek Theatre in Los Angeles, on the final stop of their U.S. tour; and nabbed its first Billboard Radio Awards nomination for the weekly series **"In The Studio."**

Not a bad month for a company that grew out of the ill-fated **"Live From The Improv"** radio series, which was produced in conjunction with **DIR Broadcasting.**

Bullet, a joint venture with album rock tipsheet the Album Network,



by Craig Rosen

whose sales are handled by **SJS Entertainment,** also offers **"Live From Electric Ladyland."** That series, which debuted in January 1990, features top rock acts performing at the famed New York studio. Previously featured acts include Living Colour, Damn Yankees, Santana, Great White, Slaughter, and the Fixx.

While "Live From Electric Ladyland," co-produced by **WNEW-FM** New York and **Westinghouse,** runs sporadically, "In The Studio" is a regular one-hour weekly retrospective look at classic albums, with the artists that made them. The show, hosted by **KTXQ** Dallas personality **Redbeard,** debuted in June 1989.

Aside from the Crowes live broadcast, another recent high-profile Bullet Productions special was the **"Outlaw Radio"** broadcast from the Warner Bros. studio backlot featuring **KLOS** Los Angeles morning team **Mark & Brian.** Profits from the broadcast went to the T.J. Martell Foundation.

Bullet's previous World Premiere broadcasts have featured the likes of Don Henley, Aerosmith, Robert Plant, INXS, Neil Young, Steve Winwood, David Lee Roth, Yes, and ZZ Top.

President **Bruce Bird** says Bullet has been able to land top draws because of its ability to clear stations, a factor that is helped by its tipsheet connection. He claims the recent Van Halen special reached 7 million listeners. "We go show by show," Bird says. "We don't package our shows [together], so they're much easier to clear."

Bird also says that since Bullet Productions doesn't have a full plate of shows to produce, it can spend more time concentrating on the quality of its programs. "We are not Westwood One and we don't want to be Westwood One," he says. "I would rather do less shows, but have a very high quality."

That may change in the future, though. Bird says Bullet has a few new weekly shows on the drawing board.

AROUND THE INDUSTRY

To kickoff the new **"Flashback Pop Quiz," ABC Radio Networks, Radio Today,** and PolyGram Home Video have banded together for a joint promotion that will give listeners the chance to win classic rock videos in the PolyGram library. "Flashback Pop Quiz" is hosted by **Bill St. James,** host of the weekly series "Flashback." The new series is a five-minute daily feature produced by Radio Today and sold and marketed by ABC.

Colorado Springs, Colo.-based **Business Radio Network** will alter its programming beginning July 15, severely cutting back sports news, and adding more consumer information, weather reports, and airport information, according to VP/broadcast information **Dave Rose.** A total of eight full-time and part-time staffers will be let go as a result of the cut in sports, he says.

Bailey Broadcastings Services is providing interviews from its weekly shows **"RadioScope"** and **"The Hip Hop Countdown & Report"** to London's **Kiss 100** ... **WBSB** (B104) Baltimore recently picked up **"Rick Dees Weekly Top 40."** The show was set to make its debut on B104 during the weekend of July 6-7 ... **Mutual Broadcasting Systems' "America On The Road"** is set to go to print when it becomes a syndicated newspaper column this fall. Hosts **Mike Anson** and **Steve Parker** will pen a weekly column for the Los Angeles Times Syndicate.

PROMOTIONS AND MARKETING

(Continued from page 15)

be provided. Proceeds benefit the Aquarium's conservation programs ... **WRKS** (Kiss 98.7) New York organized the third annual Black Expo June 28-July 1. The Expo featured more than 300 exhibits and displays by black-owned and -operated local businesses, corporate sponsors, and government agencies.

WEBN Cincinnati hosted an invitation-only party on the roof of a local restaurant and broadcast live during the scheduled demolition of a high-rise building with 200 pounds of dynamite ... **WKQX** (Q101) Chicago is giving away a wedding ceremony to be performed on the set of the play "Prelude To A Kiss."

PRO-MOTIONS

Don Weiner has been named promotion director at **KNAC** Los Angeles, replacing **Tom Maher,** who joins Big F.D. Management. Weiner was director of advertising promotion at Avalon Attractions ... **Kendall Adkins** has been appointed director of marketing and promotion at **KMBZ/KMBR** Kansas City, Mo., replacing **Sara Dickey.** He was promotion-/marketing director at **KDKB** Phoenix.

Billboard's PD of the week

John Edwards
WWBZ Chicago

WHEN GM Chris Devine and VP/programming John Edwards came to Chicago, they were somewhat coy about what they planned for then-AC WFYR. After all, the sale was closing at a time when top 40 WYTZ (Z95) was making its ill-fated attempt to go head to head with dance outlet WBBM-FM (B96). So a 12-to-34 targeted rocker wasn't the *only* hole in town.

But most people expected Devine and Edwards to do the hard rock format that made KBER Salt Lake City famous. Now, they've put the new WWBZ (The Blaze) into contention in about 90 days. In the Spring Birch, WWBZ was up 1.6-4.1 12-plus, and seventh overall. In the second Arbitrend, WWBZ went 1.9-3.1.

Edwards now says hard rock was always the plan, as it would have been if owner Allen Broadcasting had closed on WKSG Detroit instead of WFYR, as originally planned: "It's always been our intention to look at marketplaces where this hole exists because we play this particular brand of ball a little better than any other."

Edwards came to KBER from the MD job at KBPI Denver, whose top 40/rock hybrid under PD (and then consultant) Frank Felix was the blueprint for KBER. Ironically, once KBER went from the twos to the fives, Felix who was just named PD of WZTA Miami, installed a similar format at rival KRSP. Edwards still oversees KBER programming from Chicago.

Both KBER and WWBZ play fewer than 20 currents, heavily researched, in unusually fast rotations for today's rockers (a heavy plays 10-12 times a day). And Edwards says that his two markets are, for the most part, similar in terms of what tests well. But except for a short-lived suburban Z-Rock outlet, Chicago hasn't had a younger-skewing rock station since WLUP-FM and WMET in the early '80s.

That's why WWBZ doesn't rock as hard as KBER. It can get away with playing an artist like Poison that KBER cannot. And without head-to-head competition, its library is larger and contains some artists you might expect more from WLUP or classic rock WCKG, like Boston. It's also more music-intensive than KBER.

This is WWBZ at night: Led Zeppelin, "Black Dog"; Warrant, "Blind Faith"; Cinderella, "Don't Know What You've Got"; Tuff, "I Hate Kissing You Good-Bye"; Guns N' Roses, "Sweet Child O' Mine"; Stone Fury, "Break Down The Walls"; Christie Steele, "Love Don't Last Forever"; Great White, "Rock Me"; Slaughter, "Fly To The Angels"; Kiss, "Heaven's On Fire"; Motley Crue, "Kickstart My Heart."

Edwards is emphatic that the inspiration for WWBZ is not early-'80s WLUP but instead top 40 WLS during its "Rock Of Chicago" heyday. WWBZ jocks talk over intros, get in and out of stops very quickly, and when former Z95 PD Brian Kelly is doing mornings, WWBZ particularly recalls WLS from the early '80s, when it played Ozzy Osbourne and the Scorpions.

Promotion so far has been limited to billboards and some on-air CD and ticket giveaways. And that won't change given the way that Devine and Edwards ran KBER. "We're one of the three most profitable stations in Salt Lake City [because] we control our operating expenses. Some stations spend 30%-40% of their revenue on promotion. We don't have to do that because we're so product-driven. The promotions budget for The Blaze thus far has been $85,000. I defy you to find anybody else who's spent that amount of money for the same results in the same time period."

Lest that seem to be a function of the format, Edwards emphasizes that WWBZ is still targeted towards passives. In the two hours of WWBZ monitored for this article, there was only one hint of the sort of attitude that defines, say, Z-Rock when, on a club remote, a jock talked about "partying with the real maggots."

Otherwise, WWBZ is "hip, but not overbearing." Its slogan, "The Best Of Rock," is deliberately generic. "We're taking equally from quite a few different people: WCKG and WLUP, but also B96 and [country] WUSN ... It's not all that strange to us. You don't want to hear country all the time, you don't want to hear dance all the time. You're going to pop around and that's why we're picking up from everybody."

When WWBZ came to town, Edwards says, "WLUP made some initial changes, but those have evaporated. It would be ludicrous for them to go after our 12-24 base and leave the upper end open for someone else. They've reacted the way they should have reacted ... I don't expect to pick up that many people from WLUP. They're a talk/personality station that plays some album cuts, which is why we came in so music-intensive."

Edwards' goal is to be No. 2 or 3 18-34, something that he says WWBZ has already achieved if you extrapolate the second Arbitrend. Some market observers think WWBZ will peak quickly after the novelty of having hard rock back on the radio wears off. Even if the core audience stays with The Blaze, they say, that audience won't write it down in a diary.

That, Edwards says, is why "we're not an 18-24 heavy metal, rock-dog station. Z-Rock is a prime example of something that goes into a marketplace and blows everybody away in Birch, but where do they show up in Arbitron, nowhere. If you look at the Birch and Arbitron, you'll find they're a lot more in sync already.

"If we had gone in playing Slayer, Metallica, and Alice In Chains, we would have been the most active station in the history of Illinois radio. We'd have 5,000 actives jamming day and night and it would be crazy. You'd think we would be No. 1, but there are actually only 5,000 of those people. We came in and did our thing and we now have 750,000-800,000 people listening to us." SEAN ROSS

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Billboard

FOR WEEK ENDING JULY 13, 1991

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	Paula Abdul, Rush Rush
2	2	Crystal Waters, Gypsy Woman (She's Ho
3	4	EMF, Unbelievable
4	3	Color Me Badd, I Wanna Sex You Up (Fr
5	6	Corina, Temptation
6	13	Bryan Adams, (Everything I Do) I Do I
7	8	Poison, Life Goes On
8	10	Jesus Jones, Right Here, Right Now
9	11	The Black Crowes, Hard To Handle
10	5	Black Box, Strike It Up
11	12	Steelheart , I'll Never Let You Go
12	14	David A. Stewart Introducing Candy Du
13	7	R.E.M., Losing My Religion
14	17	Jomanda, Got A Love For You
15	9	Extreme, More Than Words
16	20	UB40, Here I Am (Come And Take Me)
17	21	Salt-N-Pepa, Do You Want Me
18	26	D.J. Jazzy Jeff & The Fresh Prince, S
19	22	Tara Kemp, Piece Of My Heart
20	23	Michael W. Smith, Place In This World
21	15	Mariah Carey, I Don't Wanna Cry
22	25	Rythm Syndicate , P.A.S.S.I.O.N.
23	19	Another Bad Creation , Playground
A24	—	The KLF, 3 A.M. Eternal
25	28	Amy Grant, Every Heartbeat
A26	—	3RD Bass, Pop Goes The Weasel
27	30	Peabo Bryson, Can You Stop The Rain
A28	—	Michael Bolton, Time, Love & Tenderne
A29	—	Lenny Kravitz, It Ain't Over 'Til It'
30	27	Cathy Dennis, Touch Me (All Night Lon

HOT 97 FM

New York — P.D.: Joel Salkowitz

1	1	Corina, Temptation
2	2	Paula Abdul, Rush Rush
3	3	Coro, My Fallen Angel
4	12	Jomanda, Got A Love For You
5	16	Rare Arts, Boriqua Posse
6	9	Sandee, Love Desire
7	8	George Lamond, Love's Contageous
8	10	Nomad, (I Wanna Give You) Devotion
9	4	Color Me Badd, I Wanna Sex You Up (Fr
10	5	Crystal Waters, Gypsy Woman (She's Ho
11	6	D'zyre, Forever Amo'r
12	13	Tara Kemp, Piece Of My Heart
13	15	Rythm Syndicate , P.A.S.S.I.O.N.
14	17	Lisa Lisa & Cult Jam, Let The Beat Hi
15	18	Face, Forever Yours
16	7	Lisa Fischer, How Can I Ease The Pain
17	21	D.J. Jazzy Jeff & The Fresh Prince, S
18	20	Titiyo, My Body Says Yes
19	19	2 Brothers On The 4th Floor, Can't He
20	11	Luther Vandross, Power Of Love/Love P
21	22	Bingo Boys , Borrowed Love
22	25	The KLF, 3 A.M. Eternal
23	27	Hi-Five, I Can't Wait Another Minute
24	28	TKA, Louder Than Love
A25	—	C&C Music Factory, Things That Make Y
26	30	BG The Prince Of Rap, This Beat Is Ho
27	EX	Heavy D. & The Boyz, Now That We Foun
28	32	Seal, Crazy
29	35	April, Losing My Heart
30	31	Deee-Lite, Good Beat
31	34	Cathy Dennis, Too Many Walls
32	33	Clubhouse, Deep In My Heart
33	24	Black Box, Strike It Up
34	EX	Boyz II Men, Motownphilly
35	26	Mariah Carey, I Don't Wanna Cry
A	—	Yasmin, Wanna Dance
A	—	Keith Sweat, Your Love
A	—	Icy Blu, Pump It (Nice An' Hard)
A	—	3RD Bass, Pop Goes The Weasel
EX	EX	After 7, Nights Like This (From "The

MOJO RADIO 95.5 FM

New York — P.D.: Scott Shannon

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	1	Paula Abdul, Rush Rush
3	5	EMF, Unbelievable
4	7	Corina, Temptation
5	6	Crystal Waters, Gypsy Woman (She's Ho
6	4	R.E.M., Losing My Religion
7	10	Rythm Syndicate , P.A.S.S.I.O.N.
8	3	Black Box, Strike It Up
9	16	Jesus Jones, Right Here, Right Now
10	12	Tara Kemp, Piece Of My Heart
11	13	The Escape Club, I'll Be There
12	14	Amy Grant, Every Heartbeat
13	15	UB40, Here I Am (Come And Take Me)
14	19	The Black Crowes, Hard To Handle
15	21	Bryan Adams, (Everything I Do) I Do I
16	17	David A. Stewart Introducing Candy Ou
17	18	Roxette, Fading Like A Flower (Every
18	8	Extreme, More Than Words
19	20	Salt-N-Pepa, Do You Want Me
20	22	Lenny Kravitz, It Ain't Over 'Til It'
21	24	D.J. Jazzy Jeff & The Fresh Prince, S
22	25	Nelson, Only Time Will Tell
23	26	Lisa Fischer, How Can I Ease The Pain
A24	—	Stevie Wonder, Gotta Have You
A25	—	Rod Stewart, The Motown Song
26	9	Another Bad Creation , Playground
A27	—	Michael Bolton, Time, Love & Tenderne
A28	—	Scorpions, Wind Of Change

B96

Chicago — P.D.: Dave Shakes

1	1	Paula Abdul, Rush Rush
2	3	Salt-N-Pepa, Do You Want Me
3	2	Color Me Badd, I Wanna Sex You Up (Fr
4	7	Corina, Temptation
5	4	Musto & Bones, Dangerous On The
6	6	Mariah Carey, I Don't Wanna Cry
7	11	Beverly, Set Me Free
8	5	Nyasia, Now & Forever
9	13	2 Brothers On The 4th Floor, Can't He
10	15	Extreme, More Than Words
11	12	Tara Kemp, Piece Of My Heart
12	16	EMF, Unbelievable
13	18	Cynthia, Break Up To Make Up
14	8	Cartouche, Feel The Groove
15	9	Crystal Waters, Gypsy Woman (She's Ho
16	21	D.J. Jazzy Jeff & The Fresh Prince, S
17	10	April, You're The One For Me
18	19	Brothers In Rhythm, Such A Good Feeli
19	24	Jomanda, Got A Love For You
20	22	2 Young Brothers, Check Out The Hook
21	23	Icy Blu, Pump It (Nice An' Hard)
22	26	Vanilla Ice, Rollin' In My 5.0
23	20	Hi-Five, I Like The Way (The Kissing
24	25	Bingo Boys , Borrowed Love
25	27	Daize, Don't Want To Lose Your Love
26	28	The KLF, 3 A.M. Eternal
27	EX	Hi-Five, I Can't Wait Another Minute
28	29	Jesus Jones, Right Here, Right Now
29	30	UB40, Here I Am (Come And Take Me)
A30	—	Heavy D. & The Boyz, Now That We Foun
A	—	Cut 'N' Move, Get Serious

KIIS FM 102.7

Los Angeles — P.D.: Bill Richards

1	3	R.E.M., Losing My Religion
2	1	Color Me Badd, I Wanna Sex You Up (Fr
3	4	Surface, Never Gonna Let You Down
4	5	EMF, Unbelievable
5	2	Extreme, More Than Words
6	13	Lenny Kravitz, It Ain't Over 'Til It'
7	12	Amy Grant, Every Heartbeat
8	10	Crystal Waters, Gypsy Woman (She's Ho
9	11	Tara Kemp, Piece Of My Heart
10	16	Jesus Jones, Right Here, Right Now
11	7	Stereo MC's , Elevate My Mind
12	6	Luther Vandross, Power Of Love/Love P
13	20	UB40, Here I Am (Come And Take Me)
14	25	Bryan Adams, (Everything I Do) I Do I
15	8	Another Bad Creation , Playground
16	23	Lisa Fischer, How Can I Ease The Pain
17	9	Black Box, Strike It Up
18	19	Gloria Estefan, Can't Forget You
19	21	Corina, Temptation
20	18	Simple Minds, See The Lights
21	14	Paula Abdul, Rush Rush
22	28	Rythm Syndicate , P.A.S.S.I.O.N.
23	29	Scorpions, Wind Of Change
24	15	Michael Bolton, Love Is A Wonderful T
25	27	David A. Stewart Introducing Candy Du
26	17	L.L. Cool J, Mama Said Knock You Out
27	EX	D.J. Jazzy Jeff & The Fresh Prince, S
28	24	Hi-Five, I Like The Way (The Kissing
29	26	Mariah Carey, I Don't Wanna Cry
30	EX	Natalie Cole, Unforgettable
A	—	Michael Bolton, Time, Love & Tenderne
A	—	Roxette, Fading Like A Flower (Every
A	—	Cathy Dennis, Too Many Walls
EX	EX	Keith Sweat, Your Love
EX	EX	PC Quest, Can I Call You My Girl

Power 106 FM

Los Angeles — P.D.: Jeff Wyatt

1	7	Tara Kemp, Piece Of My Heart
2	1	Stereo MC's , Elevate My Mind
3	2	Paula Abdul, Rush Rush
4	3	Color Me Badd, I Wanna Sex You Up (Fr
5	5	L.L. Cool J, Mama Said Knock You Out
6	10	UB40, Here I Am (Come And Take Me)
7	8	Luther Vandross, Power Of Love/Love P
8	4	Crystal Waters, Gypsy Woman (She's Ho
9	11	Corina, Temptation
A10	—	Seal, Crazy
11	9	Hi-Five, I Like The Way (The Kissing
12	12	EMF, Unbelievable
13	15	Sandee, Love Desire
14	16	Angel, You're Love Just Ain't Right
15	17	Aftershock, Going Through The Motions
16	19	Chubb Rock, Treat 'Em Right
17	22	Lenny Kravitz, It Ain't Over 'Til It'
18	21	Rythm Syndicate , P.A.S.S.I.O.N.
19	20	Titiyo, My Body Says Yes
20	25	D.J. Jazzy Jeff & The Fresh Prince, S
21	23	Jomanda, Got A Love For You
22	24	April, You're The One For Me
23	18	Damian Dame, Exclusivity
24	13	Another Bad Creation , Playground
25	27	Lisa Fischer, How Can I Ease The Pain
26	28	Banderas, This Is Your Life
27	29	Bingo Boys , Borrowed Love
28	31	Gardner Cole, Whatever It Takes
29	32	Hi-Five, I Can't Wait Another Minute
30	33	Boyz II Men, Motownphilly
31	34	Keith Sweat, Your Love
32	35	David A. Stewart Introducing Candy Du
A33	—	D.J. Laz & Danny D, Mami El Negro
34	EX	Cathy Dennis, Too Many Walls
35	EX	A Lighter Shade Of Brown, Latin Activ
A	—	C&C Music Factory, Things That Make Y
A	—	Gloria Estefan, Can't Forget You
A	—	Robert Palmer With UB40, I'll Be Your
EX	EX	Yasmin, Wanna Dance
EX	EX	The KLF, 3 A.M. Eternal
EX	EX	Lisa Lisa & Cult Jam, Let The Beat Hi
EX	EX	Vanilla Ice, Rollin' In My 5.0

B94 FM

Pittsburgh — P.D.: John Roberts

1	1	Paula Abdul, Rush Rush
2	2	Color Me Badd, I Wanna Sex You Up (Fr
3	8	Jesus Jones, Right Here, Right Now
4	4	Firehouse, Don't Treat Me Bad
5	5	Extreme, More Than Words
6	3	Queensryche, Silent Lucidity
7	11	Wilson Phillips, The Dream Is Still A
8	6	Mariah Carey, I Don't Wanna Cry
9	15	Michael W. Smith, Place In This World
10	10	Whitney Houston, Miracle
11	16	Roxette, Fading Like A Flower (Every
12	7	Cathy Dennis, Touch Me (All Night Lon
13	13	Huey Lewis & The News, Couple Days Of
14	9	Sheena Easton, What Comes Naturally
15	20	Luther Vandross, Power Of Love/Love P
16	22	The Black Crowes, Hard To Handle
17	21	Thunder, Dirty Love
18	18	Simple Minds, See The Lights
19	24	Tara Kemp, Piece Of My Heart
20	25	Rythm Syndicate , P.A.S.S.I.O.N.
21	29	Bryan Adams, (Everything I Do) I Do I
22	23	Cher, Love And Understanding
23	26	Amy Grant, Every Heartbeat
24	27	The Escape Club, I'll Be There
25	EX	Crystal Waters, Gypsy Woman (She's Ho
26	28	Daryl Braithwaite, Higher Than Hope
27	30	Rod Stewart, The Motown Song
28	EX	Poison, Life Goes On
29	EX	Robbie Nevil, Just Like You
30	EX	Lenny Kravitz, It Ain't Over 'Til It'
A	—	Michael Bolton, Time, Love & Tenderne
A	—	Nelson, Only Time Will Tell
EX	EX	Alias, Perfect World
EX	EX	Paula Abdul, Promise Of A New Day
EX	EX	Marc Cohn, Walking In Memphis
EX	EX	Mariah Carey, Prisoner
EX	EX	38 Special, The Sound Of Your Voice

Q102

Philadelphia — P.D.: Mark Driscoll

1	2	EMF, Unbelievable
2	5	Unity 2, Buckwheat, The Rebel
3	7	Rythm Syndicate , P.A.S.S.I.O.N.
4	6	Stereo MC's , Elevate My Mind
5	1	Crystal Waters, Gypsy Woman (She's Ho
6	4	Color Me Badd, I Wanna Sex You Up (Fr
7	11	Boyz II Men, Motownphilly
8	3	Paula Abdul, Rush Rush
9	8	Yo-Yo Featuring Ice Cube, You Can't P
10	10	Corina, Temptation
11	17	The KLF, 3 A.M. Eternal
12	14	Michael W. Smith, Place In This World
13	16	Jesus Jones, Right Here, Right Now
14	22	D.J. Jazzy Jeff & The Fresh Prince, S
15	21	Lisa Lisa & Cult Jam, Let The Beat Hi
16	28	Jomanda, Got A Love For You
17	15	D'zyre, Forever Amo'r
18	32	3RD Bass, Pop Goes The Weasel
19	29	Icy Blu, Pump It (Nice An' Hard)
20	23	Sandee, Love Desire
21	18	Nomad, (I Wanna Give You) Devotion
A22	—	C&C Music Factory, Things That Make Y
23	34	Coro, My Fallen Angel
24	24	Tara Kemp, Piece Of My Heart
25	25	After 7, Nights Like This (From "The
26	27	Seal, Crazy
27	EX	Yasmin, Wanna Dance
28	30	Tony Terry, With You
29	35	Bryan Adams, (Everything I Do) I Do I
30	33	Cathy Dennis, Too Many Walls
31	31	Gloria Estefan, Can't Forget You
A32	—	Cut 'N' Move, Get Serious
33	EX	Hi-Five, I Can't Wait Another Minute
34	EX	Robbie Nevil, Just Like You
35	EX	Keith Sweat, Your Love
EX	EX	Simon, Without You I'll Never Be The
EX	EX	Wilson Phillips, The Dream Is Still A

104 KRBE

Houston — P.D.: Steve Wyrostok

1	1	Jesus Jones, Right Here, Right Now
2	2	Color Me Badd, I Wanna Sex You Up (Fr
3	3	EMF, Unbelievable
4	4	Paula Abdul, Rush Rush
5	5	Extreme, More Than Words
6	6	Seal, Crazy
7	7	Black Box, Strike It Up
8	8	Londonbeat, A Better Love
9	9	Rythm Syndicate , P.A.S.S.I.O.N.
10	11	David A. Stewart Introducing Candy Du
11	12	Mariah Carey, There's Got To Be A Way
12	13	Crystal Waters, Gypsy Woman (She's Ho
13	14	Orchestral Manoeuvers In The Dark, It
14	15	Erasure, Chorus
15	16	Lenny Kravitz, It Ain't Over 'Til It'
16	18	Tommy Page, Whenever You Close Your E
17	10	Hi-Five, I Like The Way (The Kissing
18	EX	Bryan Adams, (Everything I Do) I Do I
19	20	R.E.M. , Shiny Happy People
20	21	Corina, Temptation
21	22	Wilson Phillips, The Dream Is Still A
22	24	Roxette, Fading Like A Flower (Every
23	23	Cher, Love And Understanding
24	25	Salt-N-Pepa, Do You Want Me
25	26	Stereo MC's , Elevate My Mind
26	28	D.J. Jazzy Jeff & The Fresh Prince, S
27	29	DiVinyls, Make Out Alright
28	27	Tara Kemp, Piece Of My Heart
29	30	The KLF, 3 A.M. Eternal
30	31	The La's, There She Goes
31	32	Amy Grant, Good For Me
32	33	Hi-Five, I Can't Wait Another Minute
33	EX	Titiyo, My Body Says Yes

KMEL JAMS — More Music 106 FM

San Francisco — P.D.: Keith Naftaly

1	4	Boyz II Men, Motownphilly
2	2	Keith Washington, Kissing You
3	8	D.J. Jazzy Jeff & The Fresh Prince, S
4	5	After 7, Nights Like This (From "The
5	6	Hi-Five, I Can't Wait Another Minute
6	7	Ralph Tresvant, Do What I Gotta Do
7	1	Lisa Fischer, How Can I Ease The Pain
8	10	Tara Kemp, Piece Of My Heart
9	13	Troop & Levert With Queen Latifah, Fo
10	3	Crystal Waters, Gypsy Woman (She's Ho
11	11	Corina, Temptation
12	14	Stereo MC's , Elevate My Mind
13	18	Lenny Kravitz, It Ain't Over 'Til It'
14	21	Tony Terry, With You
15	19	Lisa Lisa & Cult Jam, Let The Beat Hi
16	23	D.J. Laz & Danny D, Mami El Negro
17	17	Sounds Of Blackness, Optimistic
18	24	Heavy D. & The Boyz, Now That We Foun
19	22	David A. Stewart Introducing Candy Du
20	15	EMF, Unbelievable
21	27	Seal, Crazy
22	28	DJ Quick, Tonight
23	12	Yo-Yo Featuring Ice Cube, You Can't P
24	29	Peabo Bryson, Can You Stop The Rain
25	30	Jomanda, Got A Love For You
26	26	Angel, You're Love Just Ain't Right
27	EX	The KLF, 3 A.M. Eternal
28	EX	Cathy Dennis, Too Many Walls
29	EX	The Don, In There
30	EX	Yasmin, Wanna Dance
A	—	Oaktown 3-5-7, Turn It Up
A	—	C&C Music Factory, Things That Make Y
A	—	Natalie Cole, Unforgettable
A	—	Bingo Boys , Borrowed Love
A	—	Stevie Wonder, Gotta Have You
A	—	Jasmine Guy & James Ingram, Just Want
A	—	Marky Mark & The Funky Bunch, Good Vi

GOLD

Kiss 108 FM

Boston — P.D.: Steve Rivers

1	2	Salt-N-Pepa, Do You Want Me
2	4	Tara Kemp, Piece Of My Heart
3	3	UB40, Here I Am (Come And Take Me)
4	1	Paula Abdul, Rush Rush
5	5	Luther Vandross, Power Of Love/Love P
6	8	Rythm Syndicate , P.A.S.S.I.O.N.
7	9	EMF, Unbelievable
8	14	Jesus Jones, Right Here, Right Now
9	6	Color Me Badd, I Wanna Sex You Up (Fr
10	11	Crystal Waters, Gypsy Woman (She's Ho
11	15	Keith Sweat, Your Love
12	10	Another Bad Creation , Playground
13	16	Lenny Kravitz, It Ain't Over 'Til It'
14	17	Surface, Never Gonna Let You Down
15	18	David A. Stewart Introducing Candy Du
16	19	Cher, Love And Understanding
17	22	Corina, Temptation
18	21	Keith Washington, Kissing You
A19	—	For Fun, You Can't Play Me
20	24	Wilson Phillips, The Dream Is Still A
21	23	Rick Astley, Move Right Out
22	26	D.J. Jazzy Jeff & The Fresh Prince, S
23	27	Amy Grant, Every Heartbeat
24	29	Lisa Lisa & Cult Jam, Let The Beat Hi
25	EX	Marky Mark & The Funky Bunch, Good Vi
26	30	Sheila E, Droppin Like Flies
27	32	Titiyo, My Body Says Yes
28	31	David Hallyday, Ooh La La
29	33	Cathy Dennis, Too Many Walls
30	35	Jomanda, Got A Love For You
A31	—	Marc Cohn, Walking In Memphis
32	34	Dave Koz, Nothing But The Radio On
33	EX	Rod Stewart, The Motown Song
34	EX	Bryan Adams, (Everything I Do) I Do I
35	EX	Roxette, Fading Like A Flower (Every
A36	—	Peabo Bryson, Can You Stop The Rain
A37	—	After 7, Nights Like This (From "The
A38	—	Boyz II Men, Motownphilly
A39	—	The KLF, 3 A.M. Eternal
EX	EX	Steelheart , I'll Never Let You Go

WZOU 94.5 FM

Boston — P.D.: Sunny Joe White

1	2	Salt-N-Pepa, Do You Want Me
2	3	R.E.M., Losing My Religion
3	6	EMF, Unbelievable
4	1	Paula Abdul, Rush Rush
5	7	Michel'le, Something In My Heart
6	4	Color Me Badd, I Wanna Sex You Up (Fr
7	8	Luther Vandross, Power Of Love/Love P
8	10	For Fun, You Can't Play Me
9	9	Another Bad Creation , Playground
10	12	Cartouche, Feel The Groove
11	13	Surface, Never Gonna Let You Down
12	15	The Party, Summer Vacation
13	14	UB40, Here I Am (Come And Take Me)
14	20	Jesus Jones, Right Here, Right Now
15	19	Rythm Syndicate , P.A.S.S.I.O.N.
16	21	Corina, Temptation
17	18	David A. Stewart Introducing Candy Du
18	22	D.J. Jazzy Jeff & The Fresh Prince, S
19	23	Cher, Love And Understanding
20	25	Lenny Kravitz, It Ain't Over 'Til It'
21	26	Tara Kemp, Piece Of My Heart
22	16	Extreme, More Than Words
23	27	Keith Sweat, Your Love
24	24	Michael W. Smith, Place In This World
25	28	Gloria Estefan, Can't Forget You
26	29	Peabo Bryson, Can You Stop The Rain
27	30	Yasmin, Wanna Dance
A28	—	Bryan Adams, (Everything I Do) I Do I
A29	—	Marc Cohn, Walking In Memphis
A30	—	The KLF, 3 A.M. Eternal

EAGLE 106

Philadelphia — P.D.: Brian Philips

1	1	Paula Abdul, Rush Rush
2	2	EMF, Unbelievable
3	4	The Black Crowes, Hard To Handle
4	3	Extreme, More Than Words
5	11	Bryan Adams, (Everything I Do) I Do I
6	7	Jesus Jones, Right Here, Right Now
7	5	Color Me Badd, I Wanna Sex You Up (Fr
8	9	Corina, Temptation
9	6	R.E.M., Losing My Religion
10	15	Michael W. Smith, Place In This World
11	8	Brandon, Kisses In The Night
12	10	C&C Music Factory Feat. Freedom Willi
13	13	Another Bad Creation , Playground
14	14	Crystal Waters, Gypsy Woman (She's Ho
15	17	Rythm Syndicate , P.A.S.S.I.O.N.
16	18	Roxette, Fading Like A Flower (Every
17	19	UB40, Here I Am (Come And Take Me)
18	20	D.J. Jazzy Jeff & The Fresh Prince, S
19	23	David A. Stewart Introducing Candy Ou
20	22	Amy Grant, Every Heartbeat
21	16	Mariah Carey, I Don't Wanna Cry
22	24	Tara Kemp, Piece Of My Heart
23	25	Nelson, Only Time Will Tell
24	12	Black Box, Strike It Up
A25	—	Michael Bolton, Time, Love & Tenderne
A26	—	Salt-N-Pepa, Oo You Want Me

MIX 107.3

Washington — P.D.: Lorrin Palagi

1	3	Paula Abdul, Rush Rush
2	1	Extreme, More Than Words
3	6	R.E.M., Losing My Religion
4	4	UB40, Here I Am (Come And Take Me)
5	5	Luther Vandross, Power Of Love/Love P
6	8	Michael W. Smith, Place In This World
7	7	David A. Stewart Introducing Candy Du
8	11	Wilson Phillips, The Dream Is Still A
9	10	Glenn Frey, Part Of Me, Part Of You
10	2	Mariah Carey, I Don't Wanna Cry
11	14	Amy Grant, Every Heartbeat
12	9	Michael Bolton, Love Is A Wonderful T
13	12	Rick Astley, Cry For Help
14	17	Lenny Kravitz, It Ain't Over 'Til It'
15	13	Rod Stewart, Rhythm Of My Heart
16	22	Bryan Adams, (Everything I Do) I Do I
17	21	Roxette, Fading Like A Flower (Every
18	15	Voices That Care, Voices That Care
19	20	Cher, Love And Understanding
20	19	Robert Palmer, Mercy Mercy Me (The Ec
21	25	Rod Stewart, The Motown Song
22	23	Londonbeat, I've Been Thinking About
23	24	Amy Grant, Baby Baby
A24	—	Michael Bolton, Time, Love & Tenderne
A25	—	Bonnie Raitt, Something To Talk About

WAVA 105

Washington — P.D.: Chuck Beck

1	2	Extreme, More Than Words
2	4	R.E.M., Losing My Religion
3	3	Mariah Carey, I Don't Wanna Cry
4	1	Paula Abdul, Rush Rush
5	5	Another Bad Creation , Playground
6	8	EMF, Unbelievable
7	10	L.L. Cool J, Mama Said Knock You Out
8	6	Color Me Badd, I Wanna Sex You Up (Fr
9	12	Bryan Adams, (Everything I Do) I Do I
10	7	UB40, Here I Am (Come And Take Me)
11	9	Cathy Dennis, Touch Me (All Night Lon
12	15	Lenny Kravitz, It Ain't Over 'Til It'
13	13	David A. Stewart Introducing Candy Du
14	11	Rod Stewart, Rhythm Of My Heart
15	17	Jesus Jones, Right Here, Right Now
16	18	Amy Grant, Every Heartbeat
17	20	D.J. Jazzy Jeff & The Fresh Prince, S
18	21	Paula Abdul, Promise Of A New Day
19	23	Michael W. Smith, Place In This World
20	14	Londonbeat, A Better Love
A21	—	Natalie Cole, Unforgettable
22	24	Roxette, Fading Like A Flower (Every
23	25	Rod Stewart, The Motown Song
24	EX	Rythm Syndicate , P.A.S.S.I.O.N.
25	22	Tara Kemp, Piece Of My Heart

POWER 99 FM

Atlanta — P.D.: Rick Stacy

1	2	Michael W. Smith, Place In This World
2	1	Paula Abdul, Rush Rush
3	3	EMF, Unbelievable
4	4	UB40, Here I Am (Come And Take Me)
5	10	Firehouse, Don't Treat Me Bad
6	7	Rythm Syndicate , P.A.S.S.I.O.N.
7	6	Color Me Badd, I Wanna Sex You Up (Fr
8	29	Bryan Adams, (Everything I Do) I Do I
9	13	Corina, Temptation
10	5	After 7, Nights Like This (From "The
11	11	Londonbeat, A Better Love
12	12	Seal, Crazy
13	14	Titiyo, My Body Says Yes
14	17	Wilson Phillips, The Dream Is Still A
15	8	Jesus Jones, Right Here, Right Now
16	16	Lisa Fischer, How Can I Ease The Pain
17	18	David A. Stewart Introducing Candy Du
18	20	The KLF, 3 A.M. Eternal
19	19	Harry Connick, Jr., Recipe For Love
20	22	Roxette, Fading Like A Flower (Every
21	21	Fred Schneider, Monster
22	23	Tara Kemp, Piece Of My Heart
23	24	Amy Grant, Every Heartbeat
24	26	Lenny Kravitz, It Ain't Over 'Til It'
25	27	Salt-N-Pepa, Do You Want Me
26	31	Cathy Dennis, Too Many Walls
27	9	Surface, Never Gonna Let You Down
28	EX	D.J. Jazzy Jeff & The Fresh Prince, S
29	32	Cher, Love And Understanding
30	EX	Orchestra JB, Come Alive
A31	—	Coro, My Fallen Angel
32	28	Crystal Waters, Gypsy Woman (She's Ho
A	—	Michael Bolton, Time, Love & Tenderne
EX	EX	Desmond Child, Love On A Rooftop

The Fox

Detroit — P.D.: John McFadden

1	2	Extreme, More Than Words
2	1	Paula Abdul, Rush Rush
3	4	Salt-N-Pepa, Do You Want Me
4	5	EMF, Unbelievable
5	6	PC Quest, Can I Call You My Girl
6	3	Color Me Badd, I Wanna Sex You Up
7	11	Jesus Jones, Right Here, Right Now
8	12	D.J. Jazzy Jeff & The Fresh Prince,
9	7	World Class Wreckin, Turn Off The
10	8	Another Bad Creation , Playground
11	14	Jesse Jaymes, Shake It (Like A
12	9	R.E.M., Losing My Religion
13	10	Rude Boys, Written All Over Your
14	16	Tara Kemp, Piece Of My Heart
15	15	Lenny Kravitz, It Ain't Over 'Til It'
16	21	Fred Schneider, Monster
17	22	The KLF, 3 A.M. Eternal
18	20	The Party, Summer Vacation
19	13	Roxette, Joyride
20	23	Rythm Syndicate , P.A.S.S.I.O.N.
21	17	Amy Grant, Baby Baby
22	24	Stereo MC's , Elevate My Mind
23	25	D'zyre, Forever Amo'r
24	19	Crystal Waters, Gypsy Woman
25	26	Amy Grant, Every Heartbeat
26	EX	Michael W. Smith, Place In This
27	EX	Corina, Temptation
28	EX	UB40, Here I Am (Come And Take
A	—	Bryan Adams, (Everything I Do) I
A	—	Heavy D. & The Boyz, Now That We
A	—	Boyz II Men, Motownphilly
A	—	Seal, Crazy
EX	EX	The Don, In There
EX	EX	Hi-Five, I Can't Wait Another Minute

96.3 FM Radio WHYT

Detroit — P.D.: Rick Gillette

1	1	Paula Abdul, Rush Rush
2	2	Salt-N-Pepa, Do You Want Me
3	3	R.E.M., Losing My Religion
4	9	D.J. Jazzy Jeff & The Fresh Prince, S
5	5	Color Me Badd, I Wanna Sex You Up (Fr
6	6	Musto & Bones, Dangerous On The
7	7	Stereo MC's , Elevate My Mind
8	8	EMF, Unbelievable
9	10	D'zyre, Forever Amo'r
10	19	Fred Schneider, Monster
11	11	Extreme, More Than Words
12	16	Jesus Jones, Right Here, Right Now
13	17	Boyz II Men, Motownphilly
14	14	David A. Stewart Introducing Candy Du
15	18	Lenny Kravitz, It Ain't Over 'Til It'
16	13	L.L. Cool J, Mama Said Knock You Out
17	20	The KLF, 3 A.M. Eternal
18	EX	Natalie Cole, Unforgettable
19	EX	Corina, Temptation
20	23	Lisa Lisa & Cult Jam, Let The Beat Hi
21	EX	Hi-Five, I Can't Wait Another Minute
22	EX	Heavy D. & The Boyz, Now That We Foun
23	EX	Jesse Jaymes, Shake It (Like A White
24	EX	Rythm Syndicate , P.A.S.S.I.O.N.
25	EX	Tara Kemp, Piece Of My Heart
26	EX	The Don, In There
A	—	Marky Mark & The Funky Bunch, Good Vi
A	—	Bryan Adams, (Everything I Do) I Do I
A	—	Stevie Wonder, Gotta Have You
A	—	3RD Bass, Pop Goes The Weasel

KDWB 101.3

Minneapolis — P.D.: Mark Bolke

1	1	Paula Abdul, Rush Rush
2	2	Extreme, More Than Words
3	4	UB40, Here I Am (Come And Take Me)
4	5	EMF, Unbelievable
5	6	The Escape Club, I'll Be There
6	7	Jesus Jones, Right Here, Right Now
7	15	The Black Crowes, Hard To Handle
8	3	Color Me Badd, I Wanna Sex You Up (Fr
9	8	R.E.M., Losing My Religion
10	9	Londonbeat, A Better Love
11	12	After 7, Nights Like This (From "The
12	13	Roxette, Fading Like A Flower (Every
13	14	Surface, Never Gonna Let You Down
14	16	Amy Grant, Every Heartbeat
15	18	Bryan Adams, (Everything I Do) I Do I
16	10	Mariah Carey, I Don't Wanna Cry
17	11	Hi-Five, I Like The Way (The Kissing
18	19	Daryl Braithwaite, Higher Than Hope
19	21	Peabo Bryson, Can You Stop The Rain
20	22	Rythm Syndicate , P.A.S.S.I.O.N
21	23	Corina, Temptation
22	24	Steelheart , I'll Never Let You Go
23	25	Marc Cohn, Walking In Memphis
24	26	Michael W. Smith, Place In This World
25	27	Lenny Kravitz, It Ain't Over 'Til It'
26	28	Nelson, Only Time Will Tell
27	EX	Seal, Crazy
28	EX	Tom Petty & The Heartbreakers, Learni
A29	—	Natural Selection, Do Anything
30	EX	David A. Stewart Introducing Candy Du
A	—	Michael Bolton, Time, Love & Tenderne
A	—	Hi-Five, I Can't Wait Another Minute
A	—	Firehouse, Love Of A Lifetime
EX	EX	Crystal Waters, Gypsy Woman (She's Ho

HOT 94.7 FM

Chicago — P.D.: Greg Cassidy

1	3	EMF, Unbelievable
2	2	Extreme, More Than Words
3	1	Paula Abdul, Rush Rush
4	5	R.E.M., Losing My Religion
5	6	Jesus Jones, Right Here, Right Now
6	7	Tara Kemp, Piece Of My Heart
7	8	Rythm Syndicate , P.A.S.S.I.O.N.
8	10	Roxette, Fading Like A Flower (Every
9	4	Color Me Badd, I Wanna Sex You Up (Fr
10	13	Musto & Bones, Dangerous On The
11	12	April, You're The One For Me
12	11	UB40, Here I Am (Come And Take Me)
13	14	After 7, Nights Like This (From "The
14	18	Corina, Temptation
15	16	Wilson Phillips, The Dream Is Still A
16	17	Michael W. Smith, Place In This World
17	19	The Black Crowes, Hard To Handle
18	20	D.J. Jazzy Jeff & The Fresh Prince, S
19	15	Luther Vandross, Power Of Love/Love P
20	9	Michael Bolton, Love Is A Wonderful T
21	EX	Bryan Adams, (Everything I Do) I Do I
A22	—	Seal, Crazy
A23	—	Scorpions, Wind Of Change
EX	EX	D'zyre, Forever Amo'r

All Hit 97.1 KEOL The Eagle

Dallas — P.D.: Joel Folger

1	1	Rythm Syndicate , P.A.S.S.I.O.N.
2	4	Color Me Badd, I Wanna Sex You Up (Fr
3	5	EMF, Unbelievable
4	17	Bryan Adams, (Everything I Do) I Do I
5	6	After 7, Nights Like This (From "The
6	8	Black Box, Strike It Up
7	9	Corina, Temptation
8	3	Another Bad Creation , Playground
9	15	Jesus Jones, Right Here, Right Now
10	12	Amy Grant, Every Heartbeat
11	13	Londonbeat, A Better Love
12	14	David A. Stewart Introducing Candy Du
13	2	Paula Abdul, Rush Rush
14	16	UB40, Here I Am (Come And Take Me)
15	7	Extreme, More Than Words
16	10	Hi-Five, I Like The Way (The Kissing
17	21	Lisa Fischer, How Can I Ease The Pain
18	24	Lenny Kravitz, It Ain't Over 'Til It'
19	22	Wilson Phillips, The Dream Is Still A
20	18	Gerardo, We Want The Funk
21	23	Titiyo, My Body Says Yes
22	20	Michael Bolton, Love Is A Wonderful T
23	25	The Escape Club, I'll Be There
24	27	Roxette, Fading Like A Flower (Every
25	28	Hi-Five, I Can't Wait Another Minute
26	29	Seal, Crazy
27	30	Robbie Nevil, Just Like You
28	EX	Van Halen, Standin On Top Of The Worl
29	EX	Oaktown 3-5-7, Turn It Up
30	EX	Tara Kemp, Piece Of My Heart
A31	—	C&C Music Factory, Things That Make Y
A	—	Salt-N-Pepa, Do You Want Me
A	—	Marky Mark & The Funky Bunch, Good Vi
EX	19	Crystal Waters, Gypsy Woman (She's Ho
EX	EX	Cher, Love And Understanding
EX	EX	O.J. Jazzy Jeff & The Fresh Prince, S
EX	EX	Guns-N-Roses, You Could Be Mine
EX	EX	Michael W. Smith, Place In This World
EX	EX	The Black Crowes, Hard To Handle

93Q

Houston — P.D.: Dene Hallam

1	1	Paula Abdul, Rush Rush
2	3	Color Me Badd, I Wanna Sex You Up (Fr
3	2	EMF, Unbelievable
4	4	Jesus Jones, Right Here, Right Now
5	5	Salt-N-Pepa, Do You Want Me
6	8	The Escape Club, I'll Be There
7	6	Nelson, More Than Ever
8	9	Kane Roberts, Does Anybody Really Fal
9	10	Wilson Phillips, The Dream Is Still A
10	7	Extreme, More Than Words
11	12	Rythm Syndicate , P.A.S.S.I.O.N.
12	16	Roxette, Fading Like A Flower (Every
13	14	Corina, Temptation
14	15	Gloria Estefan, Can't Forget You
15	17	Lenny Kravitz, It Ain't Over 'Til It'
16	25	Bryan Adams, (Everything I Do) I Do I
17	13	Black Box, Strike It Up
18	11	Queensryche, Silent Lucidity
19	24	Michael W. Smith, Place In This World
20	22	Seal, Crazy
21	23	The La's, There She Goes
22	18	Timmy T., Time After Time
23	19	Mariah Carey, I Don't Wanna Cry
24	EX	Paula Abdul, Promise Of A New Day
25	EX	Erasure, Chorus
A	—	Michael Bolton, Time, Love & Tenderne
A	—	Hi-Five, I Can't Wait Another Minute
EX	EX	Garth Brooks, The Thunder Rolls
EX	EX	Amy Grant, Every Heartbeat
EX	EX	Tara Kemp, Piece Of My Heart

SILVER

92 PRO FM — The Most Music

Providence — P.D.: Paul Cannon

1	1	Paula Abdul, Rush Rush
2	2	Luther Vandross, Power Of Love/Love P
3	4	UB40, Here I Am (Come And Take Me)
4	8	Salt-N-Pepa, Do You Want Me
5	10	R.E.M., Losing My Religion
6	11	EMF, Unbelievable
7	3	Color Me Badd, I Wanna Sex You Up (Fr
8	14	Scorpions, Wind Of Change
9	6	Black Box, Strike It Up
10	15	Jesus Jones, Right Here, Right Now
11	17	Surface, Never Gonna Let You Down
12	16	David A. Stewart Introducing Candy Du
13	22	Tara Kemp, Piece Of My Heart
14	7	Whitney Houston, Miracle
15	21	Rythm Syndicate , P.A.S.S.I.O.N.
16	25	Amy Grant, Every Heartbeat
17	23	Cher, Love And Understanding
18	19	Crystal Waters, Gypsy Woman (She's Ho
19	20	Londonbeat, A Better Love
20	26	Marc Cohn, Walking In Memphis
21	27	Corina, Temptation
22	5	Hi-Five, I Like The Way (The Kissing
23	28	Gloria Estefan, Can't Forget You
24	33	Lenny Kravitz, It Ain't Over 'Til It'
A25	—	Bryan Adams, (Everything I Do) I Do I
26	34	Nelson, Only Time Will Tell
27	32	Cathy Dennis, Too Many Walls
28	29	Alias, Perfect World
29	31	Boyz II Men, Motownphilly
30	35	Steelheart , I'll Never Let You Go
A31	—	Rod Stewart, The Motown Song
A32	—	D.J. Jazzy Jeff & The Fresh Prince, S
A33	—	The KLF, 3 A.M. Eternal
A34	—	Marky Mark & The Funky Bunch, Good Vi
A35	—	Roxette, Fading Like A Flower (Every
EX	EX	Firehouse, Love Of A Lifetime

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96TIC-FM

Hartford P.D.: Tom Mitchell

1 2 EMF, Unbelievable
2 1 Paula Abdul, Rush Rush
3 4 R.E.M., Losing My Religion
4 3 Extreme, More Than Words
5 5 Luther Vandross, Power Of Love/Love P
6 8 Tara Kemp, Piece Of My Heart
7 10 Corina, Temptation
8 11 Rythm Syndicate , P.A.S.S.I.O.N.
9 6 Salt-N-Pepa, Do You Want Me
10 18 D.J. Jazzy Jeff & The Fresh Prince, S
11 12 Londonbeat, A Better Love
12 15 David A. Stewart Introducing Candy Du
13 25 Jesus Jones, Right Here, Right Now
14 7 Black Box, Strike It Up
15 16 Lisa Fischer, How Can I Ease The Pain
16 9 Color Me Badd, I Wanna Sex You Up (Fr
17 19 Surface, Never Gonna Let You Down
18 13 Michael Bolton, Love Is A Wonderful T
19 21 Wilson Phillips, The Dream Is Still A
20 14 Mariah Carey, I Don't Wanna Cry
21 31 UB40, Here I Am (Come And Take Me)
22 24 The KLF, 3 A.M. Eternal
23 23 Sandee, Love Desire
24 27 Lenny Kravitz, It Ain't Over 'Til It'
25 33 Amy Grant, Every Heartbeat
26 22 Another Bad Creation , Playground
27 28 Titiyo, My Body Says Yes
28 30 Lisa Lisa & Cult Jam, Let The Beat Hi
29 26 Gloria Estefan, Can't Forget You
30 17 Hi-Five, I Like The Way (The Kissing
31 35 Hi-Five, I Can't Wait Another Minute
32 34 Bingo Boys , Borrowed Love
33 37 Boyz II Men, Motownphilly
34 36 Heavy D. & The Boyz, Now That We Foun
35 38 Icy Blu, Pump It (Nice An' Hard)
36 39 Coro, My Fallen Angel
37 40 Cathy Dennis, Too Many Walls
38 EX Rod Stewart, The Motown Song
39 EX Seal, Crazy
A40 — Bryan Adams, (Everything I Do) I Do I
A — Cut 'N' Move, Get Serious
A — Michael Bolton, Time, Love & Tenderne
A — Marky Mark & The Funky Bunch, Good Vi
EX EX Desmond Child, Love On A Rooftop
EX EX Jomanda, Got A Love For You

WKSS

Hartford P.D.: Jefferson Ward

1 1 Paula Abdul, Rush Rush
2 2 Color Me Badd, I Wanna Sex You Up
3 5 Corina, Temptation
4 6 Salt-N-Pepa, Do You Want Me
5 4 EMF, Unbelievable
6 7 Keith Washington, Kissing You
7 11 Lenny Kravitz, It Ain't Over 'Til It'
8 12 D.J. Jazzy Jeff & The Fresh Prince,
9 10 Sandee, Love Desire
10 9 UB40, Here I Am (Come And Take
11 3 Crystal Waters, Gypsy Woman
12 15 Rythm Syndicate , P.A.S.S.I.O.N.
13 14 David A. Stewart Introducing Candy
14 16 After 7, Nights Like This (From
15 17 PC Quest, Can I Call You My Girl
16 20 Jomanda, Got A Love For You
17 8 Luther Vandross, Power Of Love
18 21 Amy Grant, Every Heartbeat
19 23 Boyz II Men, Motownphilly
20 22 Marc Cohn, Walking In Memphis
21 25 D-S-K, What Would We Do
22 27 Coro, My Fallen Angel
23 26 Lisa Lisa & Cult Jam, Let The Beat
24 24 Tara Kemp, Piece Of My Heart
25 EX Jesus Jones, Right Here, Right Now
26 28 Hi-Five, I Can't Wait Another Minute
27 29 Cathy Dennis, Too Many Walls
28 30 Freddy Jackson, Main Course
29 18 Hi-Five, I Like The Way (The Kissing
30 13 Michael Bolton, Love Is A Wonderful
A — Natalie Cole, Unforgettable
A — Seal, Crazy
A — Heavy D. & The Boyz, Now That We
A — Marky Mark & The Funky Bunch,
EX EX Stevie Wonder, Gotta Have You
EX EX Rod Stewart, The Motown Song
EX EX The KLF, 3 A.M. Eternal
EX EX Yasmin, Wanna Dance

B104 WBSB-FM

Baltimore's Best Hits!

Baltimore P.D.: Todd Fisher

1 1 Paula Abdul, Rush Rush
2 2 Michael Bolton, Love Is A Wonderful T
3 6 Color Me Badd, I Wanna Sex You Up (Fr
4 4 Nelson, More Than Ever
5 5 R.E.M., Losing My Religion
6 7 Hi-Five, I Like The Way (The Kissing
7 3 Mariah Carey, I Don't Wanna Cry
8 11 Michael W. Smith, Place In This World
9 10 Londonbeat, A Better Love
10 12 Jesus Jones, Right Here, Right Now
11 9 David A. Stewart Introducing Candy Du
12 8 Extreme, More Than Words
13 19 Bryan Adams, (Everything I Do) I Do I
14 13 Troy Newman, Love Gets Rough
15 16 Lenny Kravitz, It Ain't Over 'Til It'
16 17 Wilson Phillips, The Dream Is Still A
17 20 EMF, Unbelievable
18 14 Cathy Dennis, Touch Me (All Night Lon
19 EX Tara Kemp, Piece Of My Heart
20 EX The Black Crowes, Hard To Handle
A — Amy Grant, Every Heartbeat
A — Corina, Temptation
A — Roxette, Fading Like A Flower (Every
EX EX Cher, Love And Understanding
EX EX Black Box, Strike It Up
EX EX The Escape Club, I'll Be There
EX EX Rythm Syndicate , P.A.S.S.I.O.N.

#1 Y-100

100.7 FM The Best Music Mix

Miami P.D.: Frank Amadeo

1 1 Paula Abdul, Rush Rush
2 3 Michael W. Smith, Place In This World
3 4 UB40, Here I Am (Come And Take Me)
4 5 EMF, Unbelievable
5 11 Bryan Adams, (Everything I Do) I Do I
6 16 Natalie Cole, Unforgettable
7 7 Lisa Fischer, How Can I Ease The Pain
8 2 Michael Bolton, Love Is A Wonderful T
9 10 Gloria Estefan, Can't Forget You
10 12 David A. Stewart Introducing Candy Du
11 6 Luther Vandross, Power Of Love/Love P
12 15 Wilson Phillips, The Dream Is Still A
13 9 Extreme, More Than Words
14 17 Surface, Never Gonna Let You Down
15 18 Oleta Adams, Circle Of One
16 20 Rythm Syndicate , P.A.S.S.I.O.N.
17 21 Marc Cohn, Walking In Memphis
18 19 Crystal Waters, Gypsy Woman (She's Ho
19 24 Jesus Jones, Right Here, Right Now
20 22 Michael Damian, What A Price To Pay
21 23 Tara Kemp, Piece Of My Heart
22 8 Color Me Badd, I Wanna Sex You Up (Fr
23 25 Cher, Love And Understanding
24 26 Amy Grant, Every Heartbeat
25 27 Peabo Bryson, Can You Stop The Rain
26 13 Cathy Dennis, Touch Me (All Night Lon
27 29 Keith Washington, Kissing You
28 30 Roxette, Fading Like A Flower (Every
29 EX Lenny Kravitz, It Ain't Over 'Til It'
30 14 R.E.M., Losing My Religion

A — Rod Stewart, The Motown Song
A — Michael Bolton, Time, Love & Tenderne
A — Cathy Dennis, Too Many Walls
EX EX Rick Astley, Move Right Out

Power 96

Miami P.D.: Bill Tanner

1 1 Paula Abdul, Rush Rush
2 2 Color Me Badd, I Wanna Sex You Up (Fr
3 3 Crystal Waters, Gypsy Woman (She's Ho
4 4 Extreme, More Than Words
5 5 Nomad, (I Wanna Give You) Devotion
6 8 Coro, My Fallen Angel
7 6 D.J. Laz & Danny D, Mami El Negro
8 7 Amy Grant, Baby Baby
9 11 Chubb Rock, Treat 'Em Right
10 10 Cynthia, Break Up To Make Up
11 17 EMF, Unbelievable
12 15 MVP, Do It To Me
13 20 Natalie Cole, Unforgettable
14 9 Salt-N-Pepa, Do You Want Me
15 18 D'zyre, Forever Amo'r
16 13 L.L. Cool J, Mama Said Knock You Out
17 12 Cathy Dennis, Touch Me (All Night Lon
18 21 7th Heaven, Drums Of Love
19 14 About Face, I Don't Want To Sleep Alo
20 23 Another Bad Creation , Playground
21 33 Bryan Adams, (Everything I Do) I Do I
22 26 Sandee, Love Desire
23 27 Hi-Five, I Like The Way (The Kissing
24 16 Whitney Houston, Miracle
25 EX TKA, Louder Than Love
26 22 Tara Kemp, Hold You Tight
27 19 Ice-T, New Jack Hustler (Nino's Theme
28 29 Lisa Fischer, How Can I Ease The Pain
29 EX C&C Music Factory, Things That Make Y
30 31 Gloria Estefan, Can't Forget You
31 34 Yo-Yo Featuring Ice Cube, You Can't P
32 25 Guys Next Door, I've Been Waiting For
33 32 Nyasia, Now & Forever
34 EX Daize, Don't Want To Lose Your Love
35 35 Lisette Melendez, Together Forever
A — David O, I Go Crazy
A — D.J. Jazzy Jeff & The Fresh Prince, S
A — UB40, Here I Am (Come And Take Me)
A — Tara Kemp, Piece Of My Heart
A — Jesus Jones, Right Here, Right Now
EX EX Tommy Page, Whenever You Close Your E
EX EX Lisa Lisa & Cult Jam, Let The Beat Hi
EX EX Vicious Bass, Drop The Bass
EX EX Johnny O, I Just Wanna Get To Know Yo

Power 93 FM

The Power Pig

Tampa P.D.: B.J. Harris

1 3 UB40, Here I Am (Come And Take Me)
2 1 Paula Abdul, Rush Rush
3 2 Color Me Badd, I Wanna Sex You Up (Fr
4 5 Tara Kemp, Piece Of My Heart
5 7 Corina, Temptation
6 6 Surface, Never Gonna Let You Down
7 10 Rythm Syndicate , P.A.S.S.I.O.N.
8 9 Titiyo, My Body Says Yes
9 4 Luther Vandross, Power Of Love/Love P
10 12 After 7, Nights Like This (From "The
11 8 Hi-Five, I Like The Way (The Kissing
12 13 Keith Sweat, Your Love
13 11 Mariah Carey, I Don't Wanna Cry
14 14 Another Bad Creation , Playground
15 15 Sandee, Love Desire
16 18 Hi-Five, I Can't Wait Another Minute
17 19 Bingo Boys , Borrowed Love
18 20 Aftershock, Going Through The Motions
19 24 Heavy D. & The Boyz, Now That We Foun
20 26 D.J. Jazzy Jeff & The Fresh Prince, S
21 23 Amy Grant, Every Heartbeat
22 16 Rude Boys, Written All Over Your Face
23 22 Lisa Fischer, How Can I Ease The Pain
24 25 Crystal Waters, Gypsy Woman (She's Ho
25 27 Jesse Jaymes, Shake It (Like A White
26 28 Vanilla Ice, Rollin' In My 5.0
27 30 Stereo MC's , Elevate My Mind
28 29 Gloria Estefan, Can't Forget You
29 31 Icy Blu, Pump It (Nice An' Hard)
30 34 Cathy Dennis, Too Many Walls
31 35 The KLF, 3 A.M. Eternal
32 33 David A. Stewart Introducing Candy Du
33 36 Stevie Wonder, Gotta Have You
A34 — Troop & Levert With Queen Latifah, Fo
35 37 Lenny Kravitz, It Ain't Over 'Til It'
36 38 Jesus Jones, Right Here, Right Now
37 39 Wilson Phillips, The Dream Is Still A
38 40 The Escape Club, I'll Be There
A39 — Michael Bolton, Time, Love & Tenderne
A40 — Lisa Lisa & Cult Jam, Let The Beat Hi
A — EMF, Unbelievable
A — Bryan Adams, (Everything I Do) I Do I

Q105 Tampa Bay

Tampa P.D.: Jay Taylor

1 1 Paula Abdul, Rush Rush
2 2 Extreme, More Than Words
3 3 Color Me Badd, I Wanna Sex You Up (Fr
4 4 EMF, Unbelievable
5 5 UB40, Here I Am (Come And Take Me)
6 6 Mariah Carey, I Don't Wanna Cry
7 7 R.E.M., Losing My Religion
8 8 Aftershock, Going Through The Motions
9 9 Crystal Waters, Gypsy Woman (She's Ho
10 10 D.J. Jazzy Jeff & The Fresh Prince, S
11 11 Another Bad Creation , Playground
12 12 Surface, Never Gonna Let You Down
13 13 Black Box, Strike It Up
14 14 Stereo MC's , Elevate My Mind
15 15 David A. Stewart Introducing Candy Du
16 16 Jesus Jones, Right Here, Right Now
17 17 Salt-N-Pepa, Do You Want Me
18 18 Corina, Temptation
19 19 Sandee, Love Desire
20 20 Luther Vandross, Power Of Love/Love P
21 21 Rythm Syndicate , P.A.S.S.I.O.N.
22 22 Hi-Five, I Like The Way (The Kissing
23 23 Keith Sweat, Your Love
24 24 Lenny Kravitz, It Ain't Over 'Til It'
25 25 Amy Grant, Every Heartbeat
26 26 Heavy D. & The Boyz, Now That We Foun
27 27 Cynthia, Break Up To Make Up
28 28 Amy Grant, Baby Baby
29 29 Lisa Fischer, How Can I Ease The Pain
30 30 Bryan Adams, (Everything I Do) I Do I
EX EX Cathy Dennis, Too Many Walls
EX EX The Escape Club, I'll Be There
EX EX Tara Kemp, Piece Of My Heart
EX EX Gloria Estefan, Can't Forget You
EX EX Seal, Crazy
EX EX Jesse Jaymes, Shake It (Like A White
EX EX Keith Washington, Kissing You
EX EX Hi-Five, I Can't Wait Another Minute

WNCI 97.9

Columbus P.D.: Dave Robbins

1 1 Paula Abdul, Rush Rush
2 2 Extreme, More Than Words
3 6 Tara Kemp, Piece Of My Heart
4 4 UB40, Here I Am (Come And Take Me)
5 5 Marc Cohn, Walking In Memphis
6 7 Wilson Phillips, The Dream Is Still A
7 10 Amy Grant, Every Heartbeat
8 8 Michael Damian, What A Price To Pay
9 9 David A. Stewart Introducing Candy Du
10 11 Lenny Kravitz, It Ain't Over 'Til It'
11 12 Michael W. Smith, Place In This World
12 13 Roxette, Fading Like A Flower (Every
13 14 Rythm Syndicate , P.A.S.S.I.O.N.
14 19 Bryan Adams, (Everything I Do) I Do I
15 16 Cher, Love And Understanding

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16 17 Triplets, Sunrise
17 18 Desmond Child, Love On A Rooftop
18 27 Jesus Jones, Right Here, Right Now
19 21 Robbie Nevil, Just Like You
20 28 Aaron Neville, Everybody Plays The Fo
21 23 Cathy Dennis, Too Many Walls
22 24 Peabo Bryson, Can You Stop The Rain
23 3 R.E.M., Losing My Religion
24 20 Michael Bolton, Love Is A Wonderful T
25 22 Huey Lewis & The News, Couple Days Of
26 29 Rod Stewart, The Motown Song
27 15 Mike + The Mechanics, Everybody Gets
28 25 Voices That Care, Voices That Care
A29 — Michael Bolton, Time, Love & Tenderne
A30 — 38 Special, The Sound Of Your Voice

Power 108 FM

Cleveland P.D.: Cat Thomas

1 1 Color Me Badd, I Wanna Sex You Up (Fr
2 2 Paula Abdul, Rush Rush
3 3 Salt-N-Pepa, Do You Want Me
4 4 EMF, Unbelievable
5 9 Bryan Adams, (Everything I Do) I Do I
6 6 UB40, Here I Am (Come And Take Me)
7 7 Styx, Love At First Sight
8 8 Jesus Jones, Right Here, Right Now
9 5 Extreme, More Than Words
10 10 Wilson Phillips, The Dream Is Still A
11 11 Rythm Syndicate , P.A.S.S.I.O.N.
12 12 Marc Cohn, Walking In Memphis
13 14 Amy Grant, Every Heartbeat
14 18 Roxette, Fading Like A Flower (Every
15 15 Tara Kemp, Piece Of My Heart
16 16 David A. Stewart Introducing Candy Du
17 19 Gloria Estefan, Can't Forget You
18 20 The Black Crowes, Hard To Handle
19 22 Lenny Kravitz, It Ain't Over 'Til It'
20 21 Desmond Child, Love On A Rooftop
21 23 Cher, Love And Understanding
22 24 The KLF, 3 A.M. Eternal
A23 — Rod Stewart, The Motown Song
A24 — D.J. Jazzy Jeff & The Fresh Prince, S
25 EX Steelheart , I'll Never Let You Go
EX EX Warrant, Blind Faith
EX EX Alias, Perfect World
EX EX David Hallyday, Ooh La La
EX EX Firehouse, Love Of A Lifetime

Q102

Cincinnati P.D.: Dave Allen

1 2 Kane Roberts, Does Anybody Really Fal
2 4 Extreme, More Than Words
3 3 Hi-Five, I Like The Way (The Kissing
4 1 Michael W. Smith, Place In This World
5 10 Paula Abdul, Rush Rush
6 7 Mariah Carey, I Don't Wanna Cry
7 9 Sheena Easton, What Comes Naturally
8 11 Color Me Badd, I Wanna Sex You Up (Fr
9 14 UB40, Here I Am (Come And Take Me)
10 12 Huey Lewis & The News, Couple Days Of
11 16 Amy Grant, Every Heartbeat
12 15 Tara Kemp, Piece Of My Heart
13 20 EMF, Unbelievable
14 19 The Rembrandts, Someone
15 25 Bryan Adams, (Everything I Do) I Do I
16 18 Black Box, Strike It Up
17 23 Rythm Syndicate , P.A.S.S.I.O.N.
18 21 Londonbeat, A Better Love
19 22 Gardner Cole, Whatever It Takes
20 6 C&C Music Factory Feat. Freedom Willi
21 24 Marc Cohn, Walking In Memphis
22 27 The Black Crowes, Hard To Handle
23 26 Thunder, Dirty Love
24 28 Michael Damian, What A Price To Pay
25 EX Robbie Nevil, Just Like You
26 30 Jesus Jones, Right Here, Right Now
27 29 Wilson Phillips, The Dream Is Still A
28 31 Alias, Perfect World
29 32 Firehouse, Love Of A Lifetime
30 33 The Escape Club, I'll Be There
31 35 Roxette, Fading Like A Flower (Every
32 34 Desmond Child, Love On A Rooftop
A33 — 38 Special, The Sound Of Your Voice
A34 — Michael Bolton, Time, Love & Tenderne
A35 — D.J. Jazzy Jeff & The Fresh Prince, S
A — Nelson, Only Time Will Tell
EX EX Triplets, Sunrise

Z99½ FM

Indianapolis P.D.: Don London

1 1 Paula Abdul, Rush Rush
2 2 Michael W. Smith, Place In This World
3 3 Color Me Badd, I Wanna Sex You Up (Fr
4 7 Rey, Love Dont Come In A Minute
5 6 Extreme, More Than Words
6 5 Hi-Five, I Like The Way (The Kissing
7 4 Sheena Easton, What Comes Naturally
8 14 EMF, Unbelievable
9 10 Wilson Phillips, The Dream Is Still A
10 11 Jesus Jones, Right Here, Right Now
11 13 Marc Cohn, Walking In Memphis
12 8 Mariah Carey, I Don't Wanna Cry
13 18 Tara Kemp, Piece Of My Heart
14 23 Bryan Adams, (Everything I Do) I Do I
15 24 UB40, Here I Am (Come And Take Me)
16 16 Luther Vandross, Power Of Love/Love P
17 19 Steelheart , I'll Never Let You Go
18 15 Black Box, Strike It Up
19 20 Lisa Fischer, How Can I Ease The Pain
20 21 Amy Grant, Every Heartbeat
21 22 The Black Crowes, Hard To Handle
22 27 Rythm Syndicate , P.A.S.S.I.O.N.
23 25 Roxette, Fading Like A Flower (Every
24 12 Michael Bolton, Love Is A Wonderful T
25 28 Firehouse, Love Of A Lifetime
26 29 Corina, Temptation
27 30 Seal, Crazy
A28 — Scorpions, Wind Of Change
A29 — After 7, Nights Like This (From "The
A30 — Michael Bolton, Time, Love & Tenderne

Q106.5

St. Louis P.D.: Mark Todd

1 1 EMF, Unbelievable
2 2 Paula Abdul, Rush Rush
3 3 Michael W. Smith, Place In This World
4 6 Roxette, Fading Like A Flower (Every
5 9 Jesus Jones, Right Here, Right Now
6 8 The Escape Club, I'll Be There
7 7 Wilson Phillips, The Dream Is Still A
8 10 Amy Grant, Every Heartbeat
9 11 Nelson, Only Time Will Tell
10 4 Color Me Badd, I Wanna Sex You Up (Fr
11 15 Bryan Adams, (Everything I Do) I Do I
12 12 Tara Kemp, Piece Of My Heart
13 21 The Black Crowes, Hard To Handle
14 18 Another Bad Creation , Playground
15 5 R.E.M., Losing My Religion
16 20 Robbie Nevil, Just Like You
17 19 Trixter, Surrender
18 14 Hi-Five, I Like The Way (The Kissing
19 23 Warrant, Blind Faith
20 22 Michael Morales, I Don't Wanna See Yo
21 17 Firehouse, Don't Treat Me Bad
22 24 Lenny Kravitz, It Ain't Over 'Til It'
23 27 Alias, Perfect World
24 26 Rythm Syndicate , P.A.S.S.I.O.N.
A25 — 38 Special, The Sound Of Your Voice
26 28 Cathy Dennis, Too Many Walls

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27 29 Firehouse, Love Of A Lifetime
28 30 Angel, You're Love Just Ain't Right
A29 — Scorpions, Wind Of Change
A30 — Michael Bolton, Time, Love & Tenderne
EX EX Seal, Crazy
EX EX Cher, Love And Understanding
EX EX Rod Stewart, The Motown Song

Power 95 FM

FEEL the ENERGY!

Dallas P.D.: Frank Miniaci

1 4 Corina, Temptation
2 2 Rythm Syndicate , P.A.S.S.I.O.N.
3 5 EMF, Unbelievable
4 7 Jesus Jones, Right Here, Right Now
5 1 Paula Abdul, Rush Rush
6 6 Another Bad Creation , Playground
7 13 Hi-Five, I Can't Wait Another Minute
8 14 Tara Kemp, Piece Of My Heart
9 10 D'zyre, Forever Amo'r
10 9 Color Me Badd, I Wanna Sex You Up (Fr
11 19 Stereo MC's , Elevate My Mind
12 3 Mariah Carey, I Don't Wanna Cry
13 11 Black Box, Strike It Up
14 17 Cynthia, Break Up To Make Up
15 22 D.J. Jazzy Jeff & The Fresh Prince, S
16 18 Titiyo, My Body Says Yes
17 24 Fred Schneider, Monster
18 25 Sandee, Love Desire
19 27 The Escape Club, I'll Be There
A20 — Bryan Adams, (Everything I Do) I Do I
21 26 Gloria Estefan, Can't Forget You
A22 — Salt-N-Pepa, Do You Want Me
23 29 Amy Grant, Every Heartbeat
24 28 Angel, You're Love Just Ain't Right
25 30 Cathy Dennis, Too Many Walls
26 32 Seal, Crazy
27 33 The KLF, 3 A.M. Eternal
28 34 Coro, My Fallen Angel
29 31 Bingo Boys , Borrowed Love
30 EX The Don, In There
31 EX Crystal Waters, Gypsy Woman (She's Ho
32 EX Lenny Kravitz, It Ain't Over 'Til It'
A33 — C&C Music Factory, Things That Make Y
34 35 PC Quest, Can I Call You My Girl
35 EX Icy Blu, Pump It (Nice An' Hard)
A — Electronic, Get The Message
A — R.E.M. , Shiny Happy People
A — Jomanda, Got A Love For You

Mix 96.5 KHMX

Houston P.D.: Guy Zapoleon

1 1 Extreme, More Than Words
2 2 Michael Bolton, Love Is A Wonderful T
3 3 Mariah Carey, I Don't Wanna Cry
4 5 Gloria Estefan, Coming Out Of The Dar
5 4 The Rembrandts, Just The Way It Is, B
6 6 Rod Stewart, Rhythm Of My Heart
7 9 Paula Abdul, Rush Rush
8 11 David A. Stewart Introducing Candy Du
9 10 Marc Cohn, Walking In Memphis
10 7 UB40, Here I Am (Come And Take Me)
11 8 Alias, Waiting For Love
12 23 Bryan Adams, (Everything I Do) I Do I
13 14 Glenn Frey, Part Of Me, Part Of You
14 16 Styx, Love At First Sight
15 17 Michael W. Smith, Place In This World
16 19 Cher, Love And Understanding
17 18 Lisa Fischer, How Can I Ease The Pain
18 13 Luther Vandross, Power Of Love/Love P
19 20 Wilson Phillips, The Dream Is Still A
20 21 Celine Dion, (If There Was) Any Other
21 15 Rick Astley, Cry For Help
22 22 R.E.M., Losing My Religion
23 24 Amy Grant, Every Heartbeat
24 25 Bonnie Raitt, Something To Talk About
A25 — Mariah Carey, There's Got To Be A Way
A — Michael Bolton, Time, Love & Tenderne
A — Rod Stewart, The Motown Song

Q106

San Diego P.D.: Kevin Weatherly

1 1 Extreme, More Than Words
2 6 D.J. Jazzy Jeff & The Fresh Prince, S
3 2 EMF, Unbelievable
4 4 UB40, Here I Am (Come And Take Me)
5 3 Paula Abdul, Rush Rush
6 8 Surface, Never Gonna Let You Down
7 7 Color Me Badd, I Wanna Sex You Up (Fr
8 11 Jesus Jones, Right Here, Right Now
9 14 Heavy D. & The Boyz, Now That We Foun
10 13 Corina, Temptation
11 5 Stereo MC's , Elevate My Mind
12 12 After 7, Nights Like This (From "The
13 9 R.E.M., Losing My Religion
14 16 Lenny Kravitz, It Ain't Over 'Til It'
15 10 Aftershock, Going Through The Motions
16 21 Hi-Five, I Can't Wait Another Minute
17 19 Jesse Jaymes, Shake It (Like A White
A18 — Bryan Adams, (Everything I Do) I Do I
19 22 Cynthia, Break Up To Make Up
20 23 Boyz II Men, Motownphilly
21 17 Crystal Waters, Gypsy Woman (She's Ho
22 28 Rythm Syndicate , P.A.S.S.I.O.N.
23 27 Keith Washington, Kissing You
24 25 Tara Kemp, Piece Of My Heart
25 29 A Lighter Shade Of Brown, Latin Activ
26 26 Keith Sweat, Your Love
27 30 C&C Music Factory, Things That Make Y
28 EX Yo-Yo Featuring Ice Cube, You Can't P
29 EX Cathy Dennis, Too Many Walls
A30 — Natalie Cole, Unforgettable
A — Jomanda, Got A Love For You
A — The Don, In There
EX EX Gloria Estefan, Can't Forget You
EX EX Peabo Bryson, Can You Stop The Rain
EX EX Seal, Crazy
EX EX The KLF, 3 A.M. Eternal
EX EX Amy Grant, Every Heartbeat

99.1 KGGI FM

Riverside P.D.: Larry Martino

1 1 Paula Abdul, Rush Rush
2 2 Color Me Badd, I Wanna Sex You Up (Fr
3 4 A Lighter Shade Of Brown, Latin Activ
4 5 Hi-Five, I Can't Wait Another Minute
5 3 Another Bad Creation , Playground
6 7 Digital Underground, Freaks Of The In
7 11 Cynthia, Break Up To Make Up
8 10 Corina, Temptation
9 13 D.J. Jazzy Jeff & The Fresh Prince, S
10 12 Lisa Fischer, How Can I Ease The Pain
11 6 Keith Sweat, There You Go (Tellin' Me
12 8 Mariah Carey, I Don't Wanna Cry
13 15 Luther Vandross, Power Of Love/Love P
14 9 Salt-N-Pepa, Do You Want Me
15 17 Keith Washington, Kissing You
16 14 Surface, Never Gonna Let You Down
17 19 Sandee, Love Desire
18 22 After 7, Nights Like This (From "The
19 20 Gloria Estefan, Can't Forget You
20 23 Stereo MC's , Elevate My Mind
21 25 Rythm Syndicate , P.A.S.S.I.O.N.
22 24 D'zyre, Forever Amo'r
23 21 Lisette Melendez, Together Forever
24 26 The KLF, 3 A.M. Eternal
25 27 Amy Grant, Every Heartbeat
A — Latin Alliance, Low Rider
A — Marky Mark & The Funky Bunch, Good Vi
A — David A. Stewart Introducing Candy Du
A — Tony Terry, With You
EX EX Cathy Dennis, Too Many Walls
EX EX Another Bad Creation, Jealous Girl

KUBE 93 FM

Seattle P.D.: Bob Case

1 1 Color Me Badd, I Wanna Sex You Up (Fr
2 2 Paula Abdul, Rush Rush
3 3 EMF, Unbelievable
4 4 Extreme, More Than Words
5 11 Jesus Jones, Right Here, Right Now
6 5 R.E.M., Losing My Religion
7 6 Michael Bolton, Love Is A Wonderful T
8 7 Hi-Five, I Like The Way (The Kissing
9 14 Rythm Syndicate , P.A.S.S.I.O.N.
10 12 UB40, Here I Am (Come And Take Me)
11 13 Michael W. Smith, Place In This World
12 9 Mariah Carey, I Don't Wanna Cry
13 17 Tara Kemp, Piece Of My Heart
14 10 C&C Music Factory Feat. Freedom Willi
15 8 Luther Vandross, Power Of Love/Love P
16 19 Lenny Kravitz, It Ain't Over 'Til It'
17 20 Amy Grant, Every Heartbeat
18 26 Bryan Adams, (Everything I Do) I Do I
19 23 The Escape Club, I'll Be There
20 22 Cher, Love And Understanding
21 24 Wilson Phillips, The Dream Is Still A
22 25 Roxette, Fading Like A Flower (Every
23 28 David A. Stewart Introducing Candy Du
24 29 Fred Schneider, Monster
25 27 Gloria Estefan, Can't Forget You
A — Scorpions, Wind Of Change
A — Michael Bolton, Time, Love & Tenderne
A — Corina, Temptation
A — The Don, In There
EX EX DiVinyls, Make Out Alright
EX EX Another Bad Creation , Playground
EX EX The Black Crowes, Hard To Handle
EX EX Icy Blu, Pump It (Nice An' Hard)
EX EX Cathy Dennis, Too Many Walls
EX EX Robbie Nevil, Just Like You

KPLZ 101.5

Seattle P.D.: Casey Keating

1 1 EMF, Unbelievable
2 2 Color Me Badd, I Wanna Sex You Up (Fr
3 9 Jesus Jones, Right Here, Right Now
4 6 Michael W. Smith, Place In This World
5 5 UB40, Here I Am (Come And Take Me)
6 14 Marc Cohn, Walking In Memphis
7 8 Londonbeat, A Better Love
8 21 Tara Kemp, Piece Of My Heart
9 11 David A. Stewart Introducing Candy Du
10 15 Amy Grant, Every Heartbeat
11 3 Luther Vandross, Power Of Love/Love P
12 4 Paula Abdul, Rush Rush
13 16 Rythm Syndicate , P.A.S.S.I.O.N.
14 17 Wilson Phillips, The Dream Is Still A
15 18 Roxette, Fading Like A Flower (Every
16 19 Lenny Kravitz, It Ain't Over 'Til It'
17 20 Scorpions, Wind Of Change
18 7 R.E.M., Losing My Religion
19 22 Bryan Adams, (Everything I Do) I Do I
20 23 The Escape Club, I'll Be There
21 10 Extreme, More Than Words
22 25 Fred Schneider, Monster
23 26 Corina, Temptation
24 27 Cher, Love And Understanding
25 28 The Black Crowes, Hard To Handle
26 EX D.J. Jazzy Jeff & The Fresh Prince, S
27 EX Seal, Crazy
28 12 Black Box, Strike It Up
29 24 Michael Bolton, Love Is A Wonderful T
30 EX Rod Stewart, The Motown Song
A — Firehouse, Love Of A Lifetime
A — Steelheart , I'll Never Let You Go
A — Crystal Waters, Gypsy Woman (She's Ho
A — Icy Blu, Pump It (Nice An' Hard)
A — Michael Bolton, Time, Love & Tenderne
EX EX Cathy Dennis, Too Many Walls
EX EX Robbie Nevil, Just Like You
EX EX Michael Damian, What A Price To Pay
EX EX Gloria Estefan, Can't Forget You

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations

WDAS

Philly's Best! AM 1480 FM 105.3

Philadelphia P.D.: Joe Tamburro

1 1 Ralph Tresvant, Do What I Gotta Do
2 2 Boyz II Men, Motownphilly
3 4 LeVert, Baby I'm Ready
4 5 Stevie Wonder, Gotta Have You (From
5 8 Damian Dame, Exclusivity
6 9 Sounds Of Blackness, Optimistic
7 7 Rude Boys, Heaven
8 12 Freddie Jackson, Main Course
9 14 Peabo Bryson, Can You Stop The Rain
10 3 Whitney Houston, Miracle
11 13 Small Change, Why
12 15 After 7, Nights Like This (From "The Five
13 16 Guy, Do Me Right
14 17 Hi-Five, I Can't Wait Another Minute
15 19 Gladys Knight, Men
16 18 Shirley Murdock, In Your Eyes
17 22 Gene Rice, You're Gonna Get Served
18 23 Jeffrey Osborne, The Morning After I
19 20 Cheryl "Pepsii" Riley, How Can You Hurt
20 21 Miles Jaye, Sensuous
21 24 BeBe & CeCe Winans, Addictive Love
22 25 Vesta, Special
23 26 Phil Perry, Amazing Love
24 27 Teddy Pendergrass, I Find Everything In
25 28 Riff, If You're Serious
26 29 Ready For The World, Straight Down To
27 30 Rythm Syndicate , P.A.S.S.I.O.N.
28 33 Lalah Hathaway, I'm Coming Back
29 34 Troop/LeVert Feat. Queen Latifah, For
30 35 Pebbles, Always
31 32 Lamont Dozier, Love In The Rain
32 36 D.J. Jazzy Jeff & The Fresh Prince, Sum
33 37 Al B. Sure!, Had Enuf?
34 39 Sweet Obsession, I'm A Good Woman
35 40 Marva Hicks, I Got You Where I Want
36 EX Natalie Cole, Unforgettable
37 EX Aretha Franklin, Everyday People
38 EX Phyllis Hyman, Don't Wanna Change The
39 EX Keith Washington, Are You Still In Love
40 EX Nicki Richards, Summer Breeze
A — Luther Vandross, Don't Want To Be A Fool
A — Ex-Girlfriend, Why Can't You Come Home
A — Kenny G, Theme From "Dying Young"
A — Lenny Kravitz, It Ain't Over 'Til It's Over
A — Oaktown's 3-5-7, Turn It Up
EX EX Ray Parker Jr., She Needs To Get Some
EX EX Altitude, Silly
EX EX Yours Truly, Come And Get It
EX EX B Angie B, So Much Love
EX EX Lazet Michaels, Give Me All The Love
EX EX Sheila E, Droppin' Like Flies

V-103

Baltimore P.D.: Roy Samson

1 1 Whitney Houston, Miracle
2 3 Damian Dame, Exclusivity
3 4 Ralph Tresvant, Do What I Gotta Do
4 5 Crystal Waters, Gypsy Woman (She's
5 6 Sounds Of Blackness, Optimistic
6 7 Boyz II Men, Motownphilly
7 8 Stevie Wonder, Gotta Have You (From
8 11 Freddie Jackson, Main Course
9 12 Hi-Five, I Can't Wait Another Minute
10 14 LeVert, Baby I'm Ready
11 17 Gladys Knight, Men
12 19 Troop/LeVert Feat. Queen Latifah, For
A13 — After 7, Nights Like This (From "The Five
14 15 Shirley Murdock, In Your Eyes
15 16 Peabo Bryson, Can You Stop The Rain
16 20 3rd Bass, Pop Goes The Weasel
17 21 Ray Parker Jr., She Needs To Get Some
18 22 Riff, If You're Serious
19 23 Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
20 24 Al B. Sure!, Had Enuf?
21 25 D.J. Jazzy Jeff & The Fresh Prince, Sum
22 29 Heavy D. & The Boyz, Now That We Found
23 30 Aretha Franklin, Everyday People
24 31 BeBe & CeCe Winans, Addictive Love
25 32 C&C Music Factory, Things That Make
26 33 Sweet Obsession, I'm A Good Woman
27 36 Phyllis Hyman, Don't Wanna Change The
28 37 Vesta, Special
29 38 Phil Perry, Amazing Love
30 39 L.L. Cool J, Six Minutes Of Pleasure
31 40 DJ Quik, Tonite
32 2 Lisa Fischer, How Can I Ease The Pain
33 9 Guy, Do Me Right
34 10 Paula Abdul, Rush Rush
35 18 Buffalo Soldiers, Playing Your Game
36 26 Miles Jaye, Sensuous
A37 — Luther Vandross, Don't Want To Be A Fool
A38 — Rude Boys, Heaven
A39 — Jeffrey Osborne, The Morning After I
A40 — B Angie B, So Much Love

93 FM WZAK

Cleveland P.D.: Lynn Tolliver

1 1 Phil Perry, Amazing Love
2 2 LeVert, Baby I'm Ready
3 3 Freddie Jackson, Main Course
4 6 Stevie Wonder, Gotta Have You (From
5 8 Ralph Tresvant, Do What I Gotta Do
6 16 D.J. Jazzy Jeff & The Fresh Prince, Sum
7 9 Boyz II Men, Motownphilly
8 10 Damian Dame, Exclusivity
9 12 After 7, Nights Like This (From "The Five
10 13 Heavy D. & The Boyz, Now That We Found
11 14 Rude Boys, Heaven
12 15 Gene Rice, You're Gonna Get Served
13 17 BeBe & CeCe Winans, Addictive Love
14 18 The Wooten Brothers, We Could Be To
15 25 Peabo Bryson, Can You Stop The Rain
16 19 Ready For The World, Straight Down To
17 20 Vesta, Special
18 32 Prince, Get Off
19 21 Troop/LeVert Feat. Queen Latifah, For
20 28 Lazet Michaels, Give Me All The Love
21 22 Hi-Five, I Can't Wait Another Minute
22 23 Sounds Of Blackness, Optimistic
23 24 Jeffrey Osborne, The Morning After I
24 26 Cheryl "Pepsii" Riley, How Can You Hurt
25 29 Craig G., U-R Not The 1
26 31 Rythm Syndicate , P.A.S.S.I.O.N.
27 33 Sweet Obsession, I'm A Good Woman
28 34 Aretha Franklin, Everyday People
29 36 Altitude, Silly
30 37 B Angie B, So Much Love
31 38 Riff, If You're Serious
32 39 Yours Truly, Come And Get It
33 40 Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
34 EX Kool Moe Dee, How Kool Can One Black
35 EX Natalie Cole, Unforgettable
36 EX Keith Washington, Are You Still In Love
37 EX Phyllis Hyman, Don't Wanna Change The
38 EX Rodney O & Joe Cooley, Get Ready To Roll
39 EX DJ Quik, Tonite
40 EX Chris Bender, I Knew
A — Luther Vandross, Don't Want To Be A Fool
A — Oaktown's 3-5-7, Turn It Up
A — Mint Condition, Are You Free
A — L.L. Cool J, Six Minutes Of Pleasure
A — Pretty In Pink, All About You
EX 41 Gladys Knight, Men
EX EX Jomanda, Got A Love For You
EX EX Nicki Richards, Summer Breeze
EX EX Ray Parker Jr., She Needs To Get Some
EX EX Lalah Hathaway, I'm Coming Back
EX EX Ex-Girlfriend, Why Can't You Come Home
EX EX M.C. Sway & D.J. King Tech, Follow 4 Now
EX EX Small Change, Why
EX EX Shirley Murdock, In Your Eyes
EX EX Hansoul, Imagination
EX EX Chubb Rock, The Chubbster
EX EX Al B. Sure!, Had Enuf?
EX EX J.T., Swing It
EX EX Sam The Beast, Knock Some Boots
EX EX Whodini, Judy

KSOL 107.7 FM

San Francisco P.D.: Bob Mitchell

1 1 Ralph Tresvant, Do What I Gotta Do
2 4 Guy, Do Me Right
3 3 After 7, Nights Like This (From "The Five
4 6 Hi-Five, I Can't Wait Another Minute
5 5 Tony Terry, With You
6 7 Boyz II Men, Motownphilly
7 12 Ben B. Hard, Special
8 13 D.J. Jazzy Jeff & The Fresh Prince, Sum
9 15 Damian Dame, Exclusivity
10 10 Heavy D. & The Boyz, Now That We Found
11 2 Lisa Fischer, How Can I Ease The Pain
12 14 Peabo Bryson, Can You Stop The Rain
13 20 Stevie Wonder, Gotta Have You (From
14 17 DJ Quik, Tonite
15 21 Sounds Of Blackness, Optimistic
16 16 Sandee, Love Desire
17 19 Ready For The World, Straight Down To
18 18 Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
19 30 Troop/LeVert Feat. Queen Latifah, For
20 11 Keith Washington, Kissing You
21 23 Lenny Kravitz, It Ain't Over 'Til It's Over
22 22 Freddie Jackson, Main Course
23 26 Stereo M.C.'s, Elevate My Mind
24 24 Crystal Waters, Gypsy Woman (She's
25 25 Tara Kemp, Piece Of My Heart
26 32 Pebbles, Always
27 29 Gladys Knight, Men
28 28 Shirley Murdock, In Your Eyes
29 31 The Brand New Heavies Featuring N'Dea ,
30 EX Vesta, Special
A — Keith Washington, Are You Still In Love
A — LeVert, Baby I'm Ready
A — Natalie Cole, Unforgettable
A — Luther Vandross, Don't Want To Be A Fool
A — Oaktown's 3-5-7, Turn It Up
EX EX Tevin Campbell, Just Ask Me To
EX EX Aretha Franklin, Everyday People
EX EX Ray Parker Jr., She Needs To Get Some
EX EX Rythm Syndicate , P.A.S.S.I.O.N.

www.americanradiohistory.com

Billboard®

FOR WEEK ENDING JULY 13, 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	1	1	4	LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS 3 weeks at No. 1
2	2	2	6	POUNDCAKE WARNER BROS. ALBUM CUT	VAN HALEN
3	3	4	6	SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
4	5	7	4	THE SOUND OF YOUR VOICE CHARISMA 4-98773	38 SPECIAL
5	4	5	4	LOWDOWN AND DIRTY ATLANTIC 4-87666	FOREIGNER
6	7	9	3	YOU COULD BE MINE GEFFEN 19039	GUNS N' ROSES
7	8	8	9	TEXARKANA WARNER BROS. ALBUM CUT	R.E.M.
8	6	3	10	SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
9	11	—	2	END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND
10	10	12	8	JET CITY WOMAN EMI ALBUM CUT	QUEENSRYCHE
11	19	26	4	HOLE HEARTED A&M 1564	EXTREME
12	9	6	15	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
13	14	14	5	MONKEY BUSINESS ATLANTIC 4-87673	SKID ROW
14	16	28	3	ROCKAWAY REPRISE 4-19300	RIC OCASEK
15	15	16	3	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
16	17	17	3	HEY STOOPID EPIC 34-73845	ALICE COOPER
17	30	37	4	SAVING MY HEART ARISTA ALBUM CUT	YES
18	28	40	3	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN
19	12	11	15	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
20	18	20	14	MAN IN THE BOX COLUMBIA 38-73851	ALICE IN CHAINS
				★★★POWER TRACK★★★	
21	25	31	6	BUILD A FIRE ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
22	20	23	9	BEEN YOUR FOOL ATLANTIC ALBUM CUT	TATTOO RODEO
23	13	10	11	ORDINARY AVERAGE GUY PYRAMID 35-73843 /EPIC	JOE WALSH
24	24	30	4	SAY IT WITH LOVE POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
25	26	27	5	OH WELL VIRGIN ALBUM CUT	JOE JACKSON
26	32	34	6	ALL THE TIME IN THE WORLD GEFFEN ALBUM CUT	JUNKYARD
27	22	24	8	HANG ON ST. CHRISTOPHER WARNER BROS. ALBUM CUT	BULLETBOYS
28	21	13	13	LIFT ME UP ARISTA 2218	YES
29	31	35	4	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
30	27	43	3	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
31	40	—	2	ROLLIN' ON CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
32	39	—	2	BUILD ME UP EMI ALBUM CUT	HUEY LEWIS & THE NEWS
33	29	29	6	I CAN'T LIVE WITH YOU HOLLYWOOD ALBUM CUT/ELEKTRA	QUEEN
34	36	38	6	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
35	41	—	2	TOP OF THE WORLD WARNER BROS. ALBUM CUT	VAN HALEN
36	33	18	14	DIRTY LOVE GEFFEN 19026	THUNDER
37	47	—	2	KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG	L.A. GUNS
38	37	47	4	FACTS OF LIFE CAPITOL ALBUM CUT	BILLY SQUIER
39	38	39	6	MISS YOU IN A HEARTBEAT ATLANTIC ALBUM CUT	THE LAW
40	48	—	2	SILVER THUNDERBIRD ATLANTIC ALBUM CUT	MARC COHN
41	35	22	15	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
42	43	48	3	STAND BY LOVE A&M 1568	SIMPLE MINDS
43	46	—	2	APPLE PIE ELEKTRA ALBUM CUT	WHITE TRASH
				★★★FLASHMAKER★★★	
44	NEW▶		1	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
45	NEW▶		1	SIGN OF THE STORM ELEKTRA ALBUM CUT	THE ERIC GALES BAND
46	23	15	9	BLOOD ON THE BRICKS JAMBCO ALBUM CUT/MERCURY	ALDO NOVA
47	45	42	6	THE MORE THINGS CHANGE MERCURY ALBUM CUT	CINDERELLA
48	NEW▶		1	BLIND FAITH COLUMBIA 38-73598	WARRANT
49	NEW▶		1	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
50	44	41	5	TELL THE TRUTH WARNER BROS. ALBUM CUT	DAVID LEE ROTH

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

RADIO

FORMAT CHANGES

(Continued from page 13)

around situations where we had put good trends back to back with strong teens. It didn't change our mind at all about evolving to a station with more adult appeal."

AMONG MY SOUVENIRS

Former WOMX PD Brian Thomas, now PD of WEZB New Orleans, remembers things *slightly* differently. Some WOMX staffers did question the change after the summer '89 book came back, he says. "You always second-guess yourself. Had we not been successful at Mix, there would have been a definite 'Oh, I told you so,' but we were able to look at some of the good things from the switch and shed some of the bad images from BJ105 and move forward."

Most of the managers interviewed for this story deny any impulse to go back to the drawing board when the ratings came back and try to keep at least some elements from the previous station that could be reconciled with the current game plan. But Thomas does allow that the combination of the good summer '89 book, and top 40 rival WHLY's decision to go more adult as WXXL, did allow WOMX to modify its plans somewhat.

"When those trends came back, we plugged in some B-52's and other records like that which we didn't think we could play initially. We could get away with having a lot of the lower-end audience and playing some of those borderline records."

(Thomas is also one of several market observers who dispute whether the second summer trend reflects the new WOMX or the old one. "You don't go to the gym and get in shape in one day. No changes happened before June 10," he contends. Similarly, Jay Cresswell, PD of rival AC WLLV, says the trend "definitely reflects the format they gave up.")

WW1's Moore says the most prominent element of the old Pirate that he saved—specifically, the name Pirate itself—had already been determined by research. "People loved the name Pirate. When most people are sitting there with just the call letters, a moniker like Pirate was wonderful because it said we were irreverent and a little crazy. What listeners didn't like [from the old Pirate] was the reverb and the silly DJ names like Big Watusi and Batman Gomez."

NOT TREND-CONSCIOUS

Perhaps the biggest irony of a posthumous success story is that it represents numbers that a station cannot sell to advertisers. Even WOMX's Weinkauf, the GM with the most bullish take on his station's numbers, hasn't tried to sell WOMX's second spring trend to advertisers.

"Keep in mind that it is in fact only a trend, and trends fluctuate like mad," he says. "This just happened to be our turn for a good one. I don't fool myself that one trend makes a radio station . . . A buyer knows that it's a trend and buyers who know their stuff know not to buy off a single trend."

MAMMOTH ROCK
BIG ENOUGH TO HAVE OUR OWN CHART
mammoth RECORDS
ADVERTISEMENT

	ARTIST	TITLE
NOW	BLAKE BABIES Huge EP featuring "Temptation Eyes" #1 Most Added Gavin	Rosy Jack World
NOW	blackgirls Beautiful unique havoc raved about in Alternative Press and Request	Happy
JULY	MACHINES OF LOVING GRACE Introduces their abrasive but graceful dance music to the masses	Rite of Shiva 12"
AUG	DASH RIP ROCK The finest live band captured in their natural setting All the classics	Boiled Alive
SEPT	VANILLA TRAINWRECK Dense sonic guitar wash from our backyard Produced by Sean Slade	Sofa Livin' Dreamazine
OCT	SWAY Pop songs that could kill from BLAKE BABIES' John and Freda	Spinnin' Dreams
'92	BIG WHEEL Mammoth debuts friendly intensity from Louisville's finest	Holiday Manor
'92	CHAINSAW KITTENS Amazing new ear burning cute pop violence. Produced by Butch Vig	TBA
'92	DILLON FENCE The coolest thing to hit the air from Chapel Hill, NC since Jordan	TBA

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Billboard®

FOR WEEK ENDING JULY 13, 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	2	8	KISS THEM FOR ME GEFFEN 7-24387	SIOUXSIE AND THE BANSHEES 2 weeks at No. 1
2	3	4	5	CHOCOLATE CAKE CAPITOL 44725	CROWDED HOUSE
3	5	11	3	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
4	2	1	12	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC
5	19	—	2	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
6	6	9	4	KOZMIK VIRGIN 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
7	8	7	5	FLOWERS IN THE RAIN REPRISE ALBUM CUT	STRESS
8	9	15	5	CRAZY SIRE 4-19298/WARNER BROS.	SEAL
9	4	5	4	STAND BY LOVE A&M 1568	SIMPLE MINDS
10	18	25	3	PEARL DEDICATED ALBUM CUT/RCA	CHAPTERHOUSE
11	12	22	3	MARBLE FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE
12	23	—	2	WALKING DOWN MADISON CHARISMA 2-96342	KIRSTY MACCOLL
13	21	28	3	SUBMARINE SONG DGC ALBUM CUT	THE CANDY SKINS
14	10	19	5	WHICH WAY SHOULD I JUMP? A&M ALBUM CUT	MILLTOWN BROTHERS
15	NEW▶		1	TIMELESS MELODY LONDON ALBUM CUT/PLG	THE LA'S
16	15	—	2	I FEEL SO GOOD CAPITOL 15728	RICHARD THOMPSON
17	14	16	4	EVERYDAY SUNSHINE COLUMBIA 38-73B59	FISHBONE
18	13	21	4	I WANNA BE A BOSS GEFFEN 19102	STAN RIDGWAY
19	27	—	2	ROCKAWAY REPRISE ALBUM CUT	RIC OCASEK
20	NEW▶		1	OH WELL VIRGIN ALBUM CUT	JOE JACKSON
21	NEW▶		1	CAUGHT IN MY SHADOW POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
22	NEW▶		1	CHORUS SIRE 0-40123/REPRISE	ERASURE
23	NEW▶		1	JERRY WAS A RACE CAR DRIVER INTERSCOPE ALBUM CUT/EAST WEST	PRIMUS
24	NEW▶		1	TIGHTEN UP WARNER BROS. ALBUM CUT	ELECTRONIC
25	11	10	9	SING YOUR LIFE SIRE ALBUM CUT/REPRISE	MORRISSEY
26	7	3	10	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO
27	NEW▶		1	SEX ON WHEELZ WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
28	24	30	3	GROOVY TRAIN REPRISE ALBUM CUT	THE FARM
29	17	23	5	BETTER BACK OFF PARADOX ALBUM CUT/MCA	MARSHALL CRENSHAW
30	29	—	2	EAST EASY RIDER ISLAND ALBUM CUT	JULIAN COPE

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

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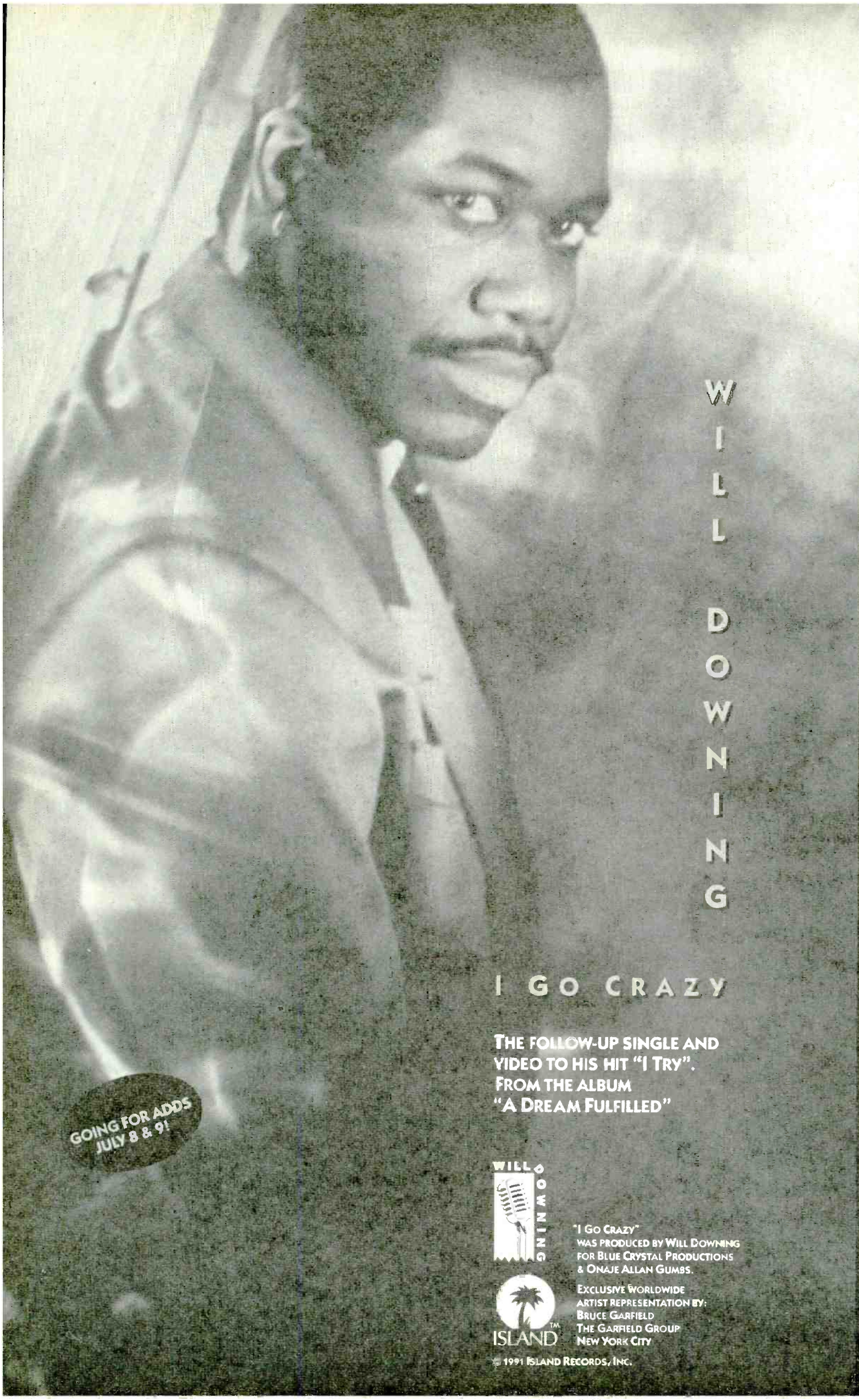

GOING FOR ADDS
JULY 8 & 9!

WILL DOWNING

I GO CRAZY

THE FOLLOW-UP SINGLE AND VIDEO TO HIS HIT "I TRY". FROM THE ALBUM "A DREAM FULFILLED"

WILL DOWNING

"I GO CRAZY" WAS PRODUCED BY WILL DOWNING FOR BLUE CRYSTAL PRODUCTIONS & ONAJE ALLAN GUMBS.

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"IF THERE IS ANYONE ON THE PLANET WITH A MORE SOULFUL VOICE, I WANT TO PARTY WITH THAT COWBOY! WILL DOWNING IS WONDERFUL!"

RUSS DAVIS
CD 101.1 – NEW YORK, NY

"WHAT A GREAT PERFORMER! THIS GUY IS DESTINED FOR STARDOM!"

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WJIZ – ALBANY, GA

"A DREAM FULFILLED CONTAINS THE BEST, SOULFUL URBAN MUSIC AROUND. IT'S RICH WITH A VARIETY OF MUSIC ALL CAN APPRECIATE. IT'S SUPERB."

LENNY GREEN
WNHC – NEW HAVEN, CT

"A SENSATIONAL DISPLAY OF VOCAL TALENTS!"

AL LUV
WQFX – GULFPORT, MS

"I BECAME AWARE OF WILL DOWNING WITH HIS FIRST PROJECT IN 1986. SINCE THEN, I'VE BEEN AN ADVOCATE. WILL DOWNING IS A SINGER'S SINGER."

BOBBY WONDER
KPRS – KANSAS CITY, MO

"STARDOM AWAITS WILL DOWNING!"

BIG GEORGE
WFXM/WIBB – MACON, GA

"THIS IS AN ALBUM AND LIVE PERFORMANCE NOT TO BE MISSED!"

STEVEN HILL
WILD – BOSTON, MA

"I AM A BELIEVER!"

STEVE POSTON
WALT – MERIDIAN, MS

"THIS LP SHOULD RECEIVE SERIOUS CONSIDERATION FOR ALBUM OF THE YEAR IN EVERY POLL. HIS PERFORMANCE MADE ME MISTY. IT'S RIVETING...STUNNING... A MUST SEE!"

BILLY YOUNG
WMVP – MILWAUKEE, WI

"GIFTED VOCALIST, MASTERFUL WRITER, CONSUMMATE PERFORMER, WHO THRILLS AN AUDIENCE WITH A VOCAL MAGIC. WILL DOWNING'S MUSICAL DESTINY WILL BE A DREAM FULFILLED."

TONI ST. JAMES
KJMS – MEMPHIS, TN

"IT'S SLAMMIN! GUARANTEED FOR ANY FORMAT AND ALL DEMOS!"

CASEY MCMICHAELS
WVOI – TOLEDO, OH

"FABULOUS! WILL DOWNING IS A MUSICAL INSPIRATION FOR RADIO."

MORGAN SINCLAIR
WBLX – MOBILE, AL

"IT'S THE BEST LP OF 1991!"

FONDA THOMAS
WJLB – DETROIT, MI

"A TRUE TALENT AND A MAJOR PLAYER IN THE MUSIC OF TODAY AND TOMORROW."

MADHATTER
WGOK – MOBILE, AL

"AN ELECTRIFYING PERFORMER."

LARRY STEELE
WKMT – MONTGOMERY, AL

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING JULY 13, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	1	2	11	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98) 2 wks. at No. 1	MAKE TIME FOR LOVE	1
2	2	1	8	**LUTHER VANDROSS** ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
3	4	9	5	**N.W.A** RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	3
4	3	3	16	**SOUNDTRACK** ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
5	5	4	19	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
6	6	5	22	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS	2
7	8	13	8	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	7
8	12	19	6	**BOYZ II MEN** MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	8
9	11	11	6	**ICE-T** SIRE 26492*/WARNER BROS (9.98)	O.G. ORIGINAL GANGSTER	9
10	7	7	16	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED	4
11	15	30	4	**STEVIE WONDER** MOTOWN 6291* (10 98)	MUSIC FROM "JUNGLE FEVER"	11
12	9	10	34	**HI-FIVE** ● JIVE 1328/RCA (9.98)	HI-FIVE	1
13	10	8	33	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
14	18	18	6	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	14
15	13	12	12	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
16	16	15	21	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
17	17	16	11	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B	15
18	19	17	33	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
19	14	6	13	**YO-YO** EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
20	23	26	7	**TERMINATOR X & THE VALLEY OF THE JEEP BEETS** P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	20
21	21	21	16	**PHIL PERRY** CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
22	22	22	33	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
23	20	14	21	**ALEXANDER O'NEAL** TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
24	24	24	6	**DE LA SOUL** TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
25	31	37	6	**SOUNDS OF BLACKNESS** PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	25
26	30	35	6	**DAMIAN DAME** LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	26
27	26	25	41	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
28	25	23	14	**WILL DOWNING** ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
29	29	28	32	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
30	38	63	3	**PEABO BRYSON** COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	30
31	32	32	7	**PAULA ABDUL** ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
32	28	27	27	**C&C MUSIC FACTORY** ▲² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
33	27	20	54	**MARIAH CAREY** ▲⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
34	34	34	27	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	34
35	36	36	24	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY	35
36	62	—	2	**NATALIE COLE** ELEKTRA 61049 (13.98)	UNFORGETTABLE	36
37	39	40	33	**LEVERT** ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
38	37	33	16	**ED O.G & DA BULLDOGS** PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
39	40	43	14	**M.C. BREED & D.F.C.** S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	39
40	NEW ▶		1	**3RD BASS** DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	40
41	42	44	11	**M.C. POOH** IN A MINUTE 187 (8 98)	LIFE OF A CRIMINAL	41
42	57	—	2	**KOOL MOE DEE** JIVE 1388/RCA (9.98)	FUNKE WISDOM	42
43	44	49	9	**JON LUCIEN** MERCURY 848 532 (9 98 EQ)	LISTEN LOVE	43
44	46	41	16	**TYRONE DAVIS** ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
45	41	42	31	**JEFFREY OSBORNE** ARISTA 8620 (9.98)	ONLY HUMAN	9
46	45	50	14	**RIFF** SBK 95828 (8.98)	RIFF	41
47	48	47	64	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
48	50	51	12	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	44
49	33	29	47	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
50	58	64	4	**SHABBA RANKS** EPIC 47310 (9.98)	AS RAW AS EVER	50
51	35	31	60	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
52	52	53	8	**RODNEY O - JOE COOLEY** NASTYMIX 70300 (9.98)	GET READY TO ROLL	52
53	47	46	33	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP	19
54	53	54	48	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	16
55	43	38	32	**RUDE BOYS** ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
56	54	45	24	**EPMD** ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	1
57	49	48	23	**GANG STARR** CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
58	59	56	41	**TRACIE SPENCER** CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
59	51	39	55	**KEITH SWEAT** ▲² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	1
60	65	—	2	**GENE RICE** RCA 3159 (9.98)	JUST FOR YOU	60
61	61	58	8	**INNOCENCE** CHRYSALIS 21797 (9.98)	BELIEF	58
62	56	62	5	**THE DOGS FEATURING DISCO RICK** JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	56
63	64	57	11	**VICTORIA WILSON-JAMES** EPIC 46853 (9.98 eq)	PERSEVERANCE	55
64	55	52	13	**LATIMORE** MALACO 7456 (8.98)	ONLY WAY IS UP	34
65	78	89	3	**JODECI** MCA 10198 (9.98)	FOREVER MY LADY	65
66	NEW ▶		1	**SHIRLEY MURDOCK** ELEKTRA 60951* (9.98)	LET THERE BE LOVE	66
67	79	71	5	**SHIRLEY BROWN** MALACO 7459 (9.98)	TIMELESS	67
68	66	59	34	**MONIE LOVE** WARNER BROS. 26358 (9.98)	DOWN TO EARTH	26
69	67	65	16	**MARVA HICKS** POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
70	NEW ▶		1	**MILES JAYE** ISLAND 48422 (9.98)	STRONG	70
71	63	55	67	**BELL BIV DEVOE** ▲³ MCA 6387 (9.98)	POISON	1
72	77	85	3	**CHERYL "PEPSI" RILEY** COLUMBIA 45452 (9.98)	CHAPTERS	72
73	71	69	21	**MAIN SOURCE** WILD PITCH 2004 (8.98)	BREAKING ATOMS	40
74	72	67	6	**K.M.D.** ELEKTRA 60977 (9.98)	MR. HOOD	67
75	69	66	63	**JOHNNY GILL** ▲² MOTOWN 6283 (8.98)	JOHNNY GILL	1
76	76	73	41	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS	12
77	80	—	34	**AL B. SURE!** ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	4
78	75	79	4	**TWIN HYPE** PROFILE 3408 (6.98)	DOUBLE BARREL	75
79	82	90	3	**BLOW FLY** PANDISC 3007* (9.98)	THE TWISTED WORLD OF BLOW FLY	79
80	70	70	13	**SHEILA E** WARNER BROS. 26255 (9.98)	SEX CYMBAL	56
81	81	80	11	**SUCCESS-N-EFFECT** WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	73
82	60	60	12	**REDHEAD KINGPIN & THE F.B.I.** VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME	51
83	91	—	2	**NEMESIS** PROFILE 1411 (10.98)	MUNCHIES FOR YOUR BASS	83
84	93	—	2	**SHABBA RANKS** POW WOW 7417* (8.98)	RAPPIN' WITH THE LADIES	84
85	NEW ▶		1	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	85
86	73	68	17	**GEORGE HOWARD** GRP 9629* (9.98)	LOVE AND UNDERSTANDING	32
87	NEW ▶		1	**DADDY FREDDY** CHRYSALIS 21844 (9.98)	STRESS	87
88	74	72	11	**TONY D.** 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE	71
89	NEW ▶		1	**JAMES BROWN** POLYDOR 849 108*/PLG (44.98)	STAR TIME	89
90	85	83	48	**WHISPERS** ● CAPITOL 92957 (9.98)	MORE OF THE NIGHT	8
91	83	81	14	**WHODINI** MCA 10201 (9.98)	BAG-A-TRIX	48
92	68	61	15	**HERB ALPERT** A&M 5345 (9.98)	NORTH ON SOUTH ST.	51
93	92	88	10	**O.G. STYLE** RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?	69
94	88	76	19	**BWP** NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES	34
95	86	82	34	**SPECIAL GENERATION** BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR	17
96	84	77	28	**ICE CUBE** ● PRIORITY 7230* (6.98)	KILL AT WILL	5
97	94	75	19	**GERARDO** INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO	64
98	100	93	8	**KMC** PRIORITY 57122 (6.98)	THREE MEN WITH THE POWER OF TEN	83
99	89	84	7	**RONNIE LAWS** ATA 75753*/SAX (9.98)	IDENTITY	80
100	96	91	3	**VARIOUS ARTISTS** TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	91

◯ 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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TERRI ROSSI'S RHYTHM SECTION

AT LAST WEEK'S Mid-West Music Conference in Chicago, organized by **Jerome Simmons**, I participated in a panel discussion on the emergence of black adult contemporary radio as a format. Moderator **Billy Young**, PD of WMVP Milwaukee, began by outlining the key musical elements. It is a currents-based format that includes oldies—or "dusties"—jazz, and, depending on the market, some blues. The session also investigated other issues pertinent to the development of black AC, such as the exclusion of rap in current rotation as well as the effect on listeners of commercials that include rap. The consensus is that black AC will continue to grow and eventually become a charted radio format. Another issue is musical tempo. In my travels, I have listened to a number of the successful black AC stations. I guess I'll never be a true adult listener if the tempo of black AC must imitate Muzak. While new jack mixes may not be appropriate, there is a wealth of musical "memory" tracks that adults want to hear. Some of my favorite oldies were up-tempo, funky jams.

SECOND TIME AROUND: Many record companies are rediscovering the treasures in their vaults and have begun auspicious reissue programs. Many companies are finding major sales success stories with new projects. "Star Time" by **James Brown** (Polydor) enters the Hot Black Albums chart at No. 89. This four-CD box set is reportedly approaching sales of 100,000 units, with a suggested retail list price of $44.95. The set includes Brown's music from 1956-84, starting with "Please, Please, Please" and culminating with the **Afrikka Bambaata** duet, "Unity." It also includes performances from the **Bootsy Collins** era, including "Sex Machine" and a medley of "Brother Rap" and "Ain't It Funky Now," live from the Olympia Theater in Paris. Also new from PGD are the first four albums by the **Ohio Players**, recorded on Mercury: "Skin Tight" (848 345), "Honey" (848 347), "Fire" (848 346), and "Contradiction" (848 348), which features "Love Rollercoaster." **Oscar Yong**, manager of catalog development, reports that each of the four releases has sold approximately 15,000-20,000 units. All nine **Parliament** albums on Casablanca have also been reissued, selling in the 25,000-30,000 range. Three of the stronger titles are "Motor-Booty Affair" (842 621), which includes "Aquaboogie," "Funkentelechy Versus The Placebo Syndrome" (824 501), which includes "Flashlight," and "Mothership Connection" (824 502), which features "Tear The Roof Off The Sucker."

Motown is also constantly evaluating its vaults. In store this week are greatest-hits packages on CD that were previously available only on cassette. According to **Oscar Fields**, senior VP of sales and distribution, the following newly released CD titles have sold 25,000 or more on cassette: "Diana Ross's Greatest Hits" (869); "Marvin Gaye's Super Hits" (5301); "The Commodores Greatest Hits" (912); and "Crusaders At Their Best" (5195). Another new one is from the Motown Superstar Series featuring **Frankie Valle & the Four Seasons** (5104). The Greatest Hits And Rare Classics series includes such artists as **Rare Earth**, the **Supremes**, and the **Isley Bros.**; meanwhile the new Best Of Series includes the works of such artists as **Valerie Simpson, Thelma Houston, Switch,** and **Undisputed Truth**. In the next series we can, at long last, look for music by **Syreeta Wright** and **Willie Hutch**.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
TURN IT UP OAKTOWN'S 3-5-7 BUST IT	13	15	35	63	63
DON'T WANT TO BE A FOOL LUTHER VANDROSS EPIC	17	14	28	59	68
WHY CAN'T YOU COME HOME EX-GIRLFRIEND REPRISE	5	8	22	35	64
ARE YOU STILL IN LOVE... KEITH WASHINGTON QWEST	9	6	17	32	80
JUST ASK ME TO TEVIN CAMPBELL PAISLEY PARK	3	10	19	32	41
ALL ABOUT YOU PRETTY IN PINK MOTOWN	6	6	12	24	24
DON'T WANNA CHANGE... PHYLLIS HYMAN PHILADELPHIA INT'L	3	8	11	22	62
IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN	4	8	10	22	42
WISH I COULD FIND ANOTHER LA RUE RCA	4	4	14	22	35
SUMMER BREEZE NICKI RICHARDS ATLANTIC	1	3	15	19	77

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

Hot R&B Singles Sales & Airplay™

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

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	3	EXCLUSIVITY	DAMIAN DAME	1
2	1	HOW CAN I EASE THE PAIN	LISA FISCHER	6
3	5	MOTOWNPHILLY	BOYZ II MEN	4
4	9	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	10
5	7	MAIN COURSE	FREDDIE JACKSON	3
6	4	DO ME RIGHT	GUY	7
7	6	DO WHAT I GOTTA DO	RALPH TRESVANT	2
8	8	BABY I'M READY	LEVERT	5
9	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	9
10	17	OPTIMISTIC	SOUNDS OF BLACKNESS	11
11	16	YOU'RE GONNA GET SERVED	GENE RICE	13
12	18	GOTTA HAVE YOU	STEVIE WONDER	8
13	19	NIGHTS LIKE THIS	AFTER 7	12
14	20	CAN YOU STOP THE RAIN	PEABO BRYSON	14
15	2	EMOTIONALLY YOURS	O'JAYS	27
16	24	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	18
17	22	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS	29
18	27	IN YOUR EYES	SHIRLEY MURDOCK	16
19	28	P.A.S.S.I.O.N.	RYTHM SYNDICATE	21
20	12	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	26
21	15	RUSH RUSH	PAULA ABDUL	35
22	10	MIRACLE	WHITNEY HOUSTON	15
23	31	AMAZING LOVE	PHIL PERRY	22
24	30	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	20
25	13	HEAVEN	RUDE BOYS	17
26	21	NEVER GONNA LET YOU DOWN	SURFACE	44
27	14	DON'T GO	EN VOGUE	33
28	34	POP GOES THE WEASEL	3RD BASS	41
29	23	I WANNA SEX YOU UP	COLOR ME BADD	43
30	36	WHY	SMALL CHANGE	25
31	40	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	31
32	37	THE MORNING AFTER I MADE...	JEFFREY OSBORNE	24
33	38	IF YOU'RE SERIOUS	RIFF	30
34	32	JUST WANT TO HOLD YOU	JASMINE GUY	37
35	—	ADDICTIVE LOVE	BEBE & CECE WINANS	23
36	25	WITH YOU	TONY TERRY	38
37	—	MEN	GLADYS KNIGHT	19
38	29	YOU CAN'T PLAY WITH MY YO-YO	YO-YO FEAT. ICE CUBE	69
39	26	RING RING RING (HA HA HEY)	DE LA SOUL	66
40	—	SPECIAL	VESTA	28

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	3	DO WHAT I GOTTA DO	RALPH TRESVANT	2
2	7	MAIN COURSE	FREDDIE JACKSON	3
3	5	EXCLUSIVITY	DAMIAN DAME	1
4	6	MOTOWNPHILLY	BOYZ II MEN	4
5	8	BABY I'M READY	LEVERT	5
6	9	GOTTA HAVE YOU	STEVIE WONDER	8
7	10	NIGHTS LIKE THIS	AFTER 7	12
8	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	9
9	1	HOW CAN I EASE THE PAIN	LISA FISCHER	6
10	13	OPTIMISTIC	SOUNDS OF BLACKNESS	11
11	4	DO ME RIGHT	GUY	7
12	2	MIRACLE	WHITNEY HOUSTON	15
13	15	YOU'RE GONNA GET SERVED	GENE RICE	13
14	16	CAN YOU STOP THE RAIN	PEABO BRYSON	14
15	19	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	10
16	18	MEN	GLADYS KNIGHT	19
17	21	IN YOUR EYES	SHIRLEY MURDOCK	16
18	22	ADDICTIVE LOVE	BEBE & CECE WINANS	23
19	17	HEAVEN	RUDE BOYS	17
20	27	SPECIAL	VESTA	28
21	25	THE MORNING AFTER I MADE...	JEFFREY OSBORNE	24
22	33	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	20
23	29	FOR THE LOVE OF MONEY	TROOP/LEVERT	32
24	23	WHY	SMALL CHANGE	25
25	30	EVERYDAY PEOPLE	ARETHA FRANKLIN	34
26	31	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	18
27	32	IF YOU'RE SERIOUS	RIFF	30
28	36	AMAZING LOVE	PHIL PERRY	22
29	35	P.A.S.S.I.O.N.	RYTHM SYNDICATE	21
30	37	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	31
31	34	SHE NEEDS TO GET SOME	RAY PARKER JR.	39
32	40	ALWAYS	PEBBLES	40
33	38	HAD ENUF?	AL B. SURE!	36
34	14	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	26
35	39	HOW CAN YOU HURT...	CHERYL "PEPSII" RILEY	42
36	12	DON'T GO	EN VOGUE	33
37	—	I'M A GOOD WOMAN LOOKING FOR...	SWEET OBSESSION	45
38	28	JUST WANT TO HOLD YOU	JASMINE GUY	37
39	26	WITH YOU	TONY TERRY	38
40	—	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	51

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

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

23 **ADDICTIVE LOVE** (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI)
92 **ALL ABOUT YOU** (Virgin Songs, BMI/G.R., BMI)
40 **ALWAYS** (No Pain No Gain, ASCAP/Pebbitorne, ASCAP/MCA, ASCAP)
22 **AMAZING LOVE** (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)
84 **ARE YOU FREE** (Flyte Tyme, ASCAP)
51 **ARE YOU STILL IN LOVE WITH ME** (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)
5 **BABY I'M READY** (Trycep, BMI/Willesden, BMI)
86 **BRIGHT LIGHTS** (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
14 **CAN YOU STOP THE RAIN** (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP)
55 **THE CHUBBSTER** (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI/Irving, BMI)
59 **COME AND GET IT** (Careers-BMG, BMI/R.L.J., ASCAP/John Barries III, BMI/Andee Pandee, ASCAP)
7 **DO ME RIGHT** (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)
33 **DON'T GO** (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
58 **DON'T WANNA CHANGE THE WORLD** (Number 9, ASCAP/Bass Hit, ASCAP)
57 **DON'T WANT TO BE A FOOL** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
2 **DO WHAT I GOTTA DO** (Flyte Tyme, ASCAP)
75 **DOWN 2 EARTH** (Copyright Control)
90 **DROPPIN' LIKE FLIES** (Rhapsodies ABD Melodies, ASCAP/P. Michael, ASCAP)
27 **EMOTIONALLY YOURS** (Special Rider, ASCAP)
34 **EVERYDAY PEOPLE** (Mijack, BMI/Warner-Tamerlane, BMI)
1 **EXCLUSIVITY** (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL
32 **FOR THE LOVE OF MONEY** (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP
94 **GIRLS** (Coast To Coast, ASCAP)
68 **GIVE ME ALL THE LOVE** (Z.Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)
78 **GOT A LOVE FOR YOU** (Hands On, ASCAP/CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)
8 **GOTTA HAVE YOU (FROM JUNGLE FEVER)** (Steveland Morris, ASCAP) CPP
29 **GYPSY WOMAN (SHE'S HOMELESS)** (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
36 **HAD ENUF?** (Al B. Sure!, ASCAP/DeSwing Mob, ASCAP/EMI, ASCAP/Across 110th Street, ASCAP/Getaloadoffatso, BMI)
17 **HEAVEN** (Trycep, BMI/Rude News, BMI)
98 **HOMEY DON'T PLAY DAT** (Sound Dome, BMI)
6 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
42 **HOW CAN YOU HURT THE ONE YOU LOVE** (Forceful, BMI/Willesden, BMI)
71 **HOW KOOL CAN ONE BLACK MAN BE** (Willesden, BMI)
9 **I CAN'T WAIT ANOTHER MINUTE** (Zomba, ASCAP/4MW, ASCAP)
88 **I DON'T WANNA CRY** (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
46 **I FIND EVERYTHING IN YOU** (Irving, BMI/James Carr, BMI/Ted-On, BMI) CPP
30 **IF YOU'RE SERIOUS** (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)
85 **I GOT YOU WHERE I WANT** (Pecott, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI/Dreamdeals, ASCAP/BMG, ASCAP)
79 **I KNEW** (Bender, ASCAP)
45 **I'M A GOOD WOMAN LOOKING FOR A GOOD MAN** (La Love Lane, ASCAP/Tibovida, ASCAP)
56 **I'M COMING BACK** (Virgin, ASCAP/Morning Crew, BMI)
16 **IN YOUR EYES** (Degroat & Degroat, BMI)
74 **IT AIN'T OVER 'TIL IT'S OVER** (Miss Bessie, ASCAP)
67 **I TRY** (Purple Bull, BMI)
95 **IT'S HARD BEING THE KANE** (AZ, ASCAP/Cold Chillin', ASCAP/Prince Paul, BMI)
43 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
99 **I WANT 2B THE 1 4 U** (EMI April, ASCAP/ATV, BMI/Welbeck, ASCAP/Sputnik Adventure, ASCAP)
65 **JUDY** (Zomba, ASCAP/King Ice, ASCAP/Gordy Groove, BMI)
81 **JUST ASK ME TO** (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
37 **JUST WANT TO HOLD YOU** (Ensign, BMI/Caltone, BMI) CPP
53 **KISSING YOU** (EMI April, ASCAP/K-Shreve, ASCAP/Markei, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM
76 **KNOCK SOME BOOTS** (Apple Bite, BMI)
20 **LET THE BEAT HIT 'EM** (Virgin, ASCAP/Cole-Clivilles, ASCAP)
60 **LILY WAS HERE** (D'N'A, BMI/BMG, BMI/Careers, BMI)
96 **LOVE DESIRE** (Funny Bear, ASCAP/Fanja, BMI)
73 **LOVE IN THE RAIN** (Beau Di O Do, BMI/Warner-Tamerlane, BMI)
80 **LOVE'S GOT ME** (MCA, ASCAP/BMG, ASCAP)
3 **MAIN COURSE** (MCA, ASCAP/Bush Burnin', ASCAP)
19 **MEN** (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP)
15 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
24 **THE MORNING AFTER I MADE LOVE TO YOU** (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
4 **MOTOWNPHILLY** (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
44 **NEVER GONNA LET YOU DOWN** (Keep Your Music, ASCAP)
52 **NEVER STOP** (Not Listed)
12 **NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)** (TCF, ASCAP/Jack The Mack, ASCAP)
31 **NOW THAT WE FOUND LOVE** (Warner-Tamerlane, BMI) WBM
11 **OPTIMISTIC** (Flyte Tyme, ASCAP)
21 **P.A.S.S.I.O.N.** (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)
72 **PIECE OF MY HEART** (Kallman, BMI/One Two, BMI)
77 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
62 **PLAYING YOUR GAME** (Better Nights, ASCAP)
41 **POP GOES THE WEASEL** (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP
26 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL
89 **PUMP (LET'S GO)** (Dicky, BMI)
66 **RING RING RING (HA HA HEY)** (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)
35 **RUSH RUSH** (EMI April, ASCAP/LeoSun, ASCAP) WBM
64 **SENSUOUS** (Virgin Songs, BMI/Abana, BMI)
39 **SHE NEEDS TO GET SOME** (Raydiola, ASCAP)
82 **SILLY** (BCC, BMI /Slap Me One!, ASCAP/Spectrum VII, ASCAP)
50 **SIX MINUTES OF PLEASURE** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
91 **SLOW DOWN** (Brand Nubian, ASCAP/Geffen, ASCAP)
49 **SO MUCH LOVE** (Bust-It, BMI)
28 **SPECIAL** (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
18 **STRAIGHT DOWN TO BUSINESS** (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)
97 **SUGAR FREE** (Biz Markie, ASCAP/I.U., ASCAP)
54 **SUMMER BREEZE** (Dawn Breaker, BMI/Duchess, BMI)
10 **SUMMERTIME** (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
83 **SWING IT** (Gordy Groove, BMI/Da Funk, ASCAP)
70 **THINGS THAT MAKE YOU GO HMMMM...** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)
93 **THIS MUST BE HEAVEN** (Interior, BMI)
48 **TONITE** (Protunes, BMI/Total Trak, ASCAP)
63 **TURN IT UP** (Bust-It, BMI)
47 **UNFORGETTABLE** (Bourne, ASCAP)
100 **WHAT IS THIS THING CALLED LOVE?** (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
61 **WHY CAN'T YOU COME HOME** (Forceful, BMI/Willesden, BMI)
25 **WHY** (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpediem, ASCAP)
87 **WISH I COULD FIND ANOTHER** (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/I.A.T.I.A., BMI/MCA, BMI)
38 **WITH YOU** (Re-deer, ASCAP/Sun Face, ASCAP)
69 **YOU CAN'T PLAY WITH MY YO-YO** (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
13 **YOU'RE GONNA GET SERVED** (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Trayce One, BMI)

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EMI

Billboard. FOR WEEK ENDING JULY 13, 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	6	7	7	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T)	◆ 3RD BASS 1 week at No. 1
2	9	13	4	SUMMERTIME JIVE 1442/RCA (C) (CD) (T)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
3	1	2	12	HOMEY DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)	◆ TERMINATOR X
4	3	6	9	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN
5	8	8	8	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T)	AMG
6	11	14	4	THE CHUBBSTER SELECT 62379/ELEKTRA (M) (T)	◆ CHUBB ROCK
7	10	10	7	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T)	◆ ICE-T
8	7	9	8	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T)	◆ LARRY LARR
9	4	5	13	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
10	13	27	3	I SHOULDN'T HAVE DONE IT DEF JAM 44-73774/COLUMBIA (C) (M) (T)	◆ SLICK RICK
11	2	1	10	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D
12	5	3	10	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL
13	15	23	4	SUGAR FREE COLD CHILLIN' 4-19334*/REPRISE (C)	◆ GRANDADDY I.U.
14	12	4	13	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE
15	17	—	2	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA (C) (M) (T)	◆ HEAVY D. & THE BOYZ
16	16	26	4	JUST HANGIN' OUT WILD PITCH 1022 (M) (T)	◆ MAIN SOURCE
17	18	19	5	AIN'T NO FUTURE IN YO' FRONTING S.D.E.G. 0062/ICHIBAN (C) (T)	◆ M.C. BREED & D.F.C.
18	NEW▶		1	TONITE PROFILE 7338 (C) (T)	◆ DJ QUIK
19	23	—	2	BANG (GET DOWN, GET DOWN) SOUL 54095/MCA (C) (M) (T)	SON OF BAZERK
20	19	25	5	WHO ME? ELEKTRA 0-66572 (C) (T)	◆ K.M.D.
21	20	24	6	DO THE NASTY DANCE JR 6026/JOEY BOY (C) (T)	◆ THE DOGS FEAT. DISCO RICK
22	22	30	3	GET READY TO ROLL NASTYMIX 76110 (C) (T)	◆ RODNEY O - JOE COOLEY
23	NEW▶		1	6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
24	NEW▶		1	HOW KOOL CAN ONE BLACK MAN BE JIVE 1453/RCA (C) (T)	◆ KOOL MOE DEE
25	NEW▶		1	THE HOUSE THE DOG BUILT EAR CANDY 31000 (C) (CD) (T)	◆ JIBRI WISE ONE
26	NEW▶		1	IT'S HARD BEING THE KANE COLD CHILLIN' 0-21774/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
27	NEW▶		1	PARTY LINE SBK 19731 (C) (T)	◆ FIFTH PLATOON
28	30	—	2	GIVE THE PEOPLE RAL 73783/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
29	24	16	7	WE WANT THE FUNK INTERSCOPE 0-96357/EAST WEST (C) (CD) (T)	◆ GERARDO
30	14	12	7	LOVESICK CHRYSALIS 23676 (C) (M) (T)	◆ GANG STARR

◯ 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.

R&B

ARTIST DEVELOPMENTS

(Continued from page 21)

and wrote "Anti Funky World," members of the Nation helped write and produce much of "In Search." Says McElroy: "They're real good writers and conceptualists . . . We just used our experience as producers for added direction."

Like the colorful, comic-book-inspired video for "Anti Funky World," the promotional and marketing campaigns supporting the album will be guided by the Nation's song concepts and accompanying materials. When the group makes promotional stops, it passes out copies of the storybook, "funkshionary," and Cool-Aid Express cards, a concept developed in an album track of the same name.

HAVELOCK NELSON

BELLS RINGING FOR DELLS

The Dells have enjoyed a limited measure of chart success over the past decade. So the group that started in 1953 considered 1973's "Give Your Baby A Standing Ovation" to have been its last major hit single.

Although one album, "The Second Time Around," was originally released (and recently repromoted) on the independent Urgent label last year, the veteran group might have continued to survive via its loyal audience had it not been for director/comedian Robert Townsend. His recent film, "The Five Heartbeats," with a soundtrack on Virgin, spawned a major R&B smash for the Dells: "A Heart Is House For Love," produced by George Duke.

Now the Dells have signed with Kenny Gamble & Leon Huff for their revived Philadelphia International Records label, distributed through Zoo Entertainment.

Townsend was the catalyst. "Robert first came to see us last year when we were appearing at the Wiltern Theater in Los Angeles," says bass player Chuck Barksdale. "Originally he came to ask if he could use our old hits 'Stay In My Corner' and 'Oh What A Night' for the film. When he told us what 'The Five Heartbeats' was about, we started sharing some of our experiences. He ended up going with us to other gigs, and with all the information we have stored up, he got a real plethora of information, which he used for the movie."

Barksdale says that as a result, "the film had a lot of authenticity and really reflected what groups like the Dells went through in the '60s in dealing with racism, with the business, and struggling to keep a career going."

The group is excited about its new label association at PIR, though no release date has been set for the group's debut album for the label. Barksdale adds that the group recently concluded a new agreement with MCA Records regarding the material it recorded for Chess Records during the '60s and '70s.

The veteran act has appeared on "The Arsenio Hall Show" and other major TV shows, and has also been on a national concert tour with Townsend. Says Barksdale: "We've had more national exposure in the last few weeks than we've had in the last 25 years."

DAVID NATHAN

Jazz BLUE NOTES

by Jeff Levenson

EVERY WEEK THIS WRITER receives enough press releases, cardboard product packaging, and record label hype to fill two garbage bags, the kind that landscapers use when they're disposing of leaves and branches and assorted lawn trimmings. That's enough shreddable material to excite the itchy fingers of Oliver North *and* his legion of loyalist lawbreakers.

The fact is, this industry generates too much paper, far more than is necessary to maintain operations. (No big secret there; the music biz hardly has a monopoly on wasteful practices.) This realization came into sharp focus as I considered the whys and wherefores of the first **Jazz Aspen Festival,** a socially minded event that just had its inaugural run last month.

Aspen, needless to say, is breathtaking. Surrounded by the snow-peaked Rockies, it glistens—a silvery filling among a field of molars. The setting invariably raises one's consciousness regarding ecology and the preservation of natural beauty.

That's why Jazz Aspen makes so much sense. It aims to support two of America's most precious resources: jazz and trees. To that end, 10% of its gross ticket sales goes to **Global ReLeaf,** a tree-planting project sponsored by the **American Forestry Assn.,** our nation's oldest conservation organization.

This year's debut event saw an estimated $20,000 raised for the forestation project—a modest sum, perhaps, compared with the big numbers associated with established festivals. Yet the money and the gesture are considerable steps toward mobilizing the jazz industry's efforts on behalf of the environment.

The artists who took part included dancers **Sandman Sims** and **Savion Glover,** the **Modern Jazz Quartet, Nancy Wilson,** the **Yellowjackets, Nelson Rangell, Tuck & Patti, Manteca, Herb Ellis, Ramsey Lewis, Stanley Turrentine,** and a few up-and-comers from **Justice Records—Rebecca Franks, Dave Catney,** and **Sebastian Whittaker.** Justice, in fact, was the most active record company on board; it served as one of the festival's sponsors.

It would be nice to believe that this year's Jazz Aspen event was more than just a *ceremonial* groundbreaking. Here's a challenge to jazz labels, big and small: If you want to justify the use of endless amounts of paper, used for selling artists who play decidely American roots music, then help replenish the source. Throw your support behind next year's Jazz Aspen festival. Plant a tree. It's an obvious place to start.

Jazz Aspen Fest raises $20,000 for tree-planting

STUFF: One of these days, we'll get around to actually reviewing the program books issued at the various jazz fests. I haven't seen many of this year's magazines yet, but the front-runner thus far comes from the **Playboy Festival,** which took place June 15-16. Thorough, smart-looking publication with a nifty portfolio section dedicated to the hand-colored photography of **Paula Ross** . . . **A*Vision Entertainment, Atlantic Records'** home video arm, has a new collection, "Jazz Masters Series." The first four releases: "Vintage Getz," Volumes 1 and 2, featuring the recently departed tenorist Stan Getz; "Vintage Collection, Volume 1 (1958-59)," with the Count Basie Orchestra; and "Vintage Collection, Volume 2," with Ahmad Jamal and Miles Davis.

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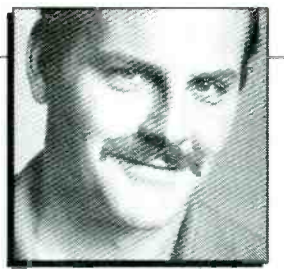


by John Lannert

THE EVER-GROWING Mexican market has attracted another player: **Freddie Records**. Operations director **Jesse Salcedo** says the Tejano label—based in Corpus Christi, Texas—will open a subsidiary called **Discos Freddie Mexico** next month in Leon, Mexico.

"We feel that being in Mexico, we're going to have an opportunity to introduce some of our talent and bring some of the Mexican talent to the states," Salcedo says.

Freddie also has just launched its Tejano legend series with releases from **Freddie Martinez, Little Joe, Augustin Ramirez, Joe Bravo,** and **Sunny Ozuna.** Compilation sets from **La Sombra** and **Los Chamacos** are already in stores.

MISCELLANIA: EMI's Brazilian megatrio **Paralamas do Sucesso** heads to Los Angeles next week to cut eight tracks for its Spanish-language debut, due out later this year. Producer **Pablo Manavello (Ricardo Montaner, Kiara)** will man the board . . . speaking of Brazilian stars, the Grolier in New York is presenting three standout artists this month: **Nana Vasconcelos**, July 16; **Charles Negrita**, July 23; and **Flavio Venturini**, July 30 . . . Sony's stellar Spanish quartet **Hombres G**—whose fine effort "Esta Es Tu Vida" has been sadly overlooked—kicks off its first U.S. tour in November . . . In the one month since Video Jukebox Network hit Puerto Rico, audience requests have been equally split between Spanish-language and English-language videos. That is according to VJN executive **John Robson**, who adds that Hispanic videos comprise only 20% of the cable channel's playlist. Robson lists the top four videos as follows: 1) "Dejame Llorar," **Ricardo Montaner**; 2) "Ninja Rap," **Vanilla Ice**; 3) "Mea Culpa," **Enigma**; 4) "Camaleon," **Ruben Blades** . . . "2nd Generation," a Latin-slanted video music program targeted for second generation Hispanics, debuted nationally June 29. Hosting the show, which is co-produced by MTV and WPIX-TV, are **Tony Moran** and **Andy Panda**.

DISC UPDATES: Fonovisa has just released new discs from **Los Tigres del Norte** ("Incansables"), **Lucero**—formerly **Lucerito**—"Solo Pienso En Ti," **Antonio** ("Llegara Manana,") and **Imelda**, ("Aparantenente.") New albums are expected from **Beatriz Adriana** and **Los Mier** later this month . . . Sony is also traveling a Mexican musical path with new albums from **Vincente Fernandez** ("El Charro Mexicano") and **Ana Gabriel.** "Mi Mexico," Gabriel's album, is her first mariachi effort. **Willie Colon's** latest album, "Honra Y Cultura," hit retail two weeks ago . . . **Mecano's** just-released disc, "Aidalai" is the trio's first in three years. The BMG act recently entered the Guinness Book Of World Records as the all-time, top-selling act in the Spanish market. The group's previous three discs have sold more than 5 million units in Spain (see story, page 66) . . . Name corrections: **Heroes del Silencio** and **Jaleo** will play the New Music Seminar's Spanish-music night July 14. Also, **Mariachi Tecalitlan** is set to appear Sept. 14 at the first Las Vegas International Mariachi Festival. The bands' names were misspelled in the July 6 issue.

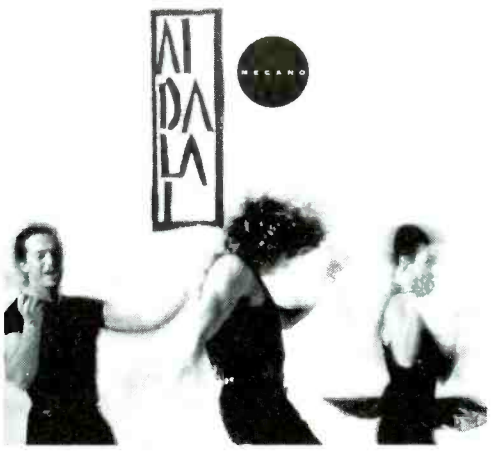
Tejano label Freddie Records expands into Mexican market

JUAN GABRIEL

Juan Gabriel En El Palacio De Bellas Artes
2498 - 1-2-4 RL

This recorded live album transmits all of the incredible energy, emotion, intensity, and versatility that go into his concert performances. The album was recorded during his last appearance in Mexico City's Bellas Artes Theatre, and includes songs never before recorded by the most successful Latin author and interpreter in actuality.

MECANO



MECANO "AIDALAI"
3181 - 1-2-4 RL

With this new release, Mecano reaffirms the reasons for their popularity, as they evolve with superior levels of production, interpretation, and inspiration...an album that everyone will want to own and listen to. Order Now!!

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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	33	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	2	9	RAUL DI BLASIO	BARROCO	ARIOLA 3107
	3	6	5	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	4	9	25	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	5	8	11	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	6	4	17	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	7	14	3	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	8	7	7	JOSE LUIS PERALES	A MIS AMIGOS	SONY 80446/SONY
	9	10	45	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	10	3	27	EMMANUEL	VIDA	SONY 80474/SONY
	11	11	7	XUXA	XUXA 2	GLOBO 31084
	12	12	17	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	13	—	1	JOSE JAVIER SOLIS	SENTIMENTAL	FONOVISA 9007
	14	5	21	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	15	17	47	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	16	13	9	WILKINS	SERENO	RCA 3077/BMG
	17	16	5	MIJARES	QUE NADIE NOS SEPARE	CAPITOL-EMI LATIN 42479
	18	15	5	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISA 9010
	19	18	55	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	20	—	7	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	21	24	3	H2O	KNOCK OUT	LEADER 80562/SONY
	22	22	10	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
	23	—	6	GARIBALDI	GARIBALDI	TH-RODVEN 2687
	24	20	45	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	25	—	25	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
TROPICAL/SALSA	1	1	27	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	4	23	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	3	2	31	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
	4	5	5	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
	5	3	25	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	6	9	11	XAVIER	SERE	CAPITOL-EMI LATIN 42464
	7	17	21	JOHNNY RIVERA	Y AHORA DE VERDAD	RMM 80479/SONY
	8	8	55	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	9	—	1	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	10	6	17	JOHNNY Y REY	YOU ARE MY EVERYTHING	POLYGRAM 42468/CAPITOL-EMI LATIN
	11	19	3	VARIOS ARTISTAS	LOS TRANCAZOS DEL ANO	GLOBO 3125
	12	16	3	EL GRAN COMBO	ERUPCION	COMBO 2080
	13	—	1	TONO ROSARIO	ATADO A TI	PRIME 1013/PRIME
	14	20	13	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
	15	12	19	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	16	7	40	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM 80420/SONY
	17	11	7	MANOLO LASCANO	FASCETAS	FRAMA 1010
	18	13	3	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	19	15	9	MAIRA Y CELINES	MAIRA Y CELINES	PARADISC 3053
	20	10	36	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	21	18	37	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	22	14	9	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	23	—	1	BANDA BLANCA	FIESTA TROPICAL	SONOTONE 6017
	24	—	1	REY SEPULVEDA	UN POQUITO MAS	RMM 80599/SONY
	25	—	2	LA GRAN MANZANA	HANGING OUT AGAIN	RED APPLE 8908
REGIONAL MEXICAN	1	1	41	BRONCO	AMIGO	FONOVISA 9003
	2	4	5	GRUPO LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
	3	3	37	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	4	2	5	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012
	5	5	33	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	6	8	7	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	7	7	27	VICENTE FERNANDEZ	MIENTRAS UDS. . .	DISCOS INT'L 80054
	8	10	47	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	9	—	1	LOS TIGRES DEL NORTE	INCANSABLES	FONOVISA 9013
	10	6	19	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	11	11	11	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	12	—	36	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349
	13	15	7	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	14	20	24	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	15	—	31	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	16	—	3	GERARDO REYES	CON BANDA	SONY 80523 /SONY
	17	12	37	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	25	39	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	19	—	38	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	20	13	5	LALO Y LOS DECALZOS	EL ORGULLOSO	WEA LATINA 72744
	21	9	5	BANDA MOBIL	SOMOS BANDA MOBIL	FONOVISA 8893
	22	—	11	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545
	23	—	1	JUAN VALENTIN	Y LLORO POR ELLA MI GORRION	FREEDIE 1555
	24	—	1	JOAN SEBASTIAN	CON BANDA	MUSART 2114
	25	—	1	GRUPO EL TIEMPO	SE ME ESCAPA DE LOS BRAZOS	LUNA 1213

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1991, Billboard/BPI Communications, Inc.

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING JULY 13, 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	6	LET THE BEAT HIT 'EM COLUMBIA 44-73834 — 1 week at No. 1	LISA LISA & CULT JAM
2	1	2	7	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
3	4	8	6	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
4	3	1	10	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
5	8	15	6	MALFUNCTION RCA 2006-1	N-JOI
6	10	13	6	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
7	6	7	9	TASTE THE BASS MERCURY 868 305-1	SAFIRE
8	9	11	8	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
9	12	18	6	DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
10	5	5	7	MOVE YOUR BODY (ELEVATION) OPTIMISM/ARISTA (IMPORT)	◆ XPANSIONS
11	7	4	11	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
12	14	23	4	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
13	23	—	2	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
14	15	19	5	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
15	32	—	2	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
16	13	9	11	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
17	38	—	2	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
18	27	33	10	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
19	11	6	13	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
20	17	10	9	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
21	19	20	6	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
22	31	43	3	SEX ON WHEELZ WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
23	29	37	4	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIL
24	25	36	4	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
25	26	30	4	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
26	24	31	4	DROPPIN' LIKE FLIES WARNER BROS. 0-40085	SHEILA E
27	22	26	5	TEMPTATION CUTTING CR-248	CORINA
				★★★ POWER PICK ★★★	
28	36	—	2	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
29	35	—	2	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
30	16	17	7	RING RING RING (HA HA HEY) TOMMY BOY 965	◆ DE LA SOUL
31	33	42	3	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
32	18	14	9	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
33	49	—	2	RED HILLS ROAD ATLANTIC 0-11670	CANDY FLIP
34	21	16	10	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
35	47	—	2	OOOPS TOMMY BOY 986	808 STATE
36	28	28	5	BRUTAL EQUATION NETTWERK V-13822	CONSOLIDATED
37	37	46	4	ANOTHER MAN'S RHUBARB RCA 2834-1-RD	POP WILL EAT ITSELF
38	48	—	2	ARE YOU GONNA BE THERE I.D. PROMO	SHAY JONES
39	50	—	2	BORROWED LOVE ATLANTIC 0-86024	BINGO BOYS
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶		1	FREE LOVE MORGAN CREEK PROMO	◆ THE VOICE FARM
41	NEW ▶		1	WALKING DOWN MADISON CHARISMA 0-61660	KIRSTY MACCOLL
42	NEW ▶		1	KISS THEM FOR ME GEFFEN 21653	SIOUXSIE AND THE BANSHEES
43	NEW ▶		1	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
44	NEW ▶		1	NOTHING CHARISMA 0-96335	FRAZIER CHORUS
45	NEW ▶		1	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
46	30	22	10	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
47	NEW ▶		1	DO ME RIGHT MCA 54097	◆ GUY
48	34	21	11	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
49	46	—	2	SPLIT WAX TRAX PROMO	KMFDM
50	20	12	13	TONITE MCA 54069	THOSE GUYS

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	2	10	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382 — 2 wks. at No. 1	◆ COLOR ME BADD
2	3	6	5	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
3	2	1	11	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
4	5	8	9	TEMPTATION CUTTING CR-248	CORINA
5	6	7	8	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
6	8	10	8	TASTE THE BASS MERCURY 868 305-1	SAFIRE
7	10	12	6	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
8	4	3	11	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
9	11	15	5	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
10	13	13	7	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
11	12	14	5	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
12	7	5	11	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
13	15	18	6	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
14	17	22	4	SUMMERTIME JIVE 1465-1 JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
15	16	17	9	GET THE MESSAGE WARNER BROS 0-19465	◆ ELECTRONIC
16	14	9	10	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
17	23	—	2	NOW THAT WE FOUND LOVE UPTOWN/MCA 54088	◆ HEAVY D. & THE BOYZ
18	9	4	13	TONITE MCA 54069	THOSE GUYS
19	18	21	6	DO ME RIGHT MCA 54097	◆ GUY
20	28	—	2	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
21	21	25	6	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
22	26	35	4	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
23	20	19	8	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
24	34	47	3	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
25	32	40	3	YOUR LOVE JUST AIN'T RIGHT VIRGIN 0-96363	◆ ANGEL
26	33	49	3	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
27	25	30	6	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
				★★★ POWER PICK ★★★	
28	41	46	3	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
29	24	28	5	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
30	31	37	4	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
				★★★ HOT SHOT DEBUT ★★★	
31	NEW ▶		1	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
32	22	26	5	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
33	38	—	2	PIECE OF MY HEART GIANT 0-19458/WARNER BROS.	◆ TARA KEMP
34	35	39	4	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
35	19	11	12	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
36	42	—	2	KISS THEM FOR ME GEFFEN 21653	◆ SIOUXSIE AND THE BANSHEES
37	NEW ▶		1	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
38	40	50	4	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
39	29	20	7	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
40	46	—	2	LOVE'S CONTAGIOUS COLUMBIA 44-73857	GEORGE LAMOND
41	45	—	2	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
42	36	32	6	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
43	NEW ▶		1	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
44	37	24	17	UNBELIEVABLE EMI V-56209	◆ EMF
45	NEW ▶		1	BORROWED LOVE ATLANTIC 0-86024	BINGO BOYS
46	NEW ▶		1	I NEED MORE NU D.O.G. 80201	DEBORAH RATH
47	NEW ▶		1	OOOPS TOMMY BOY 986	808 STATE
48	47	—	2	ELEVATE MY MIND ISLAND 162 440 519	STEREO MC'S
49	39	27	14	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
50	27	16	8	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE

◯ 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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NMS Panels Previewed; Dance Showcases Down

IT'S THAT TIME of year again. The time when music industry veterans, novices, and everyone in between converge on the **Marriott Marquis Hotel** in New York for the **New Music Seminar,** July 13-17.

There's a fairly interesting and diverse agenda of dance music panel discussions slated this year.

This writer will be moderating a two-part workshop, titled "DJing In The '90s" on Monday, July 15 (1-2:30 p.m. and 3-4:30 p.m.). The idea is to have a nuts-and-bolts interactive session on pursuing a career as a club DJ. Part one will provide basic info on getting started, while the second part will offer tips for survival in the clubs, calming fears about the imminent switch to CDs, and broadening your career to include remixing, producing, and joining a label.

Dave Dorell will moderate "The DJ As Artist" (Sunday, July 14, 5 p.m.), which will explore how some DJs have turned spinning into an art form, and how the right mixing technique can place jocks on par with remixers.

The ongoing issues of dance music's invasion of top-40 radio will be dealt with during "Crossover Radio" (Sunday, July 14, 3 p.m.), co-moderated by **Joey Carvello** from **Atlantic Records,** and **Ray Caviano** of **Cardiac.**

Dave Costanza is sure to have an interesting word or two to say when he hosts "Hot Mixers: Mixing Dance Music For Radio" (Monday, July 15, 5 p.m.). The panel will offer a look at how radio mix shows are programmed, why and when to air them, and the evolution of records into regular rotation.

MCA's Bobby Shaw and **Peter Tong** from **London Records** will co-moderate a discussion on producers and reproducers, titled "The New Breed" (Tuesday, July 15, 5 p.m.). Issues on sampling, remixing, and properly exploiting changes in technology will be covered.

Finally, there's "Will Independent Labels Survive?" (Tuesday, July 16, 1 p.m.). **DMR** editor **Stephanie Shepherd** and panel will take a look at the current state of indies and what they need to do to survive.

A HIGHLIGHT of this year's seminar is likely to be a three-day workshop on recording and editing technique, which will be held at **Prime Cuts Recording Studio,** July 15-17 at 7 p.m.

Organized by Prime Cuts owner and noted producer/editor **Tuta Aquino,** the workshop will offer studio novices hands-on instruction by professional producers, engineers, editors, and musicians. On Monday, July 14, the lineup features producers **Richie Jones** and **Daniel Abraham,** keyboardist **Joey Moskowitz,** engineers **Mario Rodrigues,** and editors **Eric Rosenberg** and Aquino.

DANCE TRAX

by Larry Flick

On board for Tuesday's session are producers **Frankie Knuckles** and **Gail "Sky" King,** keyboardist **Peter Schwartz,** engineer **David Sussman,** and editor **Albert Cabrera.**

The series wraps up on Wednesday with producers **Justin Strauss** and **David Morales, Eric Kupper** on keyboards, engineers **Shaun James** and **Frank Heller,** and editor **Omar Santana.**

Advance reservation for the workshop is suggested, and is open to NMS registrants only. Call Prime Cuts in New York for a reservation.

NMS DANCE SHOWCASES: Although we're always grateful for any exposure dance music receives at a confab trying to be as musically diverse as NMS does, it must be noted that the number of dance showcases planned this year is decidedly lower than in the past.

Unlike recent years, the primary bookings reflect an emphasis on a few acts that have won pop crossover status. Also, there are fewer genre-specialty showcases this year. Freestyle and hi-NRG acts have been completely shutout and replaced by groups that could easily be mistaken for alternative rock bands.

For your information, here's a rundown of the dance showcases that will be staged:

On the bill for the opening night party at the **Palladium** on Sunday, July 14, are **Crystal Waters, Jomanda,** and **Nomad.** On Monday, July 15, there will be an Italian rave night at the **Building.** The spotlight will be on visiting DJs, including **Francesco Zappala, Andrea Prezoso,** and **Marco Scocchi.**

A highlight of the week will likely be a bash hosted by the **Groove Academy,** a traveling nouveau soul-/jazz club. This show will be held at the **Village Gate** on Tuesday, July 16, and will feature the **Brand New Heavies, Galliano, Gilles Peterson, Orlando,** and **DJ Daz.**

Industrialists should be at the **Ritz** on Wednesday, July 17 for performances by **Front Line Assembly, Cabaret Voltaire,** and **Einsturzenden Neubauten.**

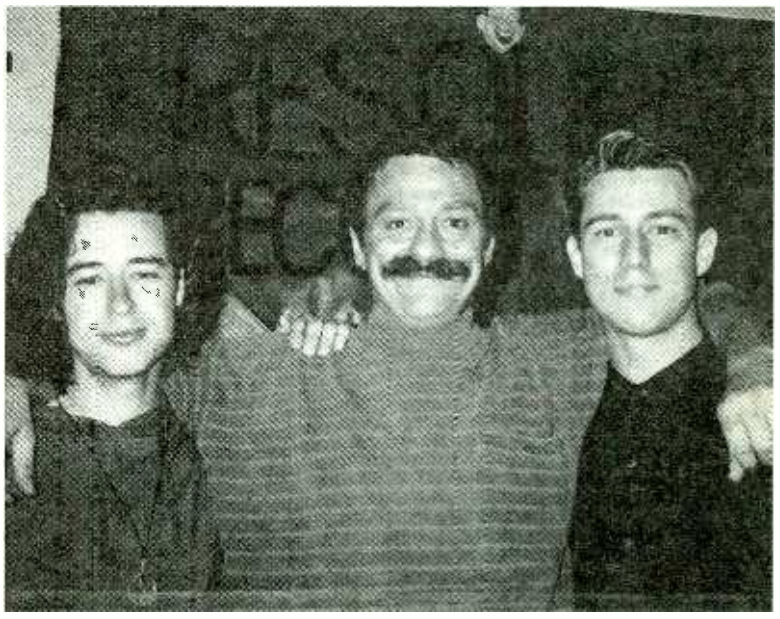
Finally, there will be a "Techno-Trance" party at the **Limelight** on Wednesday, July 17. On the bill are **N-Joi, Moby, Nomad, Evergreen,** and **French Twist.**

SINGLES BEAT: We're happy to note the return of **Erasure** with "Chorus" (**Sire/Reprise**). Produced by **Martyn Phillips** and remixed by **Youth,** this cut comes in a variety of versions that range from the industrial/hi-NRG "Pure Trance" mix to the more pop/house-ish "Aggressive Trance." We just love the trippy, **Orb**-like "Transdental Trance" mix, with its hypnotic synth swirls and sound effects.

Collectors will need both the 12-inch and CD formats of "Chorus," since 12-inch has an additional club contender with "Snappy," and the CD includes "Over The Rainbow" (alas, not the **Judy Garland** song, but quite cool anyway).

A tasty underground treat is served up by **G.I.N.A. Stewart** with "Dance All Night" (**Rough Luxury,** New York). Though Stewart's potent pipes deserve better lyrics than those here, the song's hook is unde-

(Continued on next page)



A Effective Pose. Exile recording duo Cause & Effect pose with Virgin Records West Coast dance promotion manager Rick Squillante at a party in their honor hosted by the Resource Record Pool. Shown, from left, are Rob, Cause & Effect; Squillante; and Sean, Cause & Effect.

Hot Dance Breakouts

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2. **DIN DAA DAA '91** GEORGE KRANZ WITH DOUG LAZY CARDIAC
3. **SAY IT LOUD (I'M BLACK & I'M PROUD)** JAMES BROWN POLYDOR
4. **CRAZY** SEAL SIRE
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Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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2. RARE ARTS "Boriqua Posse (Re-mix) S.R. RECORDS
3. DANCE ADVISORY COMMISSION "Free Your Mind" 12TH AVE
4. RAVE MASTERS - Vol 1/"Street Life"/etc. RAVE
5. SAMPLE MINDED "Eternity" BOTTOM LINE
6. SK PROJECT "Your Love Is Taking Over" MAXI
7. SOUND SOURCE "Naked Theme" RIGHT AREA
8. LIQUID OXYGEN "Revenge" DANCEFLOOR
9. HI TECH BOYS "Shattered Dreams" DANCEFLOOR
10. DREAMSCAPE "Techno Dreams" F.B.B.
11. DIETRICH "Baby...Please Be Mine" ECHO USA
12. SMOKE SIGNALS "Epilogue/I Want Your Love" EMOTIVE
13. MAURICE "Melody Re-mix" I3 RECORDS
14. SERIOUS BEATS "Volume Two" DANCEFLOOR
15. FREQUENCIES, BASS & BLEEPS "Vol 2" F.B.B.
16. "HOUSE WITHOUT A HOME - Vol 5" MAACHAM RECORDS
17. EBONEE "Stand Strong, Stand Tall" ECHO USA
18. BITS AND GROOVES "Volume Two" F.B.B.
19. TRANSCENDENCE "Frenzy" etc. STROBE
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Taking A 'Tempting' Offer. Cutting/Atco recording artist Corina has inked an exclusive deal with Famous Artists booking agency. She is currently moving up Billboard's Hot 100, Club Play, and 12-Inch Singles Sales charts with the single "Temptation." Pictured, from left, are Marc Katz, responsible agent, Famous Artists; Corina; and John Ade, Famous Artists.

Daniel Abraham Touts Potent Mix Of Talents

Aims To Keep One Step Ahead With Eclectic Career

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

BY BILL CASTLE

NEW YORK—"I do remixes but I'm not a remixer." That is how French-born Daniel Abraham explains his eclectic career as an engineer, producer, arranger, and remixer.

However, with "Every Heartbeat," the follow-up to Amy Grant's No. 1 pop smash "Baby Baby" on A&M, sprinting into the top 40 several weeks after its release, Abraham (who remixed both cuts) cements his prime position in that role.

In 1986, Abraham left his job as a staff engineer at Studio Debout in Paris to do free-lance work. His extensive discography now includes such diverse acts as Fine Young Cannibals, Frankie Goes To Hollywood, Grace Jones, and Duran Duran. His collaborations with Justin Strauss include such notables as "Time's Up" by Age Of Chance and FYC's "She Drives Me Crazy."

At a studio session for the remix of "Good For Me," the next slated single by Grant, Abraham talked about the remixer's role in producing records.

"It's a marketing tool, really. In the case of Amy Grant, when they made the album, they were not aiming for a club market or an urban radio market, because that's not where she's coming from. The record company decided after the fact to take her to a wider audience with a remix that had a more danceable urban flavor."

In the fast-changing dance music scene, Abraham sees a different role for the remixer. "By the time a record comes out, maybe six months have gone by and the whole club thing can be completely different. So you go back and do additional production to make it more current."

In fact, the key to Abraham's career seems to be change and variety—variety in the roles he plays in making a record, in the artists he works with, and in the music he enjoys. "In the same way you learn from different music, you learn something from a project as an engineer that's going to be useful to you in production," he says.

He finds the exchange between a remixer and the original producer valuable in either role. When Shep Pettitbone remixed the Duran Duran tracks "I Don't Want Your Love" and "All She Wants Is" from Abraham's co-produced album "Big Thing," he thought it was great to see them top the charts. However, he sees no real advantage to creating a hit by coming fresh to another producer's work. "Nothing's automatic," he says.

Abraham studied piano as a youngster and while he quickly clarifies that he is not proficient, he feels it still serves him in current production and arrangement work. His wide-ranging musical interests were developed at an early age. "There was never a contradiction for me in liking some really hard rock and Phil Spector," he recalls. "Even when I was a kid and I had the idea of starting a band, I thought I would have four different bands playing four different kinds of music."

Because of this variety he feels there is no unique "Daniel Abraham Sound." He wants to avoid what he calls the "one-trick thing" and other pitfalls. "There is a danger in repeating a sound," he explains. "There is so much fashion involved that in two years' time you can get totally burned out."

The one constant in his work is a real respect for vocalists. "To me a record is always the artist's voice. That's eventually what people will respond to."

This skill at framing and enhancing a vocal quality is clearly evident on the Grant tracks. "I used a cello, some drum loops, Middle Eastern percussion, some African things. It shouldn't make sense," he says, "but it works because the vocal adds this eerie quality. It starts around the vocal."

With his recently released remix of Aaron Neville's "Everybody Plays The Fool," Abraham continues to evolve. "It depends on the artist. It depends on the song," he says. "Every day's a different day. You grow up. You do something new."

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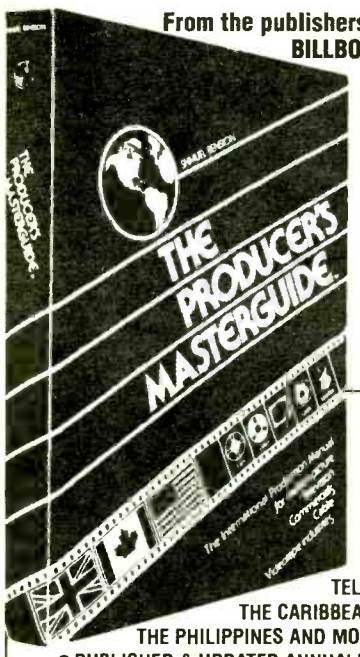

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DANCE TRAX

(Continued from preceding page)

niably catchy. Lots of good mixes to chose from, though we're most fond of the deep'n'throbbing "Bliss" version. Not to be missed.

The reliably cool **Cardiac Records** takes aim with "Unity" by **Unity**, a fun'n'frenetic houser produced and written by U.K. team **Paul Witts** and **Rob Manley**. Chock full of samples and twirlin' grooves that should kick hard during peak-hour sets.

After generating some healthy regional action on the independent **Jackpot** label, **London Records** issues new mixes of "What Would We Do" by **DSK. Steve "Silk" Hurley** has added his signature R&B-spiced house sound to an already solid cut. The result is a smooth, diva-driven affair that will reel you in—if the first version didn't already, that is.

Speaking of Hurley (and we *love* to), he was recently at the helm of another house slammer for Chicago-based **I.D. Records** that we assume will soon inspire major label bidding. On "Too Blind To See It," singer **Kym Sims** stretches out with the panache and technical range of a seasoned pro. Underground jocks will need to investigate **Maurice Joshua's** sweaty remix on the flip.

Import of the week goes to U.K. act **Rhythmatic** for their highly physical "Wind Me Up" (**Network**). After adding a couple of new ideas to the electro/industrial pot with their recent chart hit "Frequency," Rhythmatic have concocted a wriggling techno-houser that pulsates with a funk-driven bassline and mantra-like vocals by **Mellow D.**

EXECUTIVE TURNTABLE: **Warner Bros.** in New York has appointed **Sergio Goncalves**, promotion manager in the contemporary music department. He was national director of marketing at **Mic Mac Records**. Dance music veteran **Issy Sanchez** will fill Goncalves' post at Mic Mac.

Ralph Jimenez has been promoted to VP/GM of the **Disco Mix Club's** (DMC) U.S. branch. He was previously an assistant to VP/GM for the company.

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Talent

Making Room At Crowded House

New Member Tim Finn Enhances Latest Set

■ BY JIM BESSMAN

NEW YORK—With pianist/vocalist Tim Finn now inside Crowded House, it's easy to think of the band, in his words, as "the illegitimate daughter" of Split Enz.

In joining Crowded House for the group's third Capitol album, "Woodface," Tim Finn—who had released post-Split Enz solo albums in U.S. on Capitol and Virgin—rejoined his guitarist/vocalist brother Neil Finn and drummer Paul Hester, both former members of that acclaimed New Zealand pop rock band that split up in 1984. Bassist/vocalist Nick Seymour completes the Crowded House lineup.

But while Tim Finn concedes that comparisons between the new Crowded House and Split Enz are inevitable, he also finds them somewhat embarrassing.

"Split Enz was burdened with good taste," he notes. "This is 50% different. On 'Woodface,' the keyboards are less orchestrated, and the songs were written by singing together, with harmonies in mind—which we hardly used before. And it's the first time Neil and I wrote together."

'We're not wrapped up in male inflexibility'

He further spots a difference in his new band's character. "In Crowded House, it's like group therapy, while in Split Enz, most things were left unsaid. And while that band was very patriarchal, this one isn't afraid of its feminine side, of talking emotionally about things. We're really organic and feminine, not wrapped up in male hardness and inflexibility. And Neil and I both write seductive melodies."

It was this brotherly songwriting collaboration that may have saved the band, says Hester, pointing to a "malaise" that Crowded House found itself in after an initial lengthy recording session in Los Angeles. After returning to their Australian home base, the Finns commenced work on an intended Finn brothers album.

"Neil was going mental," says Tim Finn. "He didn't have the songs in him to finish the Crowded House record, but there was this glistening

(Continued on page 34)

Remembering Doc. BMI officials, performers, and members of the late Doc Pomus' family mark the debut of the Artist-to-Artist Charity Showcase series at N.Y.'s Lone Star Roadhouse. The concert series, which will benefit the Rhythm and Blues Foundation, will feature both established and aspiring songwriters and artists monthly. Shown, front, from left, are Pomus' son, Geoffrey Felder; headliner Marshall Crenshaw; Pomus' daughter, Sharyn Felder; and niece Rachel Felder. Pictured, in back row, from left, are son-in-law Will Bratton; Pomus' brother, attorney Raoul Lionel Felder; Mark Fried, BMI senior director of writer/publisher relations; and Lone Star owner Mort Cooperman. (Photo: Chuck Pulin)

Ponty Finds Musical Cure On Worldly Epic 'Tchokola'

■ BY JOHN LANNERT

MIAMI—After spending most of the last 20 years as a fusion artist, violinist Jean Luc Ponty has made a sharp turn toward world music with his latest effort, "Tchokola."

The percussive, melodically rich disc—Ponty's first for Epic Records—offers varied musical styles emanating from West African hotspots such as Senegal, Cameroon, and Nigeria. Produced by Ponty and Brice Wassy, "Tchokola" was at No. 8 on Billboard's Top Contemporary Jazz Albums chart the week of July 6.

Tchokola, says the French-born Ponty, is a word used in rural Cameroon that means "going to the witch doctor and getting cured of either mental, psychological, or physical ailments." He adds that the disc provided "tchokola" for his own creative juices.

Ponty first began exploring the music of West African artists during a tour stop in Paris in 1989. After deciding to inject their musical philosophies into his next recording project, Ponty made his aspirations known to Epic president David Glew, a longtime admirer who previously had worked with Ponty when they both were at Atlantic Records. Excited by Ponty's new musical initiative, Glew signed him to the label.

Upon Ponty's signing last year, Bobby Colomby, creative development VP for Sony Music, linked

(Continued on page 34)

'Here I Am' Arrives Late

Virgin Awakens UB40 Sleeper

■ BY PHYLLIS STARK

NEW YORK—A year and a half after its original release, UB40's single "Here I Am (Come And Take Me)" is finally a top 10 hit. While it is unusual for most records, the time elapsed between the single's release and its success was not a surprise to Virgin Records' VP of promotion, Michael Plen, who experienced a similar situation with the band's previous hit, "The Way You Do The Things You Do."

After its initial release in January 1990, "Here I Am" hit No. 6 on the Modern Rock Tracks chart, but failed to make a dent at top 40 until March of this year. Similarly, "The Way You Do The Things You Do" first appeared on the soundtrack to the film "Black Rain" in October 1989, but didn't crack the Hot 100 chart until September 1990.

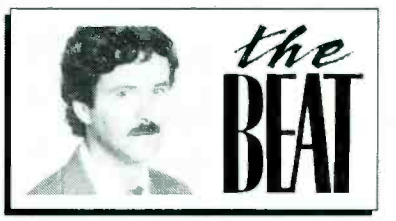
And it was UB40's "Red Red Wine" that became a hit for a second time four years after its original chart debut in 1984. The second life for that song began after its use in a wine commercial prompted programmers in Phoenix to play it again.

When "Here I Am" was released as the first single from the album "Labour Of Love II," a collection of cover songs that, Plen says, has sold 1.2 million copies to date, it got "about eight adds. It was worked to all the formats and nothing happened."

So in April 1990, the label decided to reissue "The Way You Do The

(Continued on page 36)

Singers With Success Written All Over Their Careers; Kaas Makes A 'Scene'



by Thom Duffy

"JON BON JOVI WAS supposed to do this, but he punked out," Mercury Records co-prez **Mike Bone** said dryly, standing beside counterpart **Ed Eckstine**, to offer introductions at this downtown Manhattan record-release bash.

At that moment, Bon Jovi—certainly one of the best-loved punks in the music business and now a label president in his own right—was working his way through the packed room, leaving the spotlight to singer/songwriter **Billy Falcon**. Falcon, accompanied solely by his acoustic guitar, gave a fervent performance of three songs, including his single "Power Windows," from his new album, "Pretty Blue World," on JAMBCO/Mercury Records. One of the first signings in Bon Jovi's custom label deal with Mercury, Falcon joins a roster that includes **Aldo Nova**, already on the Top Pop Albums chart, and band mate **Richie Sambora**, whose solo disc bows in September.

But Falcon also is part of something far bigger in the music business nowadays—an undeniable new rush of interest in singer/songwriters by the major labels.

Further evidence could be found this very evening at the Lone Star Roadhouse, at the New York debut of Giant Records' artist **Michael McDermott**, who, like Falcon, has earned a quick reception at album rock radio. The video for the single "Wall I Must Climb" is in active rotation at MTV—which explained MTV senior VP **Abbey Konowitch's** playing air guitar through the set. With the powerhouse backing of Giant's **Irving Azoff** and **Charles Koppelman** of EMI Music, McDermott seems as much a major joint venture as promising new artist. But to the delight of manager **Ron Lafitte** and Giant A&R executive **Brian Koppelman**, who signed him and co-produced his debut, McDermott's charismatic performance was ripe with promise.

The perennial appeal of an individual artist with guitar or piano and lyrical vision (however that vision is fleshed out in the studio) may explain the fresh interest in the singer/songwriter genre. So may tough times, a reflective social climate, or the comparative simplicity and economy of recording and marketing an artist with a self-contained identity and sound.

This latest wave of interest, first, has offered new impetus to any number of veteran artists: **Roger McGuinn** on Arista, **Richard Thompson** on Capitol, **Willie Nile** on Columbia, **Garland Jeffreys** on RCA, and even **Leonard Cohen**, due for a return on Columbia.

It has provided another shot for journeymen songwriters whose own past sales as artists never matched their songwriting proficiency: **Peter Himmelman** on Epic, **Marc Germino** on Zoo, **Desmond Child** on Elektra, **Richard X. Heyman** on Sire, Falcon on JAMBCO/Mercury, and others.

And most important, it has opened up major-label ears to a wealth of younger talent, including many women, whose careers hold the greatest promise of all: **Marc Cohn** on Atlantic, **Chris Whitley** on Columbia, **Sarah Hickman** on Elektra, **Will T. Massey** on MCA, **Kirsty MacColl** on Charisma, **Bob Halligan** on Atco, **Troy Newman** on East West, **Sam Phillips** on Virgin, McDermott on Giant, and others.

The commercial climate for these artists seems stronger than at any time in years. And it certainly cannot hurt that such platinum powerhouses as **Bruce Springsteen**, **John Mellencamp**, and **Bob Seger** are due to return with albums this fall, each bound to shape pop radio in favor of the singer/songwriter sensibility.

Those superstars, of course, took several albums to find their mass audience. Any fan of today's singer/songwriters can only hope that these newer artists, so praised and promoted today, will actually make it to, say, a third album and solid success before quick-hit label priorities leave them flat.

TRÈS CHARMANTE: At once demure and dynamic, the 24-year-old French chanteuse **Patricia Kaas** may well win the hearts of fans here when Columbia Records releases her U.S. debut album, "Scene De Vie," which already has sold some 2 million copies worldwide. Accompanied by a piano and acoustic bass, Kaas gave a passionate and charming performance recently at a private label showcase in New York. While the U.S. market has proven a difficult one for previous French pop and rock vocalists, Kaas' album benefits from the wise decision to record entirely in her native tongue, that most poetic and romantic of languages, rather than attempt an English-speaking release. The jazz and blues inflections of the music, and the fine focus of Kaas' delivery, conveys emotions understood in any language.

ON THE BEAT: "Yes, I would like to do a Zeppelin tour," says ex-**Led Zeppelin** guitarist **Jimmy Page**, "but obviously without **Robert** [**Plant**] it won't hap-

(Continued on page 36)

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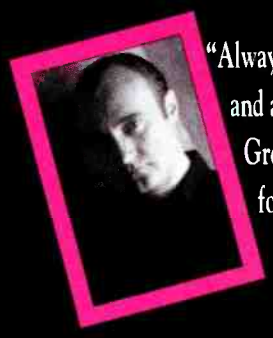

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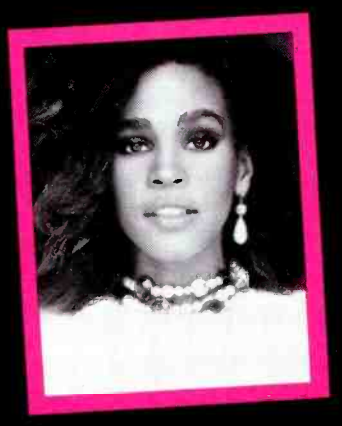

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ARTISTS IN CONCERT

ELVIS COSTELLO
THE REPLACEMENTS
Nautica Stage, Cleveland

ELVIS COSTELLO AND his misnamed Rude 5 band performed curiously bloated music redeemed by occasional flashes of greatness at this June 6 concert.

The Replacements, a Minneapolis band that has flirted with greatness for 10 years, played less than half as long as Costello but its opening set had twice the heart. Standouts were "Talent Show," a rip-roaring "Someone Take The Wheel," and "Satellite," a showcase for bassist Tommy Stinson.

Costello and his technically superb group, ranging from former Elvis Presley bassist Jerry Scheff to no-wave guitarist Marc Ribot, offered a tantalizing, maddening set of nearly two hours at this amphitheater.

The show stressed material from Costello's inconclusive new Warner Bros. album, "Mighty Like A Rose," some early work, and unrecorded versions of tunes by touchstones Willie Dixon and Little Richard.

Looking like an Amish hipster, Costello sang wonderfully and finally got it on during the encores: a cheek-to-cheek recasting of "Alison," a turbulent "(What's So Funny About) Peace, Love And Understanding," and a wild, liberating "Pump It Up."

The new "So Like Candy" and "Harpies Bizarre" also were sharp, sparked by Larry Knechtel's florid piano and the booming drums of former Attraction Pete Thomas.

But Costello rushed the mean-spirited, melodic "The Other Side Of Summer" and the wistful "Veronica," and gave too much prominence to the apocalytic nonsense of "Hurry Down Doomsday (The Bugs Are Taking Over)."

Costello's set felt like a recital, a star with backup. The Replacements, touring behind their current Sire Records disc, "All Shook Down," gave a go-for-broke show.

Halfway through a monthlong U.S. tour, Costello has never sounded clearer, but may, at least temporarily, have run out of things to say. The surprisingly tight Replacements, who took over opening spot from the BoDeans that night, offered conviction and power.

CARLO WOLFF

WILLIE NILE
Bottom Line, New York

THE CROWD WAS loud at Willie Nile's May 22 show at the Bottom Line, but it wasn't just the heavy label brass turnout. Plenty in the house went back with Nile separating his recent Columbia Records debut, "Places I Have Never Been," and its two Arista predecessors—and they were equally pleased.

(Continued on page 34)

NEW ON THE CHARTS

With its blend of psychedelic rock, rap, and dance beats, the Stereo MC's join U.K. mates Jesus Jones and EMF in keeping the funk'n'roll flame burning in the States. The band's current single, "Elevate My Mind," was initially released last year on 4th & B'way Records in the U.S. to a tepid pop reception but has since gained renewed interest from top 40 programmers. It debuted last month on the Hot 100 Singles chart.

Two members of the group, rapper Rob Birch and DJ Nick Hallam, met in their hometown of Nottingham, England, and began writing songs together when they co-founded the London-based Gee Street Records four years ago. In 1988, the pair licensed "Move It," their first release, to Island Records, and in response to the flood of acts that were performing track dates only, decided to develop a live performance, eventually recruiting drummer Owen Rossiter.

STEREO MC's: Pictured, from left, are Owen Rossiter, Rob Birch, and Nick Hallam.

The Stereo MC's supported two albums of self-written and -produced material with a string of European shows that paired them with more established acts including De La Soul, Living Colour, and EMF. The group also kept a high profile by writing and producing for such artists as Mica Paris, the Jungle Brothers, and Queen Latifah.

"Elevate My Mind," the first single from "Supernatural," the band's second album, marked its U.S. debut last fall and with continued promotional and marketing support from Island Records, it was eventually able to overcome initial rejection at top 40 radio.

"We continued to do showcases, specialized mailings, and focused campaigns to try to find a home for this record in America," says Island VP/GM Andy Allen. "Power 106 in L.A. turned the record around when it decided to play it four months ago just to shut us up." According to Allen, the record spread across the country after becoming the No. 1 listener request at Power 106. "After their initial reluctance," he says, "programmers nationwide are now actually championing the song to other programmers."

Management: Gee Street, New York.

JIM RICHLIANO

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ARTISTS IN CONCERT

(Continued from page 32)

And with good reason. Opening with the new album's first three tracks, Nile live more than lived up to the raves earned by his new record. A slight, pale figure in black denim, with Petty tone and Dylan phrasing, Nile was all compressed energy, stoked by a band capable of Springsteen drama.

Special kudos was earned here by guitarist Steuart Smith, a story-telling soloist who showed that there is life beyond backing Rosanne Cash and Rodney Crowell; guitarist Stewart Lerman, no slouch himself; and keyboardist Joy Askew, the former Joe Jackson Band standout. Altogether, the beautifully arranged band served Nile's songs, and while the players weren't soft, they nearly overwhelmed Nile's thin vocals.

Two old songs, "I Like The Way" and "It's All Over," formed a much-appreciated acoustic centerpiece. But the gritty set's excitement came in the new album material, heightened by Nile's great handiwork. With guitar slung behind him in classic rock troubador pose, his expressive hand motions drew out his songs' emotional content. Even after the second song, he thrust his guitar overhead in a gesture of triumph, which, in essence, this comeback performance was. JIM BESSMAN

THE FARM

The Roxy, West Hollywood

GENERATIONS OF dance music creators have made only occasional attempts at anything with a lasting impact beyond the disco floor. Notable exceptions have emerged over the decades from both sides of the Atlantic, certainly, and Liverpool's the Farm is working to avoid that sort of obscurity, even while bathed with the '80s gimmicks of sampling and other electronic tricks.

As on "Spartacus," the group's U.S. debut disc on Sire Records, this June 7 show demonstrated a rousing mix of sociopolitical sentiment with a hybrid dance/rock sound, influenced by British pop-flavored singles by the Clash and the Jam.

Yet on stage, the Farm played under all the standard disco effects: strobes and blinking colored lights, swirling dizzily across the band and its female background singer. Bassist Carl Hunter sashayed energetically between his band mates, while singer/songwriter Peter Hooton was strangely measured in his movements, stepping to the music in a kind of lazy shuffle, holding the microphone close to his face.

Predictably, the songs earning the greatest response at this club show were "Hearts And Minds" and "All Together Now," and not simply because those tracks would be most familiar to listeners of modern rock radio. As with other material, drummer Roy Boulter emerged as the band's most crucial ingredient, particularly since the Farm's heavy guitar chords, bass licks, and electronics were muddled together in the club. Without him, the music would have been without nearly so much energy and perhaps even monotonous.

This was largely lost on a crowd that throughout the concert spilled onto the stage for some impromptu go-go dancing and stage diving. In the proper upbeat atmosphere, the Farm's music is undeniably euphoric. But if the band's music and name is to last beyond its current buzz in music circles, it might consider branching beyond its present dance-dependent formula. Though earning the Farm pop success here and in Europe, it is too often a music without creative climax, despite its laudable lyrical pretensions. STEVE APPLEFORD

MAKING ROOM AT CROWDED HOUSE

(Continued from page 31)

pile of Finn brothers songs. So I finally said, 'I'll join the band!' "

As Hester notes, this satisfied Crowded House's need to come back with strong songwriting, following a second album that lacked the hits of the self-titled debut.

" 'Crowded House' sold close to a million, mostly generated by the hit single 'Don't Dream It's Over,' " says Capitol marketing VP Jeremy Hammond, citing a six-month marketing effort that eventually "brought radio around" to that tuneful album.

The follow-up disc, "Temple Of Low Men," Hammond acknowledges, "was a bit darker," and while it earned the band further press acclaim and fan acceptance, it lacked radio acceptance and comparable retail sales.

"Now they're back on top again, balancing up-tempo songs with beautiful ballads," Hammond adds. The first single, "Chocolate Cake," which initially went to college/modern rock and album rock stations before its current push at top 40, will be followed by a "split situation," with "It's Only Natural" getting promoted at college/modern rock and album rock outlets while the ballad "Fall At Your Feet" goes to pop and adult contemporary stations.

"There's a deep, rich river running [through 'Woodface'] and I hope people take time with it and the industry finds a way of putting it across," says Hester.

In response, Capitol has a "Build the Woodface" display contest aimed at retail, while a three-CD mailer is being sent out to key radio and retail people to encourage passalongs to friends.

"It's very important to get the band out there and perform," says Hammond, "to experience their live spontaneity, unique charm, and irresistibility." The band will cap a 10-city acoustic industry promo tour with a performance Wednesday (10) at Capitol's Hollywood, Calif., headquarters' parking lot. Hester says the band will then tour the states in August and September with opener and label mate Richard Thompson, who has previously recorded with the band.

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PONTY'S 'TCHOKOLA'

(Continued from page 31)

Ponty with Wassy. A subsequent jam session arranged by Wassy gave Ponty his first opportunity to play with West African musicians.

"It felt incredible for me," recalls Ponty, 48. "It was as exciting as when I discovered jazz." Ponty notes that the overriding artistic goal of his world music debut was to preserve the artistic integrity of the various West African musical genres.

"The musicians knew of my music and they were very connected to it," says Ponty. "So at that time they may have tended to try and follow me. I had to make sure that they wouldn't do that, and so rather than have them come toward me, I wanted them to stay authentic and I wanted to be the one to go in their direction and blend with their music."

Colomby says that Epic's promotion plans for the album will remain low-key until Ponty commences his U.S. tour this fall. Ponty, who says he has no plans to record a world music follow-up, is currently composing the music for a fairy tale video starring Tracey Ullman.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD LITTLE FEAT	Giants Stadium East Rutherford, N.J.	June 16-17	$2,924,925 $25	116,997 sellout	Metropolitan Entertainment
GUNS N' ROSES SKID ROW	Capital Centre Landover, Md.	June 19-20	$818,592 $27.50	29,767 sellout	Cellar Door Prods.
AC/DC L.A. GUNS	Northlands Coliseum Edmonton, Alberta	June 21-22	$593,800 ($679,010 Canadian) $26.50	25,673 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Hollywood Bowl Los Angeles	June 22	$367,515 $35/$22.50/ $17.50	17,919 sellout	Avalon Attractions
AC/DC L.A. GUNS	Pacific Coliseum, Pacific National Exhibition Vancouver, British Columbia	June 18	$328,452 ($374,435 Canadian) $26.50/$24.50	14,130 sellout	Perryscope Concert Prods.
MORRISSEY PHRANC	Great Western Forum Inglewood, Calif.	June 7	$327,803 $22.50	15,041 sellout	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 25	$320,020 $24/$18	16,804 20,000	MCA Concerts PACE Concerts
JULIO IGLESIAS	Garden State Arts Center Holmdel, N.J.	June 24-25	$316,748 $37.50/$17.50	10,052 19,604	in-house
JIMMY BUFFETT & THE CORAL REEFER BAND	Aztec Bowl San Diego State Univ. San Diego	June 14	$314,732 $30/$22.50	13,481 15,000	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	June 21	$312,628 $25/$22.50/ $17.50	15,000 sellout	Avalon Attractions
AC/DC L.A. GUNS	Irvine Meadows Amphitheatre Irvine, Calif.	June 8	$294,815 $25/$22.50/ $20/$17.50	14,963 15,000	Avalon Attractions
SCORPIONS MR. BIG	Great Western Forum Inglewood, Calif.	June 20	$269,480 $20	14,368 sellout	Avalon Attractions
AC/DC L.A. GUNS	Los Angeles Memorial Sports Arena Los Angeles	June 10	$265,890 $20	14,398 14,500	Avalon Attractions
CHICAGO THE TRIPLETS	Jones Beach Theatre Wantagh, N.Y.	June 29	$230,050 $25	9,202 10,100	Ron Delsener Enterprises
DON HENLEY SUSANNAH HOFFS	Miami Arena Miami	June 29	$213,770 $22	10,585 11,000	Cellar Door Concerts
SCORPIONS MR. BIG	Irvine Meadows Amphitheatre Irvine, Calif.	June 18	$207,704 $22.50/$20.50/ $18.50	10,988 15,000	Avalon Attractions
JULIO IGLESIAS	Jones Beach Theatre Wantagh, N.Y.	June 30	$201,875 $25	8,075 10,100	Ron Delsener Enterprises
THE JUDDS PIRATES OF THE MISSISSIPPI	Concord Pavilion Concord, Calif.	June 30	$195,480 $24.50/$20.50	8,840 sellout	Bill Graham Presents in-house
SCORPIONS GREAT WHITE MR. BIG	Arizona Veterans Memorial Coliseum Phoenix	June 17	$190,653 $22.50/$20	9,264 12,000	Evening Star Prods.
DON HENLEY SUSANNAH HOFFS	Orlando Centroplex Arena Orlando, Fla.	June 28	$173,817 $21	8,277 9,000	Cellar Door Concerts
DON HENLEY SUSANNAH HOFFS	Sun Dome Univ. of South Florida Tampa, Fla.	June 30	$169,065 $23	7,154 8,000	Magic Prods.
MORRISSEY PHRANC	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 17	$159,620 $20/$15	9,192 20,000	MCA Concerts PACE Concerts
DAVID LEE ROTH/CINDERELLA EXTREME	Garden State Arts Center Holmdel, N.J.	June 27	$157,871 $25/$15	8,034 10,802	in-house
WHITNEY HOUSTON AFTER 7	Deer Creek Amphitheatre Fishers, Ind.	June 28	$157,199 $21.50/$17.50	7,746 12,000	Sunshine Promotions
ELLA FITZGERALD MARCUS ROBERTS	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	June 22	$152,876 $30/$15	6,592 6,986	in-house

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ARTIST DEVELOPMENTS

HIMMELMAN'S 'STRENGTH'

"The ideas behind the songs are simple," says Peter Himmelman of "Strength To Strength," his fourth major-label album and first for Epic Records. "There are a lot of stories in there about people that are challenged and going through things—and how they are able to summon the strength to be victorious."

Himmelman speaks of such songs as "Woman With The Strength Of 10,000 Men," about a severely disabled woman whose bravery forces the singer to confront "all the days I just let slide right through my hands."

Soft-spoken, spirtually aware, yet often humorous, Himmelman has summoned his own strength during a 15-year career, amid setbacks such as his split with Island Records after the departure of label president Lou Maglia. In the wake of his critically lauded 1990 album, "Synethesia," on Island, Himmelman found a new champion in Epic A&R VP Michael Caplan. Caplan encouraged him to record "Strength To Strength" in the same straightforward, understated style of its predecessor, using his longtime band.

Epic has continued to promote "Strength To Strength" since its spring release, most recently sending the single "Only Innocent" to modern rock and album rock radio and supporting a tour by Himmelman later this summer.

While well-deserving of a breakthrough, Himmelman expresses other priorities with a concern all too rare in the music industry. "The career I envision for myself is a long one," he says. "But in order to have that, you can't blow your family apart. If I ever trespass that line where my career is more important than my family, then all my music should be destroyed." THOM DUFFY

THE BEAT

(Continued from page 31)

pen." In response to the latest round of perennial Zep reunion rumors, Page says nothing is in the works—but confirms his interest. "**John Paul Jones** and I have been asking Robert to consider a tour for some time now, but he's adamant he won't do it." Guess which of the Led Zep men has a thriving solo career? ... **Michael Bolton**, riding high on the Top Pop Albums chart with "Time, Love And Tenderness," will launch his most extensive concert tour to date July 23-24 at the Knight Center in Miami. The album's title track goes to pop radio as the disc's next single ... **Black Crowes** front man **Chris Robinson** cut short a European visit when doctors reportedly diagnosed him as "severely exhausted and considerably underweight" after 16 months on tour. The band is due to return to Europe in August for the start of a three-month international tour.

UB40'S SLEEPER HIT 'HERE I AM' ARRIVES LATE

(Continued from page 31)

Things You Do," which, Plen says, initially got about 16 adds but then "went away everywhere except for three markets, Houston, Salt Lake City, and Honolulu. At this point," Plen adds, "everybody in the industry thinks its over."

But Plen was able to use the record's Houston success to convince other PDs to give it a shot. When Plen could not convince Los Angeles powerhouse KIIS to add the record, he asked then-PD Gerry DeFrancesco to include it in call-out research. When it tested extremely well there, KIIS finally added the record.

One at a time, Plen was able to convince other PDs that "The Way You Do The Things You Do" was a hit. It finally peaked at No. 6 on the Hot 100 last December.

In January 1991, Plen decided to reissue "Here I Am." "I put it out and the whole industry said it was a piece of crap except for Houston," he says. "So I basically re-enacted the whole thing again."

But Plen says it was more difficult the second time around because PDs "took a tougher stance like, 'you pulled a fluke this time but it won't happen again.'" Finally, in March of this year, the single debuted on the Hot 100 chart at No. 97, and has been climbing steadily ever since.

KRBE Houston PD Steve Wyrostock, one of the Houston PDs who helped break "The Way You Do," says "something inside told me ["Here I Am"] was going to be another hit even though it didn't really sound right. My two cents for any UB40 record is don't write them off."

Currently, Plen is deciding whether to release another track from the album, "Kingston Town," as a third single. "It's been UB40's biggest hit around the world," he says. "With that in mind, I'm trying to decide whether radio is going to make me suffer a third time. Should I walk away, or am I sitting on the record that could explode this album wide open two years later?"

Early indications are that Plen may have another tough fight on his hands if he decides to release "Kingston Town." Wyrostock says, "I don't think it's as good as the other ones."

And it remains to be seen whether Virgin's efforts on the band's behalf will help break the Robert Palmer/UB40 collaboration "I'll Be Your Baby Tonight," which has just been released by EMI.

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Natalie Carries On Father's Tradition Of Top Pop Songs

Words & Music

by Irv Lichtman

UNFORGETTABLE: In paying tribute to her dad on her new Elektra album, **Natalie Cole** is also paying tribute to **Nat "King" Cole**'s taste in song, which rarely made concessions to commercialism. And the fact that his daughter has a big hit with the album, "Unforgettable," is, of course, appealingly persuasive evidence that Cole's daughter is a singer of consequence, too. The album's generous programming of 24 songs reflects some of the best that the Tin-Pan-Alley-Broadway-Hollywood axis has had to offer and, indicative of the man who recorded them, are wonderfully varied in their sentiments and rhythms. Words & Music's thought for the week, to put it commercially, is that great pop songs are not merely fodder for CD reissues or jingles—the jingle, in fact, can come from a cash register for new recordings, too.

WORDS ON THE SONG: The June 22 edition of Words & Music made note of a conversation overheard at the recent **Songwriters Hall of Fame** dinner in New York that centered on a friendly debate on why publishers aren't performing their time-honored function of nurturing the pure songwriter even as it must deal with writers who also perform.

The item has prompted veteran publisher **David Rosner**, president of the **Bicycle Music Co.** in Los Angeles, to respond:

"Is 'pure' songwriting a dying art? Shall we consider useless the product of writers who don't also perform? Do performers write better songs than writers who don't perform? Does the public really care? The answer in each case is a resounding 'No!'

"Exceptions? A few (i.e., those performers whose message is their essence, such as **Bob Dylan, Bruce Springsteen** et al., not to mention those nonsocially oriented performers who truly—if not consistently—write well. Mostly, however, the album charts are rife with product fairly bursting with 'filler.' Tragically, the same can be said about the singles charts.

"It's undoubtedly good short-term business to do writing deals with people who make records. But consider the songs the deals are generating. Most seem destined to become period pieces inextricably tied to their first recordings, sound bites reflective only of the time of their initial release, of future value solely to music users looking to enchance a dated setting.

"... The real enemy [publishers are fighting] is catalog stagnation, and the real enemies are those within the music business who think and know so little of songs that they would consign the creation of them only to performers. Rather than invest in new songs, publishers are buying shares in albums. As with all financial investment, those holding majority shares rule the roost.

"Realizing how difficult it is to change the anchored-in-the-sixties perceptions of the labels and the press, but also realizing that terrific songs always result in better records and greater sales, I am suggesting that publishers attack these mythical perceptions for what they are. Concurrently, the true value of songs must be identified and re-established. If there is indeed a difference between music publishers and investment bankers, we'd best use our individual and collective energies to prove it by isolating and extolling the value of a single song.

"We're finally employing lobbyists but desperately need publicists."

GEORGE'S RENEWAL: Writer **George David Weiss**, who also runs things, as president, at the **Songwriters Guild of America**, is a renewed man these days in more ways than one. The publishing rights of a song he wrote with **Joe Sherman**, "That Sunday, That Summer," has reverted to Weiss and co-writer **Joe Sherman** just as Natalie Cole's hit tribute to her late dad Nat 'King' Cole zooms up the charts. The song was one of Cole's last chart successes before his death in 1964. Also, **MCA** has just reissued the Broadway cast album of "Mr. Wonderful," a 1956 show with a score by Weiss, **Jerry Bock**, and **Larry Holofcener**. He got his publishing share of the renewal rights several years ago. The musical's title song and "Too Close For Comfort" are the well-known features of the score. And it was also back to school recently for Weiss as he delivered the commencement address to graduating students at Five Towns College in Seaford, N.Y., and was simultaneously awarded an honorary doctor of music degree.

DYNAMIC DUO: The theater songwriting team of **Dick Pasqual** and **James Merillat** are winners of the first **Bernice Cohen** Musical Theatre Award, the fund of which is administered by the **ASCAP Foundation.**

PRINT ON PRINT: The following are the best-selling folios at **Hal Leonard Publishing**:

1. Little Mermaid, soundtrack
2. **Stevie Ray Vaughan**, Lightnin' Blues
3. **Lynch Mob**, Wicked Sensation
4. **John Lee Hooker**, Blues Legend
5. **Cult**, Sonic Temple

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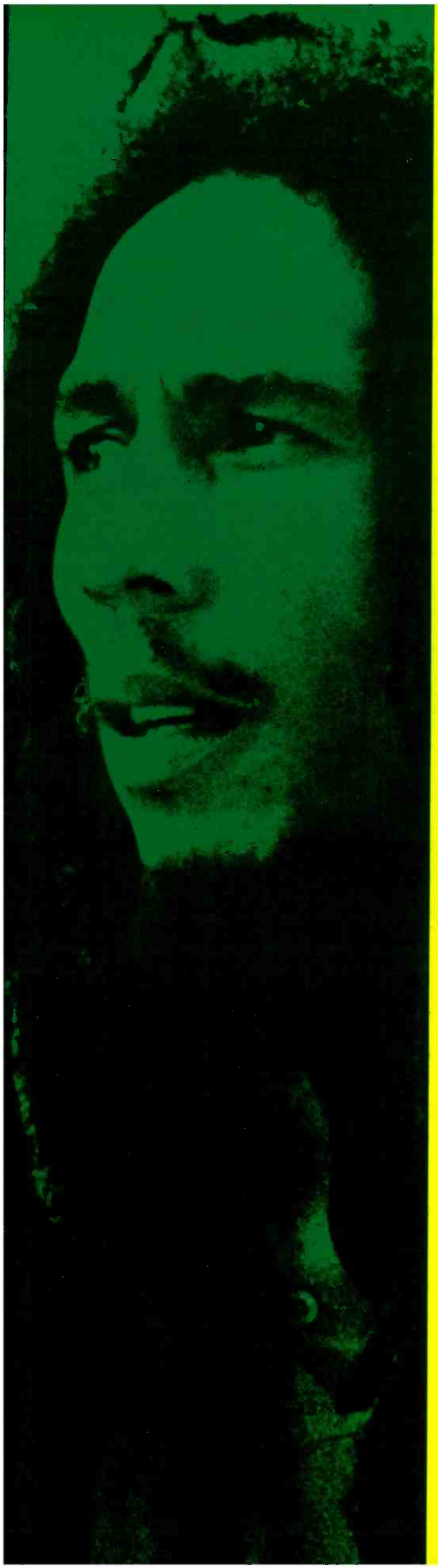
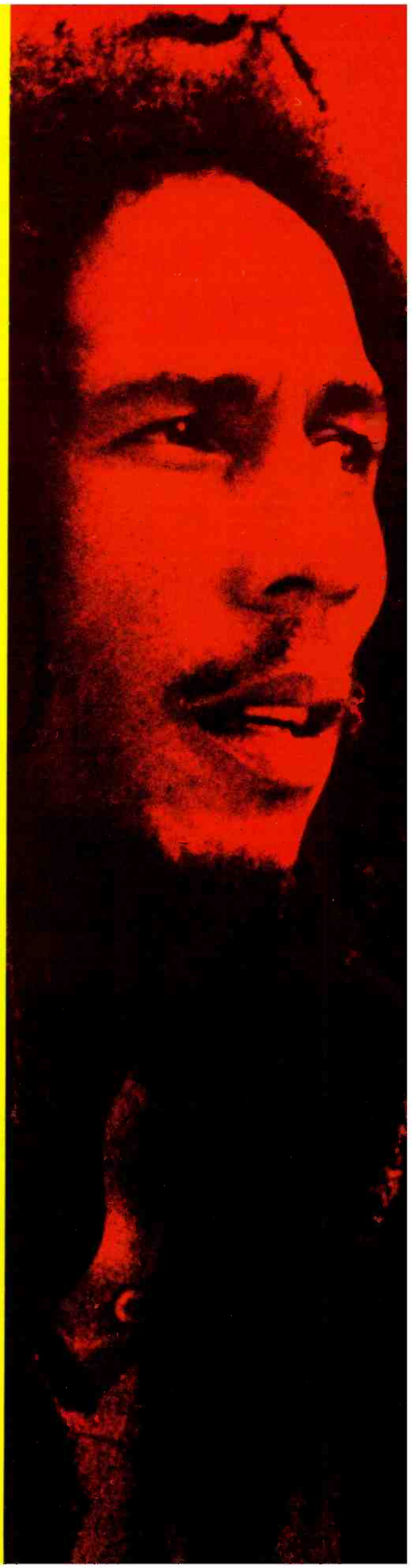


1981·1991 THE BOB MARLEY LEGACY FOR THE REGGAE REVOLUTION



Reggae music has become a pivotal part of the international pulse of the music industry, and as its most pioneering voice, Bob Marley has inspired and influenced several generations of reggae artists, including (from top) Ziggy Marley, Bunny Wailer, Judy Mowatt, Shabba Ranks, and Daddy Freddy.

A Billboard Spotlight

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1968-1980: THE FIRST GOLDEN AGE OF REGGAE

By TOM CHEYNEY

When Bob Marley & the Wailers played to an riotous crowd at the Zimbabwe independence celebrations in April 1980, it was the fulfillment of a dream for the charismatic Rastaman. He was performing in honor of the new nation's liberation from white colonial rule, for his African brothers and sisters on African soil—even singing his anthem written for them and all other freedom fighters, "Zimbabwe." It was an encapsulation, in one momentous event, of what the Marley message was all about.

It was also the end of an era, a golden age of reggae. An era that can be said to have started when Toots Hibbert & the Maytals sang the refrain in "Do The Reggay" (although it probably began in the studios of Kingston when the rhythms and sounds were created spontaneously in moments of improvisational epiphany). Only a few optimists would have believed that this oddly syncopated tropical soul music would go from obscure object of desire to one of the most ubiquitous, wildly influential styles in the global pop firmament.

Although Marley's posthumous presence still towers over the music and his reign of popularity is unchallenged some 10 years after his passing, the depth of talent from those heady years of the late '60s and '70s has never been more apparent. No golden age can be credentialed solely on superstar power. It is the next layer of performers, those known mainly in Jamaica or to hard-core devotees, or even those laboring in obscurity on their home turf, that offer the best proof of reggae's strength and resonance.

At one point in the mid-'70s, there were dozens of signees to major or large independent labels, many of whom were promptly dropped a few years later when the music didn't capture the record-buying public's fancy as much as the money men had hoped. Even a genius like Burning Spear was label-less for a while. These purges also refocused the spotlight on Marley. And soon after his death in May 1981, the axe came down again and all but a few major acts were given their walking papers.

Some of the artists who did achieve major or significant indie status have continued to release fine albums. Rita Marley, Bunny Wailer, Jimmy Cliff, Joe Higgs, the Mighty Diamonds, Culture, Leroy Sibbles (formerly of the Heptones), Judy Mowatt, Marcia Griffiths, Burning Spear, U Roy, Big Youth, Freddie McGregor, Gregory Isaacs, Toots & the Maytals, and Dennis Brown have been surviving and in some cases flourishing for at least 20 years.

But there is an additional layer of talented artists whose fleeting moments of fame depended on the vagaries of the singles-driven, extremely competitive Jamaican music scene. Except for a few odd breakouts in the U.K. or overseas, such as Desmond Dekker & the Ace's "Israelites," the names of these groups or singers were all but unknown off the island or beyond its expatriate communities. Slim Smith, the Cables, John Holt & the Paragons, Johnny Clarke, Junior Byles, Larry Marshall, Cornell Campbell, Dennis Alcapone, the Lone Ranger, I Roy, Ken Boothe, Alton Ellis, Delroy Wilson, Tyrone Taylor, Horace Andy, the Abyssinians—the list goes into the hundreds.

Thanks to a recent spate of compact disc reissues, many of the urgent (and unusual) singles and albums have resurfaced from the period when reggae took over from rock steady and subsequently matured. Such labels as Rounder's Heartbeat affiliate, the U.K.-based Trojan, ROIR and its dub delights, Caroline for its re-release of the Virgin Front Line series, and RAS and Island/Mango have used the digital format to reacquaint old hands and awaken newcomers to some of the classic favorites.

What was often heard only on college and public radio reggae shows in the form of scratchy, rare Jamaican 45s presented by rabid collector-DJs has become available to the general public. Through the magic of laser technology, it's as if we can live the golden age now. But in some cases—like Heartbeat's excellent remasterings from the producers' original tapes—we're hearing the music more cleanly and sonically correct than the way it sounded the day after the 7-inch slabs were stamped at the Federal Records pressing plant.

While researching and contemplating this article, I have come across many songs or moments within songs that capture the essence of those times. Some are well-known musical statements. The inspired, lyrical, goofy and always swinging "toasts" of daddy U Roy on "Wear You To The Ball" or "Soul Rebel" signal some of the first recorded examples of rapping over rhythms, more than a decade before Grandmaster Flash threw down "The Message."

Other sound bites are more obscure but no less rewarding. The feeling at the core of Dudley Sibley & the Soul Agents' "Love In Our Nation" deepens with each listen. Tyrone Taylor's "Sufferation" floods the ears and heart with the emotional punch of a singer blasting at the barricades of injustice and is bolstered by the bass-heavy dub of the late Osbourne "King Tubby" Ruddock.

The sound of King Tubby's handiwork triggers another revelation about the period. The dance remixes and multi-track studio alchemy so in vogue would not have been possible without the creation of

(Continued on page R-14)

DUCKIE SIMPSON, BLACK UHURU: "D.J.'s will stay—they were there from the beginning—but there is room for everybody."

WINSTON RODNEY, BURNING SPEAR: "The strength is in the fact that the distance reggae reaches now is just the beginning!"

Special thanks to Maureen Sheridan and Amy Wachtel for their help in producing this section.

TOOTS HIBBERT: "Conscious music doesn't have to be political, it just has to be good!" (Photo: Michael Conally).

CHRIS BLACKWELL: AN INTERVIEW WITH THE FOUNDING FATHER OF THE REGGAE MUSIC INDUSTRY

By TIMOTHY WHITE

CHRIS BLACKWELL

Island Records was founded at 13 Connaught Square in London on May 8, 1962, by Christopher Blackwell, scion of an old Anglo-Jamaican trading family. Young Christopher had been an aide-de-camp to the Governor General of Jamaica, a club owner, professional gambler, manager of 63 rural Jamaican jukeboxes, and a motor scooter and water-skiing concessionaire before delving into the Jamaican record business on the production end while also licensing native ska hits for the British market. From the instant he stepped into the Kingston recording arena, Blackwell pioneered virtually every sophisticated modern distribution, production and marketing technique for the reggae industry, as well as rescuing it from the ghetto chaos and sordid technique business practices that commercially had held back the music and the artists.

"Island make a big difference," declared Bob Marley in 1975. "No cheatin', no robbin'. Before I sign with Island, I had three albums that I didn't even know about."

Not only was Island Records the first company to apply the same artistic standards to reggae as had been customary for rock, but it was also the first label to lavish care on the manufacture and promotion of the recording output of the Caribbean and the rest of the Third World. Whether it was the quality of the vinyl and the pressings, the technical levels of studio craft, the often-pathbreaking design concepts for packaging, the distinctly stylish retail drives, the comprehensive radio initiatives, or the dignified and culturally aware press campaigns, Island always found an ingenious way to reinvent the notion of popular music. Without Island, there might never have been a global reggae enterprise or a pan-cultural concept like world music.

Lastly, while it was Bob Marley who inspired the world with his remarkable music and socio-cultural vision, it was Island Records that worked tirelessly during Marley's lifetime to make this outreach possible, and the label's dignified stewardship of the Marley catalog demonstrates the durability of that commitment. From the start, Blackwell's involvement in Jamaican popular music has plainly been a labor of love.

Describe what the West Indian record business was like in the U.K. and The States before Island Records.

I don't know much about The States. I think there was little or no record business in The States other than people importing—wholesalers in Brooklyn or such that would import in the early '60s. Calypso from Trinidad, which was mostly represented on a label called Cook—used to sell much more than music from Jamaica. The biggest record Cook had, I think, was the first by the Antigua Steel Band.

Now in England, before Island started, there was a label called Esquire Records, which was a jazz label, and they had a sub-label called Starlite on which they put Jamaican music. And the other Jamaican music label in England was called Melodisc. Melodisc was also a jazz label, and then it started a label called Blue-Beat—and BlueBeat put out Prince Busters' records, and also they put out the very earliest Jamaican records. The first one was probably "O Carolina"—I always consider "O Carolina" to be the first Jamaican record.

So what happened was that from Jamaica, I licensed my records to Starlite in England; and Esquire, I don't think, had any other Jamaican product except from me. Melodisc, however, dealt with lots of different people. When I started Island in England in 1962, I found myself in the same situation, I guess, as someone starting to sell vacuum cleaners and they were up against Hoover, where it became virtually a generic, because in England it was called *bluebeat* music!

That's why I really pushed the name ska, to try and get across the fact that this music is not bluebeat music—it's Jamaican music, it's ska music. We really pushed that name. The first record I made was a big hit, "Little Sheila," by Laurel Aitken. The other side was called "Boogie In My Bones." So we recorded those at a JBC radio station. At the session we had the mixture of a couple of musicians who were Australian, who were living in Jamaica, and the rest were Jamaican. Then I just put it out in Jamaica, took it down to Federal Records, which was owned by Ken Khourie and then manufactured them there and I had a tiny office on Orange Street. Coxsone's shop was there, Leslie Kong, Prince Buster were there—all the producers.

Orange Street was like Kingston's Music Row?

Yeah, and when you'd drive up there you'd get sound systems blasting out all the time. But you see, the root of the business in Jamaica was the sound systems. That's how it all started—because the radio would never play the music. Even today you don't hear a lot of reggae in Jamaica.

The people who had money in Jamaica would consider this "trash" music; they wouldn't be interested. And when I left Jamaica in 1962, the biggest record that had ever been in Jamaica was the soundtrack of "The Student Prince." That gives you some idea of where it was at!

I decided that I would start out with records in England because it had become very competitive in Jamaica and I was starting to sell or license

(Continued on page R-16)

RITA MARLEY

FREDDIE McGREGOR: "In the future I see a lot of U.S. mainstream acts collaborating with reggae acts." (Photo: Michael Conally).

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1981-1991: THE SECOND GOLDEN AGE OF REGGAE

By BALFORD HENRY

Nineteen-eighty-one ushered in a promise. The decade was finally started for Jamaicans and, finally, there was some hope. However, unfortunately, five months into the year, Bob Marley was dead. With him went the hope of healing the wounds of the previous decade's battle, as well as the symbol of a better future.

Reggae seemed dead now. Peter Tosh and Bunny Wailer were numb without Bob's energy. Third World, the band which always held out promise, was still promising. Black Uhuru had failed to fill the gap created by the breakup of the Wailers the previous decade. Dennis Brown had grown from a tiny-tot boy wonder into a fully grown domestic star, but never seemed to be headed in the direction of genuine international stardom. Sly and Robbie, the musical twins who had created the rhythms which had breathed new life into the music locally during the '70s, seemed worn out.

The job was now left to the growing number of DJs playing the presumptuous sound systems, with amplifiers belting out as much as 30,000 watts of music power, shaking buildings and creating enemies of people who had to rise in the morning for work. Jamaicans, in their tradition of loud night entertainment, had turned to the sound systems again, after the soaring cost of U.S. dollars strangled the live entertainment circuit. There were always the big, live shows but they all needed a major act to headline. When Marley, Tosh and the others started spending more time abroad than at home and local headliners became scarcer—and with the R&B acts from the U.S. becoming too expensive at an exchange rate of J$3 to the U.S.$1—promoters went back to the sound systems.

Almost every community boasted at least one powerful sound system from the 1970s up, even despite the violence of 1980. The big names included King Jammy's, Ray Symbolic, Kilimanjaro, Classique, Black Scorpio, Arrow's, Stur-Gav, Stur-Mar, Creation, Gemini, King Tubby's, Stereophonic and Stereo One.

The new excitement within the dancehalls centered around a fresh concept of DJing. In the past, the original toasters like Machukie, U Roy and King Stitt, introduced songs and let them play. But the new crop were much less modest: they intended to be seen and heard just as much as the singers and musicians on the records. From these dancehalls came fresh artists like Lt. Stitchie, Charlie Chaplin, Josey Wales, General Trees, Sassafras, Nicodemus, Papa Toyan, Iroy, Dennis Alacapone, Wizzy, General Echo/Ranking Slackness, Yellowman, Errol Scorcher, UBrown, Lone Ranger, Admiral Bailey and Chakademus.

These DJs had formulated a style of DJing/toasting that knocked the singers out of the dancehalls and replaced the soothing melodies with harsh, reality-based lyrics about current and past events. Their lyrics were as biting and incisive as Marley's most chilling ones, but with less politics, a much livelier beat, especially a dancier drum and bass.

The popularity of the new-type DJ/toasters in the dancehalls forced the promoters to start testing them on live concerts. The initial success was encouraging, local live shows were back in form, and record producers started to show interest in new acts again.

Charlie Chaplin and Josey Wales became the front-runners. Their inimitable styles were honed from the teaching they got from the 1970s master, U Roy, with whom they worked at Stur-Gav, blended with the fresher style which had arisen at the turn of the decade.

They opened up the concert and recording markets to a large number of the fresh-crop DJs, some of whom made outstanding records which flooded the charts and introduced the new dance concept. Incidentally, it was this new-found style of DJing/toasting which was later exported to Europe and North America and sourced rap music.

Another unfortunate death which occurred in 1981 was that of the young DJ named General Echo. A product of the downtown ghetto know as Fletcher's Land, Echo would epitomize this fresh, young crop at its finest. He actually used two names, General Echo being his radio/official recording name, and Ranking Slackness his dancehall name. As Ranking Slackness, he was the most crude, immoral and obscene artist one could think of.

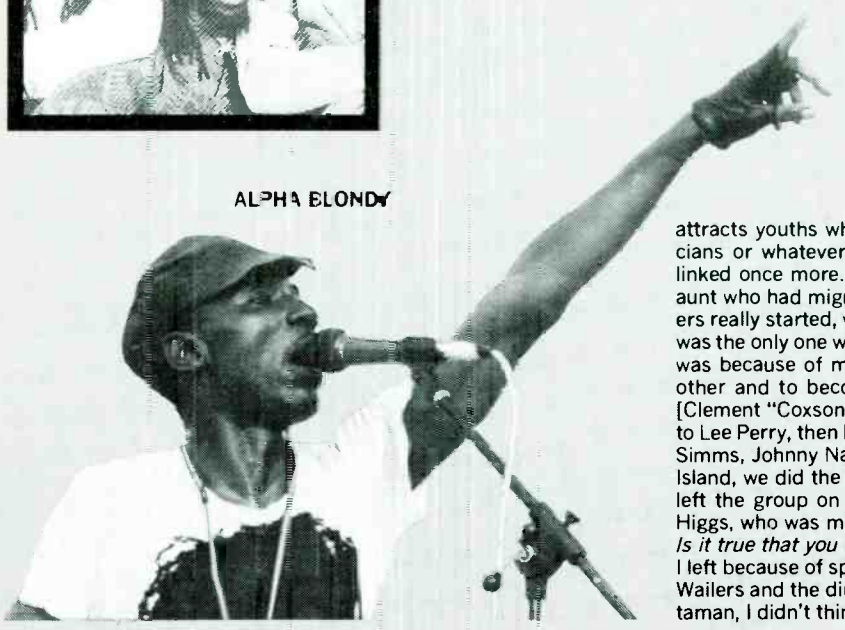
"Boy, when I perform in di dancehall, is pure slackness the people dem want, so I give dem dat," said Echo in the Jamaican venacular.

(Continued on page R-12)

DONOVAN

CULTURE

ALPHA BLONDY



BUNNY WAILER: 'THE MUSIC OF THE WAILERS IS ETERNAL'

By MAUREEN SHERIDAN

Mixing Lab Studio, Kingston, Jamaica, on a very hot, oppressive April afternoon. "Jah B," the last living Wailer rolls up—1 ½ hours late—in his brown and gold Toyota, customized with a gold lion hood ornament. Jah B is dressed in brown, with a button of Selassie I pinned to the front of the baseball cap that sits atop his pony-tailed locks. After we decide on the place for the interview—outside at a battered, white wrought iron table—Jah B offers me the best seat. Before we begin, singer Andrew Tosh, son of the late Peter, comes over to pay his respects. He sits down next to Bunny, where he remains for most of the interview. During the talk, various other members of Kingston's music fraternity pass through, including Robbie Shakespeare, Clevie Browne, Eddi Fitzroy and Glenn Brownie. In the background can be heard the rhythm track of one of the songs Jah B is working on for an upcoming album for Shanachie Records. Reticent, almost hostile, at first, Bunny Wailer eases into the discussion, gradually opening up as a conversationalist and a keeper of the Wailers' revolutionary reggae flame.

Let's go back to the beginning of the Wailers, starting with your link with Bob and how you met Peter.

I met Bob years ago. We went to the same school in St. Ann, at the ages of about 9 and 11. Then I came back to Kingston to live and he migrated to Kingston and we met in Trenchtown. Trenchtown is a very musical town that attracts youths who have as their intention to be singers or musicians or whatever. Because of that attraction, we all came to be linked once more. And that's where Peter was living also, with his aunt who had migrated from the country. That was where the Wailers really started, with Junior Braithwaite as an original member, he was the only one who was born in Trenchtown. The music drew us; it was because of music that made the Wailers come to know each other and to become a group. After we had dealt with Coxsone [Clement "Coxsone" Dodd who first recorded the Wailers], we went to Lee Perry, then Beverley's and then we did some work with Danny Simms, Johnny Nash, and then we moved onto Island Records. For Island, we did the "Catch A Fire" tour and then we did "Burnin'." I left the group on the second leg of the "Catch A Fire" tour. Joe Higgs, who was my tutor, took my place on that tour.

Is it true that you left because you didn't want to tour?

I left because of spiritual reasons. The plans that were made for the Wailers and the direction that the Wailers would be going, as a Rastaman, I didn't think I should be going in that direction. So I made a stand on behalf of my other brothers with the intent that they would back me up. But I was just one monkey who don't spoil no show, so I just backed out. That was a decision that had to be made by me as an individual that could not be made by any one for me. When we met Chris Blackwell in England, even before we did "Catch A Fire," he was distributing "Simmer Down," "Put It On," all those Wailers tunes through Coxsone. He said that he never knew we were people who could talk like civilized people and that the impression that he had got from people was that the Wailers were killers. But I think that impression was created to keep people off the Wailers so that we wouldn't have any progress. We suffered for many years because of those bad things people were saying about us. If a company heard the Wailers and wanted to come and give us a break, when they heard those things they just turned off. Then, we had overcome all that and then someone else comes and starts writing the same things. But *[he raises his voice menacingly]* they can't do that because the Wailers work is eternal and will live long after these other people's generations.

Do you blame Chris Blackwell for the break-up of the Wailers?

I don't blame Chris Blackwell for the break-up. It was up to us. Sure a guy could have that in his mind, but what happened to the Wailers was as people who have their own thinking, who have their own choice. Since then we still worked together, not in the studios but when Stevie Wonder, the Jackson 5, Marvin Gaye, major acts came to Jamaica, the Wailers performed together on stage, singing Wailers' songs and even singing some of our songs that we had done solo, being backed by each other. So...the Wailers didn't, I would say, split, it was just a diversion of talents for a betterment of everyone.

With the Wailers solo you got double, triple, the Wailers work. It benefited the music; it benefited us as individuals, because we didn't start making any money until we split. It was a good thing in every way; it was a positive thing.

I wouldn't blame anybody. It was just that maybe they thought it would have been for worse if the Wailers had split, but it wasn't. There wasn't any baggage in the Wailers.

Your first solo album was "Blackheart Man" [in 1976]. You came off the "Catch A Fire" tour and you started recording that?

Well, I am always working on songs. Even the "Reincarnated Souls" song that is in the "Blackheart Man" album, we did it for the "Burnin'" album. The "Burnin'" album should have been titled "Reincarnated Souls" when we were doing the "Catch A Fire" tour and the song the title track, but because I made my stance, Chris put it on the flip side of "Concrete Jungle" and that was the end of it. So it is a good thing I did "Blackheart Man" or else people would have never heard of a song called "Reincarnated Souls" other than if they

(Continued on page R-10)

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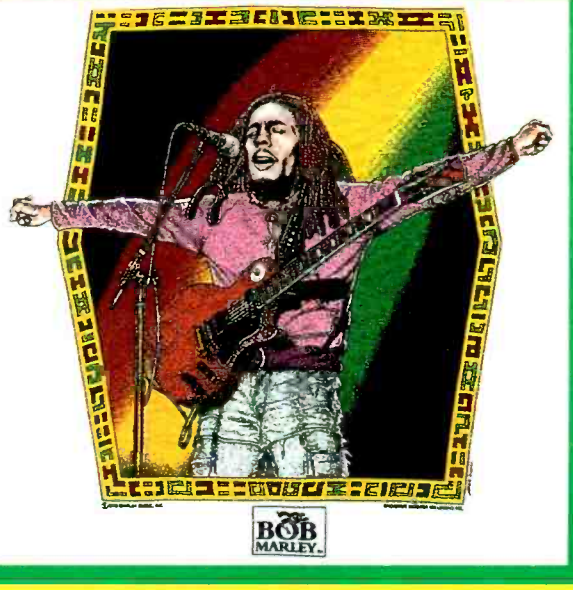

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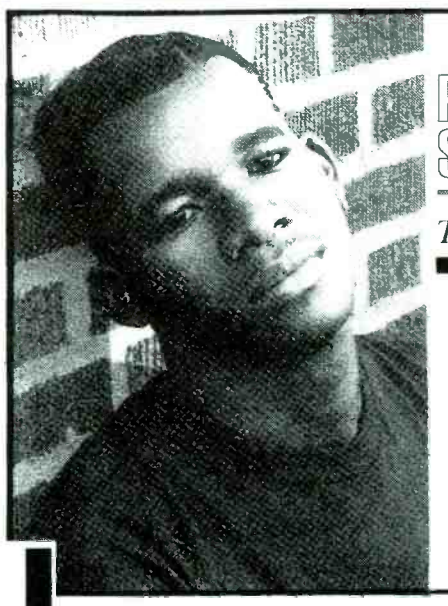

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BOB MARLEY ON RECORD: A CRITICAL OVERVIEW

By JIM MACNIE

"The Birth Of A Legend (1963-66)" (Epic), "African Herbsman," "Soul Rebels," "Soul Revolution" (Trojan), Bob Marley & The Wailers: Academics and completists might find these pre-Island releases rife with information on the climate which brought reggae to the world (they're riddled with luscious references to blues and gospel), but pop lovers will simply bask in what has to be some of the most infectious pleasure music to ever be made. Of particular importance is "The Birth Of A Legend" compilation, which gathers jump tunes from Marley's ska days that simply bristle with energy. Recorded at Studio One with Coxsone Dodd at the board and the Skatalites backing the Wailers, these 20 tracks have never sounded better (thanks to the Revectoring noise-reduction process, the clarity of the original tapes is dramatically enhanced), and the verve of the young musicians is in full evidence. Marley's "Simmer Down," a plea to Kingston's razor-toting rude boys, is a prime indication that he had his eye on social travails from day one. In its CD incarnation, it's a must for every Marley fan.

When the Wailers hooked up with Lee Perry a few years later, their music shifted gears; the unhurried sway of the skank beat began to blossom, yet the bubbling intensity of their performances never faded a lick. An already fairly mature version of that change is what you hear on the three Trojan discs. Production-wise, Perry instilled some of the band's sweetness with a tad of mystery; there's a slightly ominous feel in these late-'60s' tracks. Maybe, in the harmonies of Bunny, Peter and Bob, we hear the sound of mounting commitment, a powerful locking of voices that offers an effective defense for all sufferahs. Many titles that were to grace the initial Island records surface here, and on the second half of "Soul Revolution," the tracks are offered in a stripped down dub setting (without echo and other typical dub effects). Throughout, it's easy to grasp how Marley gathered confidence as a vocalist, and how the band twisted and turned until they forged a style that was immediately and forever identifiable.

"Catch A Fire," The Wailers (1973): The first reggae record to be conceived and as a full-bodied album, not just a collection of songs, began with a harrowing depiction of life under the downpresser: "No sun will shine in my day today/that high yellow moon won't come out to play."

Indictments of historical atrocities and saucy sexual metaphors (not to mention the infectiously skanking beat) made for grim, captivating stuff, and in 1973, "Catch A Fire" knocked more than a few for a loop. Marley wasn't alone: the name Wailers implied a triumvirate which included not only Peter Tosh and Bunny Livingston, but a rhythm section of the Barrett brothers (drummer Carlton and bassist Aston)—a hard combo to match. And it was further strengthened by some uncredited lead guitar by Wayne Perkins.

Still, it was Bob's melodic sense which kept people listening. Exotic, resourceful and dead serious, Kingston's Marley-led assault on the U.S. was nothing short of thrilling.

"Burnin'," The Wailers (1973): Announcing its political point of view immediately, "Get Up, Stand Up" is a call to arms whose impetus hasn't faded an iota in almost 20 years—the Wailers were branded guerrillas whose agenda was to bring the scales of justice back to an even keel. "I Shot The Sheriff" was both an admission of guilt and a statement of pride, the get up, stand up philosophy put into practice; but Bob wouldn't take the fall for the deputy. "If you are the big tree/ we are the small axe" he sang in yet another flowing statement of purpose. But this, one of their strongest records, wasn't all retribution and gunplay. The band knew how to be thankful as well: "Hallelujah Time" and Tosh's "One Foundation" both waxed positive. And "Rastaman Chant" was a Nyabingi prayer that spoke of the afterlife as the glory land. Given the way the trio harmonized, it wasn't hard to imagine.

"Natty Dread," Bob Marley & The Wailers (1974): Tosh and Livingston split, and Marley began to hone his now-quite-clear aesthetic: jubilation and revolution. That may or may not have mattered to the burgeoning throng of world-wide listeners enthralled with the bandleader's captivating rhythmic style. There was a slightly stripped-down feel to "Natty Dread," even though background vocals flit around Bob's empassioned trill (thank you, Barretts). By this time, listening to the Wailers was virtually equal to watching the news. Roadblocks, curfews and the tactics of starvation were essayed with the articulation of a poet. It was clear that the songwriter had insights into the politics that steered his people into the gutter. And in "No Woman, No Cry," Marley offered a non-skanking ballad that allowed his listeners access to his heart.

"Live!," Bob Marley & The Wailers (1975): "One good thing about music/when it hits, you feel no pain." Due to the leader's flamboyance (his uninhibited dancing was a constant treat for his audience), the Wailers' stage show had been heralded for some time. Like many bands, they would find a groove and grind it mercilessly. You can only hear part of that intensity of "Live!," which was a collection of Bob's anthems thus far. Spotty sound marred some of the subtleties that the studio tracks exhibited. Yet the tribute to the lifestyle they led, "Trenchtown Rock," was a welcome addition to the ever-growing Marley canon. "Forget your troubles and dance."

"Rastaman Vibration," Bob Marley & The Wailers (1976): This return to the studio seemed like a holding pattern, especially after an uncontested triumph like "Natty Dread." Though the verve was there, the tunes didn't quite equal the viscous beauty of Marley's past efforts. Drawing the line between the Rasta culture and that of Babylon, "Crazy Baldhead" was a promise that all the evildoers would be shown the door, making way for more revelry. Yet the lyrics seem muted when compared to, say, "Slave Driver" or "Burnin' A-' Lootin'." What was uncann however, was the way that Bo could sing about tragedy—"Johnny Was," "Rat Race"—about lives squandered, and still provide a sense of optimism. As a vocalist, he always seemed assured in translating the despair and the dignity he felt.

SHINEHEAD
(Photo: Michael Conally)

CLEVIE BROWNE, STEELY & CLEVIE: "I predict in the '90s we will move to an expression called 'cultural dancehall.' "
(Photo: Michael Conally)

"Exodus," Bob Marley & The Wailers (1977): A definite return to the quality of the earlier work. Bob's lyrics are succinct and poetic, and the hooks are abundant, allowing "Exodus" to flaunt its rhythmic intensity and historical perspective. Even the performance of the band is revitalized, making more than half of the tracks stand tall. By the time Side Two plays out, a new direction in Marley's work is apparent: overt dips into the spiritual aspects of love (as compared to the wonderful bawdiness of, say, "Bend Down Low"). And as far as the catchiness of the tunes goes, there's as much irresistibility to these choruses as any he ever wrote.

"Kaya," Bob Marley & The Wailers (1978): The full blos-

(Continued on opposite page)

REGGAE SUNSPLASH: JAMAICA'S BIGGEST AND BEST YET OFFERS SPECIAL MARLEY TRIBUTE

By CHUCK FOSTER

It's a five-day endurance test for reggae's strong of heart, an annual marathon event that draws audience and artists from around the world, and a series of sundown to sunup shows that makes a Grateful Dead concert seem like an afternoon in the park. The 14th annual Reggae Sunsplash taking place July 16-20 in Montego Bay, Jamaica, promises to be the largest, most professional show yet staged there.

Jamaica's Sunsplash combines the best of the island's tourist attractions—the sun, sand and sea—with its major international export, reggae music. Fans from Africa, Japan, Sweden, England, France and the U.S. (among others) will flock to the island for five days and as many as 40 acts at the beachside Bob Marley Memorial Stadium.

Major acts lined up for this year include Third World, Freddy McGregor, Dennis Brown, Shinehead, Shabba Ranks, Mutabaruka, American rappers Al B. Sure! and Heavy D, South Africa's Lucky Dube and a special tribute to Bob Marley on the 10th Anniversary of his passing.

The first Reggae Sunsplash was staged in Montego Bay's Jarrett Park in July of 1978. Over the years it's featured the cream of Jamaica's singers and players, including Bob Marley & the Wailers (who performed there in 1979), Peter Tosh, Jimmy Cliff, Black Uhuru, Toots & the Maytals, the Mighty Diamonds, Jacob Miller, U.K.'s Steel Pulse, American acts like Stevie Wonder and literally thousands of others. Several locations were tried before it reached its current location at the Bob Marley Center (built especially for Sunsplash).

The festival is produced by Synergy Productions Ltd., and its three partners Tony Johnson, Ronnie Burke and Dan Greene, have been together since the beginning. Early attendees may recall equipment and set-up problems that better served the many vendors of Jamaica-style food, drinks and Ital crafts and clothing than the festival itself. But Ronnie Burke says that's all in the past.

"We've gone beyond the technical equipment available in Jamaica," he says. This year's sound will be handled by the American company Sea Factor and Flight Lights, another U.S. company, will provide the lighting. "That introduces American technicians, too," says Burke, because "they come with the equipment. They will alter production significantly, really making Sunsplash into a First World Festival, which is what we strive to do." This, he says, will take Sunsplash "Way beyond, in terms of production, anything we've been able to do before."

This year Sunsplash will be organized a little differently than in the past, too. Instead of the usual opening night beach party, which has always taken place outside the regular venue and was generally somewhat substandard, Tuesday night this year is "Caribbean Night," and will give all the artists the benefit of the higher technology now available. A mix of soca, calypso, and other island music, featuring Spice & Co. and Sygnycha (both from Barbados) will join Byron Lee & the Dragonaire's oldies show, featuring vintage artists and a nod to the ska, rock steady and R&B roots of reggae.

In acknowledgement of the growing stature of reggae around the world and particularly Africa, Wednesday night this year will be "World Beat" night. Headlining will be South Africa's Lucky Dube, one of the most interesting phenomena in international reggae in years, as well as Jamaican roots group the Itals. Also on hand will be Jamaica's 809 band, Casave, a zouk from France, dub poet Oko Onoura, Japan's P.J., top JA vocal group Culture, and a new group called La Sana Bandelé, who've swept the island recently with their single "People Living In Ghettos."

Thursday night is the traditional "Dancehall" night, when youths from around Jamaica pour into Sunsplash to see their favorites and the newest proponants of "DJ" style of Jamaican "speed-rapping" which so influenced American rap. Shabba Ranks and Ninjaman took top honors last year in this often fiercely competitive musical clash, and this year they will be strongly challenged by majors like "conscious DJ" Charlie Chapin and the gravel-voiced Tiger, as well as relative newcomers Cutty Ranks (whose "The Stopper" was one of the most played records this year) and Papa San. Also performing will be Lovindeer, Professor Nuts, and, from the U.K. Macka B., whose cool sense of humor will probably bring a welcome respite to this often didactic and occasionally bombastic styles.

Friday night is mainly reserved for the singers, and will include a return engagement from the popular group Third World, unique singer/songwriter Ini Kamoze, Bloodfire Posse, Frankie Paul, Freddie McGregor, classic singer John Holt, cool ruler Gregory Isaacs (who hasn't been seen in the U.S. for many years), and Cocoa Tea. This bill encompasses several generations of JA vocalists and will undoubtedly be a highpoint of the festival.

The final show of the event, on Saturday night, will be a special tribute to reggae's most well-known son, Bob Marley. "Bob left us 10 years ago," says Burke, "but he's still very much alive." Saturday's lineup will include vocalist Dennis Brown, New York crossover reggae/rap artist Shinehead, singer Carlene Davis, American rappers Heavy D and Al B. Sure! and JA DJ Little Lenny. The Marley tribute will include his original backing band the Wailers, as well as his back-up vocalists the I-Threes (including separate sets from each member of this female vocal trio, Judy Mowatt, Marcia Griffiths, and Bob's wife Rita Marley). The show will also feature a set from Ziggy Marley & the Melody Makers, four of Bob and Rita's children who are, to a new generation of American youth bred on MTV, better known than their parents. Peter Tosh's son Andrew will also perform, as well as the latest musical member of the clan, Bob's English son Julian.

PAPA SAN
(Photo: Michael Conally)

GREGORY ISAACS (Photo: Michael Conally)

JUNIOR REID
(Photo: Michael Conally)

Saturday night also constitutes the return to Jamaica of the travelling Reggae Sunsplash tour (with the exception of U.K.'s Maxi Priest), on the road since May 5. Just as Sunsplash is the biggest show of the year in Jamaica, the touring version is, as Synergy's Tony Johnson says, "The biggest reggae tour in the U.S., 54 shows in 51 cities, playing in top-class venues only, many of which have never featured reggae before." Tony is justifiably proud that Synergy and reggae are "still breaking ground—to me that indicates that reggae's still growing." The Sunsplash tour (which also covers Europe and Japan) is like a travelling teaser for the annual festival. Official transportation to Jamaica Reggae Sunsplash is provided by Island Flight Tours of Los Angeles. To really experience Sunsplash in its fullness you have to add miles of beaches, unlimited sun, five nights of music and the hospitality of one of the world's friendliest places.

Chuck Foster is the Reggae Update columnist for The Beat Magazine.

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BOB MARLEY ON RECORD

(Continued from opposite page)

som of a beatific turn in Marley's writing, "Kaya" presents a lighter sound, and concerns itself almost fully with the realm of love. This wasn't a complete reversal, however: there were always joyous tunes coming from Bob's pen, tunes written around the simplicity of beats, exercises that touted the carnal. It's just that on "Kaya," the Wailers paralleled the pastoral songs with a more pliable demeanor.

"Babylon By Bus," Bob Marley & The Wailers (1978): Besides boasting one of the greatest live album titles of all time, this double-record set straightened out any misconception that "Live!" might have instilled about the Wailers being only O.K. as a live band. Marley, of course, was one of rock's most charismatic performers, but for 72 minutes you get to hear just how tightly the ensemble pushed their music forward with determination and glee. At this point, the Barrett brothers were the apex of reggae rhythm sections. They had a variety of ways to pound out their backbeats, and paid strict attention to guitarists Al Anderson and Junior Marvin, whose playing was also more rhythmic than melodic. Everything was churning, and Marley's muscular coo bobbed and weaved in between with absolute authority.

"Survival," Bob Marley & The Wailers (1979): Beginning with "So Much Trouble In The World," this disc shifts back to essaying global problems, and Marley's pen calls for Africa to unite, for blacks to wake up and live, for Jamaican culture to flourish, for dreads to fight the good fight. "We will never be what you want us to be," he declares in "Babylon System." It doesn't get much more direct than that. But though they're righteously stated, it's a tad tough to lock in fully with the politics because the melodies aren't as compelling as usual. By the time it ends, many of the tunes have blended together. One standout is "Ride Natty Ride," a mini-anthem about sustaining the dignity necessary to advance one's ideas in the world.

"Uprising," Bob Marley & The Wailers (1980): Bob's last studio date is a well-chiseled gem that starts strong and ends stronger. In between there are slight fades, but on almost every track, he's got you where he wants you: paying attention to his messages by seducing you with his music, which across the board is thoroughly buoyant. It's here also that a key aspect of his songs is in full evidence: you have to work to get what you deserve in this world. As blatant as any songwriter when it came to the injustices of racism and prejudice, he never said the struggle was going to be an easy one to win. Though "Real Situation" alludes to "total destruction" being the only solution, by the time the strummed acoustic guitar of "Redemption Song" rings for the last time, there's not only an inescapable feeling of positivism, but a sense that Marley was offering us his most heartfelt work to date.

"Confrontation," Bob Marley & The Wailers (1983): Marley had decided after the release of "Uprising" that his next album would be entitled "Confrontation" as the fulfillment of a thematic cycle that began with "Uprising." While there aren't any killers on this collection of completed tracks, recent outtakes and his last Jamaican singles, most are quite adequate, the high point being "Buffalo Soldier."

"Legend," Bob Marley & The Wailers (1984): With his music firmly implanted in the consciousness of the world's rock fans, Marley's name was virtually synonymous with reggae. To the mainstream listener, he embodied the essence of the style. His untimely demise compounded this stature, and when Island titled their overview compilation "Legend," there was little argument heard. Bob was a father figure to almost every proponent in reggae; his immense talent and devoted work ethic made it a bit easier for his reggae colleagues to attract those who wouldn't ordinarily go investigate the pop styles of other cultures. The casual listener could glean lots of information from "Legend," a thumbnail sketch of Marley's huge songbook. And while many conglomerates might have slapped a package together, this record does contain enough top-shelf tracks to tell much of his story. At his best he was a craftsman, a guy who knew what to leave in and take out to make a song work. And when heard in a row, all 14 cuts provide a feeling of completeness. A thorough, provocative record that no smart home should be without.

"Rebel Music," Bob Marley & The Wailers (1986): By 1986, fans were looking for any kind of new Marley package available, and with son Ziggy splashing around, the appetites were fully whetted. Thus, a compilation with a point of view: Marley on the struggle's front lines. It's a legit, if formally contrived, depiction. Marley was fairly blunt with his opinions, and the beauty of his music was insidious with the way it could get under your skin. So "teaching" as he sang was central to his actions.

"Talkin' Blues," Bob Marley & The Wailers (1991): Artifacts that genuinely signify, these tracks braid a 1975 interview with Marley and an in-studio performance at San Francisco's KSAN from 1973, plus prime session outtakes like "A-Ma-Do." All are manna. The flat tone of the radio tapes lets you hear each of the components which made the Wailers an insistent, gripping ensemble. Extraordinarily taut, the band leans into these tunes—including an extended "Rastaman Chant"—as if to assure listeners that they were tossed off a Sly & the Family Stone tour a few weeks earlier for only one reason: they were too damn good to be an opening act. The remarkably protean live "Get Up, Stand Up" is simple proof. Tosh is still involved, Bunny replaced temporarily by master Jamaican vocalist Joe Higgs. The beats are incisive, the groove elastic, the commitment in Bob's vocal quite fierce. Welcome bonus additions are Marley's plain-spoken opinions on religion, music, and the reasons why the original trio had to break up. So Bob seh.

Jim Macnie is a Contributing Editor of Musician Magazine.

REGGAE

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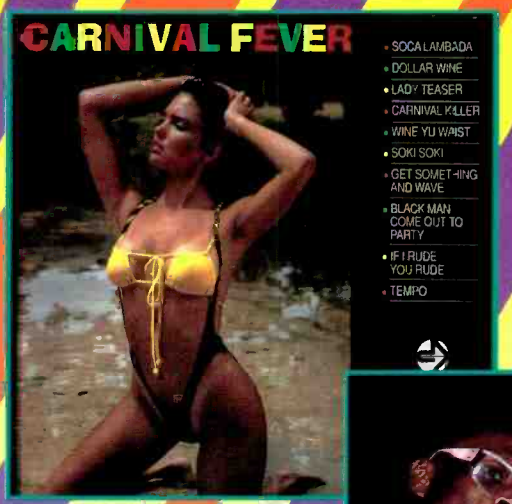

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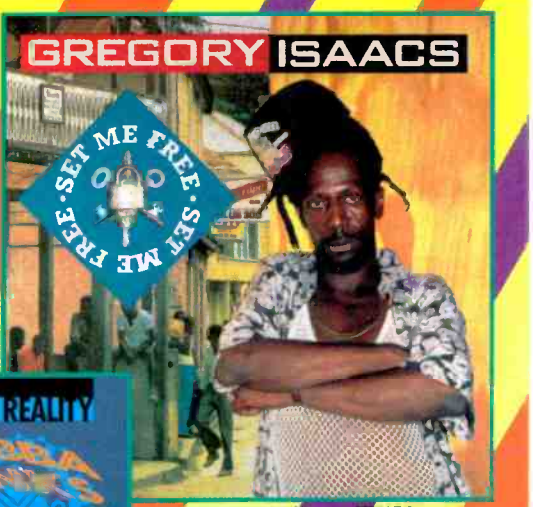
BYRON LEE



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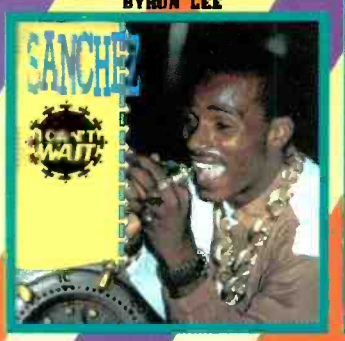
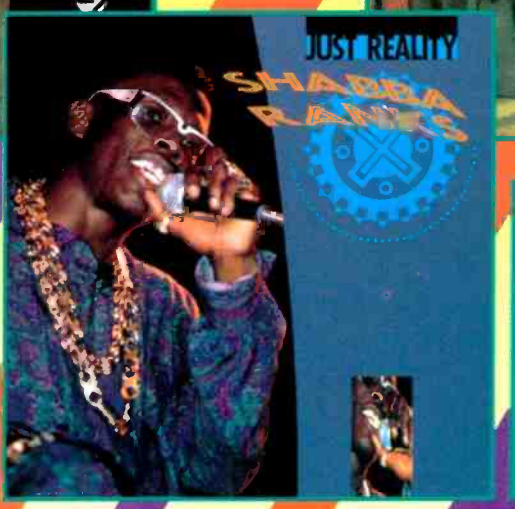


I Can't Wait - VP1178
SANCHEZ



Just Reality - VP1117
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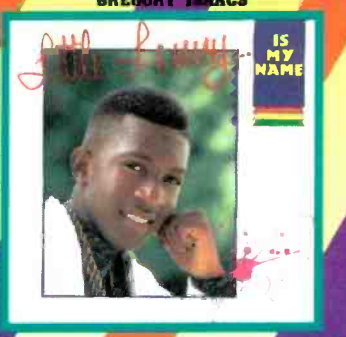
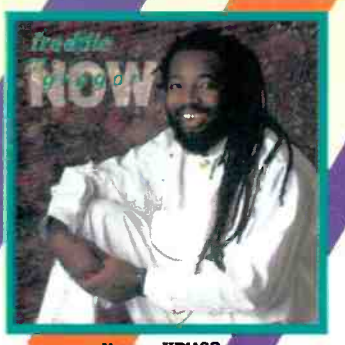


Little Lenny Is My Name - VP1172
LITTLE LENNY



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6.	I CAN'T WAIT	SANCHEZ	VP1178	31.	FUNKY PUNNANEY	VARIOUS ARTISTS	VP2024
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8.	BOUNTY HUNTER	NINJAMAN	VP1179	33.	NO INTENTION	GREGORY ISAACS	VP1133
9.	READY FI DEM	TIGER	VP1168	34.	MINI MINI	FAB 5	DIA3010
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MILES AHEAD IN REGGAE MUSIC

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SHELLY THUNDER

BARRINGTON LEVY

MUTABARUKA: "It's the Rastafari influence that has kept the music's substance."

BRINSLEY FORDE, ASWAD: "Reggae is still fresh. I'm frightened to think of how far it can go." (Photo: Michael Conally)

THE TOP ALBUMS OF THE REGGAE ERA: THE CRITICS' CHOICE

Compiled by AMY WACHTEL

TIMOTHY WHITE, Editor-In-Chief, Billboard:

1. *Burnin'*/The Wailers
2. *Funky Kingston*/Toots & The Maytals
3. *Rocking Time*/Burning Spear
4. *Ras Tafari*/Ras Michael & The Sons Of Negus
5. *Grounation*/Count Ossie & The Mystic Revelations Of Rastafari
6. *Uprising*/Bob Marley & The Wailers
7. *Blackheart Man*/Bunny Wailer
8. *Man From Wareika*/Rico
9. *Equal Rights*/Peter Tosh
10. *Life Of Contradiction*/Joe Higgs
11. *Exodus*/Bob Marley & The Wailers
12. *Dread In A Babylon*/U Roy
13. *Man In The Hills*/Burning Spear
14. *I Do Love You*/Wilfred Jackie Edwards
15. *CB 200*/Dillinger
17. *Black Woman*/Judy Mowatt
18. *Who Feels It Knows It*/Rita Marley
19. *Handsworth Revolution*/Steel Pulse
20. *In The Dark*/Toots & The Maytals
21. *Super Ape*/Lee Perry
22. *Rastaman Vibration*/Bob Marley & The Wailers
23. *Police And Thieves*/Junior Murvin
24. *Natty Dread*/Bob Marley & The Wailers
25. *Distant Thunder*/Aswad
26. *Slatyam Stoot*/Toots & The Maytals
27. *Screaming Target*/Big Youth
28. *Catch A Fire*/The Wailers
29. *African Herbsman*/Bob Marley & The Wailers
30. *Party Time*/The Heptones
31. *Two Sevens Clash*/Culture
32. *Night Food*/The Heptones
33. *Zap Pow*/Zap Pow
34. *Tribute To The Martyrs*/Steel Pulse
35. *Reggae Got Soul*/Toots & The Maytals
36. *Garvey's Ghost*/Burning Spear
37. *The Harder They Come Soundtrack*/Jimmy Cliff
38. *Struggle*/Bunny Wailer
39. *Liberation*/Bunny Wailer
40. *Legalize It*/Peter Tosh
41. *Talkin' Blues*/Bob Marley & The Wailers
42. *One Bright Day*/Ziggy Marley & The Melody Makers
43. *Double Dekker*/Desmond Dekker
44. *Unlimited*/Jimmy Cliff
45. *Night Nurse*/Gregory Isaacs
46. *Natty Cultural Dread*/Big Youth
47. *Satta Massa Gana*/Abyssinians
48. *This Is Reggae Music, Vol. I*
49. *Dread Beat An' Blood*/Poet And The Roots
50. *Guess Who's Coming To Dinner*/Black Uhuru

ROBERT SANTELLI, Writer, Digital Audio and Asbury Park Press:

1. *The Harder They Come Soundtrack*/Jimmy Cliff
2. *Burnin'*/The Wailers
3. *Kaya*/Bob Marley & The Wailers
4. *Equal Rights*/Peter Tosh
5. *Funky Kingston*/Toots & The Maytals
6. *Rasta Vibration*/Bob Marley & The Wailers
7. *Natty Dread*/Bob Marley & The Wailers
8. *Legalize It*/Peter Tosh
9. *Red*/Black Uhuru
10. *Catch A Fire*/The Wailers
11. *Two Sevens Clash*/Culture
12. *Better Days*/The Heptones
13. *African Woman*/Judy Mowatt
14. *Give Thanx*/Jimmy Cliff
15. *Twenty Reggae Classics*/Various Artists
16. *Bush Doctor*/Peter Tosh
17. *Chill-Out*/Black Uhuru
18. *Marcus Garvey*/Burning Spear
19. *Live!*/Bob Marley & The Wailers
20. *Exodus*/Bob Marley & The Wailers
21. *East Of The River Nile*/Augustus Pablo
22. *Showcase*/Aswad
23. *Soon Forward*/Gregory Isaacs
24. *Night Food*/The Heptones
25. *Handsworth Revolution*/Steel Pulse
26. *Rockers Soundtrack*/Various Artists
27. *Forces Of Victory*/Linton Kwesi Johnson
28. *A Song*/Pablo Moses
29. *Babylon By Bus*/Bob Marley & The Wailers
30. *96 Degrees In The Shade*/Third World
31. *King Kong Compilation*/Various Artist
32. *Mystic Man*/Peter Tosh
33. *Sly & Robbie Presents Taxi*/Various Artists
34. *Man In The Hills*/Burning Spear
35. *Sweet So 'Till*/Gladiators
36. *Rasta Festival*/Black Slate
37. *Dread Beat An' Blood*/Linton Kwesi Johnson
38. *Survival*/Bob Marley & The Wailers
39. *Conscious Party*/Ziggy Marley & The Melody Makers
40. *Uprising*/Bob Marley & The Wailers

DRO, Musician, Historian, Writer and Broadcaster with the Midnight Ravers show on WBAI/New York City (99.5 FM) alternate Fridays, 12 a.m.-3 a.m.:

1. *Forward On To Zion*/The Abyssinians
2. *Song Book*/Bob Andy
3. *Mr. Rock Steady*/Ken Boothe
4. *Visions*/Dennis Brown
5. *Studio One Presents*/Burning Spear
6. *Beat Down Babylon*/Junior Byles
7. *Two Sevens Clash*/Culture
8. *Israelites*/Desmond Dekker And The Aces
9. *Memorial Album*/Don Drummond
10. *Dub Store Special*/Dub Specialist
11. *Mr. Soul Of Jamaica*/Alton Ellis
12. *Engine 54*/The Ethiopians
13. *Soul Beat*/The Gaylads
14. *African Dub Chapter Three*/Joe Gibbs & The Professionals
15. *Proverbial Reggae*/The Gladiators
16. *Sings*/Owen Gray
17. *Naturally*/Marcia Griffiths
18. *On Top*/The Heptones
19. *From Jamaica With Reggae*/Justin Hinds & The Dominoes
20. *Extra Classic*/Gregory Isaacs
21. *Take It Easy*/Hapeton Lewis
22. *Soul Revolution One And Two*/Bob Marley & The Wailers
23. *The Original Golden Oldies*/The Maytals
24. *Pleasure Dub*/Tommy McCook & The Supersonics
25. *Rivers Of Babylon*/The Melodians
26. *Grounation*/Count Ossie & The Mystic Revelations Of Rastafari
27. *This Is*/Augustus Pablo
28. *On The Beach*/The Paragons
29. *Sings His Hit Song Ten Commandments*/Prince Buster
30. *Ska Authentic*/The Skatalites
31. *Stay A Little Bit Longer*/Delano Stewart
32. *Medley Dub*/Sky Nations
33. *Equal Rights*/Peter Tosh
34. *At The Grass Roots Of Dub*/King Tubby Meets The Upsetters
35. *Blackboard Jungle Dub*/The Upsetters
36. *Version Of Wisdom*/U Roy
37. *All Star Top Hits*/Various Artists
38. *The Authentic Jamaica Ska*/Various Artists
39. *Feel Like Jumping; Rock Steady And Reggae From Jamaica 1966-68*/Various Artists
40. *15 Oldies But Goodies*/Various Artists
41. *Hottest Hits From The Vaults Of Treasure Isle*/Various Artists
42. *Jamaican Skarama*/Various Artists
43. *The Original Cool Jamaican Ska*/Various Artists
44. *Pressure Drop; Island Celebrates 25 Years Of Jamaican Music*/Various Artists
45. *Put On Your Best Dress; Sania Pottinger's Rock Steady 1967-68*/Various Artists
46. *The Trojan Story*/Various Artists
47. *Blackheart Man*/Bunny Wailer
48. *Original 12 Best Of*/Delroy Wilson
49. *Beware Dub*/Yabby U
50. *Conquering Lion*/Yabby U & The Prophets

GARY HIMMELFARB, "Doctor Dread," President, RAS Records:

1. *True Democracy*/Steel Pulse
2. *Fever*/Tenor Saw
3. *From The Roots*/Toots & The Maytals
4. *Confrontation*/Bob Marley & The Wailers
5. *Jerusalem*/Alpha Blondy
6. *Red*/Black Uhuru
7. *Anthem*/Black Uhuru
8. *Wolves And Lepards*/Dennis Brown
9. *Rocking Time*/Burning Spear
10. *Marcus Garvey*/Burning Spear
11. *Them Never Know Natty Dread Credential*/Don Carlos & Gold
12. *Unlimited*/Jimmy Cliff
13. *Grounation*/Count Ossie & Mystic Revelations Of Rastafari
14. *Rastafari Elders*/Rastafari Elders
15. *Proverbial Reggae*/Gladiators
16. *Night Nurse*/Gregory Isaacs
17. *Private Beach Party*/Gregory Isaacs
18. *Praises*/Israel Vibration
19. *Strength In My Life*/Israel Vibration
20. *Dub Vibrations*/Israel Vibration
21. *Same Song*/Israel Vibration
22. *Mini LP*/Ini Kamoze
23. *Natty Dread*/Bob Marley & The Wailers
24. *Bobby Babylon*/Freddie McGregor
25. *Africa Must Be Free By 1983*/Hugh Mundell
26. *Black Woman*/Judy Mowatt
27. *Intentions*/Maxi Priest
28. *Tiger*/Me Name Tiger
29. *Born To Love*/Slim Smith
30. *Funky Kingston*/Toots & The Maytals
31. *Rock And Groove*/Bunny Wailer
32. *Blackheart Man*/Bunny Wailer
33. *Wailing Souls*/Wailing Souls
34. *Original Rockers*/Augustus Pablo
35. *King Tubby*/Dub From The Roots
36. *Check It*/Mutabaruka
37. *Best Dressed Chicken In Town*/Doctor Alimantado
38. *On The Road*/Brigadier Jerry
39. *Jamaica Jamaica*/Brigadier Jerry
40. *Two Sides Of Charlie Chaplin*/Charlie Chaplin
41. *African Anthem*/Mikey Dread
42. *Unity*/Shinehead
43. *Mother Culture*/Sister Carol
44. *Dread In A Babylon*/U Roy
45. *Reggae Dance Party*/Various Artists
46. *RAS Reggae Christmas*/Various Artists
47. *The Harder They Come Soundtrack*/Jimmy Cliff
48. *Wiser Dread*/Various Artists
49. *Keep On Coming Through The Door*/Various Artists
50. *Music Works Showcase 1988*/Various Artists

CHRIS WILSON, Label Coordinator, Heartbeat Records:

1. *Song Book*/Bob Andy
2. *Satta Massa Gana*/Abyssinians
3. *Westbound Train*/Dennis Brown
4. *Black Gold & Green*/Ken Boothe
5. *Marcus Garvey*/Burning Spear
6. *Rocking Time*/Burning Spear
7. *What Kind Of World*/Cables
8. *None Shall Escape The Judgement*/Johnny Clarke

(Continued on opposite page)

J.C. LODGE: "As the offspring of black and white I would like to see a coming together." (Photo: Michael Conally)

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9. *Wonderful World, Beautiful People*/Jimmy Cliff
10. *Heart Of The Congos*/Congos
11. *Two Sevens Clash*/Culture
12. *Right Time*/Mighty Diamonds
13. *In Memory Of . . .* /Don Drummond
14. *Darling Oh*/Errol Dunkley
15. *Kool Roots*/Earth & Stone
16. *Sings Rock And Soul*/Alton Ellis
17. *Greatest Hits*/Alton Ellis
18. *Original Reggae Hitsound*/Ethiopians
19. *Trenchtown Mix Up*/Albert Griffiths & The Gladiators
20. *On Top*/The Heptones
21. *From Jamaica With Reggae*/Justin Hinds & The Dominoes
22. *On The Beach*/John Holt & The Paragons
23. *My Number One*/Gregory Isaacs
24. *Same Song*/Israel Vibration
25. *Black Star Liner*/Fred Locks
26. *I Admire You*/Larry Marshall
27. *Showcase*/Sugar Minott
28. *Sweet & Dandy*/Maytals
29. *Message From The Meditations*/Meditations
30. *Grounation*/Mystic Revelations Of Rastafari
31. *Revolutionary Dreams*/Pablo Moses
32. *Come Back Darling*/Johnny Osbourne
33. *This Is Rebel Rock Reggae*/Augustus Pablo
34. *Judge Dread*/Prince Buster
35. *Superstar*/Leroy Smart
36. *Ska Authentic*/Skatalites
37. *The Late & Great*/Slim Smith
38. *Little Did You Know*/Techniques
39. *Do The Rock Steady*/Termites
40. *Legalize It*/Peter Tosh
41. *Guess Who's Coming To Dinner*/Black Uhuru
42. *Anthem Island*/Black Uhuru
43. *Conquering Lion*/Yabby U
44. *Version Galore*/U Roy
45. *Scratch On The Wire*/Upsetters (w/Lee Perry)
46. *African Herbsman*/Bob Marley & The Wailers
47. *Black Heart Man*/Bunny Wailer
48. *Best Of*/Delroy Wilson
49. *Dread Locks Dread*/Big Youth
50. *A Luta Continua*/Big Youth

LEROY PIERSON, Musician with the Leroy Peirson Band, and a DJ at KWMU/St. Louis, Mo.:

1. *Marcus Garvey*/Burning Spear
2. *Natty Dread*/Bob Marley & The Wailers
3. *Blackheart Man*/Bunny Wailer
4. *Legalize It*/Peter Tosh
5. *War In Babylon*/Max Romeo
6. *Jezebel*/Justin Hinds
7. *Columbia Colly*/Jah Lion (Jah Lloyd)
8. *Heart Of The Congos*/Congos
9. *Same Song*/Israel Vibration
10. *Burnin'*/The Wailers
11. *Two Sevens Clash*/Culture
12. *Ital Corner*/Prince Jazzbo
13. *Extra Classic*/Gregory Isaacs
14. *Rasta Ambassador*/U Roy
15. *Wailing Souls*/Wailing Souls
16. *Garvey's Ghost*/Burning Spear
17. *Funky Kingston*/Maytals
18. *Early Recording*/Itals
19. *Trenchtown Mix Up*/Gladiators
20. *Screaming Target*/Big Youth
21. *The Harder They Come Soundtrack*/Jimmy Cliff
22. *Wiser Dread*/Various Artists
23. *Knotty Vision*/Various Artists
24. *Calling Rastafari*/Various Artists
25. *Open The Gate*/Various Artists
26. *Catch A Fire*/The Wailers
27. *Rastaman Vibration*/Bob Marley & The Wailers
28. *Equal Rights*/Peter Tosh
29. *Liberation*/Bunny Wailer
30. *Man In The Hills*/Burning Spear
31. *Harder Than The Rest*/Culture
32. *Brutal Out Deh*/Itals
33. *Roast Fish & Cornbread*/Lee Perry
34. *Wild Suspense*/Wailing Souls
35. *Picture On The Wall*/Freddy McKay
36. *Travel With Love*/Justin Hinds
37. *Everything Crash*/Ethiopian
38. *Party Time*/The Heptones
39. *Message From*/Meditations
40. *Time Boom De Devil Dead*/Lee Perry
41. *Serious Thing*/Gladiators
42. *Mister Yellowman*/Yellowman
43. *River Jordan*/Junior Byles
44. *Revelation*/Ras Michael
45. *Forward To Zion*/Abyssinians
46. *Soul Revolution I & II*/Bob Marley & The Wailers
47. *Soul Rebels*/The Wailers
48. *Double Seven*/Upsetters
49. *Burning Spear*/Burning Spear
50. *History Mystery*/Lee Perry

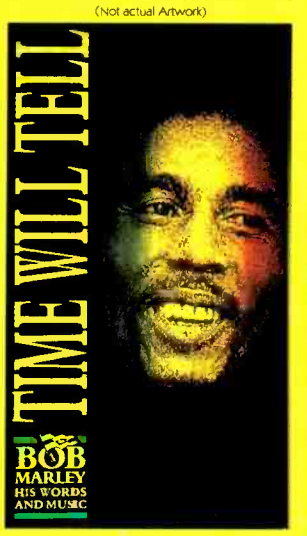
VINNIE LONGOBARDO, Producer, MTV:

1. *Burnin'*/The Wailers
2. *Catch A Fire*/The Wailers
3. *Live!*/Bob Marley & The Wailers
4. *Funky Kingston*/Toots & The Maytals
5. *Reggae Got Soul*/Toots & The Maytals
6. *The Harder They Come Soundtrack*/Jimmy Cliff
7. *Handsworth Revolution*/Steel Pulse
8. *Anthem*/Black Uhuru
9. *Guess Who's Coming To Dinner*/Black Uhuru
10. *96 Degrees In The Shade*/Third World
11. *Serious Business*/Third World
12. *Broader Than Broadway*/Barrington Levy
13. *Herbsman Hustling*/Sugar Minott
14. *African Dub Chapter 2*/Various Artists
15. *The Right Time*/Mighty Diamonds
16. *Night Food*/The Heptones
17. *Party Time*/The Heptones
18. *Night Nurse*/Gregory Isaacs
19. *Legalize It*/Peter Tosh
20. *Equal Rights*/Peter Tosh
21. *Blackheart Man*/Bunny Wailer

(Continued on page R-13)

A Reggae Video Banquet From ISLAND VISUAL ARTS

COMING FALL 1991
(Not actual Artwork)



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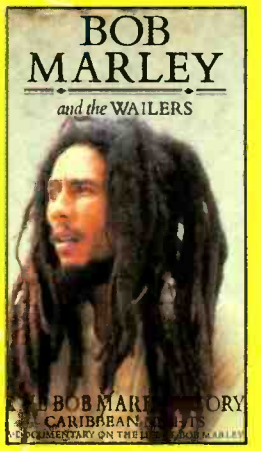

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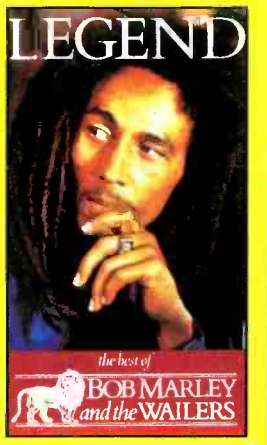

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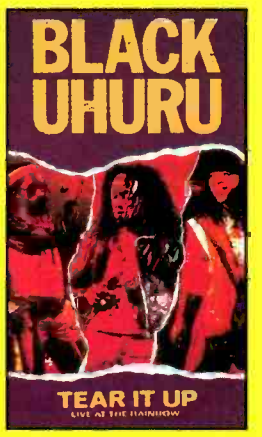

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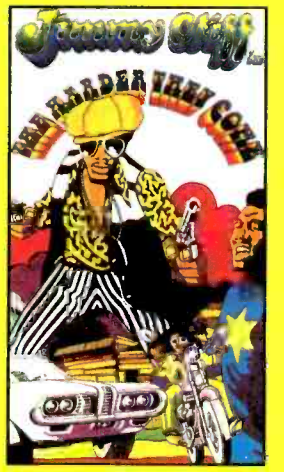

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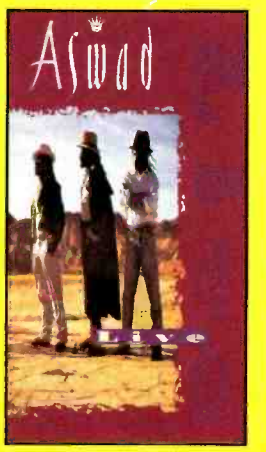

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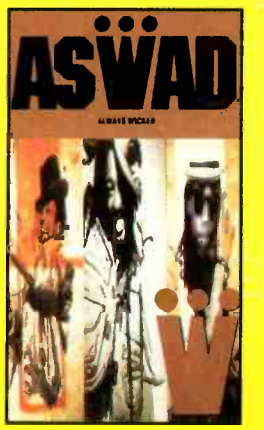

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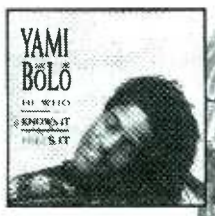

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BUNNY WAILER

(Continued from page R-4)

had flipped over the "Concrete Jungle" single. I was always working. "Battering Down Sentence" was done from the time I went to prison in 1967.

Why did you go to prison?

Well, I was unfortunately framed for ganja and I went to prison. I found out in later years that I shouldn't even have been tried. I went to the embassy and the ambassador there sent me to the court office to get the record. What the record showed was that the case against Neville Livingston was withdrawn, signed by the judge, yet I was tried and sent to prison. With all that, I could sue the Jamaican goverment. I could rip a lot of people's hearts out, but my tribulation is my destination and by my multitude of afflictions, I get purged, so I don't have any quarrel and no regrets. I learned a lot, in that short time on the street.

How long were you in prison?

One year and two months.

When you did the Youth Consciousness concert [in Jamaica] over Christmas in the early 1980s, why had you not performed publicly for the preceding seven years?

I think I was growing. Trying to put enough material on the board so that when I went on stage it made a lot of sense. If you have only two little songs, people see you singing these two little songs too often, and you get burnt out. I had the patience to wait until I had built a catalog of songs that would go back years.

That first song, it proves what you're ready for and what you're not, so it's not good to be too exposed too early. That kills a lot of artists, dead, never to rise again. They're always remembered for that one song, you know, where they toured the world for that one song—like Marcia Griffiths, she killed herself with that "Electric Boogie" song.

You're touring a little bit more now?

Yeah, because people are getting to know what I'm about and if they can respect Bunny Wailer and what he stands for, give us the kind of things we need on the road, my group is now ready to work, any kind of work. I haven't been given any major contracts, but Shanachie has been releasing Bunny Wailer, and we can work together and we're getting some progress, so I'll keep going with them.

Commenting on the scene here, what was your personal reaction to the Sting business? [Bunny was stoned or "bottled" off the stage at the annual "Sting" stage show in Jamaica at the end of last year.]

Well, the Sting thing was a built-up thing that happens every time in Jamaica. You have people who know that they can motivate people into doing things and that is what happened. People were motivated into anxiety and even politics. You could taste it, you could smell it. [Bunny is referring to a massive hype build-up of a dancehall "clash" between Ninjaman and Shabba Ranks which the crowd was focused on at the expense of any other artist on the bill.] It opened a lot of people's eyes to the garbage that they have been allowing to leak through. I think we are now more in a positive sense with the music. Even the DJs involved are trying to get their acts cleaner because they saw that's what transpired. Dirt builds up to scum.

You're working on a new album now?

Yeah, a dancehall album. Trying to deal with those people on a level of consciousness. So that they realize that we can't be taken into a situation in which we get carried away too much, endangering our own lives and other people's lives.

You are the last surviving Wailer.

Well, I wouldn't say that. I am here to do what I have to do. And I'm gonna do it because that's in me.

If you look at the slackness in the dancehall, I think that if anybody can lift it back up it's you.

Yeah, well, I'm working hard at that. "Simmer Down" was a dancehall song and all those Wailers songs afterwards were dancehall songs. We were built in the dancehall, the dance crowd built us. It's rude boy songs that we sung in the early days. They wouldn't be played much on the radio or be promoted in the media, because of the rude boy and the climate that was happening at that time, so the Wailers songs would have to be played on sound systems and sessions, dance business. That's where the Wailers were born.

I couldn't see myself "better" when I've been singing dancehall all along. It's all rhythm. I couldn't see myself too high to go on [the] Sting [concert program.] I went to see if I could give some direction as to what dancehall is about.

What do you think about the current attempt to close down the sound systems or turn the volume down?

Well, I am just doing a song in the studio now called "Dance Hafe Gwan." These guys who are closing down the systems, they don't realize that the people are the important thing in any society, and the mass is even more important because they are the voice of the nation, they are the majority. And the majority of Jamaican people are dance people. Because of politics they have run good people out of the towns and scattered them all over the place. The music is the only healing of that sore that could bring the people back together again, because it was all music before these politics. It was all sound systems. Everywhere you went it was all systems, every corner, and I see that happening again. Not even dancehalls can hold the people these days so they have to hold the dances on certain street corners, certain areas.

Every time politicians want their dirty work to start, they mash up the people's fun. They get the people away from each other and to start hating each other because the music brings the people out. The barriers are crashed, the boundaries are torn down. The people start meeting again because the systems pull people from all directions, and that's a threat to their isms and schisms.

Now we are cutting it off, so people are going back into stagnation again and building up the hatred. So I don't know if that's the plan,

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because I don't see the systems harming anyone. There isn't even any violence. The police were the ones who went into this place the other night [Kingston's Front Line sound system in April 1991] and started shooting people, they're the ones who are the evil ones. Those guys who sit in the high places, they are the dirty guys really. And then a lot of people make their living from the dancehall: you've got the cane man, the jelly coconut man, the orange man, the peanut man, you've got the people who sell the jerk chicken and stuff, you've got the promoter, the selector, the D.J.'s, all these people are making a living.

Now, some of those lyrics in the dance come across hard and might not be lyrics that little children should be exposed to too early because it's too suggestive. But they're getting too explicit now, they're getting too open. That's what's not nice. But in the dancehall there is also conscious lyrics, lyrics of different variety. Even in my days as a youth, we used to hear calypso records that were very suggestive.

But not as explicit.

Ahhhh, so your parents would say to you, "Don't sing that song!" and you might never know why until later on when you grow up. And then you knew that your mother didn't want you to know what is in the song because you know what children are—like monkey—follow-fashion stuff—that's the dangerous thing about the lyrics. And certain lyrics can't play on radio. It should be censored by the producer. If he isn't getting on radio, or selling, he's gonna make sure that he produces songs to sell. He'll then start taking out rubbish. And the guy who distributes, he's not gonna want to distribute it and so on. If that was done, people would have to change the content of the lyrics because it's not marketable. That change has to come from the whole industry, the media and the producer, the distributor, everybody.

Do you see that coming?

Yeah. That has to come. Because it's their children and their grandchildren that they're selling for money, and opening up to all kinds of things. It's extremes; everytime that things go to extremes it's going to tear down, because it's gonna be some kind of revolution.

Do you always record your albums in Jamaica?

No, there is an album of mine called "Just Be Nice." It's crossover stuff. That was done in the U.S., the year before last. That was like an experiment. It's not out in the U.S. yet. It's kind of different Bunny Wailer. I did "Electric Boogie" over. And some tracks from "Hook, Line And Sinker." And I did over the "Family Affair" by Sly Stone, and a track called "Hit Back The Crack." It's a good album but it's more disco, boogie.

What were your feelings on getting the reggae Grammy? Are those things important to you?

Yeah. Those are things that the Wailers talked about in the early years, that we were looking forward to a time when we would be getting all these recognitions and awards. We used to be very on top of what was going on in America because we listened a lot to American records and were in tune with what was happening in the whole industry—you know, James Brown, and all these people. Kids now are just getting tuned into James Brown but we were tuned into him in the '60s. From '63, we did a couple of James Brown songs on some of those Wailer albums.

Do you have any comment on Peter Tosh's death?

[Sighs]. Yes, I think it was a great loss. But that is how life is, you know.

Do you think it had anything to do with trying to stop his music as has been said? Or trying to stop the music generally?

The music can't be stopped. Music was before Peter. Music is forever. Music alone shall live and never shall die. But Peter as a musician should have been here giving us more music.

You have a reputation of being difficult, but you have very kind eyes, so why do people say you're difficult?

[Wistful laugh]. Sometimes people want to put a rope around your neck, or a noose, or a leash. Especially when they find that you have kindness in you. So you have to preserve yourself, so that they don't take...you know people hurt, you know, it's like a bird, a desire to have that bird in his cage, or in his control, but it's only to destroy the bird. So that bird has to make sure he stays high. Self-preservation comes first.

How many children do you have?

Well, all the children of the earth are mine, but so far, four.

Boys? Girls?

Yeah. One boy, three girls. My son is just three years old, my first son.

What's his name?

Abijah. Son of Jah. And Ziggy now is a little branch from Bob that can develop into more magic if it is chosen of him. And Andrew, Peter's son, has a little of the magic too, so that can grow again into good magic.

And your son?

My son Abijah is FULL of magic *[hearty laughter.]*

And your daughters, don't they have any magic?

Yeah, they love the music. They may choose other directions, but if they choose music they have been around me and are acquainted with what I do.

Although you know how kids are: it's very hard to get them doing the things that will make them worthwhile human beings. But you have to keep pumping because it says in the Bible that there is slothfulness in the heart of a child and only the rod of correction shall drive it far from them.

So you don't spare the rod?

No. Not like beating them, but I don't 'low dem up. I keep correcting them, keep them in line. Remember, you're a tree, you're growing. Attention has to be paid *[laughter]* or the tree will grow wild and dangerous.

Maureen Sheridan is Billboard's Jamaica Correspondent.

COXSONE: ON THE RIGHT SIDE OF THE TRACKS

By AMY WACHTEL

C.S. Dodd, aka Clement Seymour Dodd, aka Sir Coxsone Downbeat, aka Coxson, aka Coxsone, is a living reggae legend. A key player in the creation of the Jamaican music business, Coxsone (as he is best known) currently divides his time shuttling between Brooklyn, New York and Kingston, Jamaica as he takes care of business; tending to his record shop, his recording studio and his warehouse for the mighty Studio One/Downbeat catalog.

While now serving primarily as a resource for wondrous reissue material on U.S. labels like Heartbeat and Epic/Legacy, Coxsone retains the status of an elder reggae statesman for three crucial reasons: he founded the famed Studio One label that shaped the ska era and paved the way for the modern reggae recording community; he was one of Kingston's most gifted early producers; and he virtually created the mobile disco "sound systems" by which Jamaican popular music was widely disseminated amongst the rural and urban populace from the late '50s onward.

Back when reggae was just a gleam in the eye of the ska hurricane, Sir Coxsone, the "Night Commander of the Blues Empire," was there at every open-air "yard" dance, helping to mold much of Jamaica's musical landscape.

On the recording side, nearly every Jamaican artist of note got his or her start in Coxsone's Studio One "stable." It was like a college, with a very impressive list of students, including the Wailers, Toots & the Maytals, Burning Spear, Dennis Brown, Marcia Griffiths, the Heptones, and the Wailing Souls. And even if artists didn't begin their careers with Coxsone, they most likely cut sides him at some point along the way. And many, many of the rhythm tracks that were laid down during the '60s and the '70s are still being used to this very day, with dancehall stars continually grafting new vocals onto the vintage grooves.

Encountering the often-elusive Mr. Dodd at Musik City, his wholesale shop and studio in Brooklyn, he is gracious and accommodating. His Stateside headquarters (a spinoff of his storied old Kingston-based Musik City) is understated and inconspicuous, much like the man himself. Having amassed a lifetime of recordings and productions, the man's shop complex is understandably cramped, much like an archeological dig. And since the business abutts the elevated subway tracks, the sound of the J-train has a tendency to add another layer of percussion to the ska undulations emanating from indoors.

Below are excerpts from a rare conversation with Coxsone, as he reflected on three and a half decades of reggae craftsmanship.

What was the evolution between ska, rock steady and reggae really like?

Well, ska was the first music that we could identify. Then after a couple of years experimenting again we came up with the rock steady. The rock steady came out of more like the rhythmic background, like a melodic rhythm. The bass would be playing a steady thing more like a melody in the background. So that's when rock steady arrived. So it was there for a period of time, and then with the little ingredients we threw in, out of that came reggae.

It *seems as if every name in reggae began with you at Studio One.*

What I think gave me the edge was that I took recording very early as a full-time business, while the others were at it like now and then and just for the songs alone, for the sound system. When I released recordings like "Shuffling Jug" by Clue J & The Blues Blasters, and it went over successfully, then we realized that the material was marketable. But we were recording for some time just for the purpose of dancing at the sound system.

Early, I started in the sound system playing Rhythm & Blues, jazz and anything with a boogie woogie flavor, you know, danceable. So there was a time when the R&B became obsolete and then came the rock'n'roll. But it wasn't too successful in Jamaica, rock'n'roll. So by then we had an idea what the fans wanted and would go for. So we got in the studio and started trying a thing of our own, until we realized the stuff was good enough for the market. Then we started releasing it.

Did you get radio airplay or was it really through the sound system that you exposed these recordings?

No, mainly through the sound system, because at one stage I owned several sets, like six different sets playing all over Jamaica—the rural areas and Kingston. And be playing in like three, four different dances in Kingston and the rest would be like let's say Ochi [Ocho Rios] or Montego Bay. We were there playing before electricity was in certain areas. We used to use the generator. We called it at that time the Delco Plant.

Who were the Studio One session men? The mainstay musicians?

Men like [saxophonist] Roland Alphonso. We grew up together as kids and I used to attend dances that he played. Because before the sound system age, we used to dance mainly to the orchestra. Every good orchestra dance or party there would be, I wouldn't miss one.

Who were your main competitors with the sound system?

At that time my main competitors in the sound system were like Duke Reid, King Edward, Tom "The Great" Sebastian, and so forth.

As for those people who worked for me, some of my early students were like Prince Buster, Lee Perry, King Tubby and quite a few more.

When did you retire?

Well, in 1987 I quit the dancehall because the behavior of the youths I was unable to cope with. It just changed drastically. In the early days it was very beautiful, nice vibes, lovely music. They mention respect today, but they haven't got any the way we did earlier. Respect is really due, but you don't get it. It's due to politics. They use the youths for their own means and everybody is projecting badness.

Well, Bob Marley had the reputation as being a "rude boy" or the Tuff Gong,*" but it seems like it was a different style of rudeness.*

Yeah, yeah. Now these youths are taking it to the limit. In the earlier days, looking at a kid, if they have different little ways and energy and the things they do, you would say they're rude, but nothing drastic. But over the past, say, 10 years, it went sky high and badness became a thing of the day. And that's all because of politics. In our times, when a sound system was near, no political meeting could be a success. So because of that, the politicians started paying the guys to break up the sound systems; get us disorganized. So because of that a lot of folks might [leave and] go to England and all over the world.

In those days, did you just play records as opposed to someone chatting over the rhythm tracks? Were the dances just the actual records?

No, the dances started with the actual records, but I came up with the idea with my DJ that we should rap with the people in the hall, saying nice things. You know, like the record is playing, the beat is pounding, we would turn down the record a bit and say "Man, you look good, just like you should!" Actually, I'm really the first rapper on record in Jamaica going back in the history of the local records.

Let's talk about some of the artists who got their start with you, those who went on to "make it"...

Yes, well I'm always looking for the guy who I figure could really make it. Getting back to Alton Ellis, he was very strong in our local scene over the years. Ken Boothe created a lot of songs.

And I have to mention Bob Marley. I'm the one who actually selected Bob Marley to lead The Wailers. It was because of his dynamics, his delivery. He sang the songs with a lot of meaningful feelings within, you know. So without a doubt, I knew he was the one.

At that time I was the only person in the business who signed an artist exclusively; trained the artist.

You see, Bob Marley was by me for a total of four-and-a-half, five years. He lived in the back of Brentford Road, the back of Studio One. When I signed Bob it was more like an adoption contract because his mother wasn't there. She left him with some guardian and they couldn't manage, so when I came up with the suggestion, they were happy to say "Well, Mr. D., if you can take care of him," and they co-sign and whatever it is.

In Brooklyn: Take the J-train for reggae. (Photo: Amy Wachtel)

I'm the person who is responsible for the marriage of Bob Marley and Rita Marley, you know. He met Rita by my studio as kids and Rita got pregnant. And they told me the idea that they wanted to get married. I said beautiful because we were so old fashioned, so we said alright, we got them married. Because at that time their only means of income was through me. Their parents couldn't afford it and I was happy about it.

Even when the friction came around that Bob "wasn't married" to Rita and Rita came by my wife, she said "Mrs. Dodd, don't me and Bob get married?" So Mrs. Dodd laughed and said "Yes, but you don't know that?!" She said, "Yes, but don't you see Bob mention in the paper that we are 'just pals?' "

So my wife said to her, "Then why don't you take to the Gleaner [the Jamaican daily newspaper] your wedding picture?" She said, "Oh, my God, Mrs. D., I don't even know what happened to it!" And my wife said, "Alright, I'm just going to lend you ours for the day, because it's my husband's photograph and he going to get mad with me if I don't get it." And she loan it to Rita and that is how she was able to go get it published and erase all the doubts.

But it's just to show that there was no other person in Jamaica work closer with the artist as I did.

I've been hearing murmurings about a musical extravaganza you're planning to hold for your 35th Anniversary. Could you elaborate?

Well, 1956 was the year of my sound systems playing R&B, jazz and boogie woogie or whatever it is. But we were recording in like say 1956-57 in Federal Recording Studio. But when I acquire my studio in the early '60s, that was when things really got together.

This [anniversary] concert will be at the National Arena in Kingston on Sunday, July 28th. We're thinking of calling it "The Beat Goes On" and one of the backing bands will be The Soul Defenders and the other will be The Skatalites.

I have some of the [speaker] boxes from my old sound systems; some of these equipment will be on display at the 35th Anniversary. Because when I went out of business instead selling it, I gave them to people who used to follow the dance or to some of my promoters. I felt so loyal to them; they are the ones who are saying "Coxsone, you good, man. You're the greatest, carry on!" And that gave me the zeal to keep on trying.

Amy Wachtel is a veteran print and broadcast journalist specializing in reggae.

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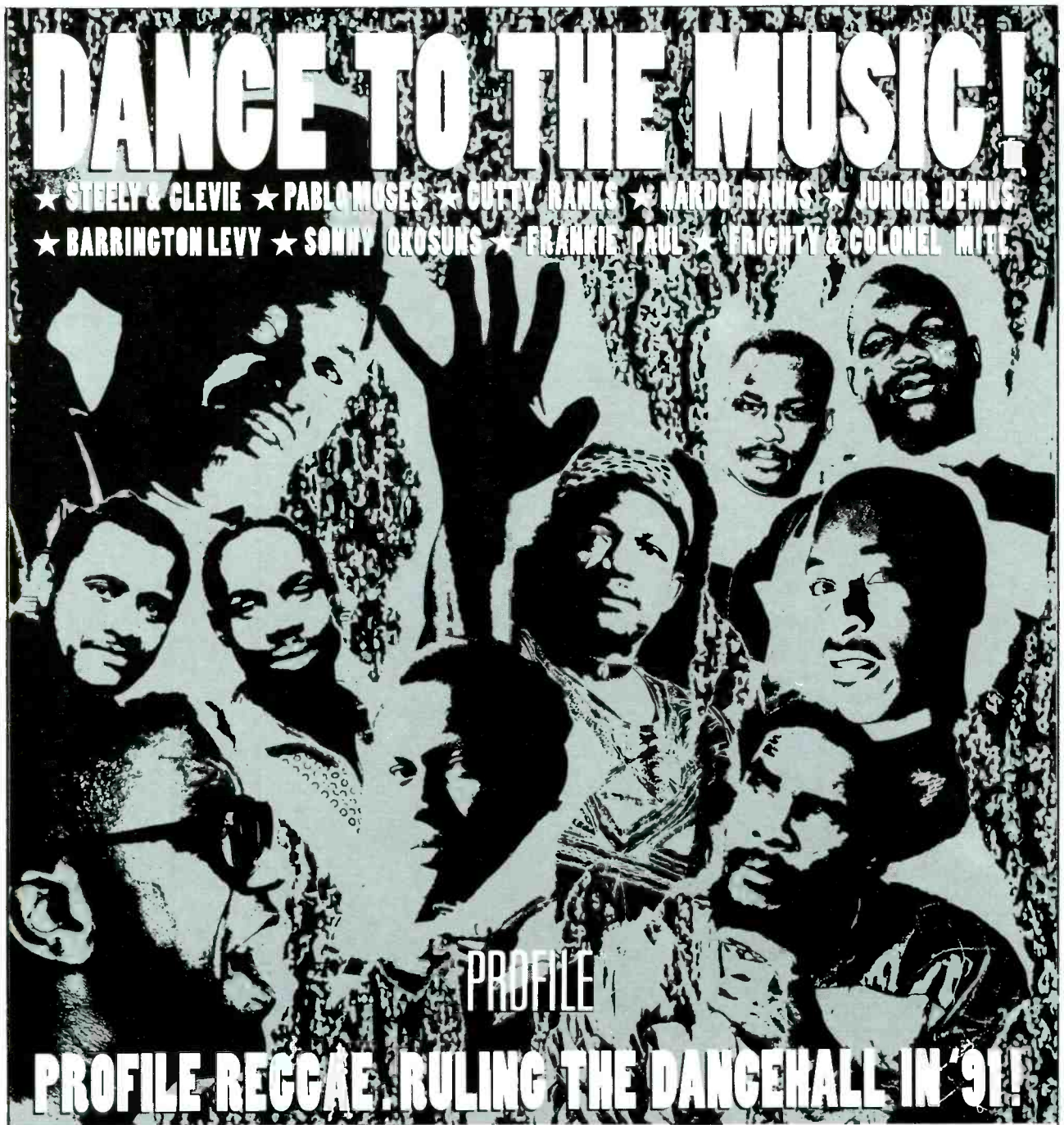

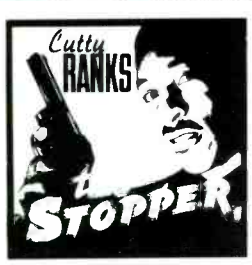

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THE SECOND GOLDEN AGE

(Continued from page R-4)

"But when you deal with people outside you 'ave to be more polite and decent, so I use a different style for stage shows and records."

Echo was the first to realize that the natural, raw, barbaric instincts of the dancehall were created out of the tradition of wild abandonment, whenever the opportunity arose among the poor and powerless, which was inherited from slavery. Other DJs would learn to restrict wild tastes to the mainly downtown dancehalls, and to balance things with a more polished and subdued type of uptown performance which could open the door to recording labels and even a possible overseas contract.

That was until a DJ named Winston Foster, later named Yellowman because of his albino characteristics, emerged from extreme poverty and discrimination to put lewdness on the reggae agenda, upfront, so boldy that society was forced to accept him. He didn't worry about uptown rejection or the banning of his records from airplay. He was determined to make it despite the moral contradictions.

"I DJ on things that are always happening in the society," boasted Yellowman. "So, even if they ban some of my records from airplay, I don't worry, because they sell the same. I will never stop [doing vulgar tunes]. If you think that the people in Jamaica love slackness you should hear them in New York and London."

Yellowman was brave enough to make public what had been hidden for years in the dancehalls—vulgarity. And it worked for him. By 1983 he had signed a contract with CBS with the potential to earn some $1.5 million in six years, and had become rated as the number one reggae DJ/toaster both at home and abroad. However, as with several other contracts which were signed later on by several other dancehall artists, Yellowman's CBS contract was doomed to fail, because the companies had the artist but no knowledge or department capable of promoting them and their products into the larger international arena.

Another important development in the growth of reggae was the decision to introduce a reggae category in the annual Grammy Awards. The first reggae Grammy was awarded in 1985 and it went to Black Uhuru's "Anthem" album. Other winners were: Jimmy Cliff's "Cliff Hanger," 1986; Steel Pulse's "Babylon The Bandit," 1987; Peter Tosh's "No Nuclear War" in 1988; Ziggy Marley & the Melody Makers' "Conscious Party" in 1989; and "One Bright Day" by Ziggy Marley & the Melody Makers, again in 1990. Bunny Wailer won in 1991 for "Time Will Tell—A Tribute To Bob Marley."

However, while this was happening at the international level, the young DJs like Yellowman, Lt. Stitchie, Admiral Bailey and the rest were continuing to develop their new sound in the ghetto dancehalls of Kingston and Spanish Town, the original capital of the island.

Whatever the DJs were doing, they lacked one very important ingredient—a faster beat to suit the dance needs of the energetic young generation. That came in 1983-'84.

Sound systems operator/producer Lloyd "Jammy" James had the good fortune of listening to a demo of a dance rhythm from a Casio keyboard which he called the "sleng teng" rhythm.

Noel Davy, a keyboard/bass player, had been experimenting with a cheap Casio keyboard when he came upon this rock 'n' roll rhythm.

"Yes, it was built as a rock'n'roll rhythm in a Casio, then they slowed it down and that became dancehall/reggae," said Clevie Browne.

Davy took the rhythm to Jammy who liked it and voiced a young singer on the rhythm doing a song simply titled "Under Me Sleng Teng." The tune bolted up the charts immediately. Jammy quickly followed up with several other singers on the same rhythm, including Tonto Irie's "Everybody Get Ready" and John Wayne's "Call The Police." Suddenly, everybody was dancing to "sleng teng" which provided the dance beat the youths were waiting for.

When producers Cleveland "Clevie" Browne and Wycliffe "Steely" Johnson heard Jammy's computerized hit, they decided that finally a producer had arrived with whom they could work on creating this new Jamaican reggae sound.

Jammy received them with open arms. They had missed out on "sleng teng" but created a number of fresher rhythms using much more modern instruments. One of the best being the "Cat's Paw" rhythm of the mid-1980s, from which several more dancehall songs flowed.

The "Cat's Paw" rhythm which followed "Sleng Teng" produced hits like Sister Maureen's "Let Them Understand," Cocoa Tea's "Come Again," Johnny Osbourne's "Right Track," Lt. Stitchie's "Wear Yu Size," Chuck Turner's beautiful cover of Maurice White's "I Need You," and Pincher's "Champion Bubbler."

It made Jammy's label the island's leading recording label and Steely & Clevie the No. 1 studio musicians, replacing Sly & Robbie, and introducing a new, dancier era of reggae music.

"What we did was to fuse the traditional African forms with reggae and we have been doing that for the past 18-20 years," Clevie explained.

These "traditional African forms" were basically the religious, drum-beating music of the traditionalist religions of Jamaica, including "pocomania," or revivalist, both cults which involve wild hand-clappings and dancing to the beat of African drums and cymbals.

"We were first influenced by Bob Marley's use of a drum machine in 'So Jah Seh,'" Clevie explained. "We weren't the first to use the drum machine. In fact, [producer/percussionist] Sly [Dunbar] had a drum machine before me, but I used mine in a different way. I saw where a new sound could come from it."

The new sound was just what the dancehall DJs were waiting for, and they immediately began to flourish. Up sprung people like Shabba Ranks, who was to become the most popular recording DJ ever, garnering a solid recording contract with Sony/Epic, plus Ninjaman, Shabba's permanent rival, and Papa San, Tiger and Peter Metro.

However, the problem was, that while locally the dancehall sound was predominant it was the more sober type of reggae, Marley's legacy, which was what the world knew about.

(Continued on opposite page)

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The local DJs were not satisfied with playing second fiddle to the earlier sound. They launched an assault in the late 1980s which caught on with third- and fourth-generation Jamaicans living abroad and began to penetrate the international scene via the Jamaican communities abroad.

Artists like Yellowman, Shabba Ranks, Tiger, Sanchez, Charlie Chaplin, Josey Wales, Johnny P, Wayne Wonder, Cocoa Tea, Ninjaman, Thriller U, Junie Ranks, Home-T, the Bloodfire Posse, Johnny Osbourne and Frankie Paul all became household names in places and among teenagers who had never even heard of Marley and the earlier stars.

Bloodfire Posse is an interesting group because it was they who had helped pioneer the use of computerized instruments in dancehall music in the late '80s, when others were reluctant. Their introduction to the modern instruments occurred through Clevie Browne, whose brother Danny plays guitar with the band.

The second golden era of reggae also yielded a new generation of Marleys who would continue their dominance of the local music.

The Melody Makers, comprised of four of Bob and Rita's children—Ziggy (David), Stephen, Cedella and Sharon—had been introduced to local audiences by their dad before he died. They had, in fact, done a single Bob wrote for them—"Children Playing In The Street"—but their style was so immature, that Jamaicans paid little attention.

They persevered, eventually landing a contract with Virgin Records which has so far led to three albums, their latest being "Jahmekya." This album is being aimed at black audiences across the U.S. However, the black community in the U.S. has never accepted reggae as an extension of R&B, the way the white/pop audiences have. This has always been a major setback for the music, as local producers and artists would have preferred charting reggae music into the U.S. mainstream through black/R&B radio stations, rather than by means of the white rock audiences with whom they are less familiar.

Because of this factor, we have seen Bob Marley's resurrection as a major reggae star in the late '80s through the white rock audience. Others who have seen resurgent success on the mainstream rock'n'roll circuit are Burning Spear, Black Uhuru, Yellowman, Jimmy Cliff, Toots Hibbert, Aswad, UB40, Steel Pulse, as well as newer Island Record's acts like Donovan and Foundation, who are played on rock stations.

As for dancehall, despite its immense popularity in Jamaica and the other English-speaking Caribbean islands, (as well as Japan and Jamaican communities in Britain, the U.S., Canada, and even Latin America), this sound system staple continues to wind its way through the U.S. black/R&B sector, primarily through cover versions of the best-selling R&B singles done to new reggae/dancehall rhythms.

Ziggy Marley & the Melody Makers, because of their already large constituency and the high-visibility success that singles like "Tumblin' Down" and "Look Who's Dancing" have had in black communities, are considered the leaders of this subtle infiltration into America's black pop consciousness.

As Ziggy himself explained: "You have the old testament and the new. In terms of my father and myself, he was the old and I am the new."

The question is: can Ziggy continue the momentum which is going to be crucial to the acceptance of the politically-conscious dance music emerging from Jamaica?

Despite Ziggy's crossover success, some black American DJs think that he has become too commercial, but it is precisely because of that commerciality that he has been able to penetrate R&B markets.

His job will be made considerably easier by the emergence of other top exponents of the dancier, less serious reggae music, like Shabba Ranks, who has been gaining in popularity in Britain as well as the east and west coasts of the U.S.

Making music that is more subtle in terms of socio-political content and sticks more to the realities of man-woman relationships, rather than black-white or poor-rich relations, Shabba is expected to lead a charge of the dancehall DJs and singers onto international charts in the '90s.

With a two-pronged attack—Ziggy Marley's use of his hereditary strength and Shabba Ranks' raw vitality—this decade holds out the best promise ever as reggae seems poised to fulfill the global promise it has always shown.

Balford Henry is the music columnist for Jamaica's Daily Gleaner.

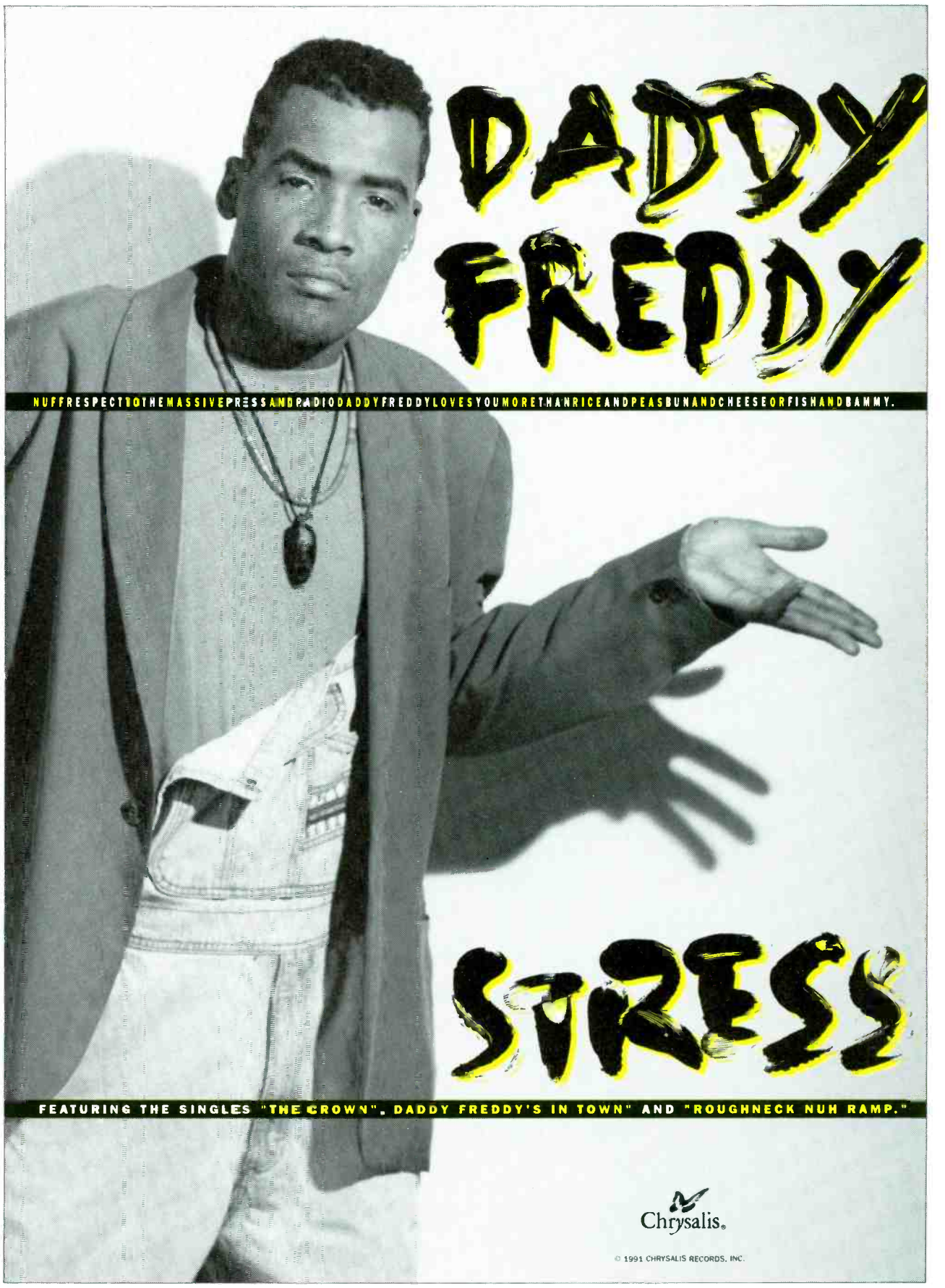
THE CRITICS' CHOICE

(Continued from page R-9)

22. *Rock 'N Groove*/Bunny Wailer
23. *Smile Jamaica*/Various Artists
24. *Marcus Garvey*/Burning Spear
25. *Screaming Target*/Big Youth
26. *CB 200*/Dillinger
27. *Two Sevens Clash*/Culture
28. *Uptown Ranking Compilation CD*/Various Artists
29. *Forces Of Victory*/Linton Kwesi Johnson
30. *Dread Beat And Blood*/Linton Kwesi Johnson
31. *Who Feels It Knows It*/Rita Marley
32. *A Message From The Meditations*/Various Artists
33. *This Is Reggae Music Vol. 1 & 2*/Various Artists
34. *Signing Off*/UB40
35. *Labour Of Love*/UB40
36. *Open The Gate*/Lee Perry
37. *Walking To Jah*/Israel Vibration
38. *Monster Reggae Hits Vol. 1 & 2 (Sleng Teng Riddim Come)*/Various Artists
39. *Row Fisherman Row*/Wailing Souls
40. *Jerusalem*/Alpha Blondy

AMY WACHTEL, "The Night Nurse," Writer, CMJ; runs Night Nurse Productions, an independent marketing concern:

1. *The Harder They Come Soundtrack*/Jimmy Cilff
2. *Earth Crisis*/Steel Pulse
3. *Handsworth Revolution*/Steel Pulse
4. *True Democracy*/Steel Pulse
5. *Red*/Black Uhuru
6. *Anthem*/Black Uhuru
7. *Chill-Out*/Black Uhuru
8. *Inseparable*/Dennis Brown
9. *Revolution*/Dennis Brown
10. *The Best Of*/Gregory Isaacs
11. *Night Nurse*/Gregory Isaacs
12. *Rock 'N Groove*/Bunny Wailer
13. *96 Degrees In The Shade*/Third World
14. *Serious Business*/Third World
15. *Man In The Hills*/Burning Spear
16. *Marcus Garvey*/Burning Spear
17. *Two Sevens Clash*/Culture
18. *Confrontation*/Bob Marley & The Wailers
19. *Uprising*/Bob Marley & The Wailers
20. *Survival*/Bob Marley & The Wailers
21. *Rockers Soundtrack*/Various Artists
22. *Distant Thunder*/Aswad
23. *Black Woman*/Judy Mowatt
24. *Love Is Overdue*/Judy Mowatt
25. *Right Time*/Mighty Diamonds
26. *Conscious Party*/Ziggy Marley & The Melody Makers
27. *Dread In Babylon*/U Roy
28. *Sugar Daddy*/Michigan & Smiley
29. *All In The Same Boat*/Freddie McGregor
30. *Equal Rights*/Peter Tosh
31. *Mama Africa*/Peter Tosh
32. *A Song*/Pablo Moses
33. *Jerusalem*/Alpha Blondy
34. *Point Of View*/Matumbi
35. *Rough And Rugged*/Shinehead
36. *Mad Professor Captures Pato Banton*/Pato Banto
37. *Party Time*/The Heptones
38. *Taxi Gang*/Sly & Robbie
39. *Same Song*/Israel Vibration
40. *Check It!*/Mutabaruka
41. *Rockers Arena*/Max Edwards
42. *Exodus*/Bob Marley & The Wailers
43. *Kaya*/Bob Marley & The Wailers
44. *On The Beach*/Paragons
45. *Ska Authentics*/Skatalites
46. *King Of Dub*/Various Artists
47. *Reggae Greats*/Toots & The Maytals
48. *RAS Christmas*/Various Artists
49. *Natty Christmas*/Jacob Miller
50. *Mek We Dweet*/Burning Spear



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THE FIRST GOLDEN AGE

(Continued from page R-2)

dub in the late '60s and its development throughout the '70s in the two- and four-track sound systems and studios of Jamaica. Tubby is credited as the original architect of the spacey mixes.

While working as a record cutter, Tubby discovered he could create an exciting new version of an existing song or rhythm track by dropping out the vocals for awhile, pumping up one or more of the instruments, adding some otherworldly reverb and delay effects, reintroducing the vocals unadorned for a few bars, then bringing the all-important bass booming back in. When the first four-track equipment arrived on the island, even more separation of the instruments and voices became possible (and hence even wilder, more powerfully raw sounds).

These dubs or "versions" appeared on the B sides of Jamaican singles and by the mid-'70s were arguably the favorite tracks among the grass-roots constituency. Dub was banned from Jamaican radio at one point because these flipsides were being used by performers other than the original musicians, so there was a problem with payment. (The payment problem on the Jamaican scene was by no means limited to this instance!) Despite the ban, dub's popularity was massive, and it evolved into a hard, elemental and cosmic form of reggae in the hands of gifted mixmasters like Tubby, Lee "Scratch" Perry, Overton "Scientist" Brown and others. They expanded on the basic techniques, taking them beyond the edge of reason and conscious thought. Or so it seemed.

This technological development—the birth of dub—may be the most significant Caribbean influence on the modus operandi of modern pop. Rock stars stir reggae up into their mix. Reggae has spread to all corners of the globe, from Nepalese wisemen in the Himalayas to the Havasupai at the bottom of the Grand Canyon, and potent homegrown scenes thrive in Nigeria, Ivory Coast, Brazil, Japan, Poland, the U.S. and of course Britain. A watered-down version of the riddim finds its way into much Madison Avenue pablum. And many rappers dabble with reggae, or sample classic Studio One rhythms in their compositions. But all of these examples of reggae's hold pale in comparison to the effect of Tubby and the other dubmeisters' ingenious experimentation on recording technology.

Why does reggae from that juncture have such staying power? It is the music's powerful rhythmic base to be sure. But more importantly it is the hitherto unheard mixture of sensual love songs and Biblically based, early Rasta-Afrocentric cries for justice and equality. The "Cool Ruler" of lovers rock, Gregory Isaacs, melted loins with his sexy "Another Heartbreak" and "If I Don't Have You." But his protest tunes like "Poor Natty" and "Philistines" were strong hymns for the downtrodden.

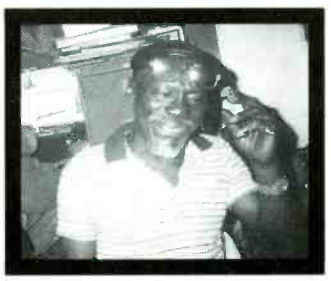
Sometimes this seemingly contradictory blend of anger and forgiveness was a result of an individual singer's or group's sound rather than a product of dual lyrical sensibilities. The Mighty Diamonds, a harmony trio led by lead tenor Tabby Diamond, produced as sweet a vocal blend as any Motown or Philly soul group. Yet when they sang "Go Seek Your Rights" or "4000 Years," the message was anything but shake your booty. Junior Murvin's impossibly high falsetto may have beckoned some to a feelgood frame of mind until he painted his dark vision of the ghetto in "Police And Thieves."

The ultraviolent political climate in Jamaica played an important role in forging the consciousness behind the music. Thousands of people died in the '70s as a result of interparty gangfighting between the two parties, the Jamaican Labor Party (JLP), led by former record producer and White House ally Edward Seaga, and the People's National Party (PNP), headed by leftist prime minister Michael Manley. The threat of gunplay made it too dangerous to hold dances at which the latest crucial tracks could be spun by the reigning sound system, yet the music survived and in some cases prospered.

It's interesting to ponder what might have happened if things had been calmer and more peaceful on the island. Would the absence of large-scale turmoil have dampened the fire of the rebel musicians or would the music have continued as a soundtrack for lovers as it had in the rock steady era? Peter Tosh's "Equal Rights," the Diamonds' "Why Me Black Brother Why," a plea to stop black vs. black violence, and the broadly based "Love And Peace" by Larry Marshall would not have reverberated with deep meaning if not for the tumultuous circumstances; in fact, they might not have been written at all. That the music did evolve, largely as a reaction to those violent times, into the first new pop music since the birth of rock'n-'roll, is another irony of reggae's golden but bloody age.

Tom Cheyney is Associate Editor of The Beat Magazine.

COXSONE DODD: "In the earlier sound system days, dancehall was about love and understanding, playing meaningful songs." (Photo: Amy Wachtel)



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Tracking Tomorrow's Riddims

Following are the statements of reggae labels and companies responding to a Billboard survey.

RANDALL GRASS, Executive VP, Shanachie Records: Bob Marley had a great career without ever having a American hit. Some of the greatest reggae is classic music which does not depend on pop success to rise or fall. Artists such as Burning Spear, Bunny Wailer, Culture and others have been touring successfully, selling predictable amounts of records year in, year out, and making great, lasting music.

Shanachie continues to be highly selective in our signings, being mainly interested in artists who create material of lasting value which will sell for many years. We are especially concentrating our efforts in retail marketing and promotion as we believe in-store presence and visibility is the most-achievable success strategy we can choose for most of the music we market. This will be seen dramatically in the massive retail campaign put together for Rita Marley's new "We Must Carry On" album. Most importantly, we have through our partnership with Koch International a truly national distribution network of our own which allows us to control our own destiny in the distribution arena—the dream of every independent label. With an artist roster which includes Bunny Wailer, Rita Marley, Judy Mowatt, Linton Kwesi Johnson, Culture, Mutabaruka, Yellowman, Alpha Blondy, Lucky Dube among others, we are well-positioned to be a dominant force in reggae.

MURRAY ELIAS, A&R Director, Reggae and World Beat, Profile Records: Reggae is a tree with deep roots and many branches. As Profile gets deeper into the reggae market, we learn as we grow. Some of the marketing and promotion tools we've employed in the last year have been videos, cassingles or maxi-singles, custom designed reggae sleeves for our 12-inch singles (to set them apart from our rap/dance 12-inchers). These techniques have helped give our reggae releases their own identity while providing the records with visibility in the rap and dance markets too. As the hip-hop market continues to embrace dancehall reggae, Profile is in a unique position to promote and market our reggae releases into our already established hip-hop base.

NEIL S. COOPER, President, ROIR Records: Marley's impact was international. He introduced reggae (and also to a certain extent, Jamaica itself) to the world. Reggae now has bands in just about every country; its birthplace was Jamaica, but it now is a worldwide phenomenon. Marley's brief was social injustice and the need for men to bond into brotherhood—his lyrics were socially conscious and rooted in culture.

I believe that there is now tremendous cross-fertilization between reggae, hip-hop and rap crowds. It has been coming for 2-3 years. The N.Y. B-boys are adopting Jamaican dress and patois. We will certainly have the occasional reggae "hit" song. In the last two years, having won the NAIRD #1 Reggae Album of the Year two years in succession, we are attempting to position ROIR Reggae so that fans and collectors know we are hot.

JULIE MICHAILOW, Accountant/Office Manager, Fast Lane Productions: Bob Marley is usually the first reggae artist most people are exposed to. His outstanding talent cultivates further interest in the genre. The music has come back to its roots with the biggest stars in Africa now playing reggae rhythms. Lucky Dube, the best-selling artist in South Africa, will be the first South African to play Reggae Sunsplash in Jamaica. Alpha Blondy and Majek Fashek have become African superstars.

It will take more support and attention from record companies to promote their artists effectively. We are trying to establish a solid foundation for all of reggae by strategically touring our artists in a way that is profitable for all involved so that what we are building will continue to grow. We are continuing to develop the college market as the youth are traditionally the trendsetters and are the future talent buyers.

KARL YOUNG, Managing Director, Grove Music: Reggae has achieved remarkable recognition as a result of, and since the passing of, the legendary Bob Marley. It is of note that a Jamaica tourist board commercial featuring the Bob Marley classic "One Love" has been voted the best by one of the leading advertising journals.

We at Grove Music have signed to us a number of artists including the legendary jazz guitarist Ernest Ranglin. We are currently staging regular concerts at our reggae park which has been toasted as one of the most attractive show venues in Jamaica with a capacity of about 7,000. These shows are aired live on our affiliate station IRIE-FM, which is now the most listened to station on the island. So far, Ziggy Marley, Andrew Tosh and Burning Spear have entertained large audiences at the reggae park. Grove Music artists such as Passion and Jack Radics have been well received.

NORMAN ST. JOHN HAMILTON, Marketing & Sales Director, Gong Sounds: Reggae has never been marketed to black Americans. As a black artform, reggae must be sanctioned by American blacks in order to get airplay on black stations, or programmed on urban radio. Because of rap and hip-hop, black American kids are grooving to reggae dancehall. We at Gong Sounds Records are amazed at the response to our reggae products from record pools across the country. The report is that reggae is happening in the white and black clubs. Some urban stations are already featuring reggae and dancehall products.

GARY "DR. DREAD" HIMMELFARB, President, RAS Records: Reggae has grown dramatically in the "post Marley" era, but marketing is the key to making reggae more popular in America. By starting with music that can appeal to a large segment of the population, to excellent packaging, to being accessible to the market (via touring), RAS Records has established itself over the years as one of the most respected labels. By presenting a diverse selection of artists we have also demonstrated the many different styles of reggae. And we have the largest reggae mail order company in America, which reaches many people in areas where the local retailer does not have adequate stock.

DUNCAN BROWNE, GM, Heartbeat Records: To some degree, as Elvis is to rock'n'roll, Bob Marley is to reggae. Both are the most legendary and popular artists in their respective musics, both were the major catalyst for significant increases in popular acceptance of previous minority musics, both are the artists against which all successive artists will be compared.

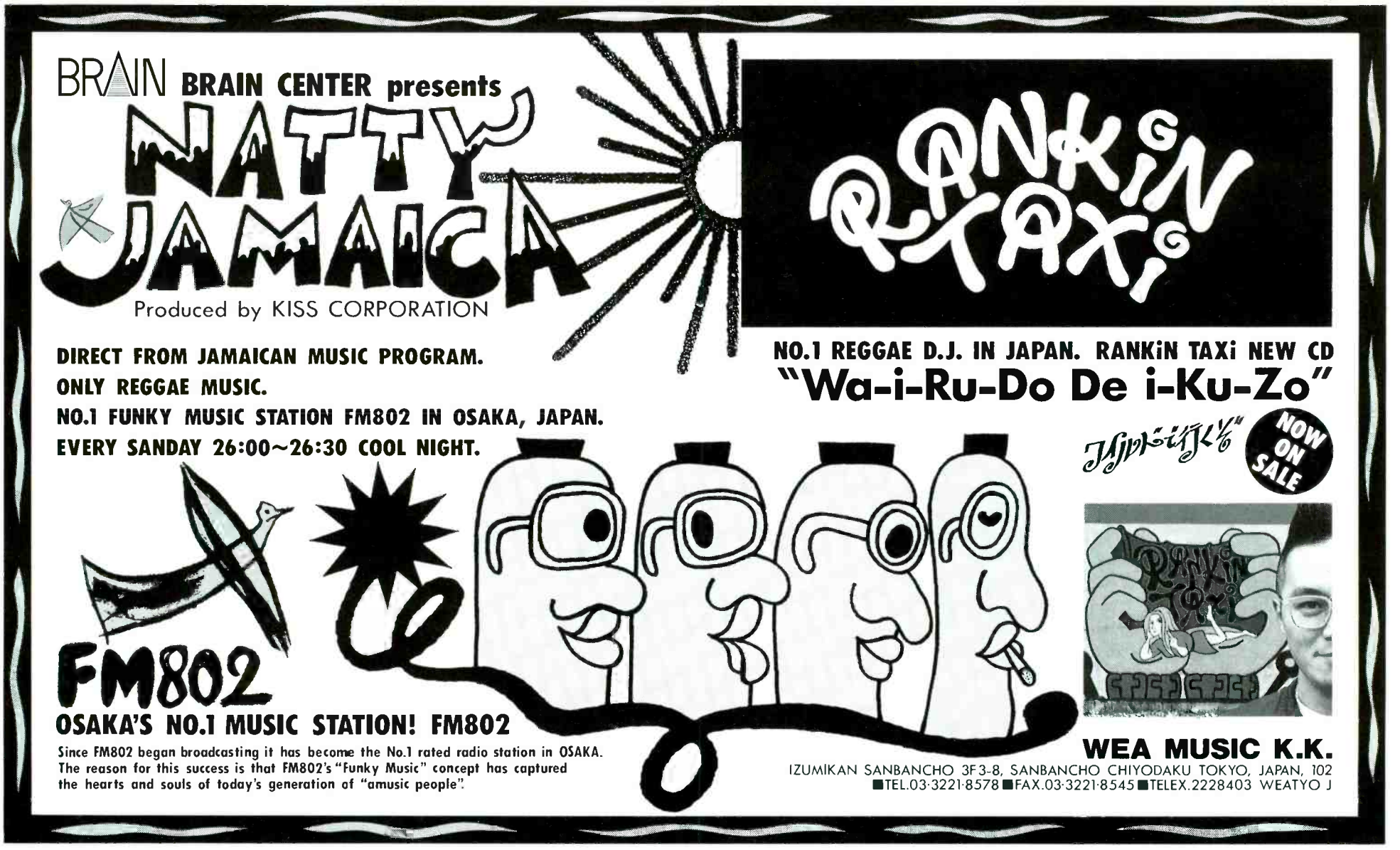
This is a very exciting year for Heartbeat. It's our 10th anniversary and we are celebrating in some very positive ways. We are undertaking a national marketing campaign featuring retail incentives, a display contest, national and regional advertising, a national tour, and many other elements that should create a lot of excitement and awareness both at the retail and the consumer levels. We are working on a special tribute to the legendary Coxsone Dodd and his Studio One label. And we are very proud to be celebrating our first decade of dread, dub, and dancehall.

WALTER CAMPBELL, President, Quan-Yaa Records Inc.: The post Marley era has opened the door to international success for many reggae artists, whether roots reggae or up and rising dancehall reggae artists. Marley's influence has helped reggae rappers, singers and writers to freely express themselves socially and emotionally.

Quan-Yaa Records' latest release by Nagasa, "Can't Stop Jah Children Again," a landmark event for both the company and Nagasa, was released in November, 1990. The popularization of the American song "O-o-h Child," redone in reggae form, has played an important role in the production and marketing of the album. We are currently directing our product toward the college market for airplay and while working in conjunction with VP Records and Jetstar Records (two of reggae's major distributors), we are enhancing our record sales through mail orders. Quan-Yaa Records is working on expanding connections to B.C. and U.K. in the near future.

JERRY RAPPAPORT, VP, Mango Records: Reggae has grown in many ways in the post-Bob Marley era. At this point in time, reggae has been assimilated into the rock mix in much the same way as blues and funk. Through Bob Marley's use of rock-styled guitar parts, he gave the U.S. audience something familiar to relate to. This further enabled them to get the different reggae beats and lyrics that were so integral to Marley's music and vision.

In order for reggae to edge closer to the mainstream in the U.S., commercial radio and video shows must become more receptive to programming it in their regular rotations, and not just keeping it in specialty shows. The fusion between dancehall and rap is building a new creative and chartable bridge that will hopefully lead to urban radio opening its airwaves to reggae. From working on long-term development deals with artists as diverse as Aswad, Burning Spear and Shelly Thunder, we hope to reach all facets of the reggae audience, old and new.



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CHRIS BLACKWELL

(Continued from page R-2)

a lot of records in England. So I went to see all of my Jamaican competitors which were Duke Reid, Leslie Kong, Coxsone Dodd, Prince Buster. And with all of them—with the exception of Buster—I made a deal that when I went to England, they'd give me their records. So I came to England and I told these people at Starlite I was going to start my own label. They were kinda upset about it.

I bought from them, for about 50 pounds, a list of all the stores in England who they dealt with. Stores in London, Nottingham, Birmingham, Coventry, Bristol, Liverpool. I manufactured my first Island single and I went around to these stores and I sold it to them.

Where'd you manufacture it?

At a little company called British Homophone, which is a pressing plant [in Dagenham, Essex]. "Darling Patricia" by Owen Grey, with "Twist Baby" on the flip side, was the first record we put out, "Independent Jamaica" was the second one, by Kentrick "Lord Creator" Patrick.

When I started Island, I raised some money in Jamaica; I put up what money I had at the time, which was money I made off working on the first James Bond picture, "Doctor No." I had scouted locations, I picked hotels for them, I got the transportation, that kind of thing. They looked after me very well. They offered me a piece of the film, you know 1% of the film. And I said, no, I prefer the thousand pounds!

So that money I put into Island in England, and the other investors were basically Leslie Kong and his family—they were the other share holders, so that I would get product from them. Because he was good, Leslie; great records used to come out of his place. So that's really how we got Bob Marley's records—because Bob, through Jimmy Cliff's introduction to Leslie, recorded with Leslie.

Do you have any vivid memories of listening to those early Bob singles like "Judge Not?"

No, I wish I could tell you I did. When we first got it I even spelled his name wrong on the label! It was just another record that came from Leslie and we put it out.

Did you have a role model for the kind of record person you wanted to be—a certain record label, leader, producer?

Yes, my favorite labels—there were two: Blue Note Records because that was a jazz label, and I love jazz, and Atlantic Records. Before I started producing records, I used to come up to New York. They used to have a tremendous amount of second-hand record stores on Sixth Ave. here. I used to buy 78s, mainly R&B records. I'd bring them back to Jamaica, having crossed off the labels to frustrate my competitors. What they were for were to sell to the sound systems. Because, you see, the sound system was the engine room of the whole thing, like traveling discotheques. And they were all owned by people who sold liquor. The sound system guy would promote his own event. And at that gig you would sell all the food and all the liquor, etc., etc. So there was tremendous competition to have the hottest sound system, not only by having the most tweaked-up amps and speakers, but also by the records. So I would go up and buy these records for 63 cents each, cross out the labels so nobody knew what it was, and I'd take them there and sell them for 20 pounds each.

How ska emerged, was through the Jamaican attempt to play the grooves of New Orleans R&B, like Fats Domino or Smiley Lewis. King Records, Imperial Records and Atlantic Records—those were the three labels that were really popular in Jamaica. So the Jamaicans were trying to play these records, and their rhythm kinda turned around a little bit; it became more exaggerated and ska really emerged from that. But there was no deliberate attempt to change the beat—it just kinda happened.

One of the records from Coxsone Dodd—it must have been pretty early because it was the fifth record we put out in England—was a record called "We'll Meet" by Roy and Millie. Roy Shirley sang the first verse and chorus. And then when Millie Small came in, she sounded so quirky and so funny that people would say "Yeah, give me the record."

I went down to Jamaica and met her and she had a great personality—vivacious, bubbly. She lived in the country, in Clarendon, which is a sort of semi-desert part of Jamaica. And I don't know how she found her way into Kingston—I think she had a boyfriend who was a policeman and he gave her 10 shillings to go into Kingston. Anyhow, I'd decided to bring her over to England.

On one of the records that I had imported long ago and scratched off the label of was a song called "My Boy Lollipop," which I had Millie re-record. I changed it into a ska beat—a "pop" ska. When it was finished I felt so sure that this was a hit that I didn't put it on Island—I decided to license it to a label which I felt could really handle a pop hit—Fontana, a big label in the U.K. This record became huge, and suddenly I was in the pop business, the mainstream record business.

I still kept my hand in Jamaica—because I used to go back lots. In fact, on one of the trips back there, coming out of one of the Orange Street sound systems, I heard this incredible record, a record called "Mockingbird" by Inez and Charlie Foxx. I went to New York to see the person who owned the record so I could make a deal—and that was a person named Juggy Murray from Sue Records. That's how Sue Records started in England!

Then there was a whole period from about 1966 onward when I had very peripheral knowledge of what was going on in Jamaica—I wasn't directly involved at all. I got pulled back in around 1969 with Jimmy Cliff, because we sent him in 1968 to Brazil to a Brazilian song festival and he won it. After Brazil he came back to Jamaica, and with Leslie Kong he produced this song called "Wonderful World, Beautiful People." So it was at that time that I became involved in reggae again, but only with Jimmy Cliff. Then it was around 1972 that the Wailers walked in off the street in England and asked me to sign them!

Had you been following the Wailers' rock steady and early reggae recordings back in Jamaica?

A little bit. "Put It On" was one of my favorite songs. At that time we had a pretty amazing array of artists—King Crimson, Traffic, Emerson Lake & Palmer—a huge amount of acts. The fact that I made a deal with Bob Marley in England, and I gave him this money—everybody said it was a dumb thing to do: "Why give him the money? These guys are bad guys, everybody knows they're bad guys, nobody wants to deal with them." I said to Bob: "O.K., I'm going to trust you. Here it is—go ahead and do it."

The deal was for 4,000 pounds but the guy who introduced us and effected that meeting took 25%, so that took it down to 3,000 pounds that I gave them to make their first album for me. After a month or so I sent a message to the Wailers that I was coming to Kingston and that I was staying at such and such a hotel—so they came to pick me up, to take me to Harry J's studio to hear it. I was thrilled about it—because they at least had recorded something; so already all the naysaying motherfuckers were wrong, you know. So I went in the studio and they played me all the tracks and I was just totally blown away by the musical quality of "Slave Driver" and "Concrete Jungle." You know, "Concrete Jungle" was just so far ahead of anything that had ever been made in Jamaica before—that one particular track, the structure of it, the whole thing. It was just unbelievable.

This LP, "Catch A Fire," was the first reggae record conceived as an album. Leslie Kong had previously put out that so-called "Best Of The Wailers," which was drawn from a series of late rock steady sessions that took place in a concentrated period of time. But "Catch A Fire" was conceived by the group as a cohesive project, and they went ahead and executed it.

It was unprecedented in reggae—and also, you have to remember that around 1967 was the first time that even rock records or "pop" records were being conceived as albums. Albums would be

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collections of various attempts at singles and B sides.

So, when I heard "Catch A Fire," it was a justification for putting the faith in them and also a justification of how to establish a relationship with somebody who is a natural rebel, a natural revolutionary. I felt the only way to do it was to say, "It's up to you—go ahead and do it."

Reggae at that time didn't have any respect for musicians. It was music that there would be big hits with, but they were novelty hits—there was no artist behind them. When I heard the Wailers' music and I heard the complicated musicianship in it, I knew I had to try to work them as a reggae *band*.

When we first worked together, it was Bob Marley & The Wailers; that's how some of the records came out before I signed them. And that was, like, a '50s name. So I changed it to The Wailers. It's also true that I changed it *back* to Bob Marley & The Wailers later.

And I wish I could tell you that "Catch A Fire" was a huge hit, that the record came out and was a success, but it wasn't. After the first year that it had been out, I think it only sold 14,000—24,000, something like that. But the fancy cigarette lighter packaging and the music itself sparked a big word-of-mouth campaign, which "Burnin' " and "Natty Dread" increased, and radio people in San Francisco and Boston were supportive.

Commercially, the "Rastaman Vibration" album in 1976 was the big breakthrough. Describe Bob's approach with that record.

Well, I guess that record was more R&Bish; I think that was more Bob being influenced by the R&B side. He was really keen to try to sell records to black America. With the "Live!" record, he had really cracked Europe and become very hot there, but black America became the next goal. "Rastaman Vibration" was a conscious attempt to break into that market. So at this time we started to go back and try to establish the cultural roots in the mass audience's mind. After that came the period when Bob was shot [on Dec. 3, 1976] in Jamaica. He left the country after that, and he went to England, where he recorded "Exodus" and much of "Kaya." Both of those albums represented where this person's head was at that time. They were unique records musically, but they were also personal milestones, diaries about his thinking spiritually, as well as his role leading this band of reggae messengers, if you will.

Those records pulled people deeper into Rasta and into the future of that faith. "Exodus" is an album about Rasta's destiny.

That's right. "Exodus" was designed to be a much more conscious record than any previous one, much more prophetic. It's a great record, "Exodus," but the one that gets missed a lot and is not considered great is still my favorite record, which is "Kaya." Everyone said, "Well, 'Kaya,' it's soft."

The irony is that "Kaya" was composed largely in support of the Jamaican peace movement amongst the rival political gangs, thus being Bob's riskiest record image-wise. He was a Tuff Gong who was now showing his tender side in order to help establish this ghetto truce. "Is This Love" was meant as a sign of strength, not weakness.

Exactly. That's what I felt, and that's why I always defended that record. But often when people list all of Bob's records, they mistakenly diss that one, but I love it. What's also interesting is the evolution of a rock sound in Bob's albums. I consider the first record, "Catch A Fire," to be the least reggae-like, because it had overdubs from a rock guitarist I was working with named Wayne Perkins, and I edited the backing tracks in order to double the length of the songs and create space for solos, which reggae never had much of. These ideas were unique for reggae, yet these techniques later influenced Bob and the band's thinking when they recorded "Rastaman Vibration" and "Exodus," and you can also hear the rock-inclined performances on the "Babylon By Bus" live collection. Bob combined R&B and rock and reggae in a way never done before.

However, once Bob had experimented with these things, he turned inward again and concentrated on developing new avenues for reggae—with "One Drop" on "Survival" for instance. So that the last normal studio effort, "Uprising," was the least rock-influenced of his albums. He'd come full circle, but was an innovator every step of the way.

There's always been Bob Marley's music, and then there's been reggae. The former proved so original, it became a genre apart from the latter music, influencing it while continuing to pioneer on its own terms. Where is reggae now? What comes after dancehall and modern conscious reggae?

You know, there's two acts I've got in Jamaica now that I can't get to square one with, yet I think they're both fantastic because of their soulfulness. One is a guy called Donovan, and the other is a group called Foundation. Their's is a country, rural sound, and if I had to predict a worthwhile trend in reggae, I would call it *rural soul*. These guys have great harmonies, soulful songs, and simple lyrics that are a kind of naive art. This stuff is the best thing I've heard since the early Wailers. But all anyone wants to know about in reggae now is dancehall. There's a great excitement to dancehall, it's like the Wild West, but I don't know that it's very lasting or very rich musically. This rural soul stuff is rich.

Dancehall music tends to eat its young; it feeds on itself to a negative extent.

That's one of the problems, you see. When ska and reggae started, people in Jamaica would be listening to Miami and Jamaica radio stations which were playing American R&B, and all these outside influences would come in considerably more than today and have their nurturing effect. Now, since Bob died, people are trying to copy Bob or recycle some old rhythms and lyrics in attempts to emulate or imitate the past in a different way. As you say, the whole Jamaica scene has fed on itself. When there's a hit, everybody wonders what it was that made it a hit and copies it exactly or samples it. Dancehall is stimulating but not creatively important.

But you have to remember that Jamaica has a population of only two and a quarter million people, and it's almost astounding how the music from there has expanded to reach the world. These days, there's almost more reggae being played live now in clubs than rock. I was in Miami recently and every single band along the oceanside club strip was playing reggae!

Island is planning this autumn to put out a boxed set of Bob's best singles over the decades, including those never released in America, like "Screw Face," "Craven Choke Puppy," and Bob's version of "Guava Jelly." Artistically and philosophically, what do you hope to cement in peoples' minds through the new boxed set?

The idea with that is to put together a really good document of the different recordings to reflect what was going on with Bob at each personal stage, and back it up with a kind of storyline of what was going on in Jamaica during each period. Bob worked with a lot of people in Jamaica; he worked with Leslie Kong, with Coxsone, with Lee Perry, and all these different people also had an influence on *him*. I think it's time to show how his music and his reputation were formed. In this boxed set we want to get across what caused all this to emerge, and all of Bob's travels, including the thing of him going to America to live [in Delaware] and then coming back—all those different elements played a part.

In other words, how his life and his art were all of a piece?

Yes! It's an audio-biography. Bob has taken on such huge proportions that it's important to do something of real value in terms of showing where he came from and where he got to as a man and as a musician. Also, next year we're planning on releasing a boxed set of 30 years of Jamaican music to coincide with the thirtieth anniversary of Jamaican independence. First we're celebrating Bob Marley, and then we're celebrating the land he came from. That sequence seems appropriate, really, 'cause Bob has always been ahead of his time.

Timothy White is Editor in Chief of Billboard and author of "Catch A Fire—The Life Of Bob Marley" (Henry Holt & Co.).

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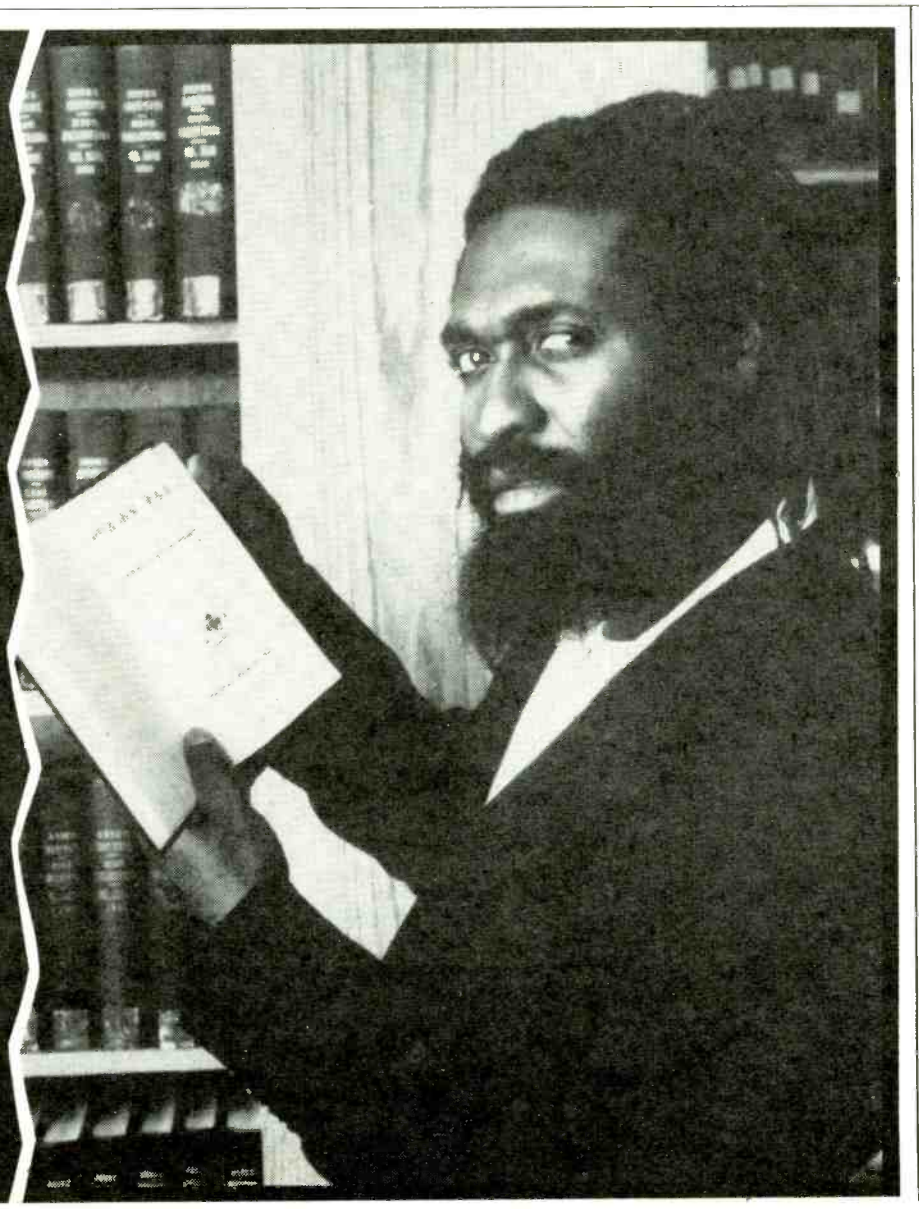

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Country

Highway Gold. The Highwaymen, from left, Waylon Jennings, Johnny Cash, Willie Nelson, and Kris Kristofferson, are presented gold albums for gold certification in Australia (35,000 units) of "Highwayman," their first release together. The presentation was made at a press conference in Sydney that kicked off the foursome's Australian tour.

'Showdown' Called Largest Ever

Contests Expected To Draw 4 Mil Fans

■ BY DEBBIE HOLLEY

NASHVILLE—The True Value Hardware/GMC Truck Country Showdown talent contest celebrates its 10th and largest year yet, with competitions scheduled for more than 400 cities across the U.S.

Showdown organizers expect to produce more than 1,000 live events during the 1991 contest season, and to draw more than 4 million country music fans. Additionally, more than 380 country music radio stations and 200 television stations are participating in the promotion that involves thousands of True Value Hardware stores and GMC Truck dealerships, as well as 300 fairs and expositions.

Grand prize includes $50,000, a pickup, and a record deal

The talent contest is structured in four levels: local, state, regional, and national. It is designed as an on-air promotion for country music radio stations. Participating radio stations host the contests, an average of three per market, and select local winners. Local competitions began in March this year and will continue throughout the summer.

Local winners move to state competitions, the first of which takes place July 20 in Tomah, Wis. State winners advance to one of six regional contests, expected to begin sometime in October or November. Regional finalists travel to the national finals, a one-hour syndicated television special produced on the stage of the Grand Ole Opry here in December.

Some $150,000 in cash prizes will be offered during the promotion. Radio stations create their own prize packages for regional contest winners, while state competition winners walk away with $1,000, and regional Showdown winners are awarded airfare and accommodations for the trip to the finals.

The grand-prize winner takes home $50,000, a Sierra pickup truck from GMC Truck, and a recording contract with a major recording company for release of a single. Label negotiations are still under way for 1991's award.

Each level of competition creates cross-advertising and promotion opportunities for both corporate sponsors and the stations and fairs. Stations can build revenue with contest sales kits, which offer local sponsors special co-op or support plans. Stations add to the package with generous promotion schedules. Fairs that are hosting competitions tie into the activities to help draw audiences.

According to Sandra Dellinger, manager of national advertising and publications for GMC Truck, "Country music radio stations offer the most highly concentrated number of potential truck customers of any other medium. Our dealers use the Showdown promotion to support their advertising and as an opportunity to display trucks at the hundreds of fairs throughout the country. It is the combination of promotion and vehicle displays, which supports our advertising, that makes it an effective marketing program."

Participating radio stations include WUSN Chicago; KSAN San Francisco; KSCS Dallas; WXTU Philadelphia; and WSIX Nashville. Television stations that have previously participated in airing the finals competition include WPIX New York; WPWR Chicago; KTXA Dallas/Fort Worth; and KPIX San Francisco.

Some of the fairs and expositions that host competition events include the Arkansas State Fair, South Dakota State Fair, Sea World properties, Busch Gardens, the Mississippi State Fair, and the Oregon State Fair. At the fairs, the contest often serves as the opening act for a headline artist. Winners are announced at the end of the concert. So far, 1991's Showdown headliners have included Lee Greenwood, T. Graham Brown, B.J. Thomas, Loretta Lynn, Restless Heart, Tanya Tucker, and Roger Miller.

The competition is managed and produced by Special Promotions, Inc. (SPI) in Nashville. According to Lynn Kittel, publicity director for the Showdown, SPI maintains tight structure and control of the competitions in order to assure consistency in judging and production procedures. In 1985, the Sweethearts Of The Rodeo took the grand prize and have since recorded for Columbia Records. Dave Durham and his band, 1990's finalist, is at work on material for single release by Epic.

Contestants wishing to enter the 1991 True Value/GMC Showdown should contact local country radio stations for an application, or write to SPI in Nashville for information on participating stations.

Smokey Robinson Hits The Country Road

N'ville Flavor To Spice Up New SBK Album

Edward Morris is on vacation. This column was written by Debbie Holley.

WHEN SMOKEY SINGS. Plans are in the making for **Smokey Robinson** to journey to Music City to record three sides with producer/**Capitol Nashville** president **Jimmy Bowen**. The numbers are to be included on a country-slanted Robinson album for the **SBK** label—to which Robinson is newly signed. **Charles Koppelman**, SBK's CEO, confirmed the plans, but noted, "We're also working on a 'regular' Smokey album too," and the country project "probably won't be released until sometime next year." Don't expect the Robinson music to fall into the "hat act" category; it will align more with the **Ray Charles** approach to country music.

Koppelman says the "concept is one I've been thinking about for a long time. One of my all-time favorite albums goes way back to Ray Charles singing country and western. I had this feeling that Smokey Robinson singing some of the greatest country songs would be a very special album. When I met with Smokey, he really shared that view, and he played me about five or six country songs that he had been holding."

Bowen says he was solicited by longtime friend Koppelman to produce three selections, noting the professional ties between Capitol Nashville and SBK: "We have **Billy Dean** and **Verlon Thompson** together on our Capitol Nashville/SBK label."

Bowen, who frequently wears his recording engineer hat along with that of producer, plans to record his tracks at Nashville's **Sound Stage** recording studio. According to Koppelman, at least half of the album will be recorded in Nashville, and other recording plans and producers are not yet confirmed, although "**Peter Asher** may do some sides, and possibly **Phil Ramone**."

Nashville publishing houses have been generous with their plugging efforts for this album. "I'm looking at probably 150 cassettes of 'Nashville Music' on my desk right now," adds Bowen.

THOUSANDS OVER PAR: The fourth annual Music Row Ladies Golf Tournament & Tupperware Party saw its most successful year yet June 18 at Percy Warner Golf Course here. The tournament, sponsored by **ASCAP**, Capitol Nashville, and **The Nashville Network**, drew more than 168 *un*professional female golfers and raised more than $15,000 (three times last year's grand total) for United Cerebral Palsy of Middle Tennessee.

Theme dressing was encouraged. Foursomes showed up in attire from pajamas to police uniforms to "Stormin' Norma's." Some of the Tupperware prizes went to songwriter/artist **Don Henry** and the **Donettes (Shawn Heflin, Tammy Brown, Tracy Gershon**, and **Lorie Bortvit)** for tackiest attire; **Anita Hogan** for most lost balls; and **Atlantic** artist **Robin Lee** for highest score. The more serious golf trophies went to **Denise Nichols** for lowest net; **Traci Peel** (wife of Nashville Mayor **Bill Boner**) for longest drive; **Ronna Rubin** for closest to the pin; and **Sarah Brosmer, Lorie Hoppers, Michelle Myers**, and **Pam Russell** for lowest net foursome.

Comedians **Williams & Ree** were MCs at the event, while celebrity players and caddies included **Sweethearts Of The Rodeo, Vince Gill, Sharon Anderson, Maura O'Connell, Hal Ketchum, Diamond Rio, Jimmy Ibbotson** (of **Nitty Gritty Dirt Band**), **Pirates Of The Mississippi, Chet Atkins**, and **Suzy Bogguss.**

CAPITOL CAPERS: Capitol Nashville is working toward establishing a record label for music other than country. As Bowen puts it: "all of the forms of minority music, including jazz, new AC, children's, and religious." He expects organizational steps to be under way around September or October. As plans currently stand, the label will be structured as part of the Capitol Nashville group, which currently includes Curb/Capitol Nashville and SBK/Capitol Nashville, but, according to Bowen, "it may be based in Los Angeles."

POSSOM TRACKS: **George Jones**' first album since moving to **MCA Records** is slated for release next month. **Kyle Lehning** produced, and the label is planning to release "You Couldn't Get The Picture" as the first single. Jones' last album on the **Epic** label, "Friends In High Places," was released last year but was subsequently caught in the rut of Jones switching labels.

(Continued on page 39)

SGA Sets 'Song Critique,' 'Ask-A-Pro' Sessions

NASHVILLE—The Songwriters Guild of America will sponsor two sessions next month. The first session is part of the foundation's ongoing "Song Critique" series, the second is part of its "Ask-A-Pro" series.

Julie Henry, manager of creative services at MCA Music, will critique unpublished works submitted by members of the SGA. Henry has successfully placed songs with artists including Randy Travis, Ricky Van Shelton, Reba McEntire, and Lorrie Morgan. The session, rescheduled from the earlier June 3 date, will take place at 7 p.m. Aug. 5 at the Guild office, located at 1222 16th Ave. South, Suite 25. There is no charge for this session.

Mae Axton, executive director and VP of DPI Records, will speak at the Guild's office at 7 p.m. Aug. 14. Axton is a former publicist, but perhaps most widely recognized for co-writing Elvis Presley's "Heartbreak Hotel." This session is free to SGA members and $2 for nonmembers.

For additional information about either session, contact Debbie McClure at the SGA.

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING JULY 13, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	1	1	42	**GARTH BROOKS** ▲³ CAPITOL 93866* (9.98) 31 weeks at No. 1	NO FENCES	1
2	2	2	7	**ALAN JACKSON** ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
3	3	3	6	**RICKY VAN SHELTON** COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
4	4	4	113	**GARTH BROOKS** ▲² CAPITOL 90897* (9.98)	GARTH BROOKS	2
5	5	5	5	**TRAVIS TRITT** WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	5
6	8	8	42	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
7	6	7	34	**CLINT BLACK** ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
8	7	9	14	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
9	9	6	15	**DOLLY PARTON** ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
10	10	10	12	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
11	13	12	41	**THE JUDDS** ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
12	12	11	69	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
13	15	18	13	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	13
14	11	13	10	**HANK WILLIAMS, JR.** WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
15	14	15	68	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
16	16	19	16	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	5
17	17	16	5	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	16
18	18	14	48	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
19	19	17	65	**DOUG STONE** EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
20	22	22	113	**CLINT BLACK** ▲² RCA 9668 (9.98)	KILLIN' TIME	1
21	23	23	151	**THE JUDDS** ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
22	20	20	87	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
23	21	26	79	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
24	26	25	57	**ALABAMA** ● RCA 52108* (9.98)	PASS IT ON DOWN	3
25	24	21	34	**DWIGHT YOAKAM** REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
26	27	24	11	**LORRIE MORGAN** RCA 30210-4* (9.98)	SOMETHING IN RED	20
27	29	28	22	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24
28	32	33	9	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	28
29	25	30	76	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1
30	34	35	57	**SHENANDOAH** COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
31	30	29	46	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	5
32	28	27	41	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
33	33	32	38	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME	12
34	31	31	14	**KATHY MATTEA** MERCURY 846 975* (9.98)	TIME PASSES BY	9
35	35	34	21	**PAM TILLIS** ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
36	38	36	44	**KATHY MATTEA** ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
37	45	51	76	**DAN SEALS** CAPITOL 48308 (4.98)	THE BEST	7
38	40	40	46	**TANYA TUCKER** CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
39	37	38	33	**K.T. OSLIN** ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
40	36	—	2	**HIGHWAY 101** WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
41	41	39	58	**GEORGE STRAIT** ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
42	44	45	37	**HANK WILLIAMS, JR.** WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
43	52	57	8	**LEE GREENWOOD** CAPITOL 95541* (9.98)	A PERFECT 10	43
44	39	37	22	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES	17
45	42	44	9	**CHARLIE DANIELS** EPIC 46835*/SONY (9.98)	RENEGADE	25
46	60	63	37	**MARY-CHAPIN CARPENTER** COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22
47	43	41	91	**RANDY TRAVIS** ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
48	50	43	47	**TEXAS TORNADOS** REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
49	48	54	108	**LORRIE MORGAN** ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
50	55	52	22	**RONNIE MCDOWELL** CURB 77414* (9.98)	UNCHAINED MELODY	32
51	47	46	38	**JOE DIFFIE** EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
52	49	49	15	**RONNIE MILSAP** RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
53	46	47	92	**REBA MCENTIRE** ● MCA 8034* (8.98)	REBA LIVE	2
54	56	50	13	**THE FORESTER SISTERS** WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
55	57	55	58	**PATTY LOVELESS** MCA 6401 (9.98)	ON DOWN THE LINE	12
56	61	59	22	**MARTY STUART** MCA 10106* (9.98)	TEMPTED	20
57	59	—	2	**VERN GOSDIN** COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
58	54	48	46	**SHELBY LYNNE** EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	31
59	62	58	67	**RESTLESS HEART** ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
60	51	42	11	**THE OAK RIDGE BOYS** RCA 3023-4* (9.98)	UNSTOPPABLE	41
61	53	53	21	**MIKE REID** COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
62	58	56	44	**MICHAEL MARTIN MURPHEY** WARNER BROS. 26308* (9.98)	COWBOY SONGS	25
63	63	60	45	**LEE GREENWOOD** MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	27
64	66	69	102	**SHENANDOAH** ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
65	69	67	41	**SAWYER BROWN** CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
66	68	66	118	**K.T. OSLIN** ▲ RCA 8369 (9.98)	THIS WOMAN	2
67	74	68	103	**K.D. LANG & THE RECLINES** ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG	12
68	71	75	126	**RICKY VAN SHELTON** ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	1
69	RE-ENTRY		7	**DEAN DILLON** ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	62
70	64	62	37	**CHET ATKINS & MARK KNOPFLER** COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	27
71	73	70	3	**ALISON KRAUSS** ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	70
72	67	64	44	**CARLENE CARTER** REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	19
73	65	61	10	**MARK O'CONNOR** WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	46
74	NEW ▶		1	**ROB CROSBY** ARISTA 8662* (9.98)	SOLID GROUND	74
75	72	73	45	**VERN GOSDIN** COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	21

◯ 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 JULY 13, 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) 8 weeks at No. 1	GREATEST HITS	8
2	2	**GEORGE STRAIT** ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	8
3	4	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	8
4	3	**RANDY TRAVIS** ▲⁴ WARNER BROS. 25568 (8 98)	ALWAYS & FOREVER	8
5	5	**GEORGE STRAIT** ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	8
6	12	**THE JUDDS** RCA 2278-4* (3.98)	COLLECTOR'S SERIES	7
7	13	**ALABAMA** ▲³ RCA AHL1-4939 (8.98)	ROLL ON	8
8	15	**THE JUDDS** ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	8
9	22	**VINCE GILL** RCA 9814-4R* (4.98)	BEST OF VINCE GILL	8
10	7	**ANNE MURRAY** ▲³ CAPITOL 46058* (7.98)	GREATEST HITS	8
11	21	**GEORGE STRAIT** ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	8
12	9	**REBA MCENTIRE** ● MCA 6294 (9.98)	SWEET SIXTEEN	6
13	6	**REBA MCENTIRE** ▲ MCA 2789 (8.98)	GREATEST HITS	8
14	10	**GEORGE STRAIT** ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	7
15	11	**KENNY ROGERS** ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	8
16	8	**ALABAMA** ▲³ RCA 7170 (8.98)	GREATEST HITS	8
17	—	**ALABAMA** ▲⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	6
18	14	**PATTY LOVELESS** ● MCA 42223 (8.98)	HONKY TONK ANGEL	7
19	18	**VARIOUS ARTISTS** PRIORITY 8659* (4.98)	TEN GALLON COUNTRY, VOL. 3	3
20	—	**DOLLY PARTON** ▲ RCA 4422 (6.98)	GREATEST HITS	6
21	23	**WAYLON JENNINGS** ▲³ RCA AHL1-3378 (8.98)	GREATEST HITS	5
22	24	**GEORGE STRAIT** ● MCA 42266 (9.98)	BEYOND THE BLUE NEON	5
23	—	**THE JUDDS** ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	7
24	16	**HANK WILLIAMS, JR.** ▲² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	5
25	—	**GEORGE JONES** EPIC 40776*/SONY (9.98)	SUPER HITS	1

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

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NASHVILLE SCENE

(Continued from page 37)

"AUSTIN"TATIOUS: The 30th annual AquaFest in Austin, Texas, will be spread over three weeks next month. According to **Karen Murray**, independent country music talent coordinator for the event, 92 music acts are confirmed (nearly one-third of which are country) to perform on four stages at the festival, which typically draws between 40,000 and 50,000 people each night. Murray booked national country talent for the shows along with **French Smith** of **RoadStar Productions**.

The celebration is scheduled to take place Thursday, Friday, and Saturday evenings only. This year's dates are July 25, 26, and 27; Aug. 1, 2, and 3; and Aug. 8, 9, and 10. Aug. 8 is "**Arista Records** Night," the only label-oriented evening on the schedule. "I have coordinated several other label nights at other shows with Arista, and we just decided to throw this in," says Murray. "It's actually one of our biggest nights. We'll have **Pam Tillis**, **Alan Jackson**, and **Steve Wariner** on what we call our 'feature' stage, which is our main stage." On the same evening, Arista acts **Brooks & Dunn** and Diamond Rio will perform on the "country and western" stage. The "Austin" stage will feature local talent, and a "rock" stage will host a variety of acts including **Bad Company**, **Los Lobos**, and the **Fixx**.

Some of the other country acts scheduled to perform include **Reba McEntire**, **Billy Dean**, **Doug Stone**, **Mark Collie**, **Eddy Raven**, **T. Graham Brown**, **Kelly Willis**, **McBride & the Ride**, **Asleep At The Wheel**, **Carl Perkins**, **Holly Dunn**, Vince Gill, **Rob Crosby**, **Jerry Jeff Walker**, and **Jerry Lee Lewis**.

The outdoor festival is held on Auditorium Shores right in the heart of Austin. "It's like a big park," notes Murray, "that has our town lake [the Colorado River] that runs through." In addition to music, the festival features crafts, a midway for children, a water parade, fireworks, and food.

Billboard Bows Latest Country Sourcebook

NASHVILLE—Billboard's 1991 Country Music Sourcebook is now available. The directory features listings such as artists, booking agents, managers, publishing companies, radio stations, venues, concert promoters, attorneys, publishing companies, record producers, program suppliers, publicity firms, and media contacts. The book sells for $33, and is available by calling 800-344-7119.

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FOR WEEK ENDING JULY 13, 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	1	2	9	DON'T ROCK THE JUKEBOX (2 weeks at No. 1) / S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
2	2	1	9	THE THUNDER ROLLS / A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
3	4	5	11	I AM A SIMPLE MAN / S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
4	3	3	11	POINT OF LIGHT / K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
5	5	6	11	SOMEWHERE IN MY BROKEN HEART / C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
6	6	7	15	ONE OF THOSE THINGS / P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
7	7	4	16	WE BOTH WALK / R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
8	9	13	7	HERE'S A QUARTER (CALL SOMEONE WHO CARES) / G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
9	15	22	9	SHE'S IN LOVE WITH THE BOY / G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
10	11	16	11	THE MOON OVER GEORGIA / R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
11	18	19	9	LORD HAVE MERCY ON A COUNTRY BOY / D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
12	12	20	6	HERE WE ARE / J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
13	17	24	5	YOU KNOW ME BETTER THAN THAT / J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 7-54127
14	16	18	13	TILL I FOUND YOU / R.BENNETT,T.BROWN (P KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
15	22	27	8	FALLIN' OUT OF LOVE / T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
16	21	26	13	SHE'S A NATURAL / S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
17	8	8	14	ONE HUNDRED AND TWO / B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
18	10	9	15	IF THE DEVIL DANCED (IN EMPTY POCKETS) / B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
19	14	12	18	IN A DIFFERENT LIGHT / D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
20	13	11	17	MEET IN THE MIDDLE / M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
21	24	32	5	LIZA JANE / T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 7-54123
22	20	15	18	CAN I COUNT ON YOU / T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
23	30	38	10	HOPELESSLY YOURS / J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690
24	28	33	10	BLUE MEMORIES / T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
25	19	10	12	ONE MORE PAYMENT / J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
26	26	30	11	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.
				★★★ POWER PICK/AIRPLAY ★★★	
27	37	46	4	DOWN TO MY LAST TEARDROP / J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
28	33	35	10	SMALL TOWN SATURDAY NIGHT / A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
29	25	21	17	IF I KNOW ME / J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
30	36	45	6	SILVER AND GOLD / S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
31	39	42	7	SHADOW OF A DOUBT / R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
32	31	28	20	YOU'RE THE ONE / P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
33	41	43	4	EVEN NOW / R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)	◆ EXILE (V) ARISTA 2228
34	27	17	17	LUCKY MOON / R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
35	23	14	14	BING BANG BOOM / P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
36	29	29	18	HEROES / B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
37	32	25	16	BLAME IT ON TEXAS / M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
38	44	44	10	PICTURE ME / R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
39	42	49	6	DOWN AT THE TWIST AND SHOUT / M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
40	35	31	19	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU / R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
41	38	36	20	DOWN HOME / J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
42	40	39	20	ROCKIN' YEARS / S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
43	47	54	4	BRAND NEW MAN / S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
44	43	37	18	FEED JAKE / J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
45	34	23	16	TILL YOU WERE GONE / S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
46	59	—	2	WHOLE LOTTA HOLES / A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY B68 394-7
47	50	52	8	TO BE WITH YOU / S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
48	46	40	15	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY / R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
49	51	57	6	ALL I CAN BE (IS A SWEET MEMORY) / J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
50	48	48	19	TIME PASSES BY / A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
51	53	60	4	FRIDAY NIGHT'S WOMAN / B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
				★★★ HOT SHOT DEBUT ★★★	
52	NEW ▶		1	SINCE I DON'T HAVE YOU / R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	RONNIE MILSAP RCA 2848-2
53	52	53	5	IF I CAN FIND A CLEAN SHIRT / B.MONTGOMERY (T.SEALS,W.JENNINGS)	◆ WAYLON & WILLIE (V) EPIC 34-73832
54	58	—	2	LEAP OF FAITH / B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-54078
55	55	59	8	I MUST HAVE BEEN CRAZY / W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7
56	56	—	2	IF WE CAN'T DO IT RIGHT / R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
57	57	61	4	WITH BODY AND SOUL / THE KENTUCKY HEADHUNTERS (V.STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7
58	49	47	20	FANCY / T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
59	61	74	3	CALLOUSED HANDS / T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 7-54079
60	68	75	3	TOO MANY HONKY TONKS (ON MY WAY HOME) / R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
61	66	66	3	TOO MUCH CANDY FOR A DIME / B.BECKETT (E.RAVEN,D.POWELSON)	EDDY RAVEN CAPITOL PRO-7979
62	62	71	3	TOO MUCH FUN / R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19219
63	54	50	15	I WONDER HOW FAR IT IS OVER YOU / E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
64	75	—	2	NOTHIN' BUT YOU / J.STROUD (S EARLE)	◆ ROBIN LEE (V) ATLANTIC 7-87680
65	64	—	2	WORKING FOR THE JAPANESE / R.STEVENS (R.DELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
66	NEW ▶		1	YOUR LOVE IS A MIRACLE / M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
67	60	55	16	RESTLESS / M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
68	63	62	17	WHATEVER IT TAKES / B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
69	65	64	8	I KNEW MY DAY WOULD COME / B.MONTGOMERY (V.GOSDIN,M.D.BARNES)	VERN GOSDIN (CD) (V) COLUMBIA 38-73814
70	74	67	17	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
71	NEW ▶		1	MAYBE I MEAN YES / H DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN WARNER BROS. 7-19266
72	NEW ▶		1	ONE SHOT AT A TIME / R.PENNINGTON (C.RYLE)	◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430
73	NEW ▶		1	AS SIMPLE AS THAT / S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
74	72	—	2	THIS COWBOY'S HAT / J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
75	69	—	2	YOU CALL EVERYBODY DARLING / L.M.LEE,J.LEO (S.MARTIN,B.TRACE,C.WATTS)	K.T. OSLIN (V) RCA 2829-7

◯ 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	—	2	DRIFT OFF TO DREAM / G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
2	2	2	14	WALK ON FAITH / S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
3	3	1	8	ONLY HERE FOR A LITTLE WHILE / C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
4	4	3	3	TWO OF A KIND, WORKIN' ON A FULL HOUSE / A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
5	6	8	28	FRIENDS IN LOW PLACES / A REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
6	9	6	4	LOVING BLIND / J.STROUD (C.BLACK)	◆ CLINT BLACK RCA
7	5	4	6	I'D LOVE YOU ALL OVER AGAIN / K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
8	—	—	1	OH WHAT IT DID TO ME / J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL
9	7	7	14	BROTHER JUKEBOX / M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
10	11	9	8	I COULDN'T SEE YOU LEAVIN' / J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
11	8	5	14	DADDY'S COME AROUND / B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
12	10	10	4	HEROES AND FRIENDS / K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
13	16	13	17	I'VE COME TO EXPECT IT FROM YOU / J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
14	19	16	27	HOME / B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
15	12	12	13	DON'T TELL ME WHAT TO DO / P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
16	23	14	6	TRUE LOVE / D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS RCA
17	13	17	44	FOREVER AND EVER, AMEN / K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
18	15	22	17	UNANSWERED PRAYERS / A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
19	17	20	15	FOREVER'S AS FAR AS I'LL GO / J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
20	—	24	21	KILLIN' TIME / J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
21	25	25	38	THE DANCE / A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
22	14	11	21	CHASIN' THAT NEON RAINBOW / K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
23	18	18	17	YOU'VE GOT TO STAND FOR SOMETHING / E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
24	20	—	26	BETTER MAN / M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
25	—	—	5	WHY NOT ME / B.MAHER (H.HOWARD,B.MAHER,S.THROCKMORTON)	THE JUDDS RCA/CURB

◆ 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.

www.americanradiohistory.com

COUNTRY ★★★★★★★★★★ CORNER

by Lynn Shults

SEVEN RADIO STATIONS were added to the Billboard panel as the list of stations being monitored by Broadcast Data Systems continues to expand. Those added are WCAO Baltimore; KOLT and KRST Albuquerque, N.M.; WIRK-FM West Palm Beach, Fla.; KNAX Fresno, Calif.; WGEE Green Bay, Wis.; and KRTY San Jose, Calif. These additions bring to 102 the number of stations whose monitored airplay is used to compile Billboard's Hot Country Singles & Tracks chart. Further additions are expected in the near future.

NO. 1: "Don't Rock The Jukebox" by **Alan Jackson** holds down the top spot for the second week in a row. This is the ninth time an artist has held the No. 1 position for two or more weeks in 1991. Incidentally, **Eddy Arnold** has logged the most time at No. 1. He spent 145 weeks in the penthouse with 28 different songs.

INSIDE THE TOP 10: Chalk one up for the defiant lovers of the world as "She's In Love With The Boy" by **Trisha Yearwood** races from No. 15 to No. 9. For the sentimentalist, "The Moon Over Georgia" by **Shenandoah** had another big week but due to heavy traffic could move only from No. 11 to No. 10. **Ricky Van Shelton's** "I Am A Simple Man" (4-3) is in position to take the top slot, and the current anthem for rejected lovers, "Here's A Quarter (Call Someone Who Cares)," by **Travis Tritt** moves from No. 9 to No. 8.

ROUNDING OUT THE TOP 20: **Don Williams** is alive and well with the **Bob McDill**-penned "Lord Have Mercy On A Country Boy" taking a huge jump from No. 18 to No. 11. "You Know Me Better Than That" (17-13) by **George Strait** continues to show strong gains in airplay and **Reba McEntire's** "Fallin' Out Of Love" (22-15) is gaining ground each week.

ELSEWHERE IN THE TOP 50: **Tanya Tucker** and **Paul Davis** have struck another winning combination as "Down To My Last Teardrop" (37-27) was the most active record this week. "Liza Jane" (24-21) by **Vince Gill** is getting stronger, as are **Kathy Mattea's** "Whole Lotta Holes" (59-46); "Silver And Gold" (36-30) by **Dolly Parton**; **Earl Thomas Conley's** "Shadow Of A Doubt" (39-31); "Small Town Saturday Night" (33-28) by **Hal Ketchum**; "Picture Me" (44-38) by **Davis Daniel**; and "Hopelessly Yours" (30-23) by **Lee Greenwood** and **Suzy Bogguss**.

DEBUTING THIS WEEK: **Ronnie Milsap's** remake of the **Skyliners'** 1959 classic "Since I Don't Have You" (52) is the top new entry, followed by **Mark Chesnutt's** "Your Love Is A Miracle" (66), "Maybe I Mean Yes" (71) by **Holly Dunn**, **Clinton Gregory's** "One Shot At A Time" (72), and **Mike Reid's** "As Simple As That" (73).

COMMENTS: The writer/artist trend continues. This week, there are 20 solo compositions on the chart. Six are by writer/artists. Writer/artists also appear on 23 collaborative works on this week's chart.

NEW ON THE CHARTS

RCA Records recently released the debut single by 34-year-old Eddie London, "If We Can't Do It Right," from his upcoming album "Do It Right." The single was last week's highest chart debut, entering Billboard's Hot Country Singles & Tracks list at No. 56 with a bullet.

Born in Dreux, France, the son of a military man, London was raised all over the world. He began singing at age 8. "My brother, Jerry, and I started singing on talent shows, television shows, radio shows, and N.C.O. clubs," he says.

After his graduation from New Mexico Military Institute, he began playing clubs and casinos. His career began to snowball, and the gigs got bigger and better. He sang and played bass with artists such as the Kendalls, Kitty Wells, Red Sovine, Johnny Wright, Leona Williams, and Whitey Shafer.

London, who has lived in Nashville since 1978, earned part of his living as a first-rate demo singer, harmony vocalist, and bass player.

"I was a sideman for years, but every once in a while I'd see some big artist's tour bus go by and this bird inside of me would start squawking and wanting to fly away," says London. "I'd think to myself, 'Damn! I'd sure love to be doing that!' It was something I longed for and cried for and dreamed about for a whole lot of years."

When his decision to stop touring with other acts and pursue a solo career was final, he sold his bass guitar and amp, "because I knew that would keep me off the road. I decided I wasn't going to go out there again until it was for me," he adds.

In addition to his demo singing around Nashville, London drove a dump truck, bused tables at a local restaurant, and delivered phone books for South Central Bell.

London explains the next chain of events: "I'd demoed this song for Maypop Music called 'January Love.' Cliff [Williamson at Maypop] had somebody running off copies of it down there at the office one day when Warren Peterson and Ronnie Rogers happened to hear it. They were looking for someone to produce and asked, 'Who's that singing?' Cliff called and said, 'I think you oughta get on down here.' " That meeting resulted in a production deal with Rogers and Peterson, a showcase, and later London's signing with RCA Records.

Of his upcoming album, splashed with two-steppers and ballads, London says, "The album and the songs on it are a reflection of just the way I am. I didn't want anybody to change me and, thank God, they didn't try." His vocal style showcases hints of Conlee, Haggard, and Frizzell keenly spliced with his own free-flowing contemporary vocal technique. The album was produced by Rogers and Peterson and is scheduled for release Aug. 27.

London is managed by Dale Morris & Assoc. Greg Fowler handles the account there. He is booked by Pam Marcy.

DEBBIE HOLLEY

EDDIE LONDON

Hank's Play. Playboy Playmate Rebecca Ferratti (Miss June 1986) presents the 1991 Playboy Music Poll's award for best country album to Hank Williams Jr. for his Warner/Curb release "Lone Wolf" during a recent concert at Los Angeles' Greek Theatre. Votes were collected from more than 20,000 Playboy readers in the magazine's year-end music survey.

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

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

49 **ALL I CAN BE (IS A SWEET MEMORY)** (Sony Tree, BMI) HL
40 **ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU** (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
73 **AS SIMPLE AS THAT** (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
35 **BING BANG BOOM** (Careers, BMI/Hugh Prestwood, BMI) HL
37 **BLAME IT ON TEXAS** (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
24 **BLUE MEMORIES** (Irving, BMI/Littlemarch, BMI) CPP
43 **BRAND NEW MAN** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
59 **CALLOUSED HANDS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
22 **CAN I COUNT ON YOU** (Violet Crown, BMI/Blame, BMI)
1 **DON'T ROCK THE JUKEBOX** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
39 **DOWN AT THE TWIST AND SHOUT** (EMI April, ASCAP/Getarealjob, ASCAP) HL
41 **DOWN HOME** (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI)-WBM
27 **DOWN TO MY LAST TEARDROP** (Paul & Jonathan, BMI)
33 **EVEN NOW** (With Any Luck, BMI/Sleepy Time, ASCAP)
15 **FALLIN' OUT OF LOVE** (Paul Craft, BMI) CPP
58 **FANCY** (Northridge, ASCAP) CPP
44 **FEED JAKE** (Tom Collins, BMI) CPP
51 **FRIDAY NIGHT'S WOMAN** (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
8 **HERE'S A QUARTER (CALL SOMEONE WHO CARES)** (Sony Tree, BMI/Post Oak, BMI) HL
12 **HERE WE ARE** (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)
36 **HEROES** (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
23 **HOPELESSLY YOURS** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
3 **I AM A SIMPLE MAN** (Rick Hall, ASCAP)
53 **IF I CAN FIND A CLEAN SHIRT** (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)
29 **IF I KNOW ME** (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
48 **(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY** (Millstone, ASCAP)
26 **IF IT WILL IT WILL** (Bocephus, BMI) CPP
18 **IF THE DEVIL DANCED (IN EMPTY POCKETS)** (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
56 **IF WE CAN'T DO IT RIGHT** (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI)
69 **I KNEW MY DAY WOULD COME** (Hookem, ASCAP/Blue Lake, BMI)
55 **I MUST HAVE BEEN CRAZY** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)
19 **IN A DIFFERENT LIGHT** (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
63 **I WONDER HOW FAR IT IS OVER YOU** (Acuff-Rose, BMI) CPP
54 **LEAP OF FAITH** (Warner-Tamerlane, BMI/Long Run, BMI)
21 **LIZA JANE** (Benefit, BMI/Englishtowne, BMI)
11 **LORD HAVE MERCY ON A COUNTRY BOY** (Polygram, ASCAP/Ranger Bob, ASCAP) HL
34 **LUCKY MOON** (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
71 **MAYBE I MEAN YES** (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
20 **MEET IN THE MIDDLE** (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL
10 **THE MOON OVER GEORGIA** (Fame, BMI)
64 **NOTHIN' BUT YOU** (Gold Line, ASCAP/WB, ASCAP)
17 **ONE HUNDRED AND TWO** (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
25 **ONE MORE PAYMENT** (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
6 **ONE OF THOSE THINGS** (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
72 **ONE SHOT AT A TIME** (Tillis, ASCAP)
38 **PICTURE ME** (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
4 **POINT OF LIGHT** (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
67 **RESTLESS** (Cedarwood, BMI) HL
42 **ROCKIN' YEARS** (Southern Gallary, ASCAP) CPP
31 **SHADOW OF A DOUBT** (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
70 **SHE DON'T KNOW SHE'S PERFECT** (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
16 **SHE'S A NATURAL** (Grand Coalition, BMI/Maypop, BMI) WBM
9 **SHE'S IN LOVE WITH THE BOY** (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
30 **SILVER AND GOLD** (Brick Hit, BMI) CPP
52 **SINCE I DON'T HAVE YOU** (Bonnyview, ASCAP/Southern, ASCAP)
28 **SMALL TOWN SATURDAY NIGHT** (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
5 **SOMEWHERE IN MY BROKEN HEART** (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
74 **THIS COWBOY'S HAT** (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI)
2 **THE THUNDER ROLLS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
14 **TILL I FOUND YOU** (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
45 **TILL YOU WERE GONE** (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
50 **TIME PASSES BY** (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
47 **TO BE WITH YOU** (Silverline, ASCAP)
60 **TOO MANY HONKY TONKS (ON MY WAY HOME)** (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
61 **TOO MUCH CANDY FOR A DIME** (Milene, ASCAP) CPP
62 **TOO MUCH FUN** (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI)
7 **WE BOTH WALK** (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
68 **WHATEVER IT TAKES** (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
46 **WHOLE LOTTA HOLES** (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
57 **WITH BODY AND SOUL** (Bill Monroe, BMI) HL
65 **WORKING FOR THE JAPANESE** (Paul Craft, BMI)
75 **YOU CALL EVERYBODY DARLING** (Edwin H. Morris, ASCAP)
13 **YOU KNOW ME BETTER THAN THAT** (Millhouse, BMI/Sheddhouse, ASCAP) HL
32 **YOU'RE THE ONE** (Coal Dust West, BMI) WBM
66 **YOUR LOVE IS A MIRACLE** (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI)

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BMI Pop Awards Honor Writers, Pubs

LOS ANGELES—BMI, the performing-rights organization, recently held its 39th annual Pop Awards here. At the ceremony at the Regent Beverly Wilshire Hotel, BMI honored the year's top songwriters and music publishers and recognized more than 70 songs. In addition to certificates of achievement awarded in recognition of the year's most-performed songs in BMI's catalog, the society presented awards for songwriter of the year, music publisher of the year, song of the year, and most performed song on college radio, a new award.

BMI executives honor some of the year's top songwriters and music publishers on stage at the Beverly Wilshire. Pictured, from left, are BMI VP of writer-publisher relations/Los Angeles Rick Riccobono; Martin Bandier, vice-chairman of EMI Music Publishing, BMI's publisher of the year; Michael Bolton and Doug James, co-writers of "How Am I Supposed To Live Without You," BMI's song of the year; Janet Jackson and Kenneth "Babyface" Edmonds, BMI's songwriters of the year; and Frances W. Preston, BMI's president and CEO.

Antonio "L.A." Reid, left, a past winner of BMI's songwriter-of-the-year award, received a certificate at this year's ceremony for co-writing the song "It's No Crime." Shown with Reid, from left, are BMI director/Los Angeles Dexter Moore and songwriters Kevin Roberson and Daryl Simmons. Simmons was honored for "It's No Crime" and "Rock Wit'Cha."

Les Bider, chairman/CEO of Warner Chappell Music Inc., far left, and BMI VP of performing rights Del Bryant, far right, congratulate BMI Pop Award winners Jane Child ("Don't Wanna Fall In Love") and Tommy Page ("I'll Be Your Everything").

The BMI Pop Awards dinner featured a salute to the writers of four patriotic songs that rose in popularity during the Persian Gulf war. BMI VP of writer-publisher relations/Los Angeles Rick Riccobono and BMI president/CEO Frances W. Preston join the honorees on stage. Shown, from left, are Riccobono, David Foster and Linda Thompson Jenner ("Voices That Care"), L. Russell Brown ("Tie A Yellow Ribbon 'Round The Ole Oak Tree"), Lee Greenwood ("God Bless The USA"), and Preston. Also honored was songwriter Julie Gold ("From A Distance").

B-52's Fred Schneider, Keith Strickland, and Kate Pierson compare BMI awards with Jane Child and Roxette's Maria Fredriksson and Per Gessle. The B-52's song "Love Shack" captured BMI's first award for most performed song on college radio. The band also picked up a certificate for "Roam." Roxette's Gessle won three awards.

Wendy Wilson, second from right, of pop group Wilson Phillips, holds on to one of the BMI awards the group won for its songs "Hold On" and "Release Me." Shown, from left, are BMI director/Nashville Jody Williams, Chynna Phillips, Carnie Wilson, Wendy Wilson, and BMI VP of performing rights Del Bryant.

BMI/Nashville's Patsy Bradley, second from left, congratulates BMI Pop Award winners, from left, Paul David Wilson ("Notice Me"), Dennis Morgan ("Room To Move"), Ben Margulies ("Vision Of Love"), and Allan Rich ("I Don't Have The Heart").

Lamont Dozier is honored for "This Old Heart Of Mine" (co-written by Brian and Eddie Holland). Shown, from left, are BMI VP/New York Rick Sanjek, Barbara Dozier, Lamont Dozier, BMI assistant VP/Los Angeles Barbara Cane, and songwriter Mark Spiro.

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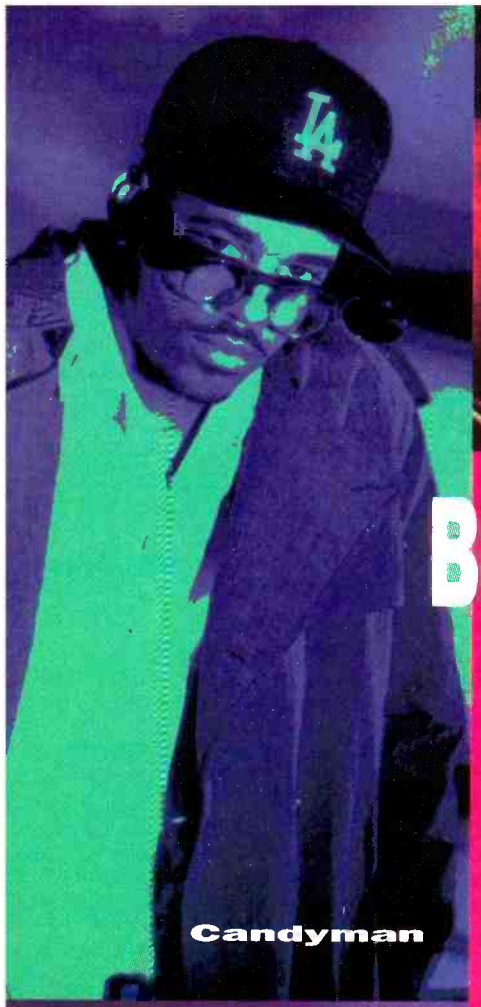
NewMusic SPOTLIGHT


Candyman

Charlatans UK

Breakthrough '91

By THOM DUFFY

How do you break an act in the '90s? There are as many answers to that query, perhaps, as there are artists vying for attention in the crowded musical marketplace. And the launch of numerous new labels in recent years has made the competition for exposure, airplay and sales more intense than ever.

Yet each year, scores of new performers do find their audience. The rare few, backed by the big bucks and promotional clout of major labels, may reach multi-platinum status. More often—with persistence, commitment, marketing, and street smarts to match their talent—new acts find at least the first fans who may follow them throughout a career. They embark on the winding but rewarding path called "artist development."

One year ago, few U.S. pop radio listeners knew of acts such as: House Of Lords, Iesha, Father M.C., Tara Kemp, Lisette Melendez, Gerardo, Londonbeat, the Rembrandts, the Bingo Boys, Keedy, Gary Moore, Hi-Five, Firehouse, the Triplets, Steelheart, Riff, Marc Cohn, Color Me Badd, The Party, La Tour, Jesus Jones, Kane Roberts, Another Bad Creation, Crystal Waters, Timmy T, Brandon, Candy Durfler, Damian Dame, Stereo M.C.s or Thunder.

What all these diverse acts have in common is an ability to beat the odds. Each scored their first hit in the first half of 1991 on the Hot 100 Singles chart, despite the often daunting obstacles of the marketplace.

For novices, well shy of their first pop hit, the New Music Seminar has served as something of a primer in the ways of the music industry since its first session in 1980. Despite its growth in the decade since, and the increasing sophistication of its delegates, NMS retains that role. (It is no coincidence that one of the best-attended panels during last year's gathering, despite its early morning time slot, was titled "How To Find A Job In the Music Industry: Careers For Good Ears.")

The New Music Seminar "has always encompassed a very strong educational program," says co-director Peggy Dold, "one that addresses a number of issues that are relevant

(Continued on page NM-9)

Father MC

Jesus Jones

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NEW TALENT STRATEGIES

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NEW MUSIC NIGHTS' MOVEABLE FEST GOES PUBLIC

Over 350 bands in more than 25 venues drive this year's musical treasure hunt through the streets of New York.

By THOM DUFFY

New Music Nights has come into its own.

While artist showcases always have been part of the New Music Seminar—the nocturnal counterpart to the panels discussions, trade displays, and schmooze sessions at the Marriott Marquis Hotel—the banner of New Music Nights is giving the concerts and club dates that coincide with NMS an identity distinct from that of the seminar.

"There's been a showcase for bands at the seminar since the beginning," notes NMS co-director Peggy Dold. "There was always a forum for labels to introduce new talent and for unsigned bands to be heard. But New Music Nights is a now a music festival; it is no longer just an industry event."

With some 350 bands booked in more than 25 venues in and around New York July 12-17, New Music Nights offers a staggering array of fresh talent from across the U.S. and around the globe to the 8,000-plus industry movers and shakers who attend NMS. International markets represented this year include: Australia, Argentina, Britain, Canada, Finland, France, Holland, Ireland, Italy, Jamaica, Malaysia, Mexico, New Zealand, and Spain.

But New Music Nights is no longer offering this moveable feast to industry insiders alone.

As in recent years, passes offering access to most of the New Music Nights showcases are available separately from the more costly seminar badges. "There are a lot of fans out there who aren't interested in how to get a record deal," notes Dold.

More importantly, for the first time this year, New Music Nights organizers have made a major effort to promote the six-night event to those fans outside the music business, with radio tie-ins, advertising, and marketing in multiple cities, coordinated by New Music Nights director Liz Irons (herself an accomplished and aspiring songwriter and musician).

"I'm trying to create a place where I can go to the record labels and say, 'You're developing talent. I have a place where those artists will be seen by the same people who buy records, just people who like music," she says. "Unless we separate New Music Nights from New Music Seminar, the fan who hears just 'New Music Seminar—8,000 industry guys gathered in New York'—he's not thinking this is something for him. We're saying, 'We have new artists, things you want to hear. You might not not it yet, but its good music.' The only way to do that is to have a consistent identity.

"One of the other things I saw the festival needs is a consistency of location," says Irons. Thus, in addition to the two-dozen-plus clubs and theaters used nightly by New Music Nights, organizers are making use of a venue—the open-air Amazon Club downtown on Pier 25 on the Hudson River—for daytime concerts. "The idea was to have a central place, a base of activity, where something is happening every day," says Irons. "I think that's important." Summerstage in Central Park also will be the site of mid-afternoon concerts tied into New Music Nights.

The task of booking the acts for New Music Nights "is daunting but it's great," says Irons. A well-publicized call this past spring for demo tapes brought some 2,000 submissions to seminar offices in Lower Manhattan where A&R director Jody Kurilla and other staff help select the array of artists for the festival.

"There's that much to really look at, to know what's going on, what's really happening in the music," says Irons.

Both unsigned contenders and major-label acts find their place on the New Music Nights schedule. Some of the labels have expressed concern about the increasing size of the showcase slate in recent years.

"Generally, what I hear across the board is that there's an awful lot going on," says Irons. "A label says to me, 'How do my acts get attention when there's a lot of other labels doing things at the same time?'

"One way we've responded to that this year is by honing down the number of acts we'll be presenting overall. Last year was 500-plus. This year, we're going to keep it back to 350. One of the things that also creates, however, is the need to put more shows into larger venues that seminar delegates can have access to.

"Also, we've got very careful scheduling, keeping a real birds-eye view, and trying to create as little conflict as I can in terms of styles, trying to anticipate who's going to want to see this and what's the best way to create a flow for people to see the kind of things they want to see, without any act taking a beating by going up against an act they shouldn't be up against.

"For the most part—knock on wood—it seems to be falling in place that way," says Irons. "We had to be very vocal with the labels and say, 'Look, this requires cooperation. You can't just say to me I'm going to put on 10 bands from my label all in one night."

New Music Nights also has placed a new emphasis on obtaining and distributing promotional information about artists booked for the showcases, according to Irons. "If we're booking a band, it's because we think there's a reason to—and a reason to promote them."

As the New Music Nights schedule is worked out, organizers have worked on promoting the event outside the industry in selected markets from coast to coast, including Boston, Philadelphia, Chicago, Toronto, San Francisco, and Los Angeles. Radio stations involved in New Music Nights promotions include KXLU in Los Angeles, KITS (Live 105) in San Francisco, WXKS (Kiss 108) in Boston, and CHEZ in Toronto. Advertising has been placed in regional magazines and arts weeklies and tie-ins also have been set-up through music retailers.

"Never before this year have we had such a cohesive campaign that was thought-out and implemented," says Irons. "And at this point, it's working. A lot of people know about us."

The success of New Music Nights organizers in giving the event its own identity—coinciding with the New Music Seminar but distinct from that industry happening—will be key to long-term plans for the festival, including the acceptance of a New Music Nights sponsor in the future.

"This is a business that is funded by a large percentage of non-label corporate dollars," says Irons. "We talk among ourselves quite often about whom we should be working with, what kind of association is right."

Dold adds: "We are very conscious of walking a fine line. Our credibility comes because we haven't sold out. But the right marriage [with a sponsor] would be very useful to for us to continue to provide this type of event to the industry and to the consumer."

Among acts scheduled to appear are:
Son Of Bazerk

Birdland

13 Engines

Shabba Ranks

King Missile

Such efforts also would allow the expansion of the New Music Nights concept in the years ahead.

"New Music Nights, if it is going to succeed as a festival, will stand by itself and give us the ability to do this in another city—or another country," says Irons.

For now, the marathon talent feast of New Music Nights '91 is foremost on the mind of Irons and other organizers. But she admits, "I'm starting to think about 1992, even though I'm not done with this year yet."

Thom Duffy is Billboard's Talent Editor.

NMS Talent Talk

VERNON REID of LIVING COLOR: "My initial involvement with the NMS was as a paying 'punter' in 1984. Since that time I have been on panels as an artist. The seminar overall has not only made me more knowledgeable about the technical aspects of the business but also the human aspects, which to me are equally important as the business aspects.

"The NMS creates a vibe in New York with so much live music and with so many people from around the world trying to soak up knowledge of the business. For me, it's always been a trip."

MARGO TIMMONS of COWBOY JUNKIES: "Playing the New Music Seminar was a very important step forward for our band—not necessarily in terms of the public's perception of us but in terms of how the record industry and the media saw us. Our show was packed with industry insiders and what they had to say later about Cowboy Junkies helped create quite a 'buzz' about us. As a result, our show was a very nerve-racking and exciting experience for me because I knew how important it was for our career that we do well."

ANDY GILL of GANG OF FOUR: "Besides performing, we remember accepting an award for R.E.M., for best new band, which was presented by James Brown! We were thrilled and incredulous, and couldn't wait to pose for a picture with Mr. Brown. But we were drinking Miller beer, and he freaked out and had the photos confiscated! Luckily, some of them survived and even got published!"

DAVID THOMAS of PERE UBU: "I remember the gig was hideously hot and jam-packed with people, but the thing that was cool about playing the Seminar was the heavy concentration of other acts, of other creative and inventive people with such interesting experiences. That for me was the greatest value."

GREGORY DAVIS of DIRTY DOZEN BRASS BAND: "It was pretty wild and exciting in that there were many different types of music—not just one particular thing—which made the audience varied, also. It was probably one of the livelier crowds we've been in front of, packed and made to order. I also sat on the artists' panel, and we all got to mingle with other people who were there for the other seminar panels and discussions, and that was quite enlightening."

KIM WILSON of THE FABULOUS

(Continued on page NM-13)

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NEW BLOKES ON THE BLOCK

The time seems right for fresh foreign talent to break in the U.S., and U.S. fans are looking to the U.K. and Europe for new answers, not echoes.

By ROBIN SMITH

It is getting easier for British and European talent to break through in America, according to London-based record company executives involved in promoting and selling upcoming acts.

There is an across-the-board belief that new bands like EMF, Jesus Jones, the Farm and heavy metal outfits like Thunder, are enjoying Stateside success for the simple reason they're perceived to be young, fresh and innovative.

Says Jonathan Green, EMI Records product manager: "It's definitely a good season for British and continental European bands. In many ways, the U.S. now looks to the U.K. and Europe to provide a lead in today's music scene. I think a lot of radio programmers are beginning to show interest in bands which have a less-formularized style of music. Take a band like Thunder [signed to Geffen Records in the U.S.]—playing heavy metal, but taking it outside the norm with a really tight, bluesy influence.

"There's growing demand in the States for music that bites on the nose and is performed by interesting personalities. It's a cyclical thing, but I think we'll see a lot more stimulating sounds taking off in the U.S. now. Bands like Foreigner will always exist, and there's nothing wrong with that. But it's down to Britain and Europe to come up with some real freshness and kick right in there."

In fact, the climate today seems so right for foreign talent in the U.S. that some London-based executives acknowledge "some bands break almost by themselves." An example: "Hippychick," by Soho, built success when listeners to a local radio station started clamoring for the single. Its success led Atco Records to pick up the act in the U.S.. And Roxette had an even greater level of success when a student who had visited Sweden taped the duo's single "The Look" and insisted his local U.S. station played it.

That tape got such good reaction that Roxette figured in the Billboard Hot 100 even before they were signed to EMI Records in the U.S. Green with EMI in London says, "That was a really strange situation, because the single was a hit almost before we got to hear about it. It's a great feeling—things happening so big in a completely uncontrived way."

Another London-based product manager, Amanda Rabbs, with the EMI group, says, "There's a feeling of spontaneity about British bands and their music these days, and the American kids are picking up on it. Fans want to identify with a band they feel is in control of its own destiny and music, rather than one that comes on as just another nice slab of product.

"Personalities within British bands—and in many groups coming from Scandinavia, Germany and Italy—do seem very strong right now. Mike Edwards, of Jesus Jones [signed to SBK Records in the U.S.], is obviously a very sussed and literate guy. U.S. fans seem to appreciate that kind of attitude and approach. As part of their music and image, bands like Jesus Jones and EMF have that broad base male and female following. They sound and look good—and have a credible kind of attitude."

Executives ponder the aspect of this Euro talent boom where America "discovers" a British act which can be virtually unknown in the U.K. or elsewhere, then re-export in back to London. That's the story of Cathy Dennis. After a string of hits in the U.S. for FFRR/Polydor, Dennis is at last Top 10 in her home country.

John Waller, head of marketing at Polydor in London: "As soon as we realized Cathy Dennis was breaking big in the U.S., we had to switch most of our marketing emphasis to North America. It's indicative of the ripe talent we have these days that she became so big in the States. Only 21, she obviously has a big future. People like Madonna were considerably older before they really got going.

"It's a fresh-and-alive time for our talent, and the star-producing stream won't be drying up."

Giving a U.S. viewpoint, Howie Klein, vice president and managing director of Sire Records, believes that commercial alternative radio stations with flexible programming—he cites KROQ in Los Angeles—are very responsible for providing the market with a taste of burgeoning U.K. talent, before the acts are picked up by mainstream radio.

Klein notes that after Morrissey was extensively played on KROQ, he sold out the Forum in less than half an hour. Klein now hopes to break recent signing the Farm through extensive airtime on commercial radio, and he's confident Seal, who has topped the U.K. album chart, will do big things on Sire in the U.S.

The general view in European music centers, though, is that basic marketing strategy hasn't had to change much to get this wave of U.S. success. Says Amanda Rabbs: "It still adds up to making an honest concentrated effort to get talent into the public eye, then let the fans make up their own minds. There's a massive amount of international talent ready to break in the States."

Robin Smith is a freelance writer based in London.

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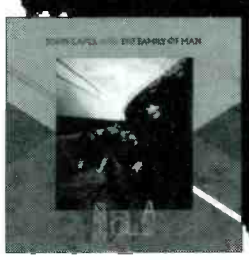

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STRATEGIES

(Continued from page NM-1)

for all levels of attendees." Including beginners.

Those just learning the ropes of artist development—as performers, managers, or would-be label moguls—can certainly get a crash course education at NMS. But the seminar also has spawned similar such conferences in the past decade around the U.S.. The best known is the South By Southwest Music & Media Conference in Austin. And, spurred by its success, regional musicians and industry players have launched smaller-scale conferences combining how-to discussions and artist showcases in cities including: Atlanta, Chicago, Chapel Hill, Cleveland, Dallas, Denver, Miami, Minneapolis, Nashville, Phoenix, Tampa, and Seattle. In many of these markets, the conferences are co-sponsored by either ASCAP or BMI, whose workshops in major cities also provide clues to breaking into the biz.

Not only are these regional seminars ideal places to learn the basics of artist development, their growth highlights a key fact about talent-scouting in the U.S. in the '90s.

"You don't find it all in New York or L.A.," says Jerry Love, A&R exec with Famous Music, who fondly recalls flying to Minot, N.D. one winter to hear—and subsequently sign—the band Nixon Pupils to a publishing deal. Similarly, record companies such as Capitol and the Sony Music labels of Epic and Columbia have boosted their regional A&R staffs in recent months, acknowledging the strength of the talent pool across the U.S. Unsigned artists are often well-advised to build a fan base on their home turf before attempting to prove their marketability to a New York or L.A. record label.

Love's early involvement with artists such Nixon Pupils, Black Water Junction, the Triplets and numerous others spotlights another aspect of talent development too often overlooked by artists seeking that first record label deal—the role of music publishers. Often, they—not record labels—are the first to sign acts.

"What has changed," Love explains, "is how difficult it is to get an individual song recorded by an artist. You have to be there first to find the writers and develop them. When a writer already has a [record] deal, I'm too late. But we put bands in front of label A&R people. I can promise them one thing—exposure. We do act like a farm team."

Of course, so do independently distributed record labels. Many of the most significant artists of recent years got their start on smaller independents, often run by entrepreneurs in touch with trends and sounds in the street. Cutting-edge styles like rap, metal and dance have flourished first on independent labels and young artists may well stand a better chance of breaking through on an indie roster than bucking the platinum priorities of major label.

Most recently, to tap into the excitement and sales strength of the dance-music community, major labels have increasingly cut deals with indie labels that discover acts, offering their promotion and distribution strength in exchange for tapping the indie's A&R savvy. That's how Tara Kemp's hit "Hold You Tight" on Big Beat/Turnstyle Records wound up with Giant Records and Corina's "Temptation," first released by Cutting Records, was picked up by Atco Records. On the modern-rock front, the list of acts that first emerged on independent labels before jumping to major deals is long and impressive: the Bangles, the Replacements, R.E.M, Faith No More, and others.

Meanwhile, independent labels such as Priority Records, which released the N.W.A. album "EFIL4ZAGGIN" and Quality Records, who boast pop singer Timmy T have proven in the past year that independent labels can send their acts to No. 1 on the Top Pop Albums chart and the Hot 100 Singles chart respectively.

Yet even the major labels, with their promotional clout, and the custom labels backed by those majors, cannot and do not rely on radio airplay in the '90s to break artists and fuel record sales.

"It's really a double-edged sword," says Peter Gordon, managing director of Beggar's Banquet, the BMG-distributed label which has had significant success in the past year with

(Continued on page NM-12)

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WORLD GOVERNMENTS AGREE TO ROCK AT NMS

Sending top international pop/rock acts to play live reflects nations' cultural health in era of exchange.

By THOM DUFFY

At this year's South By Southwest Music & Media Conference in Austin—one of the growing number of regional music festivals patterned after New Music Seminar—the bands booked to play for A&R scouts and music fans at that Texas festival included Happy Drivers, Les Garcons Bouchers and the Roadrunners, each rising acts from Paris, and the Watchman, from Amsterdam.

In sometimes unlikely places and with increasing frequency, international acts are making inroads into the U.S. scene like never before, as record labels look beyond the traditional English-speaking markets for new talent, and governments elsewhere see a cultural and economic advantage to promoting their own pop music here.

The upcoming 12th annual New Music Seminar, as in past years, will bring a global array of artists and industry executives to New York July 13-17 to showcase what they have to offer to the U.S. market. Past attendance has included some 2,000 delegates from 37 countries and nations represented on this year's showcase roster of New Music Nights include: Australia, Argentina, Britain, Canada, Finland, France, Holland, Ireland, Italy, Jamaica, Malaysia, Mexico, New Zealand, and Spain.

The seminar will highlight the efforts of these and other nations to increase their presence in the U.S.; efforts that both encompass and extend well beyond the scope of the seminar.

"France, for example, has been quite aggressive because it's a mandate from the top," says Una Johnston, international director of the New Music Seminar, who was interviewed from her office in Dublin, explaining the national policy that brought three Parisian bands to a Texas bar at South By Southwest and which will bolster France's presence at NMS this year.

Bruno Lion, officially designated France's Minister of Rock'N'Roll by Culture Minister Jack Lang, notes that the French government tradition of supporting the arts now embraces pop and rock music, with government support for festivals, events such as a night of French music staged last fall at the Apollo Theater in New York, and the full-time French Music Office operating in midtown Manhattan.

In an interview last fall, prior to the Apollo event, Lion said he was encouraged by the U.S. acceptance of such French artists as Gipsy Kings and suggested that the world-music boom is certain to aid other artists from France and elsewhere. Since then, Scotti Bros. in the U.S. has signed and promoted singer/songwriter David Halliday, son of French pop star Johnny Halliday, and Columbia Records plans to launch French chanteuse Patricia Kaas in the U.S. after considerable success throughout Europe.

The French Music Office, working with the French Export Musique Assn., has tentatively slated six bands to represent France during this year's seminar. The EMA, in conjunction with the French Ministry of Culture and the France-California Assn., has planned a promotion of French world music groups July 6 at the World Music Festival at the University of California in Los Angeles. The Export Musique Assn. also will host a Bastille Day concert at Central Park's Summerstage July 14, during the New Music Seminar, with the Gipsy Kings, Mory Kante and Cheb Kaled.

A number of similar efforts in international markets to raise the profile of music scenes have been reported in recent months. The Danish rock council ROSA, for example, with funding from the Danish government, has produced sampler discs, distributed tour support, and provided promotion for musical exports.

Export Music Australia has launched "A New Decade of Australian Music," an international marketing campaign.

"We're seen as a great source of pop music but we want to emphasize the wide variety of music we produce," the association's new GM, Brian Peacock told Billboard earlier this year. "We've developed a much bigger talent base. By coordinating the industry effort, including attendance at major world music fairs, it makes for a stronger presence than having individual companies try to compete."

Although Australian music firms increased their presence at MIDEM from 26 to 35 companies this past January, Johnston says Export Music Australia has chosen not to mount a national showcase at NMS but individual bands, labels and executives will be present.

The Dutch Rock Music Foundation, SPN, has had a strong relationship with the New Music Seminar for a number of years, resulting in the signing and breakthrough of Urban Dance Squad on Arista Records in the U.S. after an NMS showcase two years ago.

"They're extremely well-organized and funded," says Johnston. "They're very clear in their objectives and their program has all the zeal of a mission. The seminar has such a high profile in Holland that . . . the ordinary fan in the street knows when there's a decision pending" on which Dutch bands will play NMS, says Johnston. Along with its Holland Rocks showcase, SPN has prepared samplers of Dutch pop, dance and rap music.

"Spain has come from behind; they've been running and now they're galloping," continues Johnston. She notes that the country's music industry has made a major commitment to expose its artists at NMS, as it did last year with a full-scale showcase at the Palladium. The Spanish government's support of artists at the seminar also is part of the build-up to a "massive" cultural exposition planned for Spain in 1992.

While Ireland does not have the federal support system of, say, France, the nation's arts council has an agreement

(Continued on opposite page)

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WORLD

(Continued from opposite page)

with Air Lingus, the Irish airline, coordinated by Paul McGuinness, manager of U2, set up to help rising Irish acts travel to the U.S.. "They apply to the arts council for a travel grant and that's the way many of the groups that are playing here this year will attend," says Johnston. A sampler of Irish acts also is being prepared for select distribution to music executives outside the nation.

Canada, which also traditionally has staged its own showcase and produced artist samplers, will have its largest exhibition space to date at NMS this year, says Johnston. "They've always been in a sticky situation because of their proximity. But there is tremendous federal support through the Department of Communications." U.S. labels have been paying heed to the talent north of the border in recent years, with the success of of a long list of Canadian artists including Bryan Adams, Jeff Healey, k.d lang, Alannah Myles, the Cowboy Junkies, Colin James, Celine Dion and others.

Although there is little government funding available in Germany or the U.K. for emerging artists, acts from those markets have more traditionally found avenues into the U.S. market themselves. "That's the only way they can participate, if they've got the resources and strategies to position and market themselves," says Johnston.

Rather than examine international markets individually with separate panels, as has been done in past years, Johnston notes that more seminar sessions will incorporate international representatives for their perspective on general topics. Panels and sessions are expected this year on such topics as "Megastars: English Not Required," "Europe After 1992," and "Mixing Culture In A Shrinking World."

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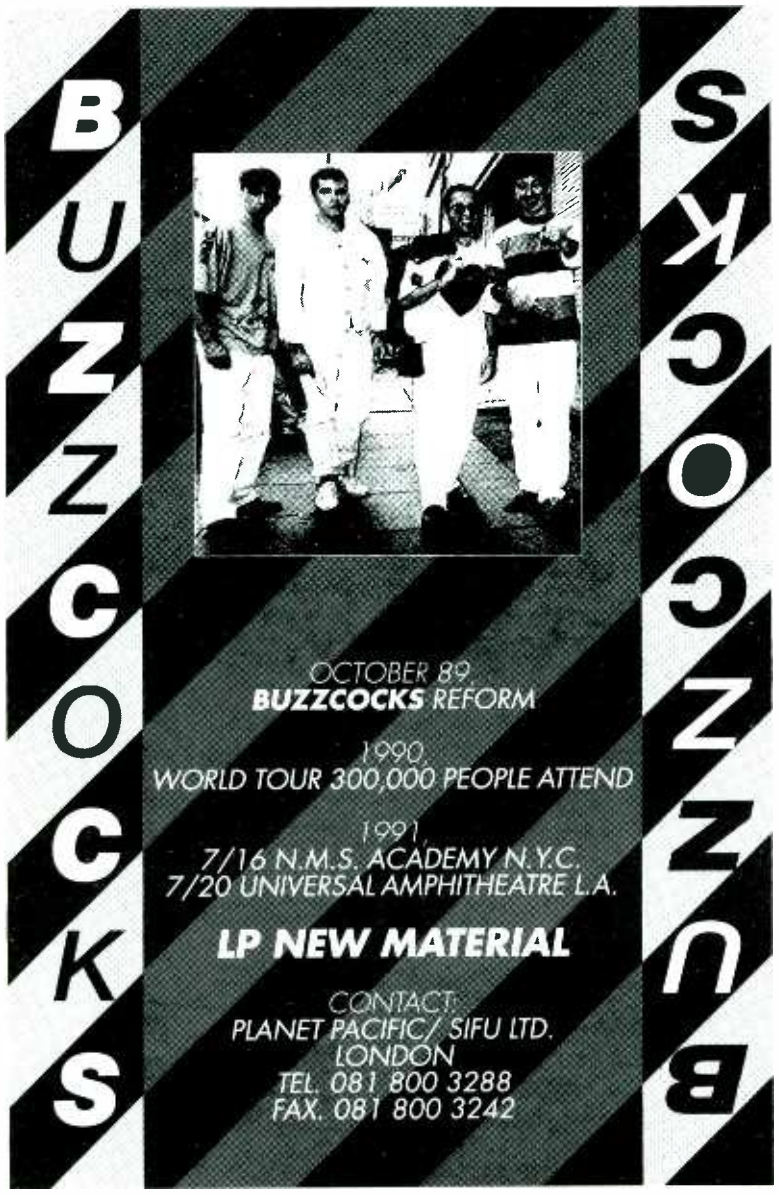

STRATEGIES

(Continued from page NM-9)

the Charlatans U.K and Peter Murphy. "A few years back, we had less competition but at the same time, the path to success was less known. Today we have much clearer channels to take bands through but we're burdened with many, many well-financed bands [on larger labels] going through those same channels. You have a lot more bands grabbing for this brass ring."

Gordon outlines the label's strategy for breaking the Charlatans U.K., beginning early last July with sending import copies of the band's album to key U.S. industry execs, followed by a CD single in August, a press tour in September, select live performances in October—all leading to release of the band's U.S. debut last fall and a tour earlier this year. "So what we were able to start in July allowed the band to come to these shores in February. You can see all the deliberation. The philosophy is to go to radio last and do everything else first."

Most labels, large or small, follow a similar long-term strategy for bringing a new artist to market. Postcards may herald the street date of a new disc. Advance copies sent to press and retail solicit reviews and in-store play. An artist may make the rounds of national retail branches nationwide, giving key retailers a previewer of the performer—a strategy which built a groundswell of interest for artists ranging from the Indigo Girls to Mariah Carey.

Marty Maidenberg, product manager at Mercury Records, says his label followed a similar strategy with two of its new-artist successes in the past year. "For artists such as Material Issue and the Soup Dragons, there are numerous ways to break a band. But with the competition out there, you're looking for ways to widen the audience base of an artist without radio, without relying on the old established ways of doing things.

"Basically, when you have 20 or so labels putting out product over a week's time, you're trying to get your music to consumers in ways that haven't been utilized before. It's not to downplay [radio] promotion. But you've got to rise to the challenge of marketing a record through other channels."

Even for dance artists, currently enjoying a boom of acceptance on pop radio, "it's a lot more competitive out there," says Dave Jurman, senior director of dance music at Columbia Records, which enjoyed one of the major breakthroughs of the past year with C&C Music Factory as well as other dance-pop success stories. "It's a lot more competitive out there. As far as marketing, you just have to roll up your sleeves. At Columbia, there is a major commitment [to dance music] and this has paid off with the breakthrough of several artists," says Jurman.

On the modern-rock front, labels are discovering a new funk'n'roll hybrid of rap, dance, rock, and funk exemplified by such bands as Fishbone, Urban Dance Squad, Living Colour, EMF, and Jesus Jones. Artists that bend the borders of musical genres excite A&R execs—even while they face resistance from radio programmers.

In the case of Jesus Jones, one of the top U.K. bands to break through on the U.S. pop chart in 1991, SBK Records looked beyond the simple sales and marketing tool of a 12-inch dance-club remix to build the group as an album-sales artist, according to senior A&R VP Don Rubin.

"Even though the 12-inch can be a shortcut to Top 40 success and perhaps to album sales, we had to tie our hands behind our backs and not use that as a tool," says Rubin. He explains that SBK—best known for its pop successes with the likes of Wilson Phillips and Vanilla Ice—wanted to build a modern rock base for Jesus Jones with strong street credibility. That led to some actions that seemed curious at first but made sense in the long run. Specifically, SBK initially urged MTV to *not* move the band's video of "Right Here, Right Now" from its Buzz Bin into Heavy Rotation "because of the hip connotation Buzz Bin" play offered, says Rubin. "We had a big fight on our hands because SBK has a reputation for slam-dunking" bands through the basket of pop success, he notes. By mid April, Jesus Jones had broken through on the Hot 100—its street credibility intact. "In my heart of hearts, I believe what we set Jesus Jones up for is a long-term career."

The elusive credibility factor is key to artist development, in all musical genres. And label executives are wary of sacrificing an act's standing with its initial base as they work to broaden its audience.

"The tricky thing about the alternative [music] world is that they're very quick to help you and support you in the early days," says Gordon at Beggar's Banquet, "and very quick to leave you if they smell you selling out." Beggar's Banquet emphasizes special packaging and release service to the alternative scene—radio, retail, clubs, and more—to assure its allegiance.

The same is true on the dance front, says Jurman at Columbia. Despite the pop success of C&C Music Factory, "with all our new releases on C&C Music Factory, clubs have been serviced initially and have obviously been integral to their enormous success."

Often in recent years, artists have been able to make an initial impact on the pop market well before releas-

New Artist Breakthrough Recaps

Following are recap charts of new artists breaking through on their respective charts during the 12-month period ending June, '91.

MODERN ROCK ARTISTS

1. **THE CHARLATANS U.K.** (4) Beggar's Banquet
2. **JESUS JONES** (2) SBK
3. **HAPPY MONDAYS** (3) Elektra
4. **AN EMOTIONAL FISH** (2) Atlantic
5. **EMF** (2) EMI
6. **MATERIAL ISSUE** (2) Mercury
7. **THE SOUP DRAGONS** (1) Big Life
8. **DANIEL ASH** (1) RCA
9. **LUSH** (2) 4.A.D.
10. **THE TRASH CAN SINATRAS** (1) London (1) Go! Discs

RAP SINGLES ARTISTS

1. **FATHER M.C.** (2) Uptown
2. **CANDYMAN** (2) Epic
3. **MONIE LOVE** (2) Warner Bros.
4. **K-SOLO** (3) Atlantic
5. **D-NICE** (2) Jive
6. **YO-YO** (1) Atlantic
7. **VANILLA ICE** (2) SBK
8. **MAIN SOURCE** (1) Wild Pitch
9. **SNAP** (2) Arista
10. **A TRIBE CALLED QUEST** (2) Jive

DANCE ARTISTS
(Combined sales & club play)

1. **C&C MUSIC FACTORY** (6) Columbia
2. **DEEE-LITE** (7) Elektra
3. **SHAWN CHRISTOPHER** (4) Arista
4. **CATHY DENNIS** (4) Polydor (2) FFRR
5. **THE ADVENTURES OF STEVIE V** (4) Mercury
6. **MONIE LOVE** (3) Warner Bros.
7. **SNAP** (6) Arista
8. **2 IN A ROOM** (4) Cutting
9. **ENIGMA** (4) Charisma
10. **LONDONBEAT** (2) Radioactive

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The Soup Dragons

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ing a debut album. Dance-club 12-inch releases are only one example of that strategy. More often, labels look at compilation albums or soundtracks as a medium in which to introduce upcoming talent. Well before she became a multi-platinum sensation for Virgin Records, Paula Abdul was introduced to radio via a multi-artist sampler CD containing her track "Knocked Out." Color Me Badd broke through with its Giant Records hit "I Want To Sex You Up" from the soundtrack of "New Jack City." Riff scored its first attention on SBK Records on the soundtrack of "Teenage Mutant Ninja Turtles."

But perhaps the most important element to successful artist development continues to be the one artists and labels find most difficult to come by—time.

A&R execs frequently note that it took such superstar acts as Bruce Springsteen, R.E.M. and others three to five albums before attaining widespread success. Kendall Rey Jones, guitarist of Fishbone, acknowledges that it is rare nowadays for a band such as his to be allowed the years of development Fishbone has enjoyed at Columbia. "Absolutely," he says. "Most people, if they don't hit it on the first two albums, *sayonara*. I'm seeing artists getting dropped left, right and center."

But if an artist is dropped from a label, their career is far from over. That fate has become so common among developing acts in recent years that seminars such as Austin's South By Southwest have held panels to discuss a label change as a detour, rather than a roadblock, to artist development.

TALENT

(Continued from page NM-2)

THUNDERBIRDS: "It was a great experience playing Madison Square Garden's Felt Forum for a real international audience, and it was fantastic that Bob Dylan caught the show and came backstage!"

DENNIS DIKEN of THE SMITHEREENS: "We played in 1986, and had just gotten signed to Enigma and the record was just coming out and getting airplay. It was a memorable gig at The Saint with Red Hot Chili Peppers and Love Delegation. We'll never forget it! We played a set and they had a time restriction there and they pulled the plug on us. We hadn't expected to be cut short, so we had no P.A. and we were pretty mad, but the amps were still on so we just kept playing, and we got a lot of mileage because people remember the gig where the power was pulled but we kept playing. They've been talking about it for years. At the time it was annoying, but in retrospect . . ."

RUN-D.M.C.: "When we played at The Garage during NMS in the early '80s, it was the first chance for us to play to an international audience before our music really broke big. It was an opportunity for us to show the world that rap would be the creative musical force of the '80s and '90s."

IGGY POP: "When I played the seminar I knew it would be noticed by key people and it was fun to look out from the stage and see a lot of cool faces." **Compiled by JIM BESSMAN, Billboard Contributing Editor**

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Western Merchandisers, Hastings Stress Service

■ BY ED CHRISTMAN

AMARILLO, Texas—Although the Western Merchandisers wholesale operation and the Hastings Books, Music & Video chain just completed their third year in a row of record-breaking sales and profits, the company showed it is still hungry for future successes and dedicated to improve service at its annual sales meeting, held here June 18-22.

The meeting, held at the town's Civic Center, drew about 2,200 attendees, including company employees and vendors.

"The theme of this convention is quality service every time," John Marmaduke, president of the company, told Billboard. "Each of us has an internal customer that we must satisfy before we can deliver quality service every time to the final consumer.

"My customers are the senior executives. The senior executives must service our regionals. The regionals must respond to the store managers properly, who in turn must take care of the associates. If each link serves each other well, it will be easier for us to deliver quality service to the customer."

Marmaduke emphasized that commitment to quality in his keynote address to attendees. In the '90s, "people will be more important than ever," he said. "In the '90s, the best people will be attracted to companies where they're treated with respect and allowed to make a difference."

Western Merchandisers and Hastings are poised to attract the best people because of the company's potential, he said.

"The marketplace is accelerating," he added. "Excellent companies will prosper as never before; yet mediocre companies will fail faster than ever before. In this accelerated arena, quality will not only become a competitive advantage, but vital to survival."

Sam Marmaduke, founder and chairman of Hastings and a Western Merchandisers board member, reinforced that message later when he told attendees, "Our company's success is dependent on three factors: product, organization, and our people."

THE RETAIL OPERATION

The Hastings chain operates 121 stores, of which 75 are located in strip centers and operate under the combo concept, including music, video rental, and sell-through, as well as books. Currently, the chain is focusing on opening 12,000-square-foot stores with space allocated evenly between the three businesses.

John Marmaduke declined to reveal company revenues. Nor would he disclose the percentage revenue breakout between the chain and rack operations.

The revenue split by merchandising mix depends on the market, according to Marmaduke. But overall volume in combo stores, according to Walter McNeer, executive VP of retail, breaks out to 50% of revenue coming from music and accessories, 30% from books, and 20% from video. A typical combo store contains about 10,000 music titles, 5,000 titles and 8,000 units in video rental, and about 15,000 book titles. In the mall, a typical store is about 2,500 square feet and contains about 5,000 music titles. In the strip center stores, the chain tends to discount $1 off cassettes and $2 off CDs.

In the coming year, Hastings will open 10-12 stores, mainly strip-center outlets. In opening new outlets, the chain will stay in the same 12 states that make up its trade area in the Midwest, Southwest, and Rocky Mountain states. "Overall, we feel we can double our stores in the same trade area," Marmaduke said.

In addition to opening new stores, the company will be focusing on retrofitting older stores. "As part of that, where we are expanding, and where we have the space, we are building a 'children's corner,'" a 2,000-square-foot specialty boutique focusing on children's product in all three of the chain's business lines.

A big part of the store refurbishment program is converting to live merchandising for rental video, Marmaduke said. Currently, videotapes are kept behind the counter, while empty boxes are displayed on the shelves.

Hastings divides its video rental department into two price sections, and offers an aggressive rental policy of 49 cents a night for catalog titles. The other price category, called "best renters" and consisting of new releases and better-renting titles from the last year or so, average about $1.99 per turn, McNeer said.

"We are still working on our video rental section," Marmaduke told suppliers. "It needs more ambiance and less light."

As for video sell-through, the chain carries about 2,500 titles in its combo stores.

THE WHOLESALE OPERATION

Wal-Mart, the Bensonville, Ark.-

(Continued on next page)

CONVENTION CAPSULES

The following is a roundup of events at the Western Merchandisers and Hastings Books, Music and Video convention, June 18-22 in Amarillo Texas.

THE **Western Merchandisers** and **Hastings Books, Music and Video** convention, held here June 18-22, kicked off with an amazing choreographed performance by the "Fabulous Marmadukes," who were backed by a gospel group singing Aretha Franklin's "Think."

The Fabulous Marmadukes consist of the Hastings VPs: **Bob Cope**, rack division; **Phil Hill**, retail store operations; **Ted Hood**, Dallas branch; **Steve Marmaduke**, purchasing; **Frank Nelson**, information system; **John Sobieski**, warehouse operations; **Don Taylor**, product systems; and **Diane Weidling**, marketing. Needless to say, the multitalented Fabulous Marmadukes were well received by the audience.

ENVELOPE PLEASE: A number of awards were given during evening ceremonies at the convention. Achievement awards were given to **Victor Fuentes**, **Pat Deckard**, and **Lois Holleman**, all of Amarillo, with the latter receiving the **Beverly Logan** Award.

Steve Hicks of Austin, Texas, received the retail-district-manager-of-the-year award, and **Linda Haskins** of Denver received the rack-district-manager-of-the-year award. **Mike Garner** of Amarillo won buyer of the year.

Manufacturer award winners were

(Continued on page 46)

Music, Vid Retailers Post P-O-P Faves

■ BY PAUL VERNA

NEW YORK—Music and video retailers prefer posters to all other varieties of point-of-purchase materials, according to a study conducted by the National Assn. of Recording Merchandisers.

The survey of 75 independent retailers and 39 chains representing 2,941 store locations found that posters—especially the 2-by-3-foot vertical kind—in-store audio, and LP flats are the three leading manufacturer-supplied P-O-P choices. Other top entries on the list of preferences are stand-up bins and in-store video for chain retailers, and mobiles and stand-up bins for indies.

NARM-surveyed retailers indicated that, in determining which displays go in-store, the deciding factors are whether the act in question is on tour, advertising, and artist recognition, in that order.

In chain stores, by far the most widely used in-store play medium is CD at 85%, with cassette following at 60%. For indies, these percentages are even higher, with CD capability reported at 89% and cassette at 76%.

In-store video play, the fastest-growing P-O-P alternative at music retail outlets, is now in use at 49% of the chain stores and 46% of the indie stores surveyed. Thirty-four percent of indie respondents say they play manufacturers' compilation tapes, 20% use reels supplied by outside services, and 39% play music clips or longforms programmed in-store. At chain outlets, those percentages are somewhat lower, with 14% playing manufacturers' compilation tapes, 10% using reels supplied by outside services, and 15% showing music clips or longforms programmed in-store.

NARM executive VP Pam Horovitz says the purpose of these periodic P-O-P usage surveys is "to provide manufacturers with information they can use to better promote their products in-store."

Of the chain respondents, 36% were mall stores, 31% were strip-center locations, 30% were free-standing outlets, and 2% were leased departments. The urban-to-suburban ratio for those stores was 56% to 43%; the remaining 1% were situated in rural areas. Most of the chain locations fell in the 2,000-10,000-square-foot category.

Forty-two percent of indie stores covered in the survey were free-standing locations, 36% were strip-center sites, 18% were in malls, and the remaining 4% were leased departments. Most indie stores (55%) were in urban areas, while 35% were in the suburbs and 10% in rural regions. Store size for indies was predominantly in the less-than-2,000-square-foot category, though 36% measured between 2,000 and 10,000 square feet.

Chain participants included such video chains as 21-store, Omaha, Neb.-based Applause Video (a Blockbuster franchisee) and music chains like 85-store Record World in Port Washington, N.Y., and the 1,000-outlet Musicland Stores Corp., headquartered in Minneapolis. Independent stores responding to the survey ranged from Rough Trade in San Francisco to Pure Pop in Burlington, Vt.

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WESTERN MERCHANDISERS/HASTINGS CONVENTION MARKS 3 YEARS OF SUCCESS

(Continued from preceding page)

based discount department store company, finally completed its acquisition of the wholesaling arm, Western Merchandisers, in May, nearly 10 months after the deal was first announced (Billboard, July 21, 1990). The closing took a long time because it was a noncash deal that had to be reviewed by many federal agencies.

Western supplies about 450 Wal-Mart outlets. In 1991, Western's rack division will grow by 30%, mainly by taking over stores in its current trade area. Marmaduke said the rack division's growth hinges on maintaining the high levels of quality service the company delivers to its current account base.

"We want to continue to improve service while growing at a healthy rate," he said. For instance, later this year, Western Merchandisers will install a point-of-sale system in the Wal-Mart rack departments, he added. Also, Western recently changed to a wire fixture in its rack department, allowing the company to cram in more stock.

Western Merchandisers is "already enjoying a great partnership" with Wal-Mart, Marmaduke said. "We have been learning a lot from their management."

The recent acquisition of Minneapolis-based Lieberman Enterprisess by the Troy, Mich.-based Handleman Co. will have little impact on Wal-Mart's relationship with its home-entertainment suppliers, Marmaduke said. "Wal-Mart is of the opinion that it will always have another vendor [besides Western]," he said. "We are sorry to see Lieberman go. But it will help make servicing Wal-Mart easier, since now we won't have to coordinate everything through three parties.

'The theme of this convention is quality service every time'

Although Wal-Mart now owns the Western wholesaling operation, including four one-stops—in Dallas, Houston, Denver and Salt Lake City—don't expect Western to physically separate from the Hastings chain. "We hope that Hastings and Western will stay together," Marmaduke says. "Western supplies Hastings stores. In our business it is good to be able to detect trends. The one-stops pick up first on new acts, which allows our Hastings store to react and get those albums in stock. In turn, the Hastings stores telegraph trends to the rack arm."

THE COMING CHALLENGES

In the next 12 months, the company will focus on improving its use of technology, Marmaduke said in his keynote address. The company plans to install PAIRS—perpetual automated inventory replenishment system—which will save thousands of hours of work while reacting to sales trends more quickly. PAIRS will also curb returns and overbuying, he added.

Also, the company has installed a more powerful computer system, which it will continue to refine.

All of those improvements will allow the company to transmit quicker information to the field and vice versa, Marmaduke said.

"Information technology will serve its users," he said. "We want systems to free us up from repetitive work so we can force down decision making and concentrate on being merchants. This will allow more 'face time,' the time we interact with customers, associates, and vendors.

"The '90s offer each of us our greatest opportunities," he continued. "It's going to be an explosive mixture [of] progress, change, and opportunity.

"The essential ingredient in all of these issues and solutions is [the company's employees]. From the retail sales floor to our distribution center, I've seen hundreds of examples of associates responding to the many challenges and opportunities our growth has presented."

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

Ray Lynch Leaves Void At Music West; Sanchez Segues Into Vid; Van Eps' 'Strings'

GRASS ROUTE

by Deborah Russell

NOW THAT **RAY LYNCH**, a genuine superstar of new age music, has terminated his contract with San Rafael, Calif.-based **Music West Records**, the label is faced with filling the void left by its most lucrative signing.

When Lynch left (Billboard, July 6), he took 100% of his publishing, copyrights, and master recordings, as well as his entire Music West catalog, which generated about 1.6 million sales during his five-year association with the label. That's an attractive package for potential suitors, especially in light of the fact that Lynch is already in the studio recording an album slated for spring release.

The Lynch camp cites the desire for "a bigger audience," but it remains to be seen whether he'll follow in the footsteps of **Ottmar Liebert**, who exited **Higher Octave** earlier this year for a shot at the majors via a deal with **Epic**.

VIDEO AGE: **Poncho Sanchez** and his Concord, Calif.-based label, **Concord Picante**, join the video age midmonth with the artist's 60-minute concert longform, "A Night At Kimball's East." The home video is set to hit the streets in tandem with live CD/cassette audio recordings culled from the same December 1990 performance. **Robert Zagone** directed the shoot, while **John Burk** produced with **Elizabeth Bell.** Concord president **Carl Jefferson** served as executive producer.

SIGN ME UP: Concord, meanwhile,

(Continued on next page)

B I L L B O A R D ' S

HOLIDAY BUYER'S GUIDE

Christmas may be months away but now is the time to sell your holiday product to Billboard's music-video retailers, distributors, racks and one-stops. Billboard's Holiday Buyer's Guide will be must-reading for these important buyers, so make sure your product is a part of this powerful reference tool.

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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 catalog number.

POP/ROCK

BIG AUDIO DYNAMITE II
The Globe
CK Columbia 46147
CT 46147

HAROLD BUDD
By The Dawn's Early Light
CD WB/Opal 2-26649
CA 4-26649

BILLY FALCON
Pretty Blue World
CD PolyGram 8488800-2
CA 8488800-4

JAMES
CD PolyGram 848658-2
CA 848658-4

LIVING COLOUR
Biscuits (EP)
EK Epic 47988
ET 47988

NED'S ATOMIC DUSTBIN
God Fodder
CK Columbia 47929
CT 47929

SCHASCLE
Haunted By Real Life
CD 2-26510
CA 4-26510

SCREAMING JETS
All For One
CD PolyGram 848800-2
CA 848658-4

R&B

ABOVE THE LAW
Vocally Pimpin'
EK Epic 47934
ET 47934
E 47934

COMPTON'S MOST WANTED
Straight Check n' Em
EK Epic 47926
ET 47926
E 47926

SLICK RICK
The Ruler's Back
CK Def Jam/Columbia 47372
CT 47372

WHO AM I
Addictive Muzick
EK Epic 47356
ET 47356
E 47356

COUNTRY

CHRIS LEDOUX
Western Underground
CD Capitol 96499-2
CA 96499-4

THE MARCY BROTHERS
CD Atlantic 82213
CA 82213

NITTY GRITTY DIRT BAND
Live Two Five
CD Capitol 93128-2
CA 93128-4

VAN BROUSSARD
Bayou Boogie Fever
CD CSP1004/$15.99
CA 1004/$9.99

REGGAE

EEEK-A-MOUSE
U-neek
CD Island 422848792-2
CA 422848792-4

IT ALS
Easy To Catch
CD Rhythm Safari/Priority CDL 57159/$15.98
CA 4XL 57159/$9.98

MANAZART
Too Much Pressure
CD Rhythm Safari/Priority CDL 57154/$15.98
CA 4XL 57159/$9.98

COMPILATIONS/SOUNDTRACKS

ANOTHER ROADSIDE ATTRACTION
Talking Shelter-A Compilation
CD Aesthetic AS4-001
CA AS4-002

VARIOUS ARTISTS
Boyz 'N The Hood
CD WB/Quest 2-26643
CA 4-26643

VARIOUS ARTISTS
A Rage In Harlem
Original Motion Picture Score
CD Varese Sarabande VSD-5325
CA VSC-5325

JAZZ/NEW AGE

DAVE BINNEY
Point Game
CD Owl 79233
CA 79233

JEFF ORDER
Isis Unveiled
CD Order-Laurie 025256-3007-2
CA 025256-3007-4

BEN SIDRAN
Cool Paradise
CD BlueMoon/Go Jazz 79350
CA 79350

McCOY TYNER
Remembering John
CD Enja 79668
CA 79668

WORLD MUSIC

KOTOJA
Freedom Is What Everybody Needs
CD Mesa 79038
CA 79038

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:
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Top Adult Alternative™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			NEW AGE ALBUMS™	
			★★ NO. 1 ★★	
1	1	9	**IN THE WAKE OF THE WIND** NARADA ND-64003* 5 weeks at No. 1	DAVID ARKENSTONE
2	2	57	**REFLECTIONS OF PASSION** ● PRIVATE MUSIC 2067-2-P*	YANNI
3	5	5	**THE CITY** ATLANTIC 82248*	VANGELIS
4	3	63	**NOUVEAU FLAMENCO** HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
5	NEW▶		**BORRASCA** HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
6	6	37	**SKYLINE FIREDANCE** NARADA ND-64001*	DAVID LANZ
7	10	21	**STRATA** HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
8	12	7	**BLUES FROM THE RAIN FOREST** SUMERTONE S2CD-01*	MERL SAUNDERS
9	4	37	**AT THE EDGE** RYKO RCD 10124*/RYKODISC	MICKEY HART
10	9	23	**DISTANT FIELDS** GOLDEN GATE CD71502*	GARY LAMB
11	7	11	**NARADA COLLECTION THREE** NARADA ND-63906*	VARIOUS ARTISTS
12	8	33	**FRESH AIRE 7** AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
13	11	13	**SIGN OF THE SNOW CRANE** SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
14	14	9	**DESERT MOON SONG** SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
15	18	5	**MOUNTAIN LIGHT** SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
16	17	127	**WATERMARK** ▲ GEFFEN 24233	ENYA
17	13	17	**THE PIPER'S RHYTHM** NARADA N-63018*	SPENCER BREWER
18	15	17	**NIGHTSONGS AND LULLABIES** MUSIC WEST MW-135*	JIM CHAPPELL
19	16	43	**THE NARADA WILDERNESS COLLECTION** NARADA N-63905*	VARIOUS ARTISTS
20	21	3	**CLOSE YOUR EYES AND SEE** MUSIC WEST MW-251*	OYSTEIN SEVAG
21	20	10	**PLEIADIAN DANSES** ASTROMUSIC 3*	GERALD JAY MARKOE
22	22	43	**TAPROOT** WINDHAM HILL WT-1093*	MICHAEL HEDGES
23	24	23	**TINGRI** MIRAMAR MPCD 2003*	JONN SERRIE
24	23	133	**DEEP BREAKFAST** ● MUSIC WEST MW-102	RAY LYNCH
25	NEW▶		**SOLARIS UNIVERSALIS** SHINING STAR ACD-2003*	PATRICK BERNHARDT
			WORLD MUSIC ALBUMS™	
			★★ NO. 1 ★★	
1	1	13	**CHAMUNORWA** MANGO 539 900/ISLAND 3 weeks at No. 1	THOMAS MAPFUMO
2	3	9	**VODOU ADJAE** MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
3	2	11	**TXAI** COLUMBIA CK-46871*	MILTON NASCIMENTO
4	5	5	**IRON STORM** MESA R2 79035*	BLACK UHURU
5	6	7	**JOURNEY** TRILOKA 184-2*	ALI AKBAR KHAN
6	4	13	**THE BEST OF JULUKA** RHYTHM SAFARI CDI 57318*	JULUKA
7	7	19	**TALKIN' BLUES** TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
8	14	3	**BAAYO** MANGO 539 907-2*/ISLAND	BAABA MAAL
9	9	5	**WE MUST CARRY ON** SHANACHIE 43082*	RITA MARLEY
10	NEW▶		**BAKA** HANNIBAL HNCD 1357*	OUTBACK
11	10	11	**TOUMA** MANGO 539 903-2/ISLAND	MORY KANTE
12	NEW▶		**CUBA CLASSICS 2: DANCING WITH THE ENEMY** LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS
13	11	9	**GREEK FIRE** SHANACHIE 64027*	ANNABOUBOULA
14	12	17	**MISSA LUBA: AN AFRICAN MASS** PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
15	NEW▶		**JAHMEKYA** VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS

● 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.

RETAIL

GRASS ROUTE

(Continued from preceding page)

recently inked a deal with 77-year-old jazz guitarist **George Van Eps**, inventor of the seven-string guitar. Just out: "13 Strings," a collaboration with label mate **Howard Alden** ... New York rock act **Scarecrow** joins Des Plaines, Ill.'s **Red Light Records** roster with an eponymous debut set for September ... **Marquis Records** of Leesburg, Va., has inked a deal with mid-Atlantic rock'n'roll act **YNOT**.

DISTRIBUTION DEALS: New York's **Koch International** and the U.S.S.R.'s **Melodiya** have pacted for U.S. distribution. The exclusive arrangement bowed in June with a plethora of rare and exceptional classical recordings, featuring the works of **Tchaikovsky, Liszt,** and **Prokofiev**, among others ... The Burbank, Calif.-based **Independent National Distributors Inc.** web picked up L.A.-based jazz/new age label **Proxima** for national distribution. The July release schedule includes debuts from **Guire Webb, Zig,** the **Rise,** and **Miguel Kertsman.** Proxima president **Ken Mazur** is former lead guitarist for **Robert Palmer** and **Mink DeVille** ... L.A.'s **Oh Boy!/Red Pajamas/Blue Plate** triumvirate recently pacted with Dallas-based **Big State Distributing Corp.** and re-associated with San Fernando, Calif.-based **California Record Distributors Inc.** after a brief association with **Landmark Distributors.** The Oh Boy! crew is preparing for the September release of "**John Prine:** The Missing Years."

MOVIN' AND SHAKIN': **Michael Crockett** has joined the staff at Dallas' Big State Distributing Corp. He's a sales representative covering South Central Texas ... **Robin Hurley** is the new managing director for **4AD** in New York ... **Ray Mancison** is the new director of radio/video promotions at New York's **Noise International.**

MORE MUSIC: With all the hoopla buzzing around **Arnold Schwarzenegger's** "Terminator" sequel, it seems appropriate to mention **DCC Compact Classics' Cinemaster** imprint, which recently released the soundtrack to the original "Terminator" film. Movie buffs should also investigate Cinemaster's "The Best Of Hemdale," featuring tracks from such Hemdale movies as "Platoon," "The Last Emperor," and "The River's Edge"... New York's **Great Northern Arts** label is out with "**Donovan**-The Classics Live." The 17 concert cuts showcase Donovan's distinctive vocal stylings and feature 11 top 40 hits ... Atlanta-based **Intergalactic Recordings** is promoting **Geronimo**, the debut by one-man band **Gary Capelouto**, who sings and plays every instrument on every track. This guy has a great ear for refreshing alternative rock'n'roll/pop ... **John Camano**, president of Hawthorne, N.J.'s **JAM Records**, has a vested interest in the label's debut single, "Summertime." He and partner **Angela Noelle** perform the dance/pop duet. Who says business and art don't mix?

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Life At LIVE After Menendez's Death; Chain Reaction

WINDS OF CHANGE: For those who have followed the company's history, current changes at **LIVE Entertainment** are a bit startling. LIVE has just announced an agreement to sell off the **Lieberman Enterprises** rack to the **Handleman Co**. There are widespread rumors in the marketplace that the company is shopping the **LIVE Retail Specialty Group**, which consists of stores operating under the names of **Strawberries** and **Waxie Maxie's**. Also, LIVE has proposed a merger with **Carolco Pictures.**

LIVE's previous CEO, the late **Jose Menendez,** took pride in his vision of creating a vertically integrated company, with rackjobbing and retailing capabilities. He also was adamant that LIVE be seen as a separate entity from Carolco, and became sensitive if it was implied in any way that his company was under Carolco's thumb.

In agreeing to sell Lieberman, LIVE appears to be abandoning the vertical-integration strategy. LIVE's senior VP and general counsel **Michael White**, however, says that a clause in the agreement with Handleman ensures that the rackjobber will carry the label's titles in the stores it supplies for the next five years. Thus, LIVE effectively still has a distribution channel, White argues.

As for the merger, LIVE announced that its board of directors had proposed the deal with Carolco. But many observers feel that financially troubled Carolco, which owns 54% of LIVE, instigated the merger so that it could get at the video label's cash flow and then pay down some debt.

Given recent difficulties at Carolco and Lieberman, the changes LIVE is implementing are understandable. But one has to wonder what course LIVE might be taking if Menendez were still alive today.

WHILE WE ARE on the topic of Lieberman, many are wondering how **Wal-Mart** will react to the Handleman Co.'s acquisition of the Minneapolis-based rack. **John Marmaduke,** president and CEO of Wal-Mart-owned **Western Merchandisers,** says, "Wal-Mart is of the opinion that it will always have another vendor [besides Western]. We are sorry to see Lieberman go. But it will help make servicing Wal-Mart easier, since now we won't have to coordinate everything through three parties."

BREAK THE CHAIN: In the last month, Retail Track has received four copies of the same chain letter, and as we read it, the epistle had an eerie ring of familiarity. It said there was a 7-year-old in Surrey, England, named Craig Sherhold, who was suffering from a serious illness, and that the lad wished to break the Guinness Book Of World Records for compiling the world's largest collection of business cards.

Let's turn back the pages to last summer, when the July 7, 1990, Retail Track contained an item about an

by Geoff Mayfield & Ed Christman

ill 7-year-old named Craig Shergold, who was trying to set a world record for collecting the most get-well cards:

"A chain letter intended to help young Shergold reach his goal has been making the rounds in the record trade, but, according to a news report televised on New York's WNYN, the family has kindly requested that you hold off on sending more cards. Seems the Shergolds broke the record some time ago, and they're still receiving some 5,000 letters a week."

Somehow, in the course of its evolution, the name in the chain letter has changed from Shergold to Sherhold and get-well cards have become business cards. Newsweek and Ann Landers both recently reported these errors, along with the fact that Guinness stopped counting get-well cards when the tally reached 16 million. The Surrey post office is now forwarding Shergold's chain-letter correspondence to the Make-A-Wish Foundation in Atlanta, the association that started the original plea some years ago; 33 million envelopes now fill an Atlanta warehouse. As for Shergold, he is now 11 and thankfully has recovered from what once appeared to be a terminal condition.

CONGRATS TO **Lewis Kennedy,** founder of the Plymouth, Minn.-based **Title Wave** chain, who was recently named "Emerging Entrepreneur of the Year" by the entrepreneurial services division of Ernst & Young; Inc. magazine; Merrill Lynch; and the law firm of Gray Plant Mooty Mooty & Bennett.

Kennedy, who spent 15 years overseeing electronics, records, and tapes for **Target,** started the chain by opening his first store in 1986, after a short stint with **Wherehouse Entertainment**. Since then, Title Wave has grown to six stores with 234 employees and more than $10 million in annual sales.

QUICK SCHTICK: We were recently investigating a financially troubled account, which we had heard was on hold at some of the Big Six distributors. A source at one of the distributors confirmed that the account was still in good standing with his company. "They're still on with us," he said. "Then again, I'm not sure what the difference is between being off with them and on with us." Apparently, that account hasn't been placing too many orders recently ... While reading a recent Billboard, we noticed that in 1984, former **Licorice Pizza** maven **Jim Greenwood** suggested that the National Assn. of Recording Merchandisers change its name to the Entertainment Software Assn. Considering the acronym that would have resulted, we're frankly relieved the trade group didn't follow Greenwood's advice. We *already* get heat from some folks about mentioning a certain **Rhino** staffer too often.

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CONVENTION CAPSULES

(Continued from page 42A)

Allan Werst of **CEMA**; **Sally Johnson** of **Bantam/Dell**; **Alisa Brewer** of **Ingram Video** for nonmusic.

Nineteen combo stores won sales awards, with store manager **Bob McKenzie** winning the Double Platinum Award. Platinum Award winners were store managers **Lori Muretta, Doug Grant,** and **Karl Spencer**.

Mall store winners included the Platinum Awards given to **Phil Trippet** and **Jodi Turner. Thomas Earley** of Greely, Colo., won the Platinum Rack Sales Award for both 1990-91 and 1989-90.

Edgar Sellers, district sales manager from Amarillo, received the 35-Year Longevity Award. Receiving 20-Year Longevity Awards were **Pat Deckard**, key entry coordinator, and **Bob Schneider**, executive VP.

The company also presented music buyer **Dick Snyder** with the inaugural "FISH" award. Marmaduke explained that FISH stands for "first in, still here." It seems Snyder bought heavily into something called the "New Kids House Shoes." Marmaduke presented him with a plaque containing one of the shoes but added, "If we don't make mistakes, then we aren't experimenting."

A HIGH POINT of the convention was the performance by **Capitol** recording artist **Garth Brooks**, who played June 21. The performance was capped off by Western Merchandisers/Hastings stopping the show to present Brooks with a gold-album award from the company. According to **Jim McCall**, regional market manager in Capitol's Nashville office, Western Merchandisers and Hastings together have sold nearly 1 million of the 6 million total units moved by Brooks' two albums. Brooks was very appreciative of the support displayed by Western Merchandisers and Hastings. The audience, in turn, responded with a number of long standing ovations for his show.

HAPPY TRAILS INDEED: During its product presentation, **BMG** took advantage of the fact that a new **RCA Nashville** title, a **Roy Rogers** "Tribute" album featuring various country stars, contains the song for which Rogers is famous, "Happy Trails," and used it to wish Marmaduke, who is retiring in September, well. "Throughout the presentation, we took liberty that Steve was retiring, and had news reports saying that the Internal Revenue Service was investigating him," explains BMG branch manager **Jerry Silhan**. "Toward the end, a report stated that the IRS was dropping all charges against Marmaduke and he was agreeing to get out of the record business."

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Music Video

Lucasfilm Empire Expands To Incorporate Music Video

■ BY MELINDA NEWMAN

NEW YORK—What's in a name? A lot, if it's Lucasfilm Commercial Productions, one of the many divisions owned by director/producer George Lucas.

"The name helps; it certainly piques people's curiosity," says GM Peter Friedman. "Nine times out of 10 the record company will see us because of our name, but we have to back that up with great work."

'Generally, we like to keep the budget $100,000 or more'

LCP, which works mainly as a commercial production firm, broke into music videos earlier this year. Among its projects are clips for Dwight Yoakam, Ralph Tresvant, and most recently Paula Abdul with "Rush Rush." Both Yoakam's and Abdul's clips were expanded stories with cold openings and elaborate sets. The Tresvant clip was a colorfully stylish performance piece.

The reason for the expansion was to give the directors a chance to explore creative avenues without having to leave LCP to do it. "Working in the 30- or -60-second format can be limiting," says Friedman. "Though there's very little money involved in music videos—I don't think we've gotten 15% on any job—it offers creative freedom and a chance to try things you can't do on commercials."

LCP plans to keep its music video productions limited—to about six a year—and be selective about whom it works with. "We've turned down a lot of stuff," Friedman says. "I don't want to do the small stuff where you're not going to get any recognition; we don't need the exercise."

But not everything needs to be on the $500,000-plus level that Abdul's clip was. "If we got a project that was just sensational, and the label only had $75,000, we might do it. But generally, we like to keep the budget $100,000 or more."

Friedman is also looking for artists that want more than just a performance clip and can put up with a long and grueling shoot. "Working with Paula was a once in a lifetime experience. We shot for six days and she was fabulous. She did it right every single time. If she was a bitch to work with that could have been a nightmare, but this was great."

LCP has five commercial directors it is pushing for music video work, including Steve Vaughan, who directed the Yoakam clip, director/cameraman Jimmy Collins, who is based in LCP's Atlanta office, and director Michael McNamara, who has attracted attention for his storytelling style. Stefan Wurnitzer, who directed the Tresvant clip and worked on the Abdul video, likes music videos so much that he's now pursuing that avenue full-time for Squeak Pictures.

Interestingly enough, no one has come to Friedman and asked LCP to make a video using special effects from its sister division, Industrial Light & Magic. "No one has asked us to incorporate ILM into any of the videos," he says. "The problem might be cost, since the effects are top of the line they also tend to be expensive; and the other problem is the time it takes to develop the effects."

Nor has anyone come to Friedman and asked if the boss himself, George Lucas, would direct a clip. "That would probably be tough anyway, since he's so busy with movies and television," he says.

Even though LCP has no intention of making music videos its main source of income, it intends to pursue opportunities because "music videos are fun," Friedman says. "It's great to work with the celebrities and figure out how we can do the project for a certain amount of money. Besides, it gives our directors a chance to let their hair down."

A*Vision, VH-1 Venture Into Vid Deal

NEW YORK—A*Vision, the home video arm of Atlantic Records, has formed a joint venture with VH-1 to sell longform music videos through the music channel.

Condensed versions of at least two A*Vision titles will air as 30-minute prime-time programs each month on the channel. At two commercial breaks during the shows, a toll-free number will appear for viewers who wish to order the entire video.

"This gives us increased sales over the air and increases sales in retail because of the exposure," says A*Vision president Stuart Hersch.

The venture kicked off June 19 with highlights from the "Phil Collins' Seriously Live" concert longform. Hersch declined to give the number of orders placed during the program, but says he was pleased with the results. VH-1's director of acquisitions and co-productions, Eddie Dalva, would not release ratings for the program, but expressed his pleasure in the show's performance.

Other videos to be showcased include "The Foreigner Story: Feels Likes The Very First Time," July 6; "The Doors Live In Europe 1968," July 16 and 30; and "A Romantic Evening With Ray Charles," July 20 and 23.

The shows are edited from the longform down to 23 minutes by either VH-1 or A*Vision. "Therefore, we're not taking up any of their advertising inventory; VH-1 can carry its normal commercial load," Hersch says. VH-1 also receives a percentage of each video sold.

The longforms being shown already have been offered at retail, ac-

(Continued on next page)

Doin' It Right. RCA artist Eddie London, right, completes his video for "If We Can't Do It Right," from his upcoming debut album. Shot in Austin, Texas, the clip was directed by Richard Kooris, left, for Full Spectrum Productions.

THE EYE

by Melinda Newman

READ THIS: We're splitting up **Video Track.** From now on, all information about clips done by East Coast and Nashville-based production companies should be sent to **Karen O'Connor** in Billboard's New York office. The fax number is 212-536-5358. All Los Angeles-based companies and firms based in other cities should continue to send their information to **Deborah Russell** in the Los Angeles office. Her fax number is 213-859-5302. Again, the decision where to fax is based on what city the production company is based in, not where the clip was shot.

Just to confuse the issue, the **New Videoclips** listing will now be compiled totally in New York. So regardless of geographic location, send items to be included in that section to O'Connor.

CALL TO WIN: Boston-based **Video Visions** has just wrapped up a successful four-week contest with **Warner Bros.** that touts the label as well as two of its artists, **Keith Washington** and **Jasmine Guy**, according to associate producer **Suzanne Taylor.** Whenever viewers saw a video by a Warner Bros. artist on the urban music show, they called the Video Visions hotline to qualify to win a free trip to Los Angeles, $300, and tickets to **"The Arsenio Hall Show."** Though the main emphasis was on Washington and Guy, clips by other Warner Bros. artists were sprinkled throughout the playlists for the month.

During the same four-week period, radio station **WILD** also participated: listeners could qualify by calling when they heard Guy's latest single, "Just Want To Hold You," and Washington's "Kissing You." All of the radio station's entries were turned over to Video Visions, which drew the winner June 29.

The 2-year-old Video Visions has been broadcast on **WLVI-Channel 56** since April; previously it was on cable and another broadcast channel. At its new home, it reached a potential 3.4 million households over five New England states. The hourlong show, which airs Saturday nights at 1 a.m., is repeated on Continental Cable twice during the week.

A recent playlist for the show included "Do You Want Me," **Salt-N-Pepa;** "Summertime," **D.J. Jazzy Jeff & the Fresh Prince;** "Exclusivity," **Damian Dame;** "Amazing Love," **Phil Perry;** "Pop Goes The Weasel," **3rd Bass;** "PTA," **Leaders Of The New School;** "Try Me," Guy; "I Try," **Will Downing;** "Can You Stop The Rain," **Peabo Bryson;** "Kissing You," Washington; and "Unbelievable," **EMF.**

IT'S OFFICIAL: **Sheri Trahan**, former national director of video and alternative radio promotion at **Enigma/Restless Records,** has been named head of national video and alternative promotion at **Morgan Creek Records.**

Midnight Films has added two directors to its roster: **Amy Goldstein,** formerly with **Visualize,** and **Stacy Peralta,** whom Midnight refers to as "the skateboarding-subculture film guru."

In addition to **LCP, Paramount Images** has thrown its hat into the music video circus. Paramount Images is the commercial production division of Paramount Pictures. **Troy Stafford** has been named marketing director for music videos and Emmy- and ACE-award-winning producer/director **Steve Binder** has signed an exclusive contract with the company.

DEAR ABBEY: I have this problem. **MTV** won't play the new video by our favorites, **Peter Holsapple & Chris Stamey.** Actually, that's not quite how it goes, but the duo's label, **Rhino New Artists,** has sent out 3,500 bright yellow postcards to press and other assorted motley types to mail back to MTV senior VP **Abbey Konowitch,** pleading with the channel to air the pair's "Angels" clip. We've sent in our card. In a few weeks, we'll report on how many the channel has received and if it has decided to air the clip.

WHILE WE'RE ON THE SUBJECT: kudos to MTV for being named corporation of the year by the National Multiple Sclerosis Society for its volunteer work with the organization. Since 1985, MTV has raised funds and awareness among college students nationwide by sponsoring on-campus activities and on-air events.

MANIFEST DESTINY: **"Hot Traxx"** keeps expanding its San Diego reach. Producer **David Law** is part of the team that is running a new low-power television station in north San Diego. Channel 17 was set to bow July 4 and will air a mixture of music-video programming, classic movies, and local political programming. Among the music video programming that will air to the channel's 70,000 potential viewers is a daily version (except Sunday) of urban show "Hot Traxx." Currently, the two-hour show airs weekly on eight San Diego-area cable stations. Channel 17 will also air the syndicated **"Nashville Skyline"** show once a week, and is negotiating with **John Wells,** who hosts an alternative music show on a San Diego public access channel, to do a program for 17.

"We're looking for more country music," says Law. "Ultimately, we'd like to see a major part of Channel 17's late-night programming to be music video. But we have a huge commitment in that we bought this movie library from a company that went out of business, so we want to utilize that as well."

"Hot Traxx," as well as the other video show that Law produces, **"Silky Soul,"** will remain on their cable channels until Channel 17 can get added to those cable systems. At that point, Law says he intends to combine "Hot Traxx" and "Silky Soul," which is ballad-oriented.

NEW MUSIC SEMINAR is fast upon us, and we're looking forward to everyone arriving in The Big Apple. We hear that one label is looking especially forward to the arrival of folks from several top local and regional shows. So much so that it has scheduled a meeting with label higher-ups and the producers of these shows to discuss how the programs can more effectively be used to promote artists. More details after the meeting, but we say it's a great step since every video promotion director knows how important the local shows are. But that message often gets lost on the label VPs.

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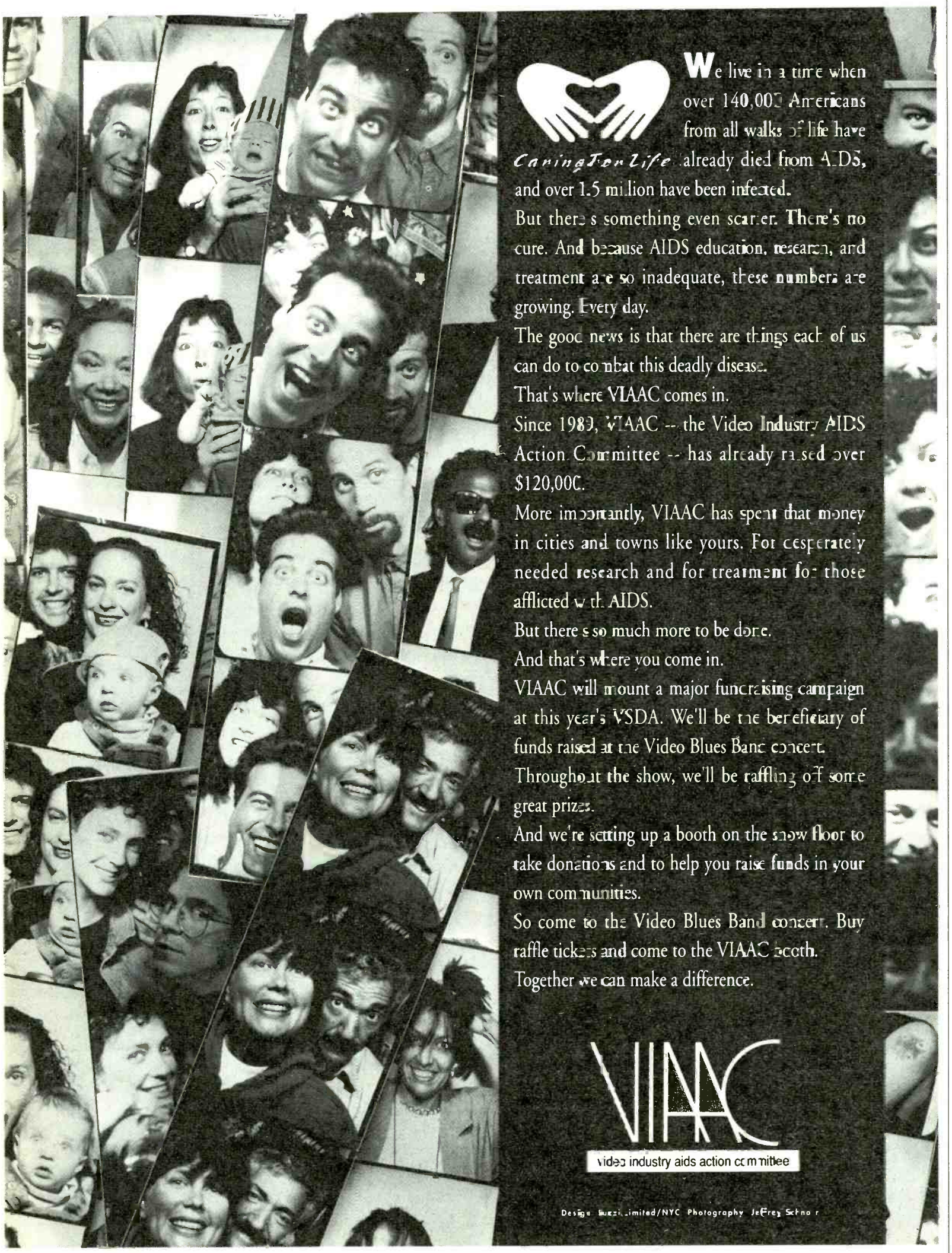

New Music Confab To Explore New Music Videos, Too

NEW YORK—The 12th annual New Music Seminar, to be held here July 13-17, has a slate of panels dedicated to music video, as well as several other sessions that will interest music video professionals attending the conclave.

Three panels are devoted specifically to music video: "Video's Reemergence in the Club Environment," moderated by Sean Fernald, Capitol Records, 1 p.m., July 14; "What Price Video: How Much Is Too Much," moderated by Joel Hinman, Scorched Earth/Black + White Television/Palace Music Pictures, 1 p.m., July 15; and "So You Wanna Be a Video Star? Maximizing Your Impact in the Universe," moderated by Mark Weinstein, R 'n R Freelance, 1 p.m., July 17.

Among the other panels in which video is sure to be a component are "A&R," moderated by Polydor's Davitt Sigerson, 11 a.m., July 17; "International Rock Music in America: A Reality or Fantasy?," moderated by MTV International's Rebecca Baties, 11 a.m., July 17; and "Marketing New Artists: Case Studies," moderated by Larry Stessel, Epic Records, 1 p.m., July 15.

The Music Video Assn. will also hold its semiannual meeting during the seminar. It will take place 5 p.m. July 16 at the Marriott Marquis, site of all convention activities. It is open to nonmembers as well as members.

MELINDA NEWMAN

A*VISION, VH-1 VENTURE

(Continued from preceding page)

cording to Hersch. "We're looking at what works as television programming and what will not offend the retail community. We're not trying to compete with them," he says. The retail window varies from several months for the Collins longform to a matter of weeks for the Foreigner home video. The VH-1 price is the same as the retail price, and delivery is normally within two weeks.

The venture is also a way to reach older consumers who don't frequent retail stores, Hersch says. "Our research indicates that most music videos are sold in stores to a 12-to-22-year-old demo. Once you get beyond 25, the number of times you go to the video or record store drops off. The VH-1 demo [which is primarily 25 and up] is perfect for this."

According to Dalva, the programs are just the first step in a long-term relationship between the two companies. Down the road, the plan is for VH-1 to co-produce original programming with A*Vision that after airing on the channel will be released by the home video company to the sell-through market. "Now, when we produce things we're thinking long-term and about what could also be a home video," he says.

Dalva adds that VH-1 is approaching other home video companies "about doing the same kind of things."

MELINDA NEWMAN

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VIDEO TRACK

LOS ANGELES

TRIPLE X rock act **Celebrity Skin** and the crew from **DOOM Inc.** recently wrapped "S.O.S.," a wildly vibrant and colorful clip directed by newcomer **Edward Louderback**. **Richard Henkels** directed photography.

Tom Scott, Grammy-winning jazz composer, arranger, and producer, shot his debut video, "If You're Not The One For Me," with director **Randee St. Nicholas**. The clip comes from the **GRP** album "Keep This Love Alive" and features a duet by **Brenda Russell** and **Bill Champlin**. **Mark Kalbfeld** produced for **Planet Pictures**.

Black & White Television's Paris Barclay puts **A&M** artist **Vesta** on the big screen in her latest video, "Special." When the artist spies the man of her dreams in a movie, she walks into the film and brings him back with her. **Joe Caruso** directed photography on location at L.A.'s Vista Theatre. **Siri Adams** produced the clip and **Richie Vetter** executive-produced.

NEW YORK

MERCURY'S **Black Sheep** video, "Flavor Of The Month," is a comical takeoff on the "Little Bo-Peep" nursery rhyme. It's a fitting theme, as the band's album is titled "Wolf In Sheep's Clothing." Director **Kevin Bray** wrote the concept and shot footage on Rector and Washington streets, as well as on Walker Farm in Stockton, N.J. **Gina Harrell** produced.

OTHER CITIES

NEW ORLEANS' French Quarter serves as the backdrop for **Patty Loveless'** new **MCA** video, "He Hurt Me Bad (In A Real Good Way)." **John Lloyd Miller** directed the shoot, which follows a day in the life of three couples. **John Jorgenson** of the **Desert Rose Band** appears as Loveless' love interest. **Marc Ball** directed photography and produced the clip for **Scene Three Productions.**

The Foundry's Paul Rachman is the eye behind **Alice In Chains'** new **Columbia** clip, "Sea Of Sorrow." The Salt Lake City-based shoot features performance mixed with conceptual footage of shadows and underwater imagery. **Sally Norvell** produced.

Rounder Records' Alison Krauss linked with **Acme Pictures' Joanne Gardner**, who directed and produced "Steel Rails," from Krauss' album "I've Got That Old Feeling." Gardner shot footage in the California desert.

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.

BANG TANGO
Untied And True
Dancin' On Coals/Mechanic
Benjamin Howell/Z-Inc. L.A.
Ralph Ziman

TEVIN CAMPBELL
Ask Me To
Boyz 'N The Hood, Original Motion Picture Soundtrack/Qwest-Warner Bros.
John Duffin/Desert Music Pictures
Geoffrey Edwards

MARY-CHAPIN CARPENTER
Down At The Twist And Shout
Shooting Straight In The Dark/Columbia
Robin Beresford/Flashframe Films
Jack Cole

CHUBB ROCK
The Chubbster
The One/Select
Gina Harrell in association with Amy Bennick, Rosemarie Russell
Kevin Bray in association with Christopher James, Russell Fortunato Procopio

COMPTON'S MOST WANTED
Growin' Up In The Hood
Boyz 'N The Hood, Original Motion Picture Soundtrack/Qwest-Warner Bros.
Belinda Ellis/Underdog Films
Okuwah Garrett

D.J. JAZZY JEFF & THE FRESH PRINCE
Summertime
Home Base/Jive
Joseph Nardelli/New Generation Pictures
Jim Swaffield

JODECI
I Gotta Love
Forever My Lady/Uptown
Lionel C. Martin/Classic Concept Productions
Ralph McDaniels, Sabrina Gray

JUNKYARD
All The Time In The World
Sixes, Sevens, & Nines/Geffen
Rob Newman/Spellbound Pictures
Tony Vanden Ende

MANHATTAN TRANSFER
The Offbeat Of Avenues
The Offbeat Of Avenues/Columbia
Tony Shiff/Squeak Pictures Inc.
Stefan Wurnitzer

MEL MCDANIEL
My Ex Life
Country Pride/DPI
Mary M. Matthews/Studio Productions
Carolyn Betts, Matt Coale

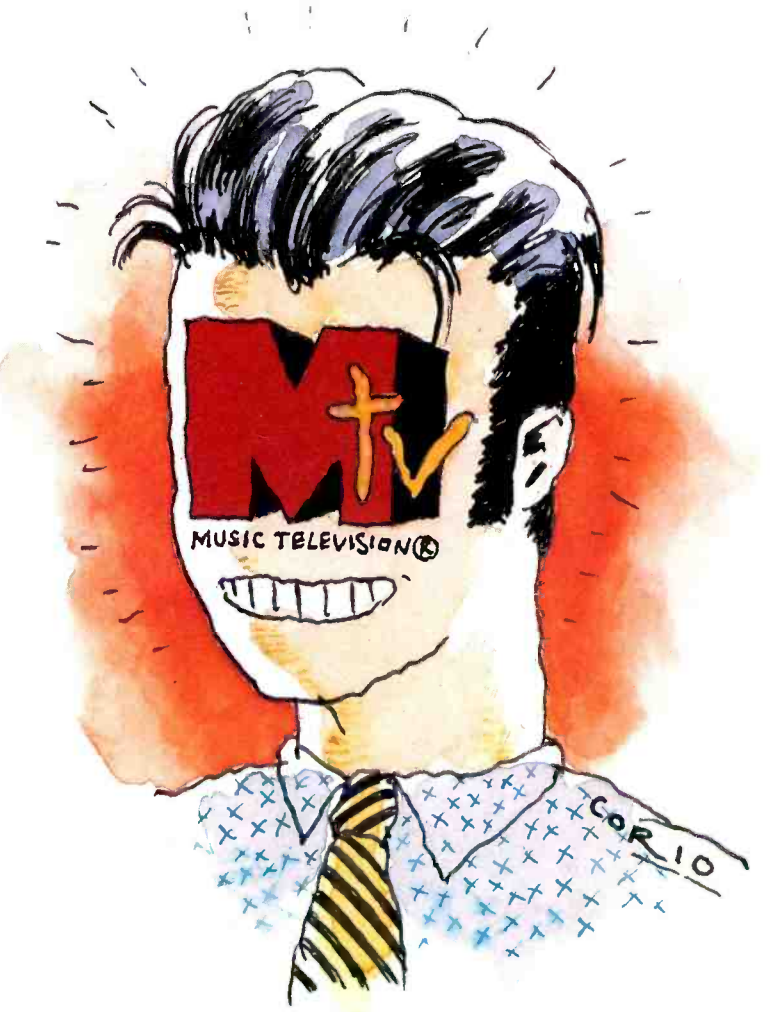
LORRIE MORGAN
We Both Walk
Something In Red/RCA
Jim Burns/RSE NY
Bob Small

NAUGHTY BY NATURE
O.P.P.
Naughty By Nature/Tommy Boy Music
Abdul Abbott/Shoot 'Til You Drop
Rodd Houston, Marcus Raboy

PEBBLES
Backyard
Always/MCA
Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel C. Martin

The Clip List will return next week

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



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Billboard Salutes MTV on Ten Years of Creative Vision!

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• Ad close: August 6 •

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Russ,
After all these years...
Our ties
are stronger than ever.

MAZEL TOV,
All your friends at Sony Music.

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Solomon's Way: By Taking One Store at a Time He's Added Up to Something Special

The 1991 Billboard TIME Video Man of the Year

RUSS SOLOMON
Founder and President, Tower Records and Tower Video

Illustration by Augie Napoli

50 Years Of Selling Entertainment

By GEOFF MAYFIELD

"When he was young, I used to worry about him *so much,* because he *so mischievous*. But, my husband would say, 'Don't worry, he's going to amount to something someday.' "

Such concerns and hopes are common among parents, but in this case, the comment is uncommonly appropriate. Annette Solomon, 90, is chatting with members of her son's staff in a hallway just outside his office, and the words are spoken with the assurance that her son has indeed amounted to something.

And how!

Russ Solomon, founder and president of Tower Records and Tower Video, is this year's Billboard/Time Video Man of the Year. And, as he celebrates the 50th anniversary of his career in home entertainment, the 65-year-old retail pioneer still retains that streak of mischief that once concerned his mother.

In fact, Solomon's mischievousness is notable, because it illuminates an important component of the philosophy that has made his company a global success story. Despite the lavish praise that his Tower stores constantly receive—from suppliers, from competitors, and from the consumer press—Solomon refuses to take himself too seriously. His irreverent and sarcastic sense of humor is uttered at his own expense as often as it is directed at others.

It is the evening of the awards banquet at the 1986 National Assn. of Recording Merchandisers. At that time, Mickey Granberg is executive VP of NARM and the Video Software Dealers Assn., and Russ sits on the board of both trade groups. Russ looks resplendent in his tux, and the sight of him in formal wear startles several attendees, who are accustomed to seeing the Tower chief clad in casual attire. "A monkey suit, eh Russ?" says one surprised supplier. With a wink, Russ responds, "No. I call it my Mickey suit."

In his own modest way, Solomon is a media darling. His company's considerable success has landed Solomon ink in Venture, Fortune, and The Wall Street Journal; in 1990, he landed on the prestigious Forbes Four Hundred. But, Solomon is also hip enough to attract the attention of Rolling Stone and intriguing enough to land on the pages of the National Enquirer (In a week that must have been shy on UFO sightings, the Enquirer profiled Solomon as an example of "Success Without College").

Solomon's career in entertainment retailing began with the 78 rpm record and extends through today's laser videodisc. "By 1949 and '50, 45s and LPs were introduced," Solomon recalls. "You're thinking about the infancy of a business which has now disappeared. Can you believe it? I was there at both ends." Along the way, he has also seen the dawn and dusk of a number of software formats that didn't last nearly as long as the venerable LP—like quadraphonic records, reel-to-reel tapes, 4-tracks, 8-tracks, CEDs, and 3-inch CDs.

During this evolution of entertainment media, Solomon's MTS Inc.—the parent of Tower Records, Tower Video, Tower Books, and Tower Gallery—has emerged as a success story that cannot be imitated, ringing up annual sales in excess of $500,000 million.

With a mere 67 U.S. record stores, Tower ranks second in volume among American music retailers—which means the company outbills chains that have more than 400 stores. Only Musicland Stores Corp., with its 800-plus locations, rings up more music sales than Tower.

(Continued on page V-2)

Quote File: He Cuts Through a Lot of Red Tape--and Power Ties, Too

Fifty years . . . Does that mean you started Tower at the age of seven? Russ, you're a great friend and a class act. All of us at Fox Video congratulate you on this well deserved honor and thank you for your support over the years.

BOB DELELLIS, President, FoxVideo

My first trip to San Francisco, in 1959, was marked by a memorable occasion: Russ Solomon took me to the Blue Fox for dinner. Considering that as a "jack robber" (Russ' own endearing term for "rackjobber"), he was on the verge of bankruptcy, this act of calm in the face of a storm is singularly "King Solomon."

I am honored to be, by Russ' own admission, responsible for his wearing a necktie at the NARM Convention for the first time. But, I am doubly proud, honored, and grateful for being a part of his business career for 30-some years of his 50 years in business. It's been a ball!

MICKEY GRANBERG, VP, VSDA Scholarship Foundation Executive VP, NARM Scholarship Foundation

I am very fortunate to work for Russ Solomon. An apprentice painter working under Michelangelo may have felt the same. While Russ says he doesn't take himself too seriously, we all do. We do so because he continues to excite and expand the canvas of the entertainment world. Congratulations, Russ, and thank you for all the wonderful possibilities.

JOHN THRASHER, VP of Purchasing & Distribution, Tower Video

Russ Solomon is not only an exceptionally gifted and successful retailer, but he is a warm, giving, passionate human being. Where others are quick to judge, Russ is quick to help. Where others do what's expected, Russ does what's right. Where others care when it's convenient, Russ cares.

Russ is certainly an important customer, but more importantly, he's a dear friend who's taught me an awful lot over the years. Congratulations on this very special recognition.

P.S. So, *now* will you bring in more copies of "Godfather III"?

ERIC DOCTOROW, Executive VP of Home Video, Paramount Pictures

Russ Solomon is a wonderful man to work for. Over the years, I have watched his vision and enthusiasm build Tower into the international company it is today. I highly respect Russ' integrity and thoughtfulness, and his concern for the welfare of his employees and the community. He is held in the highest esteem within our organization, and throughout the industry.

Russ can't begin to know how many lives he has influenced. It has truly been a privilege and a pleasure to have worked for him for the past 20 years. I will be forever grateful to Russ for making it all fun and for giving me the room to grow and prosper with Tower.

JENNIFER BIRNER, VP of Video Operations, Tower Video

Leadership is the lifting of vision to higher sights, the raising of performance to higher standards, and the doing of what some say can't be done. Russ Solomon's contribution to the music and video industries can best be measured by his leadership qualities.

GENE SILVERMAN, Senior VP of Sales, Orion Home Video

(Continued on page V-4)

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SOLOMON'S WAY

(Continued from page V-1)

When the first Tower Video opened in 1981, it was a pioneer operation. At the time, Wherehouse Entertainment had already jumped into the video pool, but most other music chains had been reluctant to embrace this fast-growing industry. Shortly thereafter, a number of record chains followed the lead, but over time, most of those companies have scaled back their video rental involvement. Tower Video, however, remains a leader in its field, and ranks as this country's largest seller of videodiscs.

Tower's enterprises are not confined to the U.S. The chain has operated stores in Japan for more than a decade; since then, the Tower empire has spread to England and Scotland. Yet, through it all, Solomon says there was never any grand design that led his company to international status.

"Accidentally we went where we went. If you think there was any preconceived planning you are crazy," says Solomon. Even when Tower's territory extended no further than Northern California, Solomon says the company grew "one store at a time."

Aside from music and video, Tower operates a chain of book stores, a pair of art galleries, and a corporate art center. To Solomon, each of these businesses provide an invaluable service to the consumer: "You don't *need* music, video, books or art to live, but life wouldn't be much without them," he says.

Prior to the 1989 Tower Annual Conference, Russ and assistant Frannie Martis carefully prepares a speech that will address company plans and philosophies, while also making a call for improved customer service. All of the wording is mapped out, except for the conclusion. Concerned, Frannie calls the night before the speech, and asks, "Did you figure out how to end it?," and Russ responds confidently, "Yeah. I think I've got it worked out." The next morning, Solomon nails the speech, often in dramatic fashion, but when he gets to the end, he looks up from his notes and says, wistfully, "That's it. That's all I've got."

By the age of 65, most people in Solomon's position sit back and let younger turks run the show. Several of his entertainment retailing peers, including some who are younger than Solomon, have been known to scale down involvement in the companies they have founded in favor of such leisure activities as tennis, backgammon, or boating. Not Solomon.

"Russ is one of those lucky people whose work is also his avocation," explains Frannie Martis, assistant to the president. Solomon agrees, stating simply, "I'm still having fun."

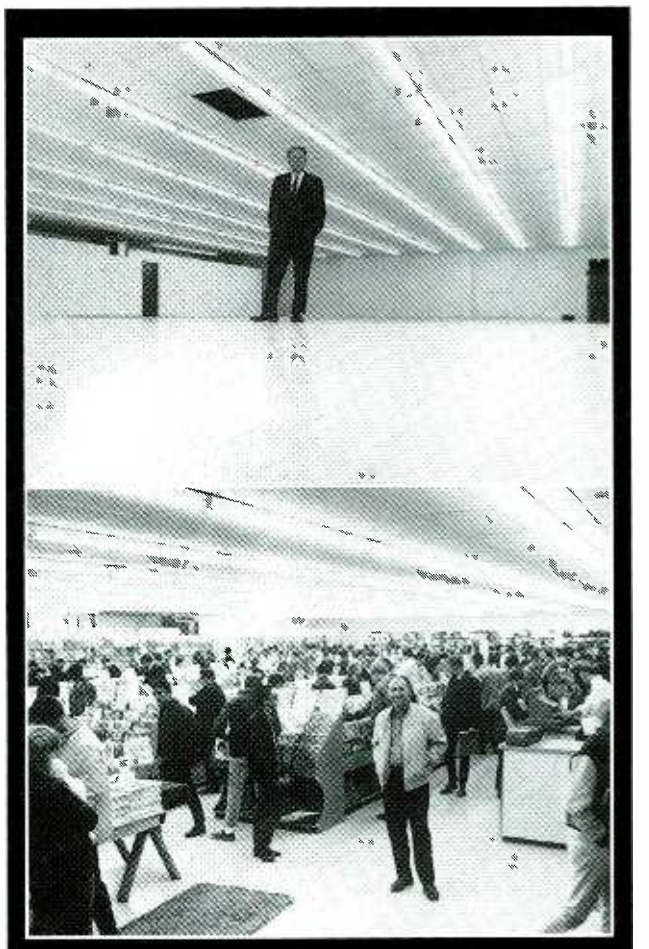
Although he entrusts his senior staff to plot Tower's course, Solomon keeps himself apprised of practically every detail. A recent visit to MTS headquarters in Sacramento confirms Solomon's continuing involvement. On this day he will sign four leases, coordinate the opening of an outlet store in Los Angeles, review marketing strategies with Tower Video VP of purchasing and distribution John Thrasher, bone up on computerization, and meet with a contingent of new store managers who are in town for an orientation course. For Solomon, this is actually a light schedule.

He concludes a phone call with an associate, during which he has picked up a detail regarding computer systems, a current priority for Tower's record division. "I just learned something," says Solomon with great satisfaction. "You see, if I quit and just sailed around the world, that wouldn't happen."

Solomon in his early 20s. He began his career selling 78s, but soon saw the birth of the LP and the 45.

During the video strategy meeting, Solomon listens to Thrasher's ideas on how Tower should market and promote a pair of key sell-through titles. Based on the sale price that Thrasher has proposed for one of those tapes, Solomon guesses its wholesale value—and comes within pennies of the actual mark. He offers Thrasher a suggestion for copy that might run in one of those campaign's ads. After quickly digesting the details, including his competitors' probable strategies, Solomon approves Thrasher's proposals. "That's fine," he says.

The meeting illustrates Solomon's management philosophy. He is hands-on, but he declines a heavy hand. "I just want to know what's going on," says Solomon. "First of all, it's the Tom Sawyer theory of management. You read the book Tom Sawyer when you were a kid and you know how Tom Sawyer got the fence painted. That's the first part of the theory.



In 1968, Solomon accomplished a longtime goal when he opened a large Tower Records store in San Francisco. It was the chain's first store outside of the San Francisco market, and helped establish the blueprint for the superstores now identified with the Tower logo. Above, Solomon is seen in the still empty space at Columbus and Bay streets; in lower photo, a smiling Solomon stands before oodles of customers in the same store.

"The second part of the theory is that if I disagree with somebody, my arguments have got to be better than their arguments, not because I'm boss, but because my arguments are better, and I hope it works this way. Generally speaking, if their arguments are better than mine, than their arguments are going to prevail. Why not? I don't have to win. What do I care? It's just got to work. That's my theory and I haven't changed my theory in years."

This philosophy is not only extended to senior management, but to store managers, too. Solomon is proud of the fact that Tower store managers have more autonomy than managers at most other music and video chains. While most of Tower's competitors employ centralized buying, determining most inventory decisions at the home office, each Tower store makes its own purchasing decisions. Each manager sets the tone as to how his or her store will be run, and at each Tower convention, managers, in small groups, air their problems and concerns with senior staff—including an often feisty session with Solomon himself.

"You don't need music, video, books or art to live," says Solomon, "but life wouldn't be much without them."

"We want to build their autonomy," says Solomon. "We want them to have more responsibility. In effect, we want them to feel like it's their store. It is for all intents and purposes. We finance it, but it's their store. First of all, if it *is* their store, they can be more involved with it and they can care more about it. They're not just working for us in the classic sense, they're working for themselves."

One dividend of this philosophy: Turnover among Tower managers is much lower than one would find at other music or video entertainment chains.

Russ' custom built home, which was completed in 1990, sports a modern design. On a Sacramento street lined with elegant but conventional houses, it truly stands out. With a grin, Russ says, "My neighbor, who was very helpful throughout the whole time it was built, said to me, 'Nice house. Too bad it's not in San Diego'."

Solomon's entertainment empire grew from modest beginnings. In 1941, at the age of 16, he began selling used records in Tower Drugs, his father's store in downtown Sacramento, Calif.

"What happened was, we had a soda fountain, and, on the soda fountain was a jukebox—I think it was called a 1250 Wurlitzer," Solomon recalls. "It was a counter machine, they only made a few of them. So, we dealt with the jukebox operator who filled the machine, and he started selling us used records. My dad liked to sell all kinds of stuff in the store. The store was very small; the whole damn store at that time was like 3,200 feet. But he had everything in there; the place was jammed with merchandise.

"So, we started selling used records. We paid three cents for them and sold them for a dime. They only wholesaled for 21 cents for the cheap ones and 30 cents for the expensive ones. So, the jukebox operators would play them and play them and play them and turn around and sell them off for three cents; that was the economics of it."

Not long after, Solomon and his father drove to San Francisco to set up accounts with the distributors who handled that era's three major record companies: Columbia, Decca, and RCA.

"It was just a product to sell," Solomon recalls, sitting in his Sacramento office. "Really, the whole record department in the store was no bigger than this desk, in fact it was probably smaller. It was just piled up on the table. Then we decided, 'Well, shoot, now we're in this. We better build a fixture or something like that. We had a carpenter build shelving, which is about 10 feet long, and maybe five shelves; big wooden bins like bookshelves and we built a counter in front of it." With that construction, the department measured roughly 600 square feet.

Solomon joined the army in 1944, and while he was away, his father built a separate entrance for the record department, which was gaining its own identity as Tower Record Mart. Solomon returned to the fold in 1946. "It

(Continued on page V-4)

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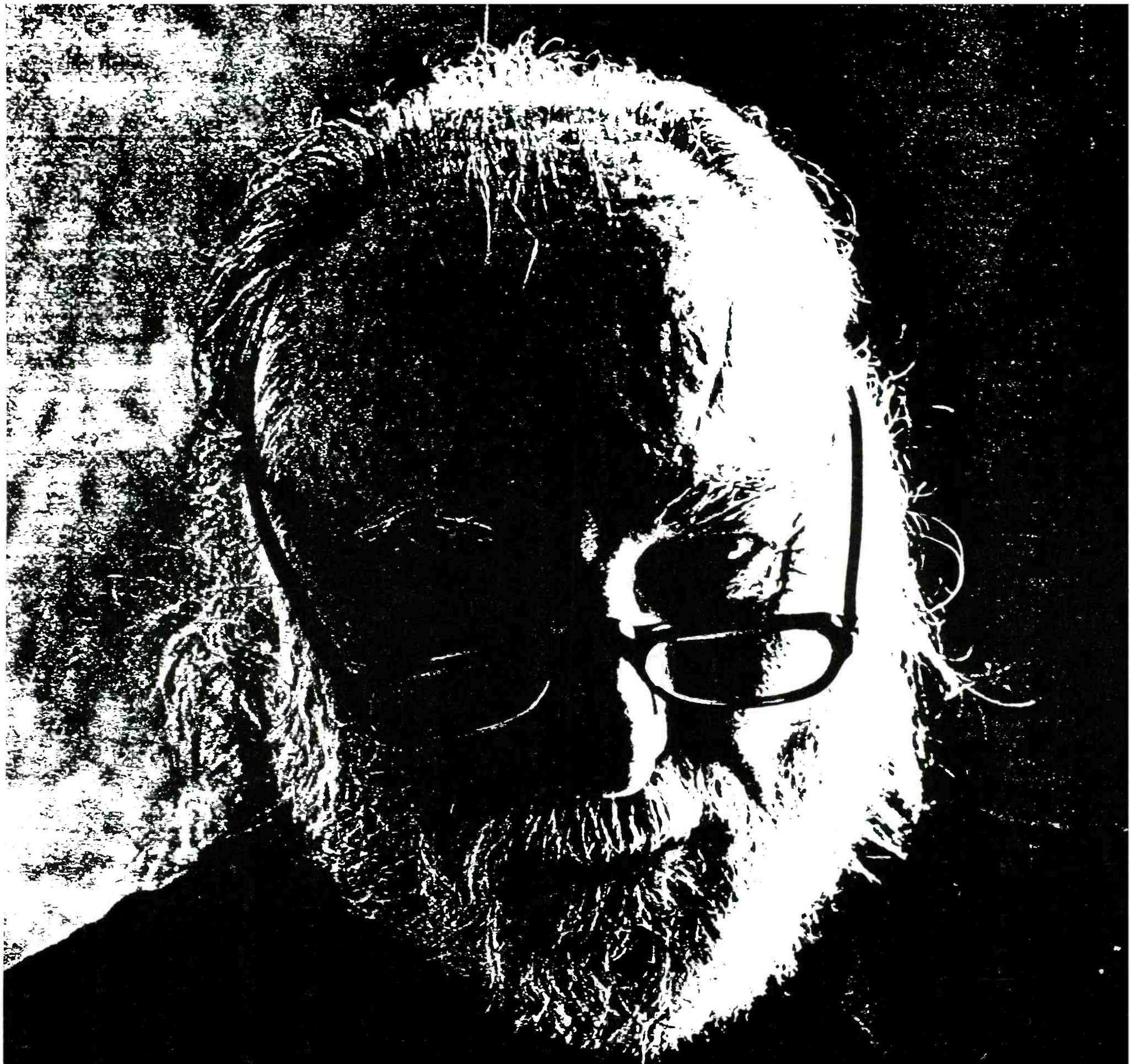

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SOLOMON'S WAY

(Continued from page V-2)

was a job and I liked it," Solomon recalls. The department eventually doubled in size to 1,200 square feet.

Solomon remembers that the music industry began to get "pretty interesting" in 1949 and 1950, the years that saw the introduction of the LP and the 45.

Because his customers were song driven, Solomon was initially more excited about the 45 than he was the LP. In fact, Solomon tried to avoid stocking LPs: "My first big fight in the record business was not wanting to carry what they wanted us to carry. I got into a big beef with the Columbia distributor over that one," he says.

Solomon relented and began to stock some LPs, but when RCA rolled out the 45, it made a much bigger splash in Sacramento.

"I embraced that thing right away, and that was an incredible deal. They came out with a player that cost $12.95 retail, probably cost us about $9," says Solomon. "It was the bargain of the century. It was a changer that really worked, and all you had to do was hook it up to a radio, which became the amplifier. It was a piece of cake. You'd tune your radio off a station, and the changer would just play through the radio. So, I was out there installing these things with my soldering iron. People would come in with their radios; I'd give them a free installation and I'd solder the connection in. And I sold thousands of those things.

"In 1952, I wanted to open this one-stop and also put these records out in dime stores and grocery stores, and so on," Solomon remembers. "My dad didn't want anything to do with it. He said, 'Fine. I'll sell you the record department. You can do anything you want with it.' I said 'Fine, I'll buy it.' And so, the next morning it was mine. We didn't have any papers, no lawyers or anything like that. He said, 'It's yours. You have the debt. You have the inventory and you have everything that's in there. Pay me later. Go away. I just don't want to have to pay the bills anymore.' So, that's what happened."

From 1952 through 1960, Solomon and a friend, John Edgerton, operated Record Supply Distributors, which doubled as a one-stop and rackjobber. Deciding to go into the one-stop business was an easy call. "One of the best parts of my business in the drug store was selling jukebox operators," says Solomon. "We were selling them for maybe a 10-cent profit and we had all the local jukebox operators buying from us."

But Solomon seized upon another idea: setting up record departments in dime stores, drug stores, and the like. Consequently, Record Supply became one of the music industry's earliest racks.

"Rackjobbing was one of those ideas that occurred independently to a lot of people at the same time. It wasn't something where they got a gleam of it that somebody else was doing it. The early rackjobbers all realized that records could be sold in a store because the store had traffic, but that records couldn't be bought in that store because the store clerks didn't have the contacts or the information to buy the right records."

Record Supply grew, but never really prospered. Like the other early music rack operators, Solomon and his partners had trouble keeping up with their company's growing expenses. The situation got tougher in the late '50s when RCA began to court rackjobbers, like The Handleman Co., that had already established themselves with other products.

"After a while, as the bills got older and older and old, our distributors really got upset, and they were right, you know, they were 100% right. The vendors got real tired of the whole thing; we were growing and growing and growing and paying our bills slower and slower and slower, and they said 'Out, Solomon. You're through. We want to get rid of you.' "

Despite Record Supply's failure, Solomon does not regret this chapter of his career: "I learned a lot, I'm telling you. Everything was positive. We were basically a very successful rackjobber, and we were the ones that developed a large department. They weren't just a rack; they were 15-, 16-, 18- 25-foot departments. We couldn't make enough profit to finance the needs for growth, but, we had built it into a a very respectable business."

Solomon explains that at his home, he has "a third line, in case someone needs to make an outgoing call when the other two lines are busy. Nobody has that number; the only calls that come on that phone are wrong numbers or solicitors. So, I got an answering machine for it that says, 'You've reached the wrong number.' "

The site on Broadway that once housed Tower Drugs, just around the corner from Sacramento's landmark Tower Theatre, is now occupied by a restaurant. Across the street, the building that was once Record Supply is now a hot blues club. And, just down the street sits the first Tower Records store, proof that Solomon was not devastated by the collapse of the rack and one-stop company.

"I felt terrible but I only brooded for about three days," Solomon recalls. "The company collapsed on Oct. 10, 1960, that was the day of reckoning for the old company called Record Supply Distributors Inc. And, the date of incorporation for this company was Oct. 14, four days later."

Solomon decided it was time to return to retailing. The new company was called MTS, named after Solomon's son, Michael T. Solomon, who is now Tower's company attorney.

"I said. 'What the hell, I've got to have a job. Let's start a new company.' I got a $5,000 loan from my dad. Before these guys were always asking me for my statement and my statement looked terrible. But, now I had a statement that had $5,000 cash and no liabilities. It was terrific," says Russ Solomon.

But first there was the matter of setting up shop. The failure of Record Supply had also wiped out his retail operation.

"It was empty. So me and a guy named Dick Harris, who worked for me, went back to San Francisco a few days later, got some records on credit, bought a few with cash. We had no fixtures, nothing. We had some old pallets, and we turned them over so they were hollow, and we put the records in there for people to browse. People would crawl around on the floor, for Christ's sake, for the first few weeks, while I scared up some old fixtures that I used to have."

From 1961 until 1968, Tower Records' territory extended no further than two Sacramento stores. In 1963, the company made its first attempt at diversification with the opening of a Tower Books unit, open adjacent to the Watt Avenue music store. That experiment unfolded when the real estate became available at a bargain rate. "I enjoy books, and it was a way for me to get books cheap," quips Solomon.

Solomon had no idea that his small operation was on the verge of becoming an international force. But, starting with 1968, things began to happen quickly. That was the year Tower Records opened a large store in San Francisco, a dream that had dogged Solomon since early in his career. The chain's landmark store on Sunset Blvd. in Los Angeles followed in 1970; Towers in Berkeley, Calif. and San Diego bowed in 1972. In 1974, the company increased its penetration in Northern and Southern California; from 1976 through 1981, it began opening stores outside its homestate, spreading to Seattle, Las Vegas, Phoenix, Hawaii, and Portland, Ore.

Also during this timeframe, in 1979, Tower opened a in Japan, its first overseas store.

It was during this period that Tower Video was born. The first store opened in Sacramento in 1981, three more were opened the next year, including two in the Portland area. Soon thereafter, Tower Video began to spread like wildfire.

Tower grabbed the music industry's attention in 1983 with the opening of its first East Coast store in New York City's Greenwich Village. At 35,000 square feet, the complex was at that time the world's largest music store. It was located in a declining neighborhood, but, almost immediately Tower's bustling traffic converted the store's surrounding blocks into prime real estate. Today, the area is prime real estate, crowded with restaurants and stores.

The original video department at that store offers a dramatic illustration of just how much business that first New York store generated. Though crammed into a tiny 900-square-foot space, Solomon notes the video unit rang up more volume in that first year than many of the established Tower Record stores did in '83.

In the next few years, Tower added London to its territory, while continuing to set up shop in key U.S. markets, including Washington, D.C., Philadelphia, Boston, New Orleans, Nashville, and Atlanta.

This dramatic expansion would appear to be the function of some grand master plan, but Solomon insists it was simply a matter of "taking it one store at a time." And, although many of Tower's competitors are convinced that Solomon is a shrewd player in the real estate game, he refuses the compliment. With convincing modesty, he insists, "I've been lucky."

Lucky or not, since that 1968 opening in San Francisco, Tower's dominance has spread. The company now owns 67 U.S. music stores, 65 video stores, 13 book stores, two art galleries, and a corporate art center, plus 13 Japanese stores, three stores in England, and a store in Scotland. Guess Solomon's father knew what he was talking about all those years ago when he said that Russ would "amount to something someday."

QUOTE FILE

(Continued from page V-1)

I have not had the privilege of meeting Russ Solomon yet. But, boy, have I heard about him. His stores are magnificent. I had hoped to run into him at one of his stores, but I do not believe he gets into them often. The Tower Records organization has our greatest respect. They are tuned into developing acts and represent what the music business is today.

I look forward to expressing my deep admiration and gratitude for what he has achieved, when I meet him. I am in the process of seeing our large accounts, and then I hope to meet Russ himself.

I have seen a video of him, and I just love the way his tummy jiggles when he laughs.

HENRY DROZ, President, WEA Corp.

Russ Solomon is a man I greatly respect and enjoy being with. The respect comes from the fact that he's so rich and the enjoyment from the fact that when we're having drinks together he usually pays. While on the NARM Board for many years, I had the opportunity to gain great wisdom and insight about the business just by listening to Russ' melodiously delivered ideas. His views, only about half of which would have bankrupted us had we followed them, were all steeped in years of experience. I'm amazed at how this guy, instead of being stuck in the past, always uses the past to guide him into the future.

Russ is like a father to me (Russ, that's a hint for you to include me in your will). On the other hand, given Russ' energy, I'd better include him in mine, because I'm more likely to go first (though it wouldn't do him much good).

Russ Solomon: What a great choice!

JACK EUGSTER, Chairman & CEO, Musicland Stores Corp.

It's never boring working for Russ; it never will be . . . He's so human, he's so exciting and he's eternally curious. He takes on life with no prejudices whatsoever.

HEIDI COTLER, VP, Tower Books

(Quoted in the Sacramento Bee, April 25, 1991)

Russ is an informal, down-to-earth iconoclast who loves to laugh. In business, he uses his straightforward style and laser-like intellect to get right to the point—to cut right to the proverbial chase.

Problem is, when Russ and I have gotten together lately, he hasn't cut just through red tape; more often than not, he cuts through my neckties, too. Just takes out his scissors and clips them off, Three Stooges-style, right there in the middle of the meeting. He's remarkably quick on the draw. I think he's starting a collection; he's bagged three or four of my favorites in the last few years alone.

Russ, I'd give you the shirt off my back—but please, no more ties.

Congratulations on being named Billboard/Time Video Man of the Year. You're probably right: Who needs power ties anyway when you've got that kind of respect.

WARREN LIEBERFARB, President, Warner Home Video

Compiled by GEOFF MAYFIELD

CREDITS: *Editorial by Geoff Mayfield, Billboard's Associate Director of Retail Reserach and Acting West Coast Bureau Chief in L.A.; Time Magazine Coordinator, Janice Baio; Tower Coordinator, Frannie Martis; Cover Tower/Solomon photo, James Woodson; Cover Illustration, Augie Napoli; Design, Steve Stewart.*

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CHEERS TO THE KING OF THE TOWER

CONGRATULATIONS RUSS SOLOMON FROM YOUR FRIENDS AT FOX VIDEO

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Congratulations to the guy who built a Tower from the ground up.

Best Wishes to Russ Solomon, Video Man of the Year,
from your friends at Paramount.

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Billboard®
Home Video

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Out-Ranked? Dickson's Limited Play

Canadian Firm Claims Support Of 4 Labels

■ BY EARL PAIGE

LOS ANGELES—Although Rank Video Services' green-colored Showcase cassette grabs the headlines, a dark-horse contender in the limited-play arena is emerging.

This latest limited-play cassette, from Dickson Video Systems of Canada, is so sophisticated it can be shipped in advance and set so that it cannot be activated until street date.

The new offering differs fundamentally from the Rank cassette and others in that it requires a "black box" on the video store counter. This, therefore, is a system rather than just a cassette, notes co-developer Joseph Anderson, Dickson CEO.

The cassettes lock after each play and cannot be rewound without being passed through a retailer's black box, which keeps a running, computerized record of how many times each cassette is played.

Moreover, "Vutrac," as the pay-per-play system is called, is being aimed initially toward the B-movie market. Anderson claims that four major studios have signed on, but declines to identify them.

Dickson, headed by principal partner Edward Dickson, has determined that entry into the limited-play/revenue-sharing community would be accepted more easily in the B-movie and special-interest programming areas, says Anderson.

Field tests are set for "later this year" with about 20 titles. The experiments will involve 40 Winnipeg, Manitoba-based stores.

The cassettes are VHS-compatible and set for only one play per unlock cycle. The retailer inserts the returned cassette in a slot for unlocking and simultaneously counting of the play.

A central host computer will "call" each store during off hours for a reading of rental performances from the locking terminal. The Dickson computer is not interfaced with the store's own computer.

The Vutrac computers and the unlocking terminals will be owned by Dickson or, ultimately, other "suppliers."

Anderson says, "The supplier may or may not be a studio. It could be a new form of distributor" in the sense of Rentrak, the well known, Portland, Ore.-based revenue-sharing firm.

Anderson says Dickson has held consultations with "Video One Canada and other distributors" and has received encouraging feedback.

"I wish I could identify the [four studios], and they will be apparent once the cassettes are in the stores, but right now I have to honor their demands for confidentiality," says Anderson, who has long realized the furor surrounding new rental schemes tied to revenue sharing.

Unlike Rentrak, Rank's Showcase, and other similar systems, the Vutrac system spares the video retailer the initial cost, according to Anderson. The 8-by-10-by-12-inch store countertop lockup terminal with a cassette slot will be installed at no cost by Dickson, or some other supplier, "at least initially."

Cassettes will also be offered to retailers at no charge, with the supplier offering dealers a 60% share of rental revenue. "We've consulted a lot of dealers and distributors and the 60/40 split seems the most likely acceptable," says Anderson.

According to Anderson, breakthroughs in miniaturization have made it possible for so many limited-play cassettes to be developed. At Dickson, where $7 million has been invested over a five-year period, he says, "I can show you our terminal from two years ago. It's so huge no store would accept it," he says, adding that the present model "is the equivalent of an AT 286 computer."

Worthy Cause. Jim Schwartz, president of Schwartz Brothers Inc., a distributor member of the Video Industry AIDS Action Committee, presents a check for $8,000 from VIAAC to the Washington, D.C.-based Whitman-Walker Clinic. Pictured, from left, are Stephen Schwartz, GM, video, SBI; Rex Poindexter, marketing and public relations manager, SBI; Jim Graham, administrator, Whitman-Walker; Schwartz; and Patrick Lawrence, GM, distribution, SBI.

J2 Up To Funny Business With Its Nat'l Lampoon Catalog

■ BY JIM McCULLAUGH

LOS ANGELES—J2 Communications plans to release both audio and video lines under the National Lampoon banner. It's the first extension of the magazine franchise since J2 acquired the publication earlier this year.

J2 is hoping to boost the Lampoon video line to approximately 8-10 titles per year

According to Jim Jimirro, J2 president and CEO, the "First-Ever National Lampoon Made-For-Video Movie In The History Of The World: Meet The Parents" will be available at retail after Labor Day at a $19.95 suggested list.

In addition, the "In Your Ear" audio line will consist of several 45-minute comedy programs called "The Lost Tapes."

The material is culled from a "treasure trove" of never-before-released radio material from the early careers of John Belushi, Billy Crystal, Chevy Chase, Gilda Radner, Christopher Guest, and others. Audio product will be available in cassette format at $9.98 list each, and CD at $13.98 list each.

With National Lampoon as a nucleus, Jimirro says his game plan is to eventually spin out related products and activities in a wide variety of directions, such as radio, movies, television, merchandise, theme park attractions, cruises, comedy clubs, syndicated cartoons, and interactive phone services.

With respect to the new video and audio product, Jimirro says that J2 will handle all the distribution, marketing, and packaging through the company's existing infrastructure.

Record stores, bookstores, and mass merchants will be prime accounts for both types of product.

J2 opted to price the movie for sale to appeal to sell-through-oriented accounts, Jimirro adds, although he expects video specialty stores to take in several copies of the tape for both rental inventory and sell-through.

J2 hopes to boost the Lampoon video line to approximately eight-10 titles per year. Future product, he adds, will incorporate both long- and shortform approaches.

"Meet The Parents," according to J2, is about the "misadventures, catastrophes, and unbelievable horrors" that occur when a young man sets off to spend a quiet weekend with his fiancée's parents. James Vincent produced the program for CEM Productions, in association with Chicago cult comedian Emo Philips.

Jimirro says the key to marketing the "Meet The Parents" video will be to have as many trade screenings as possible, as well as mount an extensive public relations/promotional push in order to "elevate it to theatrical-like status." A push at college campuses is being readied, as Jimirro feels the product is strong enough to develop word-of-mouth support.

The audio line, adds Jimirro, will probably swell to 12-15 tapes a year. He says the company is still going through nearly 60 hours of old radio material from Belushi, Chase, Radner, and other "Saturday Night Live" comedians who trace their roots partly to Lampoon, and should have at least three more "Lost Tapes" out in the marketplace in early 1992.

Jimirro says J2 will be featuring the new audio and video line prominently at the upcoming Video Software Dealers Assn. convention July 14-17 in Las Vegas.

Newer J2 video product coming down the line, says Jimirro, includes a female golf instructional tape and a two-volume golf instructional set.

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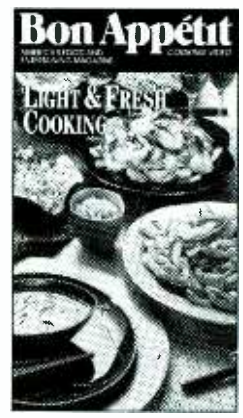

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SMV To Bow Oscar Tapes

1st Of 3 Titles Due In Feb. '92

■ BY PAUL VERNA

NEW YORK—Sony Music Video has obtained the distribution rights to three upcoming "Oscar's Greatest Moments" videos from the Academy of Motion Picture Arts and Sciences.

Produced by veteran TV director Jeff Margolis, the series will launch with the February 1992 release of a video covering the years 1970-1990. The nearly-two-hour tape will retail for $19.95, according to SMV president Jon Peisinger.

'It's the first time the Academy has created a product utilizing Oscar'

A statement from AMPAS says the Academy's proceeds from the home video will benefit the endowment campaign for the Academy's Center For Motion Picture Study, which is halfway to its target mark of $15 million. The particulars of each party's interest in the video were not disclosed.

"It's the first time that the Academy has created a product utilizing Oscar," says Peisinger. "It's also the first time they've let anyone go into their library."

Indeed, the rights to the Oscars footage are considered a coveted prize in the video industry, and Sony's acquisition is seen as a coup. However, the studio decided to hold off on releasing the program until February 1992.

Explains Pesinger, "The project is far along, but it's not finished yet. We are putting together a fairly massive marketing campaign. We also felt that with so much of the consumer population focused on the Oscars between February and April—all the hoopla—you couldn't pick a better time to release it."

However, Peisinger admits that part of the reason the label had to wait until next year to hit the street is that foreign-language editions for overseas will not be ready until then. He says major markets that typically receive a dubbed broadcast of the Oscars ceremony will get dubbed tapes, while lesser territories such as Scandinavia will receive the same subtitled material that's broadcast to them.

Distribution for the U.S. and abroad will go through Sony Music Distribution, which handles all of SMV's product.

The inaugural Oscars video will be followed by a second tape covering from 1953, the first year the ceremony was televised, through 1969. The final installment will highlight the pre-TV years, 1927-1952.

Peisinger says that the Academy wants to let about two years elapse between the releases. Consequently, the second video will probably not be available until late 1993, at the earliest.

Sony is planning special tie-ins and promotions for the title, though Peisinger says it's far too early to reveal any details on these. He says, "We're talking to a consumer packages company that's going to be involved with us on the campaign," but did not unveil the identity of the second party.

"Oscar will have a huge presence at our VSDA booth," adds Peisinger. "We'll have two 10-foot statues of Oscar on either side of the booth."

SMV will also explore unconventional sales channels for the videos, according to Peisinger. "We anticipate going pretty broad with this," he says. "Because of the global focus and worldwide appeal of the Oscars, everyone's approaching this as the ultimate collectible. That demands that you don't just settle for conventional distribution and you tap every niche—bookstores, gift stores, card stores, etc."

'GLASNOST' OPENS VIDEO-STORE DOORS IN USSR

(Continued from page 7)

eo material, but it doesn't work. Besides, our country hasn't joined the Berne Convention yet, so to deal with videocassette sales and rental in the U.S.S.R. is suicidal."

Instead of loaning or selling tapes, Russian Video makes its products available through local cable TV networks. "We want to convince people that it's better to do business legally; yes, you pay a little, but you get good quality and less headaches."

Russian Video has extensive plans. Rozhdestvensky says a chain of shops will be opened in Leningrad and that a bank and insurance company will be established specifically for entertainment interests.

As for its mainstream business, the company plans to present its TV audience with original American programs complete with advertising slots paid for by Western companies. "People in the West should not be afraid of dealing with us —even now, when the country is enduring the bad times."

Buena Vista takes the spotlight at the U.K.'s Video Showcase '91 . . . see page 66

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	3	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
2	26	2	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
3	5	3	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
4	3	5	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
5	2	3	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
6	4	6	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
7	15	2	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
8	7	5	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
9	6	5	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
10	9	7	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
11	8	14	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
12	10	7	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
13	12	7	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
14	11	7	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
15	13	9	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
16	19	7	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
17	18	5	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
18	31	2	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
19	14	14	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
20	16	13	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
21	23	2	COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	R
22	NEW ▶		METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
23	21	5	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
24	22	12	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
25	NEW ▶		TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
26	25	4	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
27	20	9	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
28	17	10	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
29	29	13	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
30	27	9	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
31	24	12	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
32	28	11	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
33	32	19	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
34	35	8	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
35	33	13	WHITE PALACE◆	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
36	NEW ▶		REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
37	30	16	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
38	36	14	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
39	38	10	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
40	NEW ▶		MAMA, THERE'S A MAN IN YOUR BED	HBO Video 90560	Daniel Auteuil Firmine Richard	1989	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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Blockbuster's Castell Offers The P's & Q's Of A's & B's

STORE MONITOR

by Earl Paige

BLOCKBUSTER'S BUILDUP: **Blockbuster Video's** move to increase purchases on certain A titles in certain markets will continue to fuel plenty of discussion (Billboard, July 6), predicts key executive **Ron Castell**. One reason is that in some quarters, the new plan invites the perception that Blockbuster is dumping B's. "What is a B?" challenges the senior VP of programming and communications. "Is it a title that was on HBO? My point is, What the hell is a B? It's like the Supreme Court justice who once said he couldn't define pornography but he sure knew it if he saw it." Blockbuster will make determinations on a title-by-title basis, as it has always, and a big buy may well be on some title many regard as a B.

TESTS AND MORE TESTS: Blockbuster is constantly testing concepts. Also, there are what are called "focus" stores, where ideas are run up the flagpole—ideas that Castell says may or may not see light of day. One example now is the move to slat wall with transparent acrylic fixtures. In one test site, the slat-wall sections are interspersed with the normal Blockbuster wall. Also, slat-wall end caps are used.

Meanwhile, one large franchisee is experimenting with shelf-talker strips. In bright yellow, these strips describe the genre or section in bold black letters. However, the strips on bottom rows extend down too far and obliterate titles that have major lettering high on the videocassette.

TEST THE BEST: Castell says, "We test things every day. We test the damnedest collection of things. Sometimes it's [a situation] where we test two different things in the [same] market. Are we testing? The answer is yes. Will we continue to test? The answer is yes. And will we do something nationally, or corporately, or corporately and with franchisees, the answer is no, because some things won't work" in certain markets.

A dramatic example at one large franchisee was a try at running hit wall stock up and down, instead of vertically. Says one store manager, "If we ran titles up and down, then looking across we would appear to have many more different movies. Right now, the better part of an entire wall section is filled left to right with a single title. Well, we ran the titles up and down and the customers let us know immediately that it was a bad idea. They are too used to reading left to right, not up and down." And Castell says, "Everyone is trying their own permutations. Everyone is trying to hone and refine their own operations, their own marketing programs. We encourage tests. Let the franchisees do something, and if it works out, we'll do it too."

HITTING THE WALL: Retailers who use a hit wall despair when too many open spaces develop. Or, if titles are alphabetized, a new title forces everything to move down. "Yeah, it happens every week for us," says a source at one Blockbuster Video franchisee. A solution is to make a section of wall space work when it is empty. One store manager has banners run off on the computer: "Space Reserved For 'Misery,' Due To Arrive XX/XX." This manager says, "Not only does this get us past a couple of days when a big title is expected, it raises the expectations of customers. It's another way to promote."

SPECIAL SECTIONS: If you make up a section of movies starring, say, **Arnold Schwarzenegger**, what do you do about the empty holes where these movies usually are? For instance, "Kindergarten Cop" and "Twins," from Comedy. But some come from the sci-fi section, others from drama, and so on. **UI Video**, a leading Blockbuster franchisee, has special generic signage that goes on the front of an empty Amaray carrying case. The sign reads, "This title is temporarily appearing in the 'Star Section' area." There isn't the customary

(Continued on page 56)

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FOR WEEK ENDING JULY 13, 1991

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ No. 1 ★ ★					
1	1	9	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	2	39	THREE TENORS IN CONCERT ▲²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24 95
3	3	37	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
4	4	59	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	6	12	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14 95
6	9	39	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19 98
7	5	15	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22 99
8	7	9	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19 99
9	10	41	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24 99
10	13	3	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12 99
11	11	13	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
12	8	20	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12 99
13	29	37	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19 95
14	34	11	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19 95
15	12	12	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14 98
16	17	19	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19 98
17	38	7	THE MIND'S EYE	Miramar MPV6001	James Reynolds	1991	NR	19 95
18	19	5	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14 95
19	14	8	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
20	15	30	MADONNA: THE IMMACULATE COLLECTION ▲⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
21	26	23	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	22.98
22	32	20	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19 98
23	18	9	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
24	22	251	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24 98
25	40	34	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19 99
26	30	5	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19 98
27	31	38	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24 99
28	21	4	DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	NR	14 98
29	23	33	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24 99
30	24	20	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12 99
31	25	4	WHITNEY HOUSTON: WELCOME HOME HEROES	Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	1991	NR	19 98
32	16	17	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19 99
33	NEW ▶		WINNIE THE POOH: THERE'S NO CAMP LIKE HOME	Walt Disney Home Video 1182	Animated	1991	NR	12 99
34	NEW ▶		HARD N' HEAVY: VOL. 13	A*Vision Entertainment 50225-3	Various Artists	1991	NR	19 98
35	33	19	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12 99
36	28	166	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14 95
37	NEW ▶		PETER AND THE WOLF	Walt Disney Home Video 1184	Animated	1991	NR	12 99
38	27	20	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12 99
39	NEW ▶		WINNIE THE POOH: WIND SOME, LOSE SOME	Walt Disney Home Video 917	Animated	1991	NR	12 99
40	36	151	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	22 98

● RIAA gold cert. for sales of 25,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or $2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum 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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'He Said,' See It; 'Big Man,' Weak; Hail 'Hamlet'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

•"He Said, She Said," (1991), Paramount Home Video, prebooks 7/23.

Despite, or perhaps because of being one of the most intelligent, subtle, insightful, and hilarious vivisections of a relationship that Hollywood has yet produced, this bombed at the box office. Once again, renters who avoided the theaters get to be pleasantly surprised by a remarkable piece of work. Kevin Bacon and Elizabeth Perkins, in their best performances to date, play two opinionated journalists who have an affair that may or may not turn into

by Michael Dare

genuine intimacy. The first half is devoted to his version of what happened, the second half to hers, and the differences are always perceptive and enlightening, full of dozens of imaginative mind games. See it with "Broadcast News."

•"Big Man on Campus," Vestron, prebooks 7/9.

This might look like just a tacky modern rip-off of "The Hunchback of Notre Dame," but it's also a rip-off of "The Elephant Man," "Kaspar Hauser," and "The Phantom of the Opera." A crazed Neanderthal hunchback is discovered living in the bell tower of a university. Naturally, they decide to study him, and he turns out to be much smarter than anyone imagined. Though the plot machinations are often unbearably stupid, there's some very funny dialogue, and a surprisingly tender and silly performance by Allan Katz in his screen debut as Bob Maloogaloogaloogaloogalooga (as the BMOC names himself). See it with any of the above.

•"Hamlet," (1990), Warner Home Video, prebooks 7/11.

One of the all-time great ghost stories is given the best production possible in this amazingly lucid and passionate treatment of Shakespeare's play. Like the recent "Henry V," this is a perfect tape to overcome anyone's fear of the Bard. Rent it with "Ghost."

•"Blood and Sand," (1989), Vidmark, prebooks 7/9.

He's young and idealistic and lives only to make love and fight the bull. She's seductive and deceitful and lives only to use men and throw them away like trash. Starring rugged Chris Rydell and luscious Sharon Stone, this Hemingway-esque yarn has plenty of lovemaking,

(Continued on next page)

Kevin's not coming to store alone, he's bringing two companies, in fact!

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2ND FEATURES

(Continued from preceding page)

spectacular footage of the sport, and one amazingly lyrical moment of a man bullfighting in the nude by moonlight. Unfortunately, what it seems to be saying is that bulls are like women, and all women are whores, therefore all bulls are whores. Maybe I got it wrong. Watch it with nachos.

•"Tricks of the Trade," (1991), Academy Entertainment, prebooks 7/18

In this incessantly nonsensical sex farce, Cindy Williams' husband is found dead in the home of a prostitute (Markie Post), so she goes undercover with the hooker to find his killer. Soon, the $500-a-night hooker and the Beverly Hills housewife discover that they aren't so different after all, and we get to ponder whether we've just seen a feminist or antifeminist statement. Obviously viewers aren't supposed to concern themselves with the sexual politics, they're just supposed to get off on watching Williams wear leather and make funny faces while massaging hairy men. Rent it with "Irma La Douce."

•"Shipwrecked," (1991), Walt Disney Home Video, prebooks 7/9.

There are pirates, treasure, and storms at sea a-plenty in this singularly unadventurous adventure film about a brave young Norwegian boy lost at sea. Never have so many interesting things happened to such uninteresting people in such fabulous places. The acting rivals the savage grunts of Italian "Hercules" films. I'd say more, but the "Cruelty to Children" act of 1927 forbids me to make any further comments concerning the performances of the lead actors. See it with "Swiss Family Robinson" at the wrong speed.

•"Kiss and be Killed," (1991), Monarch, prebooks 7/8.

A poor young woman sees her husband brutally murdered on her wedding night, then gets raped by bad guys who actually drool and gibber. When she sees a mannequin in a store window that looks like her dead husband, she steals it, and starts putting on little tea parties for it and trying to convince her friends that he didn't die. I can't possibly make this sound as bad as it is. Pitifully incompetent, painfully misogynistic, and boundlessly entertaining, it is definitely not the best but unquestionably my favorite tape of the week. Rent it with anything by John Waters or Russ Meyer.

• DOUBLE BILL OF THE WEEK "Run," (1991), Hollywood Pictures, prebooks 7/9, and "If Looks Could Kill," (1991), Warner Home Video, prebooks 8/1.

These films require more than the usual suspension of disbelief, but if you're willing to go with the flow, they're fun trips. Both are wacked-out, post-adolescent, Hitchcock clones involving teenagers and mistaken identity, in which hunk-meisters Richard Grieco and/or Patrick Dempsey find themselves pursued by spies and/or police and/or mobsters and a girl. Watch them the same day and you will have a fun time, but you will never be able to tell them apart.

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THE Hollywood REPORTER BOXOFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	**Naked Gun 2 1/2** *(Paramount)*	20,817,139	2,378 / *8,754*	—	20,817,139
2	**Robin Hood** *(Warner Bros.)*	13,054,762	2,369 / *5,511*	2	79,298,776
3	**City Slickers** *(Columbia)*	8,937,449	2,108 / *4,240*	3	61,162,886
4	**The Rocketeer** *(Buena Vista)*	7,209,752	1,903 / *3,789*	1	21,626,859
5	**Dying Young** *(20th Century Fox)*	4,685,751	1,552 / *3,019*	1	18,634,549
6	**Backdraft** *(Universal)*	3,630,565	1,829 / *1,985*	5	59,743,885
7	**Jungle Fever** *(Universal)*	2,569,880	825 / *3,115*	3	23,687,870
8	**Thelma & Louise** *(MGM-Pathe)*	2,220,944	1,081 / *2,055*	5	29,125,014
9	**Soapdish** *(Paramount)*	2,022,494	1,229 / *1,646*	4	27,343,833
10	**What About Bob?** *(Buena Vista)*	1,895,621	1,471 / *1,289*	6	53,219,595
11	**The Babysitter's Dead** *(Warner Bros.)*	1,713,381	1,442 / *1,188*	3	18,046,299
12	**Dances With Wolves** *(Orion)*	638,104	569 / *1,121*	33	177,366,980
13	**Home Alone** *(20th Century Fox)*	625,831	599 / *1,045*	32	278,531,455
14	**The Silence of the Lambs** *(Orion)*	538,161	579 / *929*	19	125,890,892
15	**Mutant Ninja Turtles II** *(New Line Cinema)*	481,589	758 / *758*	14	77,223,477
16	**Only the Lonely** *(Fox)*	474,065	561 / *845*	5	19,062,672
17	**Straight out of Brooklyn** *(Goldwyn)*	427,570	69 / *6,197*	5	934,710
18	**Sleeping With the Enemy** *(Fox)*	410,956	377 / *1,090*	20	99,271,301
19	**Drop Dead Fred** *(New Line Cinema)*	352,589	466 / *757*	5	12,101,734
20	**New Jack City** *(Warner Bros.)*	294,324	235 / *1,252*	15	46,117,309
21	**Truth or Dare** *(Miramax)*	237,120	228 / *1,040*	7	13,941,745
22	**FX 2** *(Orion)*	218,869	307 / *713*	7	20,241,781
23	**Everybody's Fine** *(Miramax)*	186,624	48 / *3,888*	4	346,164
24	**Oscar** *(Buena Vista)*	154,979	193 / *803*	9	22,560,455
25	**A Rage in Harlem** *(Miramax)*	145,728	144 / *1,012*	8	10,003,436
26	**Hudson Hawk** *(Tri-Star)*	114,450	218 / *525*	5	16,592,642
27	**Toy Soldiers** *(Tri-Star)*	108,216	162 / *668*	9	14,714,467
28	**Kickboxer 2** *(Trimark)*	107,622	72 / *1,494*	2	1,096,258
29	**Wild Hearts Can't Be Broken** *(Buena Vista)*	98,252	203 / *484*	5	6,722,160
30	**Impromptu** *(Hemdale)*	81,776	97 / *843*	11	3,157,772
31	**Object of Beauty** *(Avenue)*	77,360	80 / *967*	11	4,738,448
32	**Kindergarten Cop** *(Universal)*	72,200	190 / *380*	27	90,845,286
33	**La Femme Nikita** *(Goldwyn)*	67,776	40 / *1,694*	16	4,519,088
34	**King Ralph** *(Universal)*	65,325	195 / *335*	19	33,512,735
35	**Truly, Madly, Deeply** *(Goldwyn)*	56,891	39 / *1,459*	8	806,895
36	**One Good Cop** *(Buena Vista)*	52,727	95 / *555*	8	10,949,628
37	**An Angel at My Table** *(Fine Line)*	43,027	11 / *3,911*	6	213,886
38	**Out for Justice** *(Warner Bros.)*	42,746	67 / *638*	11	37,964,126
39	**Switch** *(Warner Bros.)*	41,255	66 / *625*	7	14,862,732
40	**The Fires Within** *(MGM-Pathe)*	41,084	25 / *1,643*	—	41,084

Thinking Allowed Mindful Of Move To Video Stores

■ BY CHRIS McGOWAN

LOS ANGELES—Thinking Allowed Productions, a company that has been in the "thoughtful video" market for about three years, is hoping to soon expand its sales beyond mail-order, libraries, schools, and bookstores and increase its presence in video stores.

If it succeeds, it will be following a path blazed by labels such as Mystic Fire Video, Pacific Arts Video, and Home Vision, which have achieved significant sales with "highbrow" titles (Billboard, May 25).

Currently, Berkeley, Calif.-based Thinking Allowed has two video lines. One is its "Thinking Allowed Video Collection," comprising 120 half-hour programs. They sell for $29.95 each and are also packaged in 30 titles called "Quartets" (four segments per tape) that each list for $69.95.

The titles consist of host Dr. Jeffrey Mishlove's interviews with professors, psychologists, scientists, and religious teachers about topics such as intuition, mysticism, the unconscious, awareness, and healing.

Examples of specific titles are "Joseph Campbell: Understanding Mythology," "Jacob Needleman: Spirituality And The Intellect," and "George Leonard: Consciousness And The Martial Arts."

The company's "InnerWork Video Collection" consists of 16 90-minute tapes that retail for $49.95 each. Titles include "John C. Lilly: From Here To Alternity, Adventures Of A Scientist," "Ram Dass: Compassion In Action," and "Rollo May: The Human Dilemma, Explorations In Existential Psychology."

The Thinking Allowed programs are from a public television series of the same name, which currently airs on more than 80 stations nationally. The "InnerWork" titles also include additional footage that has not been broadcast.

Helmed by host Mishlove and producer director Arthur Bloch, Thinking Allowed released its first videos in 1987, when it marketed 18 of its "Quartets" titles "to a very limited number of people," according to Mishlove.

In 1988, Thinking Allowed became a corporation and raised investment money. "Since that time we have brought out another 12 'Quartets' and 24 tapes in the 'InnerWork' series," says Mishlove.

Although most sales come through mail-order, the firm's titles are also vended to bookstores, health food stores, new age bookshops, schools, libraries, and a few video outlets by wholesalers such as New Leaf, Lotus Light, Facets, Professional Media Services, and Baker & Taylor's library division.

"Most video and book retailers find our tapes a little high-priced," says Mishlove. "But we've done very well over the last several months with special offers, such as packages of seven or eight tapes at

(Continued on next page)

STORE MONITOR

(Continued from page 53)

empty box in front of the Amaray because the box has been moved to the temporary special section. The UI manager says, "It seems like some trouble to go to, but it pays off on the incremental rentals you get with a special star display. And the title is still working for you back in whatever genre section it belongs. You haven't lost anything."

CLEAN HEADS: No, this is not about some zealous followers of a religion. Out in Los Angeles, **Odyssey Video** is mounting a major push on renting head cleaners at 99 cents a day. "This can be a benefit to us and the customer," says **Steve Gabor**, president. "Dirty heads can cause an inferior reproduction of both sight and sound. Clean heads will also make our videotapes last longer, and result in fewer defective tapes."

TALK THE TALK: On The Air, a new book that is not directly aimed at video stores, may nevertheless prove invaluable to those enterprising merchants who want to publicize their business. Under the subhead "How To Get On Radio And TV Talk Shows And What To Do When You Get There" are all sorts of suggestions. Plus, there are listings of radio talk shows in 100 markets. The publisher of the $12.95 book is Career Press.

Billboard. FOR WEEK ENDING JULY 13, 1991

Top Kid Video™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE / Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★		
1	1	9	**THE JUNGLE BOOK** Walt Disney Home Video 1122	1967	24.99
2	2	59	**THE LITTLE MERMAID** Walt Disney Home Video 913	1989	26.99
3	7	3	**THE PRINCE AND THE PAUPER** Walt Disney Home Video 1185	1991	12.99
4	3	15	**DUCKTALES THE MOVIE** Walt Disney Home Video 1082	1990	22.99
5	4	41	**PETER PAN** Walt Disney Home Video 960	1953	24.99
6	8	302	**DUMBO ◆** Walt Disney Home Video 24	1941	22.98
7	12	104	**PETE'S DRAGON ▲◆** Walt Disney Home Video 10	1977	29.95
8	6	19	**ROCKY & BULLWINKLE: VOL. I** Buena Vista Home Video 1019	1991	12.99
9	5	91	**BAMBI** Walt Disney Home Video 942	1942	26.99
10	11	19	**ROCKY & BULLWINKLE: VOL. II** Buena Vista Home Video 1020	1991	12.99
11	17	155	**THE SWORD IN THE STONE ◆** Walt Disney Home Video 229	1963	22.98
12	19	3	**PETER AND THE WOLF** Walt Disney Home Video 1184	1991	12.99
13	22	3	**WINNIE THE POOH: THERE'S NO CAMP LIKE HOME** Walt Disney Home Video 1182	1991	12.99
14	9	247	**ALICE IN WONDERLAND ◆** Walt Disney Home Video 36	1951	22.98
15	10	19	**ROCKY & BULLWINKLE: VOL. III** Buena Vista Home Video 1021	1991	12.99
16	16	19	**ROCKY & BULLWINKLE: VOL. VI** Buena Vista Home Video 1024	1991	12.99
17	15	146	**CHARLOTTE'S WEB** Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
18	13	143	**CINDERELLA** Walt Disney Home Video 410	1950	26.99
19	21	19	**ROCKY & BULLWINKLE: VOL. IV** Buena Vista Home Video 1022	1991	12.99
20	NEW▶		**WILLIE THE OPERATIC WHALE** Walt Disney Home Video 1183	1991	12.99
21	23	3	**WINNIE THE POOH: WIND SOME, LOSE SOME** Walt Disney Home Video 917	1991	12.99
22	NEW▶		**WINNIE THE POOH: ALL'S WELL THAT ENDS WELL** Walt Disney Home Video 1182	1991	12.99
23	14	43	**ALL DOGS GO TO HEAVEN ◇** MGM/UA Home Video M301868	1989	24.98
24	18	15	**TEEN MUTANT NINJA TURTLES: PIZZA BY . . .** Family Home Entertainment 27363	1989	14.95
25	20	19	**ROCKY & BULLWINKLE: VOL. V** Buena Vista Home Video 1023	1991	12.99

◆ 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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THINKING ALLOWED

(Continued from preceding page)

a 25%-35% discount.

"We've been able to sustain our sales so far, as there are thousands of affluent people who will pay our prices. But we may have tapped that out. In the future, what will help our tapes sell better at the retail level will be a reduction in price."

The firm will dip its toe into convergent-media marketing waters in 1992, when it plans to publish a "Thinking Allowed" book based on its programs, "along the line of the Bill Moyers 'World Of Ideas' book," says Mishlove. "And we may bring out an audiotape line—it's something we're thinking about."

Harrisburg To Be New Hub For Artec Operations

■ BY PAUL VERNA

NEW YORK—Artec Distributing Inc. of Shelburne, Vt., has opened a 60,000-square-foot shipping facility in Harrisburg, Pa., that will ultimately serve as the company's main distribution hub.

The distributor plans to eventually transfer its New York and Pittsburgh operations to the new branch, which will begin shipping product Monday (8). Artec's headquarters office, which houses all its sales, marketing, and financial operations, will remain in Shelburne, according to director of marketing Judy Raven.

Artec also maintains branches in Williston, Vt.; Canton, Mass.; and Atlanta. The Canton warehouse will continue to serve New England, while the Atlanta facility, which opened in January, will still supply the Southeast. The Williston operation will "move to Harrisburg as soon as possible," says Raven.

Once the Harrisburg branch is up to capacity, it will stock hit video, catalog video, and audio product, says Raven. The other branches are primarily hit-video warehouses, though Canton also services cassettes and CDs.

The rationale for Artec's move was mainly geographic, according to Raven. She says, "We can cover a larger geographic area from Harrisburg because it's a UPS hub, for one thing. We can reach everything from Harrisburg we were reaching from New York, plus we can reach farther west and a little farther south. The other part of the motivation is that consolidating our operations into a larger facility affords us the opportunity to run two shifts all the time."

Despite the relocation, Artec's competition will not change dramatically. Raven notes, "We're already up against the people we're going to be up against until we decide to branch out farther into the country. Our main competitors are Star, Baker & Taylor, Ingram, and Commtron, to some extent."

'We're always on the lookout for a good growth opportunity'

The move signals a major diversification for Artec, which entered the budget-audio business in November 1990 with the acquisition of Nashville-based distributor Central South Special Products and its rack division, upping its music stake from 5% to 10% of overall business.

Now, Artec says it is putting out feelers in the book and toy industries. "We have been kind of testing the waters with some movie books that we've tested in a few stores," says Raven. "We're looking to recruit a person to come in and manage that part of the business for us. The same with toys. We haven't done anything with toys yet, but we're looking for someone to be a merchandiser of that kind of product."

Raven notes that this phase of diversification might entail "a second acquisition" for Artec. She says, "We're always on the lookout for a good growth opportunity. It certainly could be something that could take us into a new product areas. We've been actively seeking an acquisition for a couple of years."

The company is treating diversification as its fourth main objective, saying it has accomplished its first three: capacity building, quality improvement, and cost-effectiveness.

In a statement, Artec president and CEO Martin F. Gold says declining margins and retail store closings have forced the distributor to "redefine and restructure" its business, resulting in "staff reductions and realignments."

NEWSLINE

VSDA Sets Slate Of 17 Seminars For Upcoming Las Vegas Gathering

The Video Software Dealers Assn. has set 17 different seminars during its 10th annual convention, July 14-17 in Las Vegas. The seminars, which are repeated over the course of three days to overcome schedule conflicts, are "The Basics of Merchandising Laser"; "Better Late Than Never," on late fees; "Censorship"; "Customer Feedback: The Key to Quality Service"; "Direct Mail Copywriting and Design Techniques"; "Economize as You Environmentalize," featuring environmental consultant Garrett DeBell; "Employee Orientation and Training Programs"; "Fatal Errors Managers Make and How to Correct Them"; "Gaining Visibility Through Grass-Roots Publicity"; "Increasing Cash Flow and Store Traffic"; "Managing Conflicting Priorities"; "Merchandising: Displays, Designs and Techniques"; "Music Video Sell-Through"; "Negotiating Skill," concerning store leases, distributor sourcings, etc.; "Niche Marketing"; "Store Design"; and "Successful Delegation and Building Employee Productivity."

Warner Adds Twist To Laura Palmer Case

"Twin Peaks" freaks who were disappointed by the solution to the mystery of Laura Palmer's death can have another go at figuring out whodunit, courtesy of Warner Home Video, which is releasing a special, expanded version of the show's pilot episode Sept. 11. The new, feature-length pilot includes 15 minutes of footage never seen in the U.S. (though it was shown in Europe) and contains a revised ending offering additional insight into the killer's identity, who, in this case, is not her father, as originally aired in the ABC-TV series. To enhance the mystery, Warner is making no screening copies available to the press, lest they be tempted to "scoop" the competition and reveal the new ending. List price for "Twin Peaks" is $79.99, or $119.92 in a "twin pack." Prebook is Aug. 22.

FoxVideo Paints Profile Of Julia Sleeping

FoxVideo has prepared a featurette called "A Profile Of Julia Roberts In Sleeping With The Enemy" in conjunction with its July 25 release of "Sleeping With The Enemy." The featurette, a behind-the-scenes look at Roberts, probably the hottest actress in Hollywood today, and her co-stars Patrick Bergen and Kevin Anderson, will be provided free to retailers for use as a free rental item. The featurette tape is available now, in advance of the movie's release, to help retailers drum up interest in "Sleeping" when it arrives later this month.

South Dakota Promoting 'Wolves' Release

The South Dakota Department of Tourism is taking advantage of the release of Orion Home Video's "Dances With Wolves," shot entirely in South Dakota, by sending promotional tapes to 36,000 video retailers in the U.S., courtesy of Orion. The new video, specifically produced for this promotion, features landscapes and family attractions throughout the state. Orion is also sponsoring a distributor contest, offering a "fantasy weekend" trip to South Dakota to view one of the world's largest publicly owned buffalo herds at Custer State Park and dinner with South Dakota governor George S. Mickelson. The Grand Prize will also include a tour of the sites from the movie. Orion will release "Dances With Wolves" Aug. 22.

RCA/Col Adds 10 Budget Titles To Catalog

The amount of catalog product available at $14.95 continues to grow, with RCA/Columbia Pictures Home Video set to add 10 more titles to its budget line Aug. 28. The titles are "Five Easy Pieces," "The Big Chill," "Roxanne," "Stand By Me," "Blind Date," "Vice Versa," "Real Genius," "Christine," "The Ambushers," and "The Fuller Brush Man."

Billboard.

FOR WEEK ENDING JULY 13, 1991

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	1	19	**MICHAEL JORDAN'S PLAYGROUND** FoxVideo (CBS/Fox) 2858	19.98
2	3	99	**MICHAEL JORDAN: COME FLY WITH ME** ◆ FoxVideo (CBS/Fox) 2173	19.98
3	17	9	**SPORTS BLOOPER AWARDS** ESPN Home Video 850314	9.95
4	5	78	**BASEBALL FUNNIES** Similtar Ent. Inc.	14.95
5	12	77	**CHAMPIONS FOREVER** ◆ J2 Communications J2-0047	19.95
6	7	3	**SUPER SLAMS OF THE NBA** FoxVideo (CBS/Fox) 3244	14.98
7	4	3	**JACK NICKLAUS' THE FULL SWING** Worldvision Home Video 2020	19.95
8	19	34	**BASEBALL CARD COLLECTING** JCI Video 8212	9.95
9	RE-ENTRY		**ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS** FoxVideo (CBS/Fox) 2423	14.98
10	RE-ENTRY		**GOLF MY WAY WITH JACK NICKLAUS** Worldvision Home Video 2001	84.95
11	6	222	**BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD** ▲ ◇ VidAmerica VA 39	19.98
12	9	15	**LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2** Paramount Home Video 12624	19.95
13	2	5	**THE OFFICIAL 1991 NCAA CHAMPIONSHIP VIDEO** FoxVideo (CBS/Fox) 3012	19.98
14	18	20	**HOCKEY-HERE'S HOWE: DEFENSE** Kartes Video Communications	14.95
15	13	26	**GOLF YOUR WAY** Sports Marketing Group	23.99
16	16	15	**HOCKEY-HERE'S HOWE: GOAL TENDING** Kartes Video Communications	14.95
17	20	12	**HOCKEY-HERE'S HOWE: FORWARDS** Kartes Video Communications	14.95
18	NEW▶		**NBA COMIC RELIEF** FoxVideo (CBS/Fox) 3000	24.98
19	NEW▶		**COLLEGE FOOTBALL FUNNIES** ESPN Home Video 850317	9.95
20	NEW▶		**ESPN COLLEGE HOOPS BLOOPS** ESPN Home Video 850315	9.95

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
			★★ NO. 1 ★★	
1	1	127	**JANE FONDA'S COMPLETE WORKOUT** Warner Home Video 650	29.98
2	2	45	**RICHARD SIMMONS: SWEATIN' TO THE OLDIES** ◇ Warner Home Video 616	19.98
3	5	37	**JANE FONDA'S LEAN ROUTINE** Warner Home Video 654	29.98
4	3	235	**CALLANETICS** ◇ MCA/Universal Home Video 80429	24.95
5	4	235	**KATHY SMITH'S BODY BASICS** JCI Video 8111	14.95
6	6	25	**KATHY SMITH'S WEIGHT-LOSS WORKOUT** FoxVideo (Media) M0323732	19.98
7	9	102	**KATHY SMITH'S TONEUP** JCI Video 8112	14.95
8	12	235	**KATHY SMITH'S ULTIMATE VIDEO WORKOUT** JCI Video 8100	14.95
9	7	89	**BEGINNING CALLANETICS** ◇ MCA/Universal Home Video 80892	24.95
10	10	23	**GILAD'S THE NEW BEST OF BODIES IN MOTION** JCI Video 8128	14.95
11	17	113	**ANGELA LANSBURY: POSITIVE MOVES** Wood Knapp Video WK1016	29.95
12	8	139	**KATHY SMITH'S FAT-BURNING WORKOUT** ◇ FoxVideo (Media) FH1059	19.98
13	11	57	**DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT** Parade Video 31	19.95
14	18	18	**KATHY SMITH'S WINNING WORKOUT** FoxVideo (Media) FH1012	19.98
15	13	230	**JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** ◆ Warner Home Video 070	29.98
16	14	74	**KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT** ◇ FoxVideo (Media)	19.98
17	19	59	**DENISE AUSTIN'S SUPER STOMACHS** Parade Video 27	19.95
18	16	19	**BUNS OF STEEL WITH GREG SMITHEY** The Maier Group	14.95
19	15	133	**KATHY SMITH'S STARTING OUT** ◇ FoxVideo (Media) FH1027	19.98
20	NEW▶		**CYD CHARISSE: EASY ENERGY SHAPE-UP** J2 Communications J2-0074	19.95

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(Continued on page 60)

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UPDATE

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.

JULY

July 6, **1991 New York Reggae Music Festival,** Steeplechase Park, Brooklyn, N.Y. 718-338-3131.

July 8-Aug. 7, **Bravo! Colorado Music Festival,** various locations, Vail, Colo. Ruth Sumners, 212-307-7884.

July 11-14, **Upper Midwest Communications Conclave,** Radisson South, Minneapolis. 612-927-4487.

July 13-14, **Inspirational Artists and Music Marketing Seminar,** McCormick Inn Center, Chicago. 708-383-6669.

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. 609-596-8500.

AUGUST

Aug. 2-4, **Options for the Songwriter: Songwriting Seminar,** Colorado Mountain College, Breckinridge, Colo. 303-453-6757.

Aug. 7-12, **Fifth Annual Clovis Music Festival,** various locations, Clovis, N.M. 800-421-1433.

Aug. 9, **Virginia Beach Entertainment Law Seminar,** Virginia Beach Resort Hotel and Conference Center, Virginia Beach, Va. 804-343-1143.

Aug. 22-24, **Talentmasters Third Annual Air Talent Conference,** Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, **Jack The Rapper,** Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition,** Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, **MultiMusic Festival,** Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

SEPTEMBER

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference,** Sheraton Hotel, Washington, D.C. 202-463-8970.

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

Sept. 14-16, **Sixth Annual Focus on Video,** Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

LIFELINES

BIRTHS

Girl, Jessica Leigh Charlotte, to **Darren** and **Sandi Stevens,** June 21 in Ottawa. He hosts a radio program on 54 ROCK.

Girl, Chyna Rose, to **Shadoe** and **Beverly Stevens,** June 23 in Los Angeles. He is the host of the nationally syndicated radio program "American Top 40 With Shadoe Stevens."

MARRIAGES

Steven Pfefer to **Renee Blumenthal,** June 9 in Mamaroneck, N.Y. She is a publicist for Columbia Records.

James Montgomery to **Elizabeth Caffey Congdon,** June 23 in New York. He is a Tone-Cool Records recording artist.

Harry B. Friedman to **Jennifer Paulus,** July 13 in Fort Worth, Texas. He is the CEO of Amazing Records in Austin, Texas.

DEATHS

Mike Ketchum, 47, of heart disease, June 28 in Las Vegas. Ketchum was Western regional manager for Intersound and a longtime record veteran. He is survived by his wife, Shelley, and his son, Miles.

Joe Kubert, 46, of liver cancer, June 19 in Detroit. Kubert was the original bassist for Mitch Ryder & the Detroit Wheels, whose record "Devil With The Blue Dress On" topped the charts. Kubert is survived by wife April and daughter Nicole. An upcoming benefit concert for Kubert's family is planned by Mitch Ryder.

David Mankaba, 32, of tuberculosis complicated by AIDS, June 29 in Zimbabwe. Mankaba was a guitarist whose pop group the Bhundu Boys helped popularize African music in Europe and the U.S. He is survived by his son, Louis.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

Blame It On The Bossa Nova. Brazilian composer Antonio Carlos Jobim, best known for his bossa nova rhythms, and Brazilian recording artist Astrud Gilberto celebrate Jobim's election to the Songwriters Hall of Fame at the group's recent annual event in New York.

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Pro Audio

Hi-Speed Videotape Gains Momentum In Dupe Biz

■ BY MOIRA McCORMICK and PATRICIA MALECKE

CHICAGO—Although high-speed videotape duplication accounts for only about 10% of the duplicating business today, that percentage is expected to increase considerably over the next few years as technology advances and the market for low-budget, nontheatrical special-interest titles grows.

At a BASF-sponsored seminar on high-speed videotape duplication, held here June 19, approximately one-third of the 30-plus duplication companies represented were already involved in high-speed duplicating.

Many of the duplicators present who deal solely in real time said they were considering a move toward the high-speed end, and several said plans were already in the works to purchase high-speed systems.

The growth of the extended play (EP) format is seen by many industry observers as a major catalyst in the growth of high-speed duplicating. Since the EP mode runs three times slower than the SP mode (the standard mode for 90-minute-plus theatrical product), it uses one-third less tape. Thus, it has become popular among manufacturers of nontheatrical, special-interest product.

There are two high-speed videotape duplication systems now on the market—Otari's Thermal Magnetic Duplication (TMD) and Sony's Sprinter—and they are perceived to be much more efficient in duplicating slow-speed program than real time.

For some duplicators, including Detroit-based Allied Film and Video, high speed has proven feasible for the SP mode as well. Allied's high-speed business is split evenly between EP and SP.

At least for now, though, real-time duplication is not going away. Many duplicators point to the fact that high-speed duplication requires making a real time negative copy of the master tape—a mirror mother or mirror master—which takes time that can be spent simply running the master tape in real time while slave machines copy it.

"High-speed duplication is ideal for EP product," said Ron Fries, video chief engineer of the Chicago branch of Allied Film and Video. "And in the next few years it will grow even faster as acceptance of the EP mode grows."

There are some basic differences between the two high-speed systems available. TMD uses a continuous bin loop master while the Sprinter's master tape must rewind after each pass. Sony is expected to introduce the HSP 800, a bin loop system for its Sprinter.

Additionally, TMD uses heat to make the duplicating process possible, thus requiring a cooling system, while Sprinter uses a high-frequency magnetic field.

The future of high-speed duplicating may hinge on cost, according to some duplicators. The high price tag on these systems can make them prohibitive for smaller duplicators. However, according to Mark Anzicek, director of engineering with Allied Film and Video, "High-speed equipment is twice as expensive as real time, but is projected to last twice as long."

A TMD T700 system, including mirror master and printer, costs approximately $390,500 with an additional $5,000 to $10,000 for the cooling system. A Sprinter system, with mirror mother and printer, costs about $315,000. The new Sony system will be priced at about $300,000.

Another area of concern lies in the fact that most of the major studios are not yet involved in the EP business, noted several attendees.

The BASF panel featured four speakers who discussed high-speed system implementation, installation, operational difficulties, and solutions; quality control and personnel training; maintenance and modification of the systems; and predictions for the future.

In addition to Anzicek, the panel included Jim Driscoll, director of technical services for Resolution in South Burlington, Vt.; Ron Schlick, supervisor of technical services for Rank Video Services America in Northbrook, Ill.; and Barry Schwab, VP of engineering for Technicolor Videocassette in Livonia, Mich. Allied and Technicolor use Sprinter, while Rank and Resolution use TMD.

"Sprinter has advantages and disadvantages compared to TMD," said Anzicek. "It uses lower power, doesn't need the cooling system, and runs on lower-priced videotape [com-

(Continued on page 63)

R&B Is On The Right Track In Cleveland

Levert, O'Jays, Rude Boys Among Studio's Patrons

■ BY CARLO WOLFF

PRO FILE

CLEVELAND—The sound of American Funk—at least some of it—may come from Cleveland. And much of that sound comes together at Right Track Studios, a recording complex housed in a venerable downtown building here.

Back in mid-March, three songs that reached the top 10 on the Hot R&B Singles chart—"Written All Over Your Face" by the Rude Boys, and the O'Jays' "Don't Let Me Down" and "Do Me Again"—emanated from Right Track Studios. These tunes were joined on the R&B top 20 in late June by Levert.

Like the Rude Boys and the O'Jays, Levert records at Right Track, a 7,500-square-foot complex in the Film Building at Payne Avenue and 21st Street. And now, Gerald Levert is recording his first solo album there. Due out in October, it will boast duets by Gerald and his father, O'Jays lead singer Eddie Levert, and with Keith Sweat.

But Right Track can also handle the sound of hard industrial rock, as proven by the success of Nine Inch Nails, which recorded its album "Pretty Hate Machine" at the facility.

The music all comes together on the main Right Track console, a Trident 24 Series with 36 inputs and 24 busses. The board, along with an Otari MTR 90 II 24-track analog tape recorder, makes up the heart of the system that studio owner Bart Koster and longtime associate Pete Tokar have put together over the past five years.

Each of Right Track's two studios boasts a Trident 24 and the facility also includes an editing suite.

There are three live rooms off Studio A's control room, and two off Studio B's. All the rooms "have different acoustical properties," Koster says. "Some of them are cavernous-sounding, some of them are transparent."

Each studio also has a Lexicon 480 digital reverb and Tube Tech and Drawmer microphone preamps. And each has MIDI capabilities, including such gear as an E III stereo sampler and an E-MU sampling keyboard, and various Yamahas, Rolands, and Prophets.

"I got in real early on the MIDI revolution and made a name for us here," says Koster. "I could see where it was going. It offered more flexibility by allowing us to sync up the tape. It allowed us to offer more tracks. Nothing was etched in stone."

In the mid-'80s, Koster and Tokar were doing jingles—separately—for local concerns. They got together in 1986 and, the following spring, opened the studio in the Film Building, former site of the local MGM distribution center.

They realized they'd made it early last fall, when Right Track scored its first gold record, "Attitude," a Levert production of the Santa Monica, Calif., group Troop.

One of the engineers on that record was Trent Reznor, who cut his studio teeth at Right Track, laying down all the basic tracks for the Nine Inch Nails album.

"All the engineers here are overqualified musicians," says Koster. The staff includes Steve Coxe, former keyboard player with the Dazz Band, a defunct Cleveland group that won a 1982 Grammy for "Let It Whip." Tokar used to play keyboards with several local bands and Koster, a trained jazz guitarist, still plays.

Besides the rhythm'n'blues that is their mainstay, Koster and Tokar record local jazz and rock musicians. Modern dance/rock duo Hipshot just recorded "New World" at Right Track, as did the 18-piece Youngstown State Jazz Band.

The studio also has scored with a Neville Brothers performance track for a scene in the film "Wait Until Tomorrow," and has done overdubs for REO Speedwagon and D-Nice, and a remix for Najee.

"The Cleveland Orchestra is the only band in town I wouldn't try to do," Koster says. "They're too big."

Right Track is an analog studio by choice, and it's no limitation to Koster. "Some people like the sound of digital," he says. "I think digital sounds a little cold. This studio isn't for everybody's needs. People who like the warmth of analog multitrack and the clarity of digital mixdown like it.

"Our philosophy is, get the best signal that you can, then have the ears and the good taste to mix it together so that it sounds pleasing to the ear."

Right Track Recording's Studio A features the Trident 24 Series console. The downtown Cleveland facility features a second recording studio and an editing suite. (Photo: Max Hudson).

AUDIO TRACK

NEW YORK

LONNETTE MCKEE, star of **Spike Lee's** film "Jungle Fever," recorded tracks in the **Magic Shop** for Lee's new record label, **40 Acres And A Mule. Bryant McNeil** produced and **Eddie Garcia** engineered with **Joe Warda**. Producer **Ron Levy** was in mixing two new albums on the **Rounder/Bullseye** blues label: **Smokin' Joe Kubek** and **Little Jimmy King. Steve Rosenthal** engineered with Warda.

Producer/writer **Brian Gari** was in **Tenacity Sound** with co-producer/arranger/engineer **Jeff Olmsted** working on the upcoming debut album by **Jana Robbins** on **Original Cast Records.**

LOS ANGELES

MCA/NASHVILLE ACT **Desert Rose Band** worked on tracks in **Cownay Recording's Focusrite** room (Studio C). **Tony Brown** produced with **Scott Macpherson** at the board. **Gil Morales** assisted. **George Massenburg** engineered and produced tracks on **Little Feat** in Studio C for upcoming release on **Morgan Creek Records. Bonnie Raitt** completed her next album for **Capitol** in Studio C with producer **Don Was. Ed Cherny** engineered with **Bryant Arnett** assisting.

Freddy Bastone was in **Scotti Bros.** studios remixing the single "From The Ghetto," from **Dread Flimstone's** acid jazz album, and "Let The Music Take Control," the second single from **Cartouche's** upcoming album. Both projects are on the **Scotti Bros./BMG** label.

In **Westlake**, rap artist **Ice Cube** was in Studio E working on his latest record with producers **DJ Pooh** and **Jinx. Darryl Dobson** was at the **Harrison SeriesTen** console. **Ringo Starr** was in Studio C with producer **Phil Ramone** tracking on the studio's **Neve V-60. Bill Dresher** engineered, assisted by **Mark Hagen.**

NASHVILLE

JAMES STROUD WAS IN **Digital Recorders** mixing **John Anderson's** project in Studio B. **Lynn Peterzell** engineered, assisted by **Julian King. Gary Chapman** mixed **Wes King's** new project in Studio B with engineer **Jim Dineen.**

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

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CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)	HOW CAN I EASE THE PAIN Lisa Fischer/ N.M.Walden (Elektra)	DON'T ROCK THE JUKEBOX Alan Jackson/ S.Hendricks (Arista)	LEARNING TO FLY Tom Petty/ J.Lynne with T.Petty, M.Campbell (MCA)	I WANNA SEX YOU UP Color Me Badd Dr.Freeze (Giant)
RECORDING STUDIO(S) Engineer(s)	GREENE SREET/ STUDIO MASTERS/ Z RECORDING STUDIO(NY/LA/ NY) R.Hui/G.Laney	TARPAN (San Rafael,CA) David Frazer Marc Reyburn	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	QUAD (New York) Angela Piva
RECORDING CONSOLE(S)	Amek APC 1000/ Neve 8248/ MCI 428B	SSL 4000 G Series With Total Recall	Neve	Trident 80	SSL 6000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-80	Otari MTR 90	Otari MTR 90	Studer A-800
STUDIO MONITOR(S)	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809	Yamaha NS10 UREI 813B	Westlake	Yamaha NS10M Custom TAD	Yamaha NS10
MASTER TAPE	Ampex 456	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen	TARPAN (San Rafael) David Frazer	THE CASTLE (Nashville) Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	CREATIVE SOURCE (Los Angeles) Warren Woods
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G Series With Total Recall	SSL 4000 G Series	Trident 80	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-80 Ampex ATR-102	Mitsubishi 32	Otari MTR 90	Otari MTR 90 II
STUDIO MONITOR(S)	Custom Augsbergers Yamaha NS10	Yamaha NS10 UREI 813B	B&W	Yamaha NS10 Custom TAD	Custom Creative Source
MASTER TAPE	Ampex 456	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	FUTURE DISC Steve Hall	MASTERMIX Hank Williams	FUTURE DISC Steve Hall	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Disctronics	MCA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	MCA Manufacturing	WEA Manufacturing

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HI-SPEED VIDEO

(Continued from page 61)

pared with the chrome required by TMD]. But it isn't as productive, [due to the need for rewinding of the master]. We knew this going in."

According to Schwab, product is predictable and uniform coming off either system.

Rank "did a lot of comparative testing" between the two systems, said Schlick, and concluded that "both have a home in the duplicating market."

Bell & Howell, now owned by Rank Video Services, pioneered the TMD system with DuPont in the early '80s, according to Schlick. Rank's involvement in TMD, he said, came from "being involved in pancake duplicating for a long time. TMD seemed a likely candidate for making duplicating more profitable." The pancake is the large spool of copy tape that runs continuously along with the master loop and is loaded into cassette shells after duplication.

Rank operates Sprinter machines in Mexico, he noted.

"Having two manufacturers making high-speed equipment has really helped the industry," said Anzicek. "Otari put pressure on Sony [with TMD] and Sony will no doubt do the same to Otari with its new machine. The competition causes hardware improvements [in both camps]."

Panelists agreed that duplicators considering getting into high speed need to determine whether such a system would fit their needs. "We asked ourselves, could we keep the system running," said Driscoll, whose operation involves two high-speed printers. "Could we supply it with the numbers to make it profitable? For us, the decision was based on productivity."

The minimum number of copies to be made in a single project should be at least 5,000 in order for high speed to be profitable, according to panelists.

"The real question," said Schwab, "is how does high speed fit in your production and manufacturing plan, if at all."

Panelists agreed with Schlick's contention that "High speed is the only way to make consistently good EP copies." Of vital importance, he said, is that duplicators "keep pushing for more and more tape manufacturers to improve tape formulations."

According to Anzicek, Allied is "projected to do 30% high-speed production this year, and we project nearly 10% yearly growth thereafter. But real-time machines are needed for smaller runs and quicker turnaround times. We'll probably never get to 100% high speed, or even 80%."

Assistance in preparing this story was provided by Jackie Stassi in Chicago.

FOR THE RECORD

Paula Abdul's single "Rush Rush," listed on the Studio Action Chart June 22 and June 29, and the accompanying album, "Spellbound," were mastered for Virgin Records at DigiPrep by engineer Dan Hersch. The 7-inch single for European release was mastered at Future Disc by engineer Eddy Schreyer.

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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	15	AMY GRANT ▲ WORD 6907*	13 weeks at No. 1 HEART IN MOTION
2	2	37	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	3	37	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	4	7	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
5	10	3	STEVE GREEN SPARROW 1270*	WE BELIEVE
6	6	25	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
7	5	11	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
8	9	37	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
9	7	7	MIKE WARNKE WORD 4196*	OUT OF MY MIND
10	14	3	DEGARMO & KEY FOREFRONT 2771*/BENSON	GO TO THE TOP
11	8	15	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
12	12	51	PETRA WORD 4191*	BEYOND BELIEF
13	11	15	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
14	13	15	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
15	30	3	THE BROOKLYN TABERNACLE CHOIR WORD 9170*	LIVE WITH FRIENDS
16	16	7	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725*	THE SYMPHONY PROJECT
17	15	255	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
18	26	3	PHIL KEAGGY WORD 6902*	BEYOND NATURE
19	24	49	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
20	23	165	CARMAN ● BENSON 2463*	RADICALLY SAVED
21	37	3	4 HIM BENSON 2721*	FACE THE NATION
22	NEW▶		DISCIPLES OF CHRIST STARSONG 8191*	SO HOW YOU LIVIN'
23	27	3	MARK FARNER FRONTLINE 9217*	SOME KIND OF WONDERFUL
24	NEW▶		ONE BAD PIG WORD 6937*	I SCREAM SUNDAY
25	22	33	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
26	20	41	WAYNE WATSON WORD 4192*	HOME FREE
27	38	5	DON FRANCISCO STARSONG 8187*	VISION OF THE VALLEY
28	18	25	WHITE HEART STARSONG 8166*	POWER HOUSE
29	NEW▶		FRED HAMMOND BENSON 2727*	I AM PERSUADED
30	17	7	RACHEL RACHEL WORD 4213*	WAY TO MY HEART
31	25	87	CARMAN BENSON 2588*	REVIVAL IN THE LAND
32	39	7	P.I.D. FRONTLINE 9215*	THE CHOSEN ONES
33	RE-ENTRY		ACAPPELLA WORD 9205*	RESCUE
34	40	11	GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE
35	35	57	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
36	RE-ENTRY		BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
37	31	15	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE
38	34	5	LIAISON FRONTLINE 9214*	URGENCY
39	29	15	PAUL OVERSTREET WORD 9247*	HEROES
40	21	27	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE/PSALMS HYMNS. . .

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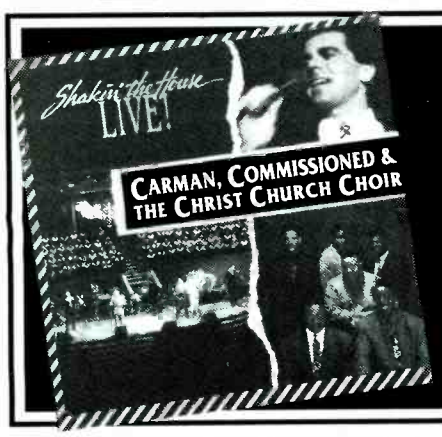

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GOSPEL

Gospel LECTERN

by Bob Darden

RICK CUA IS ONE of those guys you'd like to hang around with after the concert. Once with the popular rock group the **Outlaws**, Cua has become a mainstay on the contemporary Christian charts. Via seven albums since 1982, the affable bassist/ composer/singer has had a string of Christian radio hits. But it looks like his latest for **Reunion Records**, "Within Reach," could be his best yet.

What makes "Within Reach" different? The inclusion of three songs by the gifted writer **Jerry Lynn Williams** doesn't hurt. But extra spark seems to have come from the pairing of rock'n'roller Cua with ace hard-rock producers **John** and **Dino Elefante**.

"People just assumed this would be a hard-rock record," Cua says. "But I wanted to veer off-center with the Elefantes. Remember, I've played R&B, funk, fusion-jazz, Southern rock—everything! I thought it would be fun to do something different. So we put a little of everything into the mix."

The first rock single, "Diamond Girl," is already his biggest Christian radio hit since "I Can . . . I Will." Cua wrote it for his 20-year-old daughter, Niki.

"But when she was a really little girl, just a toddler, the first song she really could sing around the house was **Seals & Crofts'** 'Diamond Girl,'" he says. "She knew all of the words. I always said, 'If I'm gonna write a song for Niki, it's going to be called 'Diamond Girl.' We never forgot—and here it is. I also wrote one for my daughter Nina, called 'Fifteen.'"

Reunion recently signed a mainstream distribution agreement with the **David Geffen Co.**, which has already had success with another Reunion artist, **Michael W. Smith.** Several tunes on "Within Reach," most notably "Do It" and "Message Of Love," sound ready-made for Geffen.

"As for the Geffen thing, I'm thrilled they've picked up 'Within Reach,'" he says. "And if any of the songs show any potential, I'll do whatever it takes to get the word out—I'll call every DJ and every retailer in the country. But to be honest with you, I haven't given it a lot of thought. Since that first year, I've programmed myself to our market. If Geffen says 'Message Of Love' is a hit—wonderful! But my main concern is to write and record 10 songs that say what God wants me to say.

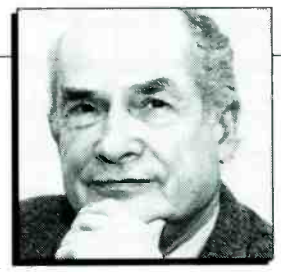
Rick Cua is reaching out to younger fans with new album

"Sure, I haven't had any gold records since I left the Outlaws, but God has given me a certain audience to reach, regardless of size," he continues.

Cua and his band the Council—**Mike Caputy (Rick James, Stephanie Mills, Johnny Gill), Will McFarlane (Bonnie Raitt, Jackson Browne), Joey Holder,** and **Barry Graul**—are a hot ticket this summer and will be featured at a number of Christian music festivals. He says he believes his main thrust is to kids involved in their local churches.

"As for doing songs for the church, kids still get saved night after night at these concerts, kids who have never heard of contemporary Christian music," he continues. "I try to be real, not to slip into Christian-ese. I try to get to know what rings their bells. I wanna obey the Lord in this. I want to reach them all for him; I want them all to understand me. And that's what most of them tell me: 'You're real, you're believable.'"

Classical KEEPING SCORE



by Is Horowitz

BIG DEAL: Sony Classical and the Berlin Philharmonic Orchestra, under its music director **Claudio Abbado,** have entered into an agreement to record massive chunks of the standard orchestral literature and issue the discs under a distinct proprietary logo reserved for the BPO.

While details of the logo format remain to be set, outlines of the recording plan are already advanced.

As anticipated here (Keeping Score, April 13), recordings by Abbado and the BPO of the Mozart Symphonies Nos. 28, 29, and 35, produced by **Thomas Frost** this past spring, have indeed kicked off a projected complete cycle of the Mozart symphonies.

Moreover, as part of the new relationship, in which the orchestra is expected to have an added equity interest, the participants are also planning complete cycles of the Beethoven, Schumann, and Dvorak symphonies, beginning in late 1992, as well as the symphonic poems of Richard Strauss.

Many of the recordings are expected to be captured in high-definition video as part of Sony's commitment to the development of the laserdisc market.

Among other Sony activities, the label was set to record the Schnittke Cello Concerto at the end of June, with **Mstislav Rostropovich** as soloist and **Seiji Ozawa** conducting the London Symphony Orchestra.

MOVING AHEAD: Worldwide sales of EMI Classics have increased by 11% compared with the last fiscal year, and served to raise EMI's share of the world classical market to more than 17%, **John Pattrick,** VP of international marketing, told delegates at the group's recent marketing conference in Eze, France.

EMI Classics president **Richard Littelton** tagged a number of upcoming releases, both crossover and standard, as key to further growth this fall and next year. Due for special marketing stress are:

"Paul McCartney's Liverpool Oratorio," just recorded; "Heart to Heart," with **Kiri Te Kanawa** and **Malcolm McNeil;** "Together," featuring **Placido Domingo** and **Itzhak Perlman;** "Annie Get Your Gun," conducted by **John McGlinn;** a new Mozart album by **Anne-Sophie Mutter;** and a batch of five operas, conducted by **Bernard Haitink, Riccardo Muti, Roger Norrington,** and **Michael Plasson.** The operas will be released in the fall of 1992.

A new EMI contract with **Daniel Barenboim** features him both as pianist and conductor. Cut under the deal is a three-CD set of Mozart keyboard variations, and among upcoming projects as maestro is the Brahms Violin Concerto with Perlman and the Berlin Philharmonic, as well as Beethoven's Triple Concerto.

Sony Classical, BPO in harmony about new recording project

The EMI conference was also the scene of a new exclusive pact signing with pianist **Stephen (Bishop) Kovacevich.** He will record a minimum of 14 CDs under terms of the deal. The complete Beethoven piano sonatas and the last three Schubert sonatas are called for, as are both Brahms Piano Concertos, with **Wolfgang Sawallisch** and the London Philharmonic. Kovacevich will also partner **Kyung-Wha Chung** in a set of Beethoven violin Sonatas.

PASSING NOTES: Composer educator **Gunther Schuller,** whose label, GM Recordings, marks its 10th anniversary this year, has won a MacArthur Foundation fellowship. The no-strings-attached award pays him $374,000 over the next five years.

WCLV Cleveland was named the station with the "best classical format" June 14 at the International Radio Festival in New York.

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In the SPIRIT

by Lisa Collins

Edwin Hawkins gives thumbs-up to 10th Music & Arts Seminar

EDWIN HAWKINS CELEBRATED the 10th annual meeting of his Gospel Music & Arts Seminar last week in Oakland, Calif. Hawkins, who works closely with brother **Walter Hawkins** in the administration of the seminars, says the response was "very good."

But then, Hawkins has been known to understate things a bit. Actually, gospel fans have formed more than two dozen chapters of the GMAS around the country. Some 1,000 people attended last year's seminar in Philadelphia. And at least 500 people signed up to sing in the 1991 seminar mass choir. This year's choir recording will be released on Hawkins' new label, **Fixit**.

Each year, the seminars have featured nightly concerts, with special guests like the Rev. **James Cleveland**, actor/singer **Clifton Davis**, actor **Danny Glover**, and **Daryl Coley**. Soloists in Oakland included **Richard Smallwood** and **John P. Kee**.

The difference with the 10th seminar, Hawkins says, was that attendees participated in the voting process of the Gospel Music Workshop of America's Excellence Awards. The GMWA, founded by the late Rev. Cleveland, and the GMAS have always competed for the support of gospel music lovers.

There was talk, just after Cleveland's untimely death, that the two groups might someday merge. But Hawkins says that is all it is at this point—talk.

In the meantime, the GMAS, which Hawkins first envisioned while on tour with his family in 1979, will continue in its appointed path.

"We decided back then that we needed to do something to assist the many young people that approached the Hawkins family as we traveled and asked how they could get into the business of music without compromising Christian values," he says. "The main objective is to inspire young people involved in the arts in a way the traditional church doesn't, and to perfect those talents. We try to make young people know that you can use your talents, which is very important.

"When I was growing up we were taught—and it continues today—the negative side of using any abilities you might have outside of the church. They taught that it was a sin. But I hold that God is the giver of every good and perfect gift. So we stress that every gift, every talent, was given by God for his glory."

CONTROVERSY swirled around the premiere issue of American Gospel magazine as it debuted last month. American Gospel, which is published by CCM Publications Inc. (which also publishes Contemporary Christian Music magazine) has been under fire by members of the gospel community since its inception.

In fact, an early release heralding the coming of the magazine drew this response from **I AM Records** founder/president **Jun Mhoon**: "[Editor] **Hillary Hicks** is not of African-American descent, and I question his actual knowledge of the black gospel experience."

One of the sources of contention has been the promotional materials for the magazine that promote it as the fulfillment of the need for a "genuine" gospel music trade publication.

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Billboard. FOR WEEK ENDING JULY 13, 1991

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	11	RANCE ALLEN BELLMARK 71806	3 weeks at No. 1 PHENOMENON
2	3	41	TRAMAINE HAWKINS SPARROW 1246	LIVE
3	2	39	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
4	4	13	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
5	7	15	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
6	5	28	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	10	25	REV. E.DAVIS,JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
8	11	51	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
9	9	37	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	8	31	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
11	15	5	D.NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
12	6	59	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
13	12	25	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
14	14	27	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
15	16	13	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
16	13	33	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
17	20	11	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
18	18	73	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
19	29	3	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
20	17	21	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
21	NEW▶		FRED HAMMOND BENSON 2727*	I AM PERSUADED
22	26	27	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
23	22	15	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
24	19	39	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
25	21	61	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
26	25	61	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
27	24	17	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
28	28	63	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
29	27	65	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
30	23	27	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
31	32	17	J.L.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
32	38	3	SENSATIONAL NIGHTINGALES MALACO 4448*	A MESSAGE FROM THE BOOK
33	31	5	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
34	30	19	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
35	36	85	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
36	NEW▶		KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
37	34	27	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
38	33	61	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
39	37	47	COMMISSIONED BENSON 2553	STATE OF MIND
40	40	3	AS ONE LIGHT 730350*	AS ONE

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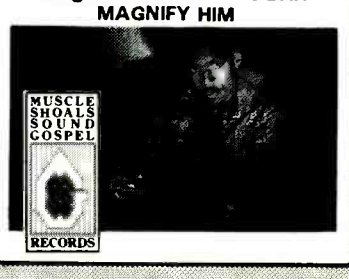
KEITH PRINGLE and The Angelic Voices of Faith MAGNIFY HIM



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International

GESAC Head Presses Authors' Rights

Says EC Should Protect Intellectual Property

■ BY EMMANUEL LEGRAND

PARIS—The leader of Europe's authors' societies is pressing for the document that will bring closer links between European nations to give recognition to the rights of intellectual property owners.

Jean-Loup Tournier, president of GESAC—the umbrella organization for 17 European performing rights societies—said the rights of the creative sector should be on the agenda as the EC states discuss the European Political Treaty.

Speaking after the announcement of the annual results from French authors' society SACEM, of which he is managing director (Billboard, July 6), Tournier said, "The Treaty of Rome, which set up the basis of the European Community more than 30 years ago, simply forgot to mention cultural goods. So, authors' rights were treated as any other commercial or industrial product. We had to wait until 1989 to have a real understanding from the European Commission, and especially from its president, Jacques Delors."

Tournier pointed out that the commission is now engaged in harmonizing and, where appropriate, upgrading authors' rights throughout the community. However, he noted that this is being done because of the political will of those currently in senior positions at the commission. He asked, "What will happen if those men are changed? That's why we want the cultural notion to be added to the European treaty."

Turning to new technology, Tournier observed that "formats reproducing or broadcasting music are multiplying." He added that interactive CDs—which he said present a "very complex" issue—could threaten authors' rights.

"CD-I can store up to 16 hours of music and reproduce indefinitely music or images without any loss in quality. Mozart feared to be copied. We are today in the same situation as Mozart. There is an urgent need for action on this matter," he said.

Tournier questioned whether even the most sophisticated national copyright laws in the EC can cope with such innovations as CD-I, and he called for a pan-European protection emanating from the commission.

Addressing the plans for a terrestrial television channel for music in France, he said, "I don't believe in the economic viability of such a channel."

However, he stated that SACEM would back the project on three conditions: 1) that the shareholders represent the full spectrum of the music industry, including independent producers and publishers; 2) that a quota of 60% French music be imposed; and 3) that programming include not just contemporary music but other styles of music as well, in addition to concerts and educational programs.

The French government currently has a proposal from broadcaster NRJ, backed by Sony Music and PolyGram, for a music-based TV channel that would initially be disseminated via cable but would also seek a terrestrial frequency. The three companies, which are already shareholders in cable-music channel MCM-Euromusique, might be joined in the project by other record companies and investors like GMF, parent company of French department-store chain FNAC.

Euromusique's main shareholders—cable operators Caisse des Depots and Lyonnaise des Eaux—have decided to stick to a cable-only policy, with some limited local terrestrial develpments.

Tournier also renewed his call for minimum quotas of French songs on radio. He suggested that broadcasting authority CSA "associate the granting of a frequency with a minimum amount of air time devoted to national repertoire." He said quotas should be flexible according to "the specific situation of each station," but should not be less than 30% in the case of "very trendy stations." He sees 50% as a good average.

Tournier argued that French acts singing in English should not be counted as French repertoire. His ideas, though, have been rejected by the broadcasting industry and have brought a mixed reaction from the music business.

Tournier said, "I don't want to sound too out of fashion or conservative, but it is a cultural challenge. Our music community is very lively, but look at the rest of Europe. Holland no longer has national products, and the same is true of Scandinavia. Belgium has problems. Italy is facing difficulties. Only France and Spain put up any resistance. Even the U.K. has problems with the dominance of American productions.

"We don't want that type of situation in France. The French production share went down to 45% recently, a fall from more than 50%. If it goes on like that, it will be very dangerous."

Aussie Govt. Helping Expand 'Big Backyard' Radio Show

■ BY GLENN A. BAKER

SYDNEY—"The Big Backyard" is looking for upfront attention, with the help of the Australian government.

A cutting-edge radio program showcasing the country's independent and alternative contemporary music, "The Big Backyard" is now being distributed by the Department of Foreign Affairs & Trade. Its overseas information branch, which itself produces a wide range of radio programs, will place "The Big Backyard" on primarily commercial stations in 50 countries.

The show is already heard by more than 5 million Americans on 60 stations through the U-Net satellite network. It has been effective in exposing to U.S. college radio audiences such acts as Sea Stories, Yothu Yindi, Blue Ruin, Beasts Of Bourbon, Falling Joys, Not Drowning Waving, Archie Roach, Tall Tales And True, and others. The program is voiced by former 2JJJ-FM personality Mark Dodshon.

For most alternative Aussie acts, overseas recognition is essential. "There's not a lot of tolerance here for the extreme, the unusual, or even the indigenous," says Laurence Boswell, producer of "The Big Backyard."

Archie Wilson, the Austrade official behind last year's Australian Popular Music Trade Mission to the U.S.S.R., says, "Ignorance of Australia is a huge obstacle in expanding trade with the rest of the world. The government has found music can break barriers much more effectively than is often realized ... Music is a backdrop for trade because it helps create an awareness of a country."

Even with government distribution, "The Big Backyard" is still a shoestring operation, relying on grants and sponsorship from Ausmusic and BASF tape. Last October, more than a dozen Sydney bands performed at a benefit to keep the operation afloat.

Buena Vista Victor At BVA Trade Fair

■ BY PETER DEAN

LONDON—Buena Vista Home Video stole the show at Video Showcase '91, the U.K.'s annual video trade fair. After launching its autumn animated classic "The Little Mermaid" with VSDA-style razzmatazz, the company went on to collect four major awards at the closing BVA trade awards dinner: distributor of the year, sell-through label of the year, sell-through marketing campaign of the year (for "Lady And The Tramp"), and national sales representative of the year (for Richard Teague).

The show overall was hailed as a success by organizer the British Videogram Assn., which clocked 3,000 delegates, down 1,000 in attendance from last year's bigger and more ambitious event. This year, the fair was held at Birmingham's new International Conference Centre with the accent on business rather than show business. The BVA was after quality rather than quantity of delegates after complaints were made that many of last year's attendees "were only here for the beer."

The show was split into a small exhibition (with majors Warner and RCA/Columbia not attending), forthcoming product screenings, and seminars—the most popular of which was Marketplace Workout, presented by U.S. retail expert Paco Underhill.

The overall theme of the fair was "Survival Into The '90s." Key issues raised during the seminars included:

- Bad service is the biggest customer turnoff to video, according to the Customer Care seminar. Sixty-eight percent of a customer sample rated good staff as most important for choosing a video store; 14% rated product quality.
- Depth of titles and strict release windows are two key advantages over satellite TV, according to BVA deputy chairman Iain Muspratt.
- Knowledge is power, according to market research organization Chart Information Network, which advocates that dealers conduct their own surveys to devise new strategies to keep and attract customers.

The success of the show prompted the BVA to look forward to another event next year. Chairman Stephen Moore says, "This is by far and away the best show yet. All the work that's been done on changing the format has worked. You just have to look at the audience to see that people are not only here but are doing good business."

Music Vid's U.K. Audience Expands

Format Strong Despite 1st-Qtr. Dip

LONDON—Music video is set to join discs and tapes as the fourth format, according to the lastest figures from the British Phonographic Industry.

Although trade delivery figures for the first quarter of this year were down on the same period in 1990, the BPI says that that is "not indicative of a longer-term contraction in the music video market."

The BPI comments, "Leading music retailers have demonstrated their belief in the sell-through market by increasing the number of stand-alone video stores, and music video releases have established themselves as an important element in the recorded music market. It is now common for leading titles to be released and promoted alongside their audio counterparts as a 'fourth format.'

"Unit deliveries [January-March] were down 12.9% on the same quarter of 1990. Trade prices, however, have risen by an average [48 cents], limiting the decline in shipments' value to slightly over 8%.

"The reduction in trade shipments does not necessarily mean a corresponding downturn in retail sales. Gallup data shows retail sales as increasing during the first quarter of the year."

Between January and March, trade deliveries were 1.201 million units; in the same period last year, they were 1.380 million. Their value in the first quarter of 1991 was $12.3 million. JEFF CLARK-MEADS

Eclipse Jam Clouded

PARIS—Jean-Michel Jarre has pulled out of a concert he was due to play in Mexico July 11 to coincide with the total eclipse of the sun there (Billboard, July 6). The French star says logistical problems made the venture impossible. JEFF CLARK-MEADS

New Mecano Set Heats Up Spanish Music Scene

MADRID—The most keenly awaited album in Spanish pop history was released in Spain, France, and Italy last month when the new set from BMG act Mecano bowed with an initial run of 100,000 and anticipated worldwide sales of 3 million. The last album by the Madrid supergroup, 1988's "Descanso Dominical," sold 2.2 million copies, easily setting a record for a Spanish pop album.

Mecano is unquestionably Spain's premier band and the first to have any real influence abroad. "Mujer Conta Mujer," a single from the last album, was No. 1 in France for eight consecutive weeks.

The launch of the new album, "Aidalai," was celebrated with a massive open-air, all-night party. The band itself has not appeared on stage for nearly two years, and a 76-date tour of Spain begins in August. In October, Mecano will play in France, Belgium, and the Netherlands, and in November it will appear in Mexico and the U.S. HOWELL LLEWELLYN

French remixer Daniel Abraham dances ahead ... see page 30

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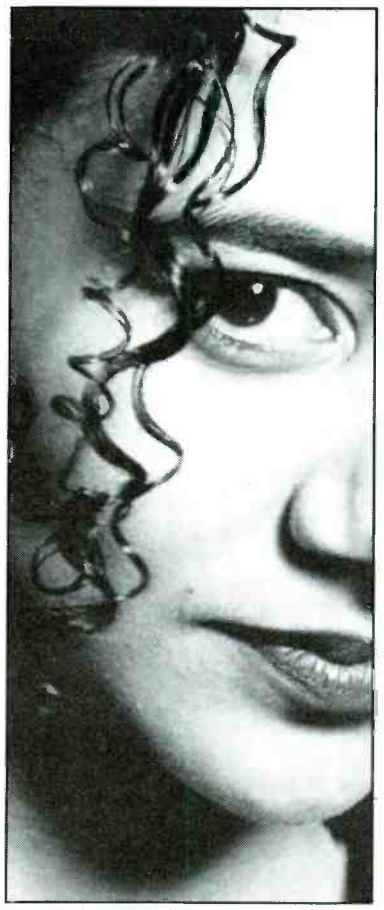
MUSIC NEW ZEALAND — THE FRESH SOURCE



TOP TO BOTTOM:
NGAIRE
MIDGE MARSDEN
GREG JOHNSON

■ BY GRAHAM REID

When the first booth devoted to pop music from New Zealand is unveiled under the slogan "The Fresh Source" at this week's New Music Seminar in New York, it will be a symbol of the sudden self-recognition of New Zealand's expanding music scene, as well as the hallmark of an international diplomatic trade initiative.

For the first time, New Zealand's Trade Development Board—more accustomed to marketing sheep meats and wool than music—has publicly acknowledged the export potential of the sound of its own backyard and, through the industry collective Music New Zealand, begun to invest cautiously.

Meanwhile, the popular band Straitjacket Fits, a Flying Nun Records act that is playing in New York during the seminar, was the subject of a recent prime-time New Zealand television documentary—once a rare media gesture in these parts. Moreover, four New Zealand acts have lately placed singles in the country's top 20, among them hard rock act Push Push, which held the No. 1 spot for six weeks.

If things have been better in the New Zealand music scene, only a few old-timers can remember when. "Destiny is a weird word," says Trevor Reekie of Pagan Records, who is attending the seminar as part of the Music New Zealand contingent. "But suddenly people here are seeing we've got this musical heritage and are also potentially creating one."

For Reekie, whose roster of acts includes the Straw People (a studio-based production team), roots singer Paul Ubana Jones, country-rockers the Warrantahs, and recent chart-topper David Parker, that kind of recognition has been five years in the making. But during that span the small label, operating out of a tiny office, has neatly notched four domestic No. 1 singles.

DECLARATION OF INDEPENDENTS

It is one of the features of the New Zealand music scene, dating back to the small TANZA label of the '50s, that most local music has remained vital via independents like Pagan, Flying Nun, Jayrem, and the new parallel labels of South Side/Wild Side headed by Murray Cammick (editor of the rock monthly Rip It Up, founded in 1977).

Yet major international labels have long maintained contact with New Zealand artists. Warner, perhaps encouraged by the success of Push Push, recently signed hard rock act Nine Livez. Over the years, Warner enjoyed success with dance-funksters Ardijah and distributed artists like Polynesian reggae band Herbs (whose recent "Homegrown" album was produced by Joe Walsh). Other artists currently signed to Warner include Annie Crummer and Jan Hellreigel.

PolyGram band the Exponents (formerly 1984 album-of-the-year winners as the Dance Exponents) went to No. 4 on the New Zealand singles charts last month with "Why Does Love (Do This To Me)?"

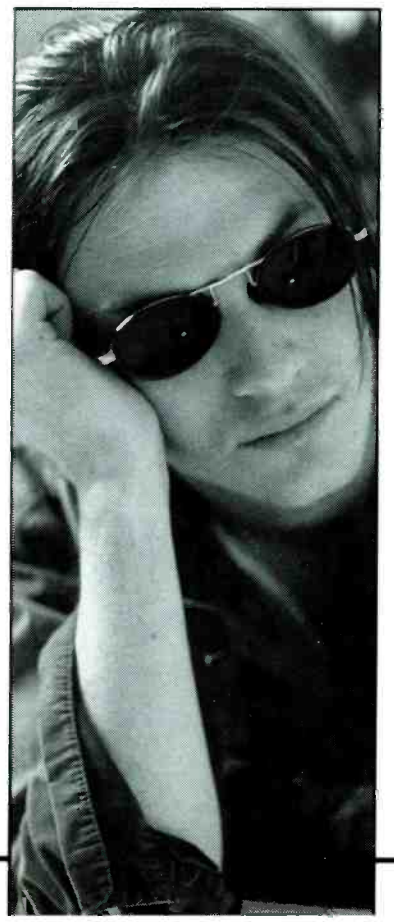
To a lesser extent, multinationals like EMI and BMG/RCA tentatively explore the New Zealand market with local acts, most often in the MOR and country areas. Both Virgin and Festival distribute for independent labels: Virgin for Pagan and Festival for Flying Nun, South Side/Wild Side, and the new Rimu label (out of Jayrem).

Jerry Wise, managing director for Festival, acknowledges the difficulties of undertaking distribution for such a broad base of labels, particularly given his small staff. However, he says he gets great satisfaction out of charting local artists and convincing retailers of the worth of the music "not simply because it is New Zealand, but because it is good."

Sony Music's commitment to New Zealand artists ranges from the signings of Sharon O'Neill and Jon Stevens to CBS in the early '80s (both are now in Australia) to their current successes with Midge Marsden, World Gone Wild, and the Fan Club, whose "Respect The Beat" album has sold in excess of 150,000 units worldwide. And Margaret Urlich's debut album for Sony Music, "Safety In Numbers," has gone platinum in Australia, where she, like many New Zealand artists, now lives and works.

NICHE-MARKETING

Michael Glading, managing director of Sony Music, is chairman of the Music New Zealand collective, which has been instrumental in obtaining Trade Development Board backing for the marketing of the country's music in various forums throughout the world this year. Glading sees the role of Music New Zealand as assisting the smaller labels to niche-market themselves. While the monetary assistance initially offered is cautious—$4,000 on each project—it allowed Terence O'Neill-Joyce of Ode Records to present his eclectic catalog of jazz, folk, classical, and Polynesian and Maori music at last month's Allegro sales conference in upstate New York. It likewise enabled singer Derek Lind (with representatives of his Someone Up There company) to perform and promote himself this month at the Cornerstone music festival outside Chicago.



And that same brand of financial assistance will permit Cammick, Reekie, Roger Shepherd of Flying Nun,

and Jim Moss (Jayrem/Rimu) to present their catalogs at the New Music Seminar.

When it comes to New Zealand music on the cutting edge, it is once again the independent labels that have shown the most finely tuned ears. Flying Nun's Shepherd says that last month was his best ever for exports, and his roster of acts (which includes college radio favorites the Chills, the Bats, Jean Paul Sartre Experience, and Tall Dwarfs) has steadily expanded since he signed licensing deals with Mushroom Records in Australia.

SPLIT PERSONALITY

Murray Cammick of South Side/Wild Side Records is an American soul/funk aficionado whose company is designed to identify two distinctive strains of New Zealand music, hence his split label titles. South Side features dance and rap with a distinctively *Pacific* sound, and Cammick feels it has commanded more media attention from Australia than locally because it sounds sufficiently exotic to overseas ears. South Side artists Ngaire and Moana & the Moahunters both earned gold discs last year, Ngaire for "To Sir With Love," which topped the charts for six weeks, and the Moahunters for "Black Pearl," which peaked at No. 2.

Cammick's other passion, homegrown hard rock, finds its outlet on Wild Side, and his first signing is the hard-edged funk/rock band Emulsifier, from Wellington, whose latest material may be shared with certain

(Continued on page 72)

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DAYS OF FUTURE PAST

THE HERITAGE OF NEW ZEALAND ROCK

■ BY GRAHAM REID

It's said that to know your future you must know your past, and New Zealand's most promising musicians are becoming increasingly aware of their heritage.

A decade ago, it seemed unusual when Citizen Band (which included ex-Split Enz member Mike Chunn) covered "I Feel Good," a hit a decade earlier for local stars Larry's Rebels. Today, Push Push plays the Enz's "I See Red" and the Chills' "I Love My Leather Jacket" as part of its set, while pub bands reckon the Swingers' "Counting The Beat" and Split Enz material are key ingredients in getting a crowd on its feet.

LOOKING BACK

Somehow, these fond backward glances are merging with the musical grist of the present to engender a unique musical hybrid greater than the sum of its New Zealand-rooted influences.

Murray Cammick, editor of Rip It Up magazine and head of South Side/Wild Side Records, observes that "Through the input of American music and television, a curiously trans-Atlantic sound has emerged in the South Pacific."

It's difficult to pinpoint exactly, but the slower cadence of the Pacific lifestyle has wound its way into the music, and even Chris Knox—one of the most idiosyncratic performers from New Zealand, yet part of a long lineage that dates back to Split Enz—talks of using Pacific Island drummers for his next recording.

"I don't think anyone's done it—Pacific rhythms plus fuzzed-out guitar, with white New Zealand middle-class melodies over the top," he asserts. "Should be really interesting."

Knox is not alone in recognizing the uncommon cultural context in which New Zealand musicians toil. Speculation is always tricky, but few doubt the increasing impact of Maori and Polynesian music on today's native sound.

Reference to the melodic gifts of the Maoris is virtually a cliché. From opera (the late Inia Te Wiata and Kiri Te Kanawa) to dance/funk (Mark Williams, currently living in Australia and recording for the Alberts label), Maori artists have always been in the creative vanguard of New Zealand music.

RAP & REGGAE

When reggae exploded internationally, local bands like Herbs and Aotearoa (Maori name for New Zealand) fused the sound with gentle Pasifika guitars (Taj Mahal covered two Herbs songs). Today, New Zealand rap artists use the music as a vehicle for their topical messages.

Herbs railed against French nuclear testing in the Pacific. Upper Hutt Posse addresses land-rights issues for Maoris. Double J and Twice The T take conservation themes into the schools. MC DJ and Rhythm Slave urge safe-sex practices. And the word from the Chain Gang is simple and blunt: "Peace forever."

It seems certain that New Zealand dance acts will continue to explore Pacific rhythms but that the messages will get tougher as the local urban drift brings increasing problems of unemployment and crime.

ANGULAR-POP BOOM

The other clearly identifiable thread in New Zealand music has been the oddball, angular pop that Split Enz took to the world.

Because the home market was so limited and radio largely disinterested, New Zealand musicians didn't consider commercial success a plausible goal, so they shrugged and composed as they pleased.

From Bill Direen (and his band the Bilders) making quirky pop for his theatrical productions, to Knox recording in his living room on four-track, the willfully freakish New Zealand rock'n'roller has long been a part of the sociomusical fabric.

When Jim Moss of Jayrem attends the New Music Seminar this week, he'll be carrying tapes of the new album by Six Volts, a group of avant-jazz cabaret popsters, whose material includes off-the-wall attacks on things like old Nancy Sinatra songs, plus equally bizarre original material. Acclaimed along with Auckland's Front Lawn group at the Edinburgh Festival in Scotland, Six Volts come straight out of a zany tradition of musical theatricality that produced Split Enz.

Similarly, World Gone Wild, pop duo Stanley Manthyng, and Michael Caulfield (who recently went top 10 with the single "Standback") don't quite fit within the parameters of straight pop. Not surprisingly, they record for the Definitive label, which also handles Enz alumni Mike Chunn and Tim Finn.

NUMBER OF BANDS ON THE RISE

After the stock market crash in 1987, the New Zealand economy underwent rapid and punishing restructuring. The transformation of a welfare state into a user-pays economy occurred at considerable cost, notably in unemployment, fewer disposable dollars, and a shattering of business confidence. Today, unemployment runs at a national average of 10%. Benefit cuts have impacted leisure industries.

Doubtless due to joblessness hitting young people hardest, there has been a noticeable increase in the number of bands. Young people on the dole queues formed pub combos, entrepreneurs started dance clubs, and the live music scene increased. But the economic downturn tightened other facets of the local music industry.

With two (Sounds, Chelsea Records) of the country's top five retail chains now in receivership, says Michael Glading of Sony Music, "then we can't lie: We have a problem." The aftershocks of these company failures and the money outstanding to major record companies have had a draining effect on the market, and sparked a new conservatism among consumers.

The album charts in recent weeks made observers wonder what decade they're living in. The biggest-selling albums (all TV-advertised) included Deborah Harry's "The Complete Pictures," Simon & Garfunkel's "20 Greatest Hits," Bob Marley's "Legend," the Eurythmics' greatest-hits package, "The Best Of The Eagles," Black Sabbath's "Backtrackin'," and the soundtrack to the film "The Doors."

SURVIVAL OF THE FITTEST

In an uncertain and depressed mar-

(Continued on page 70)

TOP TO BOTTOM:
EMULSIFIER
STRAITJACKET FITS
SPLIT ENZ
MOANA & THE MOAHUNTERS

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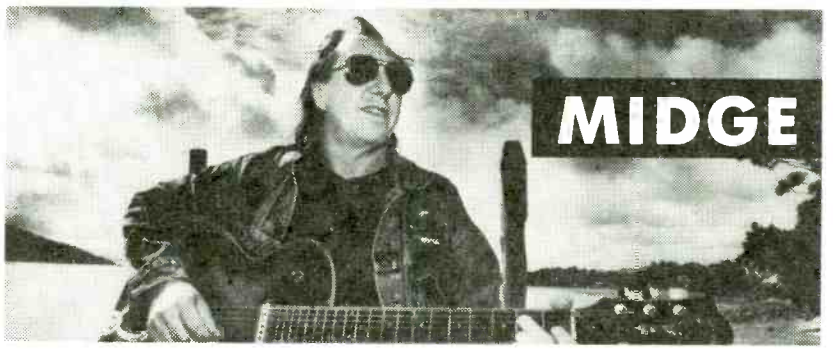


MARSDEN

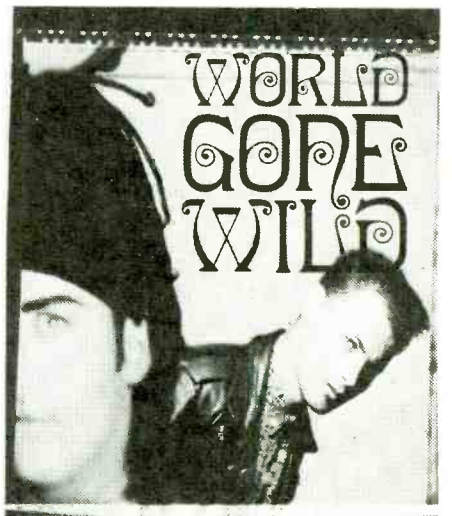
■ "BURNING RAIN" SINGLE AND ALBUM IN NZ CHARTS FOR 3 MONTHS ■ EUROPEAN RELEASE DUE LATE 1991.

epic

new zealand music

■ TOP 10 SINGLE "STAND BACK" ■ DEBUT ALBUM COMING JULY.

defin'itiv



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ACTIVE IN NEW ZEALAND

■ **GUY WISHART** — WINNER OF APRA SONG OF THE YEAR 1990 ■ **WORLD GONE WILD** — STANLEY MANTHYNG AND MIKE CAULFIELD — TWO OF NZ'S FINEST POP WRITERS. ■ **CHAIN GANG** — TWO TOP 20 SINGLES FROM AUCKLAND'S BEST DANCE MUSIC PRODUCERS. ■ **MIDGE MARSDEN** — TOP 20 SINGLE AND 7 ALBUM TRACKS FROM SMP WRITERS INCL MIKE FARRELL, MIDGE MARSDEN, HARRY LYON, PHIL GIFFORD AND LIAM RYAN.

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THE ROAD TO NEW ZEALAND: AN ENTICING TOUR DESTINATION

"It must be tough living with this scenery, huh?," joked John Hiatt during an early April concert at the Logan Campbell Centre in Auckland. He was likely referring to the morning he'd spent sailing in Waitemata Harbour and his ferry trip the previous day to the North Shore suburb of Devonport, with its lovely beachfront parks and wooden villas.

Hiatt's instant enthusiasm for the New Zealand landscape is by no means uncommon among visiting musicians.

Whether it be Texas singer/songwriter Townes Van Zandt tramping in the bush in the South Island or Faith No More and Deborah Harry going bunji-jumping (Harry diving off topless), New Zealand does hold appeal to touring acts.

"The day I get back, I'm going straight out to Piha," says expatriate jazz pianist Alan Broadbent, referring to the wild, windswept beaches west of Auckland. Broadbent has been a resident of Los Angeles for 20 years, but still has difficulty getting the local scenery out of his mind.

Says Brian Johnson of AC/DC, which plans an outdoor concert in November, "We don't want to be seen as some megaband, flying in, cleaning up, and getting out. I'm going to buy a classic car and tour with my wife for a couple of weeks."

Most performers *are* in and out, of course, but those who are inclined to linger are invariably struck by the leisurely tempo of New Zealand life and its clean, green environment. "It's great to be back in nuclear-free New Zealand—keep it that way!" said Kris Kristofferson, opening the Highwaymen outdoor concert at Mt. Smart Stadium in May.

Despite apparent geographical isolation, New Zealand is very much part of the international touring circuit, particularly the North Island, where more than 70% of the population resides. While most visiting performers arrive before or after Australian tours, there are an increasing number who see the country as a prime destination in itself— and not just for the view.

Black music has always been an integral part of the local music scene, so black jazz, blues, and rap artists get a groundswell response in New Zealand. Many tourist rockers are also invited to Maori *marae*—the tribal center—a case in point being U2, whose "One Tree Hill" is named after a mountain in Auckland and was inspired by the death of the band's Maori road manager.

Artists like Bob Dylan and Tom Petty, Anthrax and the The have begun their world tours in New Zealand, and the country has even established a strong link with Texas singer/songwriters such as Townes Van Zandt, Guy Clark, and Butch Hancock through the promotional activity of Real Groovy, the renowned secondhand/import record shop.

During any given week of the year, the country's concert menu offers choices as diverse as jazz guitarist John Scofield and his trio, M.C. Hammer, or the Jeff Healy Band. While the major population centers of the North Island are reasonably well-served for small and midsize venues, there remains a lack of indoor concert halls catering to upward of 10,000. Proposals currently being considered may improve that situation. But an overview of the more significant venues goes like this:

AUCKLAND

Aotea Centre: 2,300-seat venue opened in 1990 for classical, opera, and major stage productions including "Anything Goes," Christy Moore, Stephane Grappelli, NZ Symphony Orchestra concerts, and currently "Les Miserables."

Auckland Town Hall: 2,020, back in favor over the past couple of years as a rock venue, visiting acts include the Mission, Faith No More, Anthrax, Push Push, Marianne Faithfull—also used for dance and orchestral concerts.

Logan Campbell Centre: 3,068, with recent shows by John Hiatt/Robert Cray, B.B. King, Motorhead, Skid Row.

Mt. Smart Stadium: outdoor concert capacity 50,000, other events 35,000; used for 1990 Commonwealth Games, shows by Bob Dylan, Tom Petty, Kenny Rogers, and the Highwaymen.

Mt. Smart Supertop: 10,000-capacity permanent tent, recent visiting acts include Eric Clapton, M.C. Hammer, Poison, and Bobby Brown.

Western Springs Stadium: outdoor concert facility, capacity 50,000, not used since Mick Jagger and U2 shows 1989.

Powerstation: 650 capacity, favored by alternative rock acts Pop Will Eat Itself, Jesus Jones, etc.; a local hard rock venue from which Push Push and Nine Livez sprang.

Gluepot: 400, home for most local acts, Screamin' Jay Hawkins, Australian performers such as Weddings Parties Anything and Paul Kelly.

WELLINGTON

Michael Fowler Centre: 2,500, major classical theater venue, also used by George Shearing, Mel Torme, etc.

Wellington Town Hall: 2,000, recent acts include Anthrax, Christy Moore.

Athletic Park: major sports venue, occasional concerts (Highwaymen).

Paisley Park: 400, favored by local and upcoming bands.

Outer Limits: 700, favored by major local artists (Exponents, the Chills, Nine Livez, country rockers the Warratahs).

CHRISTCHURCH

Town Hall: 2,000, most popular venue for cross-section of local and touring acts.

Carlton Hotel: 800, rock venue, used by major NZ acts (the Chills) and low-key touring artists.

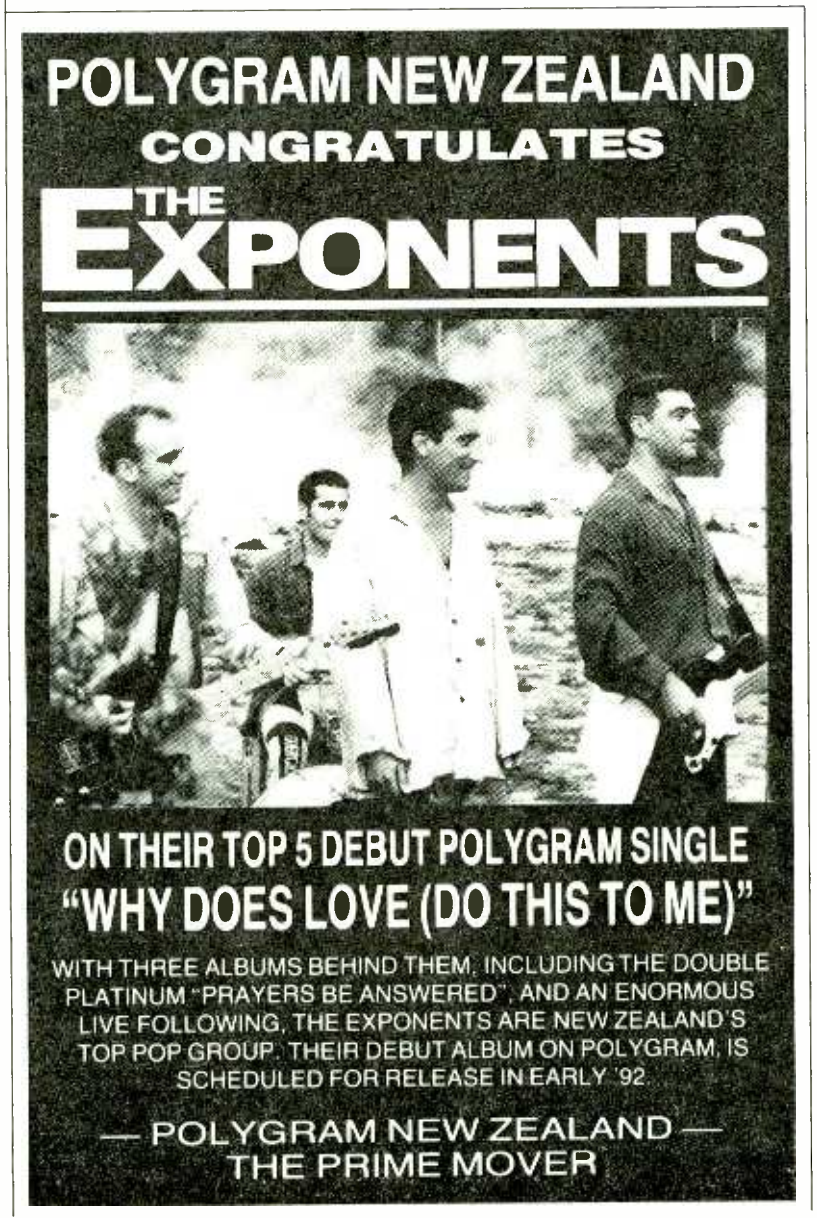
Subway: 200, small new start-off venue for local acts.

DUNEDIN

Town Hall: 1,500, international rock acts, major local acts (Push Push, the Chills).

Oriental Tavern: 250, rock acts.

Sammy's: 800, touring rock acts (Paul Kelly, the Chills).



DAYS OF FUTURE PAST

(Continued from page 68)

ket, only the most adaptable retailers survive. Sony Music's Glading points to the continued success of small owner-operated stores like Marbecks (two shops in Auckland, classical and popular), Truetone in Auckland, and Colin Morris in Wellington. The common link: knowledgeable staff, a willingness to carry across-the-board catalog, and quick response to subtle market changes.

Roger Marbeck, manager of the stores bearing his name, already sees a change in the offing. "We hit bottom and can see a turnaround. The second half of the year will make up for the slow first half. Companies are starting to market more aggressively and we've done well over a range of artists. . ."

But if the heritage of New Zealand music demonstrates anything, it's that there will always be a receptive audience for innovative left-field rock mavericks as identified by Roger Shepherd, of Flying Nun, whose import arm, Flying In, picks up experimental groups of the sort featured on the SubPop and Shimmy Disc labels.

"New Zealand people's tastes are so broad," says Shepherd. "There wasn't much to do here for a decade or two, so people bought and listened to all kinds of music. Flying In will expand because it is filling gaps."

Mel Posner, of Geffen Records, in New Zealand to discuss the label's shift from Warner to BMG/RCA, agrees. "This is a very active record market. We succeed here because people really get into the music."

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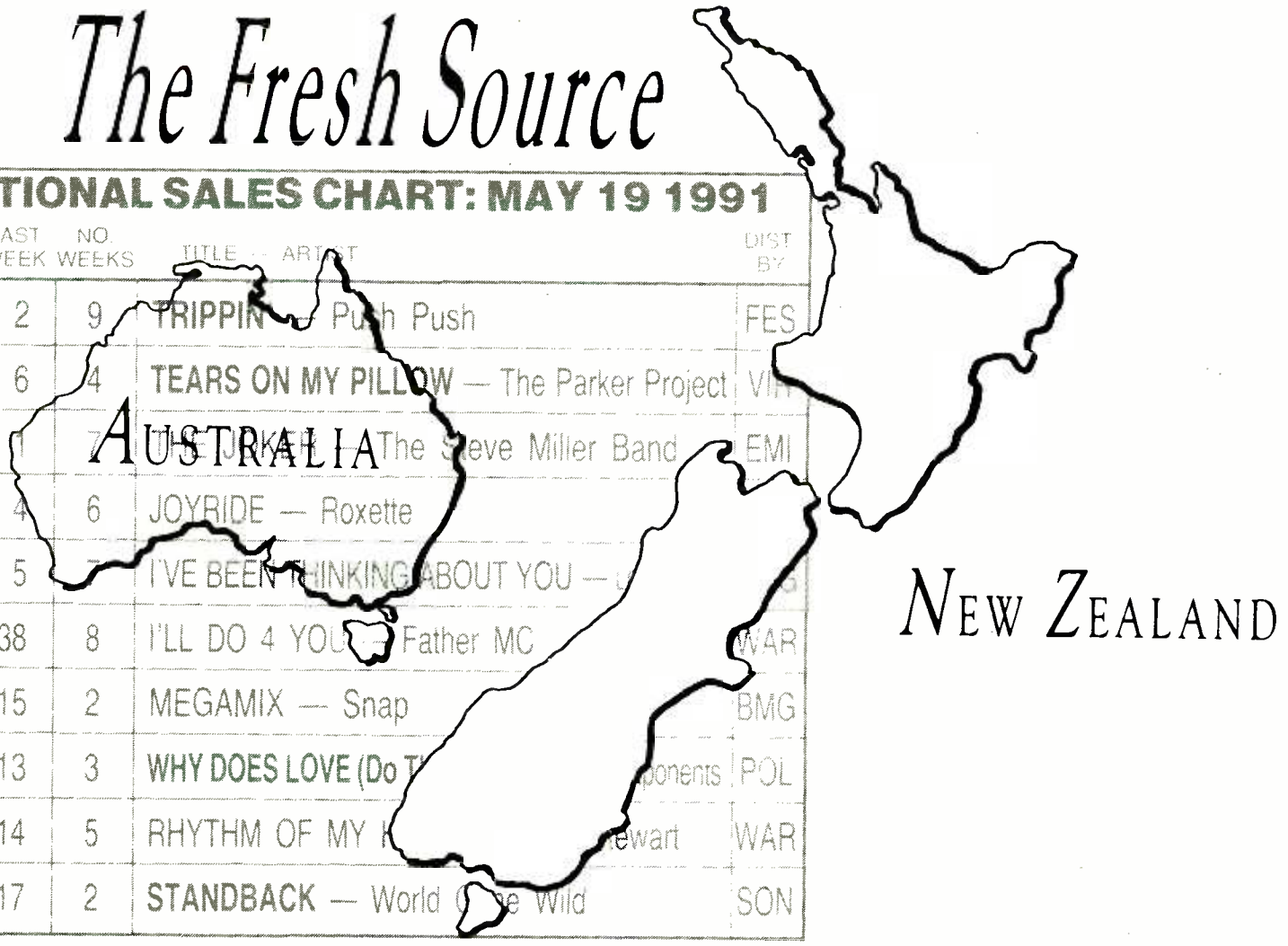
MUSIC NEW ZEALAND

The Fresh Source



NATIONAL SALES CHART: MAY 19 1991

THIS WEEK	LAST WEEK	NO. WEEKS	TITLE — ARTIST	DIST BY
1	2	9	TRIPPIN' — Push Push	FES
2	6	4	TEARS ON MY PILLOW — The Parker Project	VIR
3	[illegible]	[illegible]	THE JOKER — The Steve Miller Band	EMI
4	4	6	JOYRIDE — Roxette	[illegible]
5	5	[illegible]	I'VE BEEN THINKING ABOUT YOU — [illegible]	[illegible]
6	38	8	I'LL DO 4 YOU — Father MC	WAR
7	15	2	MEGAMIX — Snap	BMG
8	13	3	WHY DOES LOVE (Do T[illegible] [illegible]ponents	POL
9	14	5	RHYTHM OF MY [illegible] [illegible]ewart	WAR
10	17	2	STANDBACK — World [illegible]e Wild	SON

New Zealand Music Tops Sales Charts

NATIONAL SALES CHART: MAY 5 1991

THIS WEEK	LAST WEEK	NO. WEEKS	TITLE — ARTIST	DIST. BY
1	1	7	TRIPPIN' — PUSH PUSH	FES
2	5	5	THE JOKER — STEVE MILLER	EMI
3	8	4	JOYRIDE — ROXETTE	EMI

PUSH PUSH *'Trippin'*
No. 1 Single 6 weeks

NATIONAL SALES CHART: NOV 4 1990

THIS WEEK	LAST WEEK	NO. WEEKS	TITLE — ARTIST	DIST. BY
1	1	5	TO SIR WITH LOVE — NGAIRE	FES
2	4	8	SUICIDE BLONDE — INXS	WEA
3	3	13	CLOSE TO YOU — MAXI PRIEST	VIR

NGAIRE *'To Sir With Love'*
No. 1 Single 5 weeks

NATIONAL SALES CHART: JUNE 2 1991

THIS WEEK	LAST WEEK	NO. WEEKS	TITLE — ARTIST	DIST. BY
1	2	6	TEARS ON MY PILLOW — PARKER PROJECT	VIR
2	1	11	TRIPPIN' — PUSH PUSH	FES
3	4	10	I'LL DO 4 YOU — FATHER MC	WAR

PARKER PROJECT *'Tears On My Pillow'*
No. 1 Single

New Zealand Music at New Music Seminar

New Zealand Indie Labels will be represented at the New Music Seminar, New York

Flying Nun Records

Bailter Space
The Bats
Headless Chickens
The Clean
Jean Paul Sartre Experience
Chris Knox
Straitjacket Fits
Tall Dwarfs
Verlaines
N.R.A.
3Ds
The Chills (NZ only)
S.P.U.D.
Able Tasmans

Jayrem Records

Charlotte Sometimes
Ngahiwi Apanui
Brendan Power
Six Volts
Rodger Fox Big Band
Flesh D-Vice
Te Mokai
Dread Beat & Blood

Southside

Ngaire
MC OJ & Rhythm Slave
Moana & the Moahunters
Upper Hutt Posse
James Gaylyn
D-Faction
Houseparty

Wild Side

Emulsifier
Rumblefish
Freak Power

Pagan

Warratahs
Paul Ubana Jones
Greg Johnson Set
Merenia
Straw People
Smokeshop
Parker Project
Let's Planet
Shihad
Death Ray Cafe

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EXPORTING NEW ZEALAND'S BEST BANDS

■ BY COLIN HOGG

You're in a band, making your own music in a small city in a small country at the bottom of the world. The major radio stations and the charts are full of foreigners, the concert circuit is tiny and unpredictable, and the economy is going to hell with a bullet.

The only way is up—and for New Zealand bands with a blossoming career in mind, that usually means out.

This once meant packed bags and a permanent adieu in search of bigger overseas audiences and loftier foreign recording budgets. Australia, being the closest major lump of land and population, was traditionally the first step.

Most strivers never got beyond Australia, but many acquired a lucrative taste for the healthy, nurturing Aussie rock scene, and many of the major Australian rock acts (Midnight Oil, Noiseworks, Paul Kelly & the Messengers, to name a few) contain at least one New Zealander.

Some acts, like Split Enz, which later split up and mutated into Crowded House and Schnell Fenster, based themselves in Australia and then carried the crusade to Europe and the U.S. Others, like Dragon, quit New Zealand for Australia in the mid-'70s and gradually assumed the status of Aussie-rock institutions.

Later generations of New Zealand bands have looked past Australia for potential international recognition, while remaining firmly New Zealand-based. These were the alternative bands such as the Bats, Straitjacket Fits, and the Chills, who grew up free of the interests of the major record companies and became New Zealand's equivalent of R.E.M., Sonic Youth, and the Pixies.

With foreign interest built initially by the export-motivation of their Flying Nun indie record label, these particular bands ventured forth on low-budget world treks, keeping things as tight and sensible as their modus on the hand-to-mouth home circuit.

For some bands, this route has yielded recording and distribution deals with U.S. companies. For others, only a path to that goal has been established. Yet being a highly regarded band from New Zealand has become a marketable credential.

Auckland pop-dance band Fan Club enjoys superstar record sales in Malaysia, home country of its singer Aishah. As for other ambitious New Zealand groups, there's always still Australia to conquer. It's just that the rest of the world seems to be getting more and more interested.

New Zealand: The Market At A Glance

Population: 3.45 million.
Estimated retail market 1990: $111.8 million (in 1989, $105.8 million).
Unit singles sales (excluding cassette singles): 371,000 (641,000).
Cassette singles: 482,000 (98,000).
Total singles: 853,000 (739,000).
Vinyl LPs: 398,000 (782,000).
Cassettes: 3,945,000 (4,248,000).
CDs: 1,881,000 (1,567,000).
Music videos: 117,000 (47,000).
Platinum albums, 1990/91 (sales of 20,000): "Piano By Candlelight, Vol. 2," Carl Doy;
"Welcome To Our World," John Hore Grenell;
"Moonlight Sax," Brian Smith.
Gold albums, 1990/91 (sales of 10,000): "Safety In Numbers," Margaret Urlich;
"Together Again," Jodi Vaughan/Gray Bartlett/Brendan Dugan;
"Christmas Album," Carl Doy;
"Live In Concert," Howard Morrison;
"Piano By Candlelight, Vol. 3," Carl Doy.
Platinum single, 1990/1991 (sales of 10,000): "Trippin'," Push Push.
Gold singles, 1990/91 (sales of 5,000): "Escaping," Margaret Urlich;
"Welcome To Our World," John Hore Grenell;
"To Sir With Love," Ngaire;
"Black Pearl," Moana & the Moahunters.

Information from Recording Industry Assn. of New Zealand (RIANZ), June 1991.

New Zealand Licensors and Distributors for:

SOUTHSIDE RECORDS/ WILDSIDE RECORDS
Ngaire
MC OJ and Rhythm Slave
Moana and the Moa Hunters
Upper Hutt Posse
Emulsifier

TALL POPPY RECORDS
Push Push
These Wilding Ways
GMC

RIMU RECORDS
Six Volts
Charlotte Sometimes
Brendan Power

FLYING NUN RECORDS
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The Bats
The Chills
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NEW ZEALAND'S FRESH MUSIC

(Continued from page 67)

seminar attendees during his New York visit.

"South Side is more mainstream," says Cammick, "but because of New Zealand's reputation internationally for eccentricity—and that's probably due to Flying Nun's profile—Emulsifier stands a good chance of getting a licensing deal. In their own way they are in an avant-garde area."

ATTITUDE ADJUSTMENT

While few were surprised at Cammick's South Side acts getting native radio play, it has been more unusual to hear tracks from Emulsifier's acclaimed debut EP over New Zealand radio—but there has been a major turnaround in programmers' attitudes to local artists in the past six months.

Nonetheless, last year's drive for a compulsory quota of local music on radio was opposed by stations, with Craig Muirhead, representative for the Independent Broadcasters Assn., pointedly asking, "Is radio a promotional tool for record companies?"

Although the proposed legislation was defeated in parliament, the issue itself raised broadcasters' awareness of the depth and breadth of local product, and strengthened New Zealand's industry infrastructure. Associations like the Recording Industry Assn. of New Zealand, Australasian Copyright Owners' Assn., and Australasian Performing Rights Assn. are energetic proponents of the Music New Zealand initiative. The Queen Elizabeth II Arts Council offers regular grants for first recordings and last month financed three rock videos through the NZ On Air television fund.

MEDIA FASCINATION

Indeed, from a prime-time television documentary on Sony artist Midge Marsden, to a Levi's advertisement featuring Silver, the guitarist with Push Push, there is a mounting media fascination with the New Zealand music community.

Daily newspapers have well-established entertainment sections that spotlight music coverage, Music monthlies Rip It Up and RTR Countdown (an ancillary of a television show) cover rock and pop, respectively, while Music In New Zealand and Music New Zealand interview artists in depth.

The first New Zealand Music Service Directory, listing venues, promoters, artists, industry groups, and record companies, has been edited by Lena Days, who will staff the Music New Zealand booth at the seminar.

This degree of high-profile local coverage, combined with increasingly daily television exposure, commercial radio support, and the ongoing zeal of the campus radio market, may almost seem disproportionate in a country with a population of only 3.45 million. Yet even with this level of inquiry, the native media are still hard-pressed to keep pace with the broad scope of mainstream, alternative, and ethnic-flavored pop musics in New Zealand. For example, the roster of the Jayrem/Rimu label group (like the aforementioned Ode Records) boasts a number of Maori artists, including highly regarded Ngahiwi Apanui, who blends traditional Maori music with contemporary sounds.

"The melodies of Maori music appeal to people overseas," says Jayrem/Rimus' Moss, "and it is the only truly original New Zealand music, so I always drop a tape on people. They don't necessarily hear it as 'ethnic,' but as cutting edge music which could be quite trendy."

Overall, the cutting edge of the sound of New Zealand has never been keener, with veteran New Zealand star Shona Laing releasing a handsome retrospective compilation in tandem with her first live local shows in two years; with the Exponents packing clubs like the venerable Gluepot in Auckland; with gripping singer/songwriter Greg Johnson using his work with his group the Watertable as the foundation for a bright solo career; and with hot new artists like Chainsaw Masochist and the Renderers (Flying Nun's first psychedelic country band) electrifying the local airwaves.

New Zealand artists note with irony that it took the spunky independent Tall Poppy label (distributed by Festival) to lift Push Push to the top of the local charts and help create a native momentum that's now challenging the Australians. In New Zealand, many people would customarily cut down tall poppies. They don't do that anymore.

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HITS of the WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 7/1/91

		SINGLES
1	3	**SENZA UNA DONNA (WITHOUT A WOMAN)** ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
2	2	**WIND OF CHANGE** SCORPIONS MERCURY
3	1	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER GEFFEN
4	5	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS A&M
5	6	**I WANNA SEX YOU UP** COLOR ME BADD GIANT
6	4	**LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE** THE KLF KLF COMMUNICATIONS
7	14	**ANY DREAM WILL DO** JASON DONOVAN REALLY USEFUL
8	12	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
9	10	**DESENCHANTEE** MYLENE FARMER POLYDOR
10	9	**FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)** ROXETTE EMI
11	8	**JOYRIDE** ROXETTE EMI
12	21	**THINKING ABOUT YOUR LOVE** KENNY THOMAS COOLTEMPO
13	11	**RING RING RING (HA HA HEY)** DE LA SOUL TOMMY BOY
14	NEW	**FROM A DISTANCE** BETTE MIDLER ATLANTIC
15	7	**BABY BABY** AMY GRANT A&M
16	15	**SAGA AFRICA** YANNICK NOAH CARRERE
17	16	**SHINY HAPPY PEOPLE** R.E.M. WARNER BROS.
18	NEW	**THE MOTOWN SONG** ROD STEWART WARNER BROS.
19	18	**AUTEUIL NEUILLY PASSY** LES INCONNUS PRODUCTIONS
20	23	**MOVE THAT BODY** TECHNOTRONIC ARS
21	20	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
22	NEW	**DO YOU WANT ME** SALT-N-PEPA FFRR
23	NEW	**IT AIN'T OVER TILL IT'S OVER** LENNY KRAVITZ VIRGIN AMERICA
24	NEW	**RUSH RUSH** PAULA ABDUL VIRGIN
25	24	**LA ZOUBIDA** LAGAF FLARENSASCH
26	29	**SAILING ON THE SEVEN SEAS** O.M.D VIRGIN
27	NEW	**PEOPLE ARE STILL HAVING SEX** LATOUR POLYDOR
28	26	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
29	22	**BOW DOWN JESUS** JESUS LOVES YOU MORE PROTEIN
30	19	**JEALOUSY** PET SHOP BOYS PARLOPHONE
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WARNER BROS.
2	2	**ROXETTE** JOYRIDE EMI
3	3	**EURYTHMICS** GREATEST HITS RCA
4	4	**SEAL** SEAL ZTT
5	9	**ROD STEWART** VAGABOND HEART WARNER BROS
6	6	**SOUNDTRACK** THE DOORS ELEKTRA
7	8	**SCORPIONS** CRAZY WORLD MERCURY
8	7	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
9	5	**SIMPLE MINDS** REAL LIFE VIRGIN
10	NEW	**CHER** LOVE HURTS GEFFEN
11	13	**SKID ROW** SLAVE TO THE GRIND ATLANTIC
12	16	**LENNY KRAVITZ** MAMA SAID VIRGIN
13	12	**THE KLF** THE WHITE ROOM INDISC
14	23	**ENIGMA** MCMXC A.D. VIRGIN
15	14	**STING** THE SOUL CAGES A&M
16	20	**CHRIS REA** AUBERGE EAST WEST
17	11	**ROLLING STONES** FLASHPOINT COLUMBIA
18	18	**DE LA SOUL** DE LA SOUL IS DEAD TOMMY BOY
19	15	**SOUNDTRACK** GREASE POLYDOR
20	22	**MYLENE FARMER** L'AUTRE BARCLAY
21	NEW	**KRAFTWERK** THE MIX EMI
22	21	**O.M.D.** SUGAR TAX VIRGIN
23	17	**BOB MARLEY** LEGEND ISLAND
24	10	**DEACON BLUE** FELLOW HOODLUMS COLUMBIA
25	26	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
26	NEW	**THE DOORS** IN CONCERT ELEKTRA
27	24	**DR. ALBAN** HELLO AFRIKA SWEMIX
28	27	**PATRICK BRUEL** ALORS REGARDE RCA
29	NEW	**THE STRANGLERS** GREATEST HITS 1977-1990 EPIC
30	25	**ELECTRONIC** ELECTRONIC FACTORY

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/30/91

		SINGLES
1	1	**GREASE MEGAMIX** OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
2	2	**RUSH RUSH** PAULA ABDUL VIRGIN/EMI
3	3	**RHYTHM OF MY HEART** ROD STEWART WARNER
4	5	**WHAT COMES NATURALLY** SHEENA EASTON MCA/BMG
5	6	**BABY BABY** AMY GRANT POLYDOR/POLYGRAM
6	12	**READ MY LIPS** MELISSA PHONOGRAM/POLYGRAM
7	14	**RING, RING, RING** DE LA SOUL LIBERATION/FESTIVAL
8	7	**FADING LIKE A FLOWER** ROXETTE EMI
9	4	**3 A.M. ETERNAL** THE KLF LIBERATION/FESTIVAL
10	8	**WHEN YOUR LOVE IS GONE** JIMMY BARNES MUSHROOM/FESTIVAL
11	NEW	**HOT CHILLI WOMAN** NOISEWORKS COLUMBIA
12	20	**LAST TRAIN TO TRANSCENTRAL** THE KLF LIBERATION/FESTIVAL
13	NEW	**SHOCKED** KYLIE MINOGUE FEATURING D.N.A MUSHROOM/FESTIVAL
14	13	**WHERE ARE YOU NOW** ROXUS MELODIAN/FESTIVAL
15	16	**LOVE REARS IT'S UGLY HEAD** LIVING COLOUR EPIC
16	10	**SLAVE** JAMES REYNE VIRGIN/EMI
17	NEW	**IESHA** ANOTHER BAD CREATION BMG
18	9	**THE HORSES** DARYL BRAITHWAITE COLUMBIA
19	11	**DON'T GO NOW** RATCAT ROO/POLYGRAM
20	NEW	**CHOCOLATE CAKE** CROWDED HOUSE EMI
		ALBUMS
1	4	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
2	2	**JIMMY BARNES** TWO FIRES MUSHROOM/FESTIVAL
3	NEW	**SKID ROW** SLAVE TO THE GRIND WARNER
4	3	**JAMES REYNE** ELECTRIC DIGGER DANDY VIRGIN/EMI
5	1	**RATCAT** BLIND LOVE ROO/POLYGRAM
6	6	**PAULA ABDUL** SPELLBOUND VIRGIN/EMI
7	5	**DARYL BRAITHWAITE** RISE COLUMBIA
8	7	**R.E.M.** OUT OF TIME WARNER
9	12	**THE HIGHWAYMEN** HIGHWAYMAN 2 COLUMBIA
10	9	**ROD STEWART** VAGABOND HEART BMG
11	8	**DEBORAH HARRY & BLONDIE** THE COMPLETE PICTURE EMI
12	16	**ROXETTE** JOYRIDE EMI
13	11	**SOUNDTRACK** THE DOORS WARNER
14	17	**THE DOORS** THE BEST OF THE DOORS WARNER
15	10	**EURYTHMICS** GREATEST HITS BMG
16	14	**LED ZEPPELIN** REMASTERS WARNER
17	18	**THE KLF** THE WHITE ROOM LIBERATION/FESTIVAL
18	15	**LUCIANO PAVAROTTI** ESSENTIAL PAVAROTTI POLYGRAM
19	13	**GEORGE MICHAEL** LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
20	20	**THE HIGHWAYMEN** HIGHWAYMAN COLUMBIA

CANADA (Courtesy The Record) As of 7/8/91

		SINGLES
1	1	**RUSH RUSH** PAULA ABDUL VIRGIN/A&M
2	2	**UNBELIEVABLE** EMF CAPITOL/CAPITOL
3	8	**PEOPLE ARE STILL HAVING SEX** LATOUR POLYDOR/PLG
4	5	**TOO HOT** ALANIS MCA/MCA
5	6	**MORE THAN WORDS** EXTREME A&M/A&M
6	4	**I TOUCH MYSELF** DIVINYLS VIRGIN/A&M
7	9	**I LIKE THE WAY (THE KISSING GAME)** HI-FIVE JIVE/BMG
8	3	**NOT LIKE KISSIN'** WEST END GIRLS A&M/A&M
9	11	**POWER OF LOVE** LUTHER VANDROSS EPIC/SONY
10	NEW	**CONDUCTIN' THANGS** DETROIT EMERALD ATTIC/ATTIC
11	16	**DON'T TREAT ME BAD** FIREHOUSE EPIC/SONY
12	15	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS EMI/EMI
13	7	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON COLUMBIA/SONY
14	19	**FADING LIKE A FLOWER** ROXETTE CAPITOL/CAPITOL
15	12	**I DON'T WANNA CRY** MARIAH CAREY COLUMBIA/SONY
16	10	**BABY BABY** AMY GRANT A&M/A&M
17	NEW	**MAMA SAID . . .** L.L. COOL J DEF JAM/SONY
18	14	**RIGHT HERE, RIGHT NOW** JESUS JONES SBK/EMI
19	18	**WHERE THE STREETS . . .** PET SHOP BOYS CAPITOL/CAPITOL
20	NEW	**I WANNA SEX YOU UP** COLOR ME BADD WARNER BROS./WEA
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WARNER BROS./WEA
2	3	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA/SONY
3	5	**EXTREME** EXTREME II PORNOGRAFFITTI A&M/A&M
4	2	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA/SONY
5	4	**ROXETTE** JOYRIDE CAPITOL/CAPITOL
6	6	**PAULA ABDUL** SPELLBOUND VIRGIN/A&M
7	13	**SKID ROW** SLAVE TO THE GRIND ATLANTIC/WEA
8	7	**EMF** SCHUBERT DIP CAPITOL/CAPITOL
9	NEW	**VAN HALEN** FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
10	10	**LONDONBEAT** IN THE BLOOD RADIOACTIVE/MCA
11	9	**BLACK CROWES** SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
12	8	**ROD STEWART** VAGABOND HEART WARNER BROS./WEA
13	11	**THE TRAGICALLY HIP** ROAD APPLES MCA/MCA
14	16	**CRASH TEST DUMMIES** THE GHOSTS THAT HAUNT ME BMG/BMG
15	12	**EURYTHMICS** GREATEST HITS RCA/BMG
16	14	**MARIAH CAREY** VISION OF LOVE COLUMBIA/SONY
17	17	**BLACK BOX** DREAMLAND deCONSTRUCTION/RCA
18	15	**ENIGMA** MCMXC A.D. VIRGIN/A&M
19	NEW	**MARC COHN** MARC COHN ATLANTIC/WEA
20	20	**DETROIT EMERALD** THE BLACK TIE AFFAIR ATTIC/ATTIC

GERMANY (Courtesy Der Musikmarkt) As of 6/25/91

		SINGLES
1	1	**WIND OF CHANGE** SCORPIONS MERCURY/PHONOGRAM
2	2	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG LONDON
3	3	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER EPIC
4	7	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY/PHONOGRAM
5	5	**FADING LIKE A FLOWER** ROXETTE ELECTROLA
6	4	**LAST TRAIN TO TRANSCENTRAL** THE KLF BLOW UP
7	6	**JOYRIDE** ROXETTE ELECTROLA
8	8	**RING, RING, RING** DE LA SOUL EAST WEST
9	13	**BOW DOWN MISTER** JESUS LOVES YOU VIRGIN
10	9	**SAILING ON THE SEVEN SEAS** O.M.D. VIRGIN
11	10	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
12	17	**I WANNA SEX YOU UP** COLOR ME BADD WARNER BROS.
13	11	**JUST THE WAY IT IS, BABY** REMBRANDTS ATCO
14	12	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
15	18	**BABY BABY** AMY GRANT POLYGRAM
16	NEW	**GYPSY WOMAN** HOMELESS EMI
17	16	**SECRET LOVE** BEE GEES WARNER BROS.
18	14	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
19	NEW	**SHINY HAPPY PEOPLE** R.E.M WARNER BROS.
20	20	**MOVE THAT BODY** TECHNOTRONIC ARS/CLIP
		ALBUMS
1	1	**ROXETTE** JOYRIDE ELECTROLA
2	2	**EURYTHMICS** GREATEST HITS RCA
3	3	**SCORPIONS** CRAZY WORLD MERCURY/PHONOGRAM
4	5	**R.E.M.** OUT OF TIME WARNER BROS.
5	4	**ROD STEWART** VAGABOND HEART WARNER BROS.
6	6	**THE DOORS** SOUNDTRACK ELEKTRA
7	9	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
8	8	**SEAL** SEAL ZTT/WEA
9	7	**SIMPLE MINDS** REAL LIFE VIRGIN
10	10	**OMD** SUGAR TAX VIRGIN
11	11	**CHRIS REA** AUBERGE EAST WEST
12	NEW	**THE DOORS** IN CONCERT WARNER BROS.
13	13	**DE LA SOUL** DE LA SOUL IS DEAD TOMMY BOY
14	12	**REMBRANDTS** REMBRANDTS EAST WEST
15	17	**HUEY LEWIS & THE NEWS** HARD AT PLAY EMI
16	NEW	**KRAFTWERK** THE MIX ELECTROLA
17	15	**ROLLING STONES** FLASHPOINT ROLLING STONES
18	18	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
19	14	**THE KLF** THE WHITE ROOM BLOW UP
20	19	**DR. ALBAN** HELLO AFRIKA LOGIC

FRANCE (Courtesy Nielsen/Europe 1) As of 6/29/91

		SINGLES
1	3	**AUTEUIL, NEUILLY, PASSY** LES INCONNUS SONY
2	1	**DESENCHANTEE** MYLENE FARMER POLYDOR
3	2	**SAGA AFRICA** VANNICK NOAM CAR
4	4	**LA ZOUBIDA** LAGAF CAR
5	10	**E VADO VIA** GRAY & DIDIER BARBELIVIEN BMG
6	12	**PROMISE ME** BEVERLEY CRAVEN SONY
7	15	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG POLYDOR
8	8	**HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)** MECANO BMG
9	5	**A NOS ACTES MANQUES** FREDERICKS, GOLDMAN & JONES RCA/BMG
10	21	**DARLIN** ROCH VOISINE BMG
11	9	**HOMELY GIRL** UB40 VIRGIN
12	7	**CRAZY** SEAL WEA
13	6	**JE ME BATTRAI POUR ELLE** FREDERIC FRANCOIS EMI
14	16	**GREASE MEGAMIX** OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR
15	13	**SEND ME AN ANGEL** SCORPIONS PHONOGRAM
16	NEW	**TELL ME BONITA** DANA DAWSON SONY
17	19	**MEA CULPA** ENIGMA VIRGIN
18	NEW	**LES BROVILLARDS DE LONDRES** THIERRY HAZARD SONY
19	NEW	**DIEGO LIBRE DANS SA TETE** JOHNNY HALLYDAY POLYDOR
20	11	**TOUT CE QUI NOUS SEPARE** JIL CAPLAN SONY/EPIC
		ALBUMS
1	1	**MYLENE FARMER** L'AUTRE POLYGRAM
2	2	**PATRICK BRUEL** ALORS REGARDE RCA/BMG
3	7	**ENIGMA** MCMXC A.D. VIRGIN
4	5	**JEAN-JACQUES GOLDMAN** FREDERICKS, GOLDMAN & JONES COLUMBIA
5	3	**SOUNDTRACK** GREASE POLYGRAM
6	4	**UB40** LABOUR OF LOVE II VIRGIN
7	14	**FELIX GRAY & DIDIER BARBELIVIEN** LES AMOURS CASSEES BMG
8	11	**SOUNDTRACK** THE DOORS WEA
9	9	**MANO NEGRA** KING OF BONGO VIRGIN
10	8	**ROCH VOISINE** DOUBLE GEORGES MARY/BMG
11	6	**ROLLING STONES** FLASHPOINT COLUMBIA
12	NEW	**YANNICK NOAH** BLACK AND WHAT CARRERE
13	13	**SIMPLE MINDS** REAL LIFE VIRGIN
14	10	**COLUCHE** SES MEILLEURS MOMENTS SUR R.F.M. POLYGRAM
15	15	**ROCH VOISINE** HELENE BMG
16	12	**SCORPIONS** CRAZY WORLD MERCURY
17	20	**JOHNNY HALLYDAY** DANS LA CHALEUR DE BERCY PHONOGRAM
18	17	**STING** THE SOUL CAGES A&M
19	NEW	**BENNY B.** L'ALBUM SONY
20	19	**LIANE FOLY** REVE ORANGE VIRGIN

JAPAN (Courtesy Music Labo) As of 7/1/91

		SINGLES
1	1	**ANATANI AETE YOKKATA** KYOHO KOIZUMI VICTOR
2	NEW	**MANATSU NO TREMOLO** WINK POLYSTER
3	NEW	**IMA KONO SYUNKAN KARA** YUJI ODA TOSHIBA/EMI
4	NEW	**BLUES** UNICORN SONY RECORDS
5	NEW	**NATSU GA KITA** MISATO WATANABE EPIC/SONY
6	2	**HAZIMARI WA ITSUMO AME** ASKA PONY CANYON
7	3	**WELCOME TO THE EDGE** BILLIE HUGHES PONY CANYON
8	4	**NASAKENEE** TUNNELS PONY CANYON
9	9	**KAEUTA MEDLEY** TATSUO KAMON VICTOR
10	6	**LOVE TRAIN/WE LOVE THE EARTH** TMN EPIC/SONY
		ALBUMS
1	NEW	**TATSURO YAMASHITA** ARTISAN MMG
2	NEW	**CHECKERS** I HAVE A DREAM PONY/CANYON
3	NEW	**SKID ROW** SLAVE TO THE GRIND MMG
4	1	**ASKA** SCENE 2 PONY
5	4	**YUKO HARA** MOTHER VICTOR
6	2	**ANRI** NEUTRAL FOR LIFE
7	5	**B'Z** MARS BMG/VICTOR
8	8	**MASAYUKI SUZUKI** MARTINI EPIC/SONY
9	NEW	**TOKYO SKAPARADISE ORCHESTRA** WORLD FAMOUS EPIC/SONY
10	3	**KIYOTAKA SUGIYAMA** MOONSET WARNER

SWEDEN (Courtesy GLF) As of 6/19/91

		SINGLES
1	1	**WIND OF CHANGE** SCORPIONS MERCURY
2	2	**ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
3	10	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG LONDON
4	9	**SAILING ON THE SEVEN SEAS** OMD VIRGIN
5	6	**LAST TRAIN TO TRANSCENTRAL** THE KLF MEGA
6	5	**FADING LIKE A FLOWER** ROXETTE EMI
7	3	**LOSING MY RELIGION** R.E.M. WARNER
8	8	**CRUCIFIED** ARMY OF LOVERS TON SON TON
9	NEW	**OMAOMIGEN** PELLE ALMGREN & WOW LIKSOM METRONOME
10	4	**FANGAD AV EN STORMVIND** CAROLA RIVAL
		ALBUMS
1	1	**ROXETTE** JOYRIDE EMI
2	3	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
3	4	**ROD STEWART** VAGABOND HEART WARNER
4	2	**VARIOUS ARTISTS** ABSOLUTE MUSIC 11 EVA
5	8	**SEAL** SEAL ZTT
6	5	**MAURO SCOCCO** DR SPACE DAGBOK DIESEL MUSIC
7	6	**SCORPIONS** CRAZY WORLD MERCURY
8	9	**PAULA ABDUL** SPELLBOUND VIRGIN/WARNER MUSIC
9	NEW	**OMD** SUGAR TAX VIRGIN
10	7	**R.E.M.** OUT OF TIME WARNER

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/28/91

		SINGLES
1	1	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY
2	2	**MORE THAN WORDS** EXTREME A&M
3	7	**I WANNA SEX YOU UP** COLOR ME BADD GIANT
4	3	**SENZA UNA DONNA** SUCCHER & PAUL YOUNG LONDON
5	6	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER EPIC
6	4	**ANASTHASIA** T.99 WTB
7	10	**MOOI MAN** MANNEKOOR KARRESPOOR INDISC
8	5	**WIND OF CHANGE** SCORPIONS MERCURY
9	NEW	**DRIVERS SEAT** SNIFF'N THE TEARS SPH
10	NEW	**SHINY HAPPY PEOPLE** R.E.M WARNER
		ALBUMS
1	1	**BOB MARLEY** LEGEND ISLAND
2	2	**DOE MAAR HET BESTE** DOE MAAR SKY
3	3	**VARIOUS ARTISTS** GREATEST HITS 2 MAGNUM
4	6	**LENNY KRAVITZ** MAMA SAID VIRGIN
5	10	**VARIOUS ARTISTS** TURN UP THE BASS 7 ARCADE
6	4	**R.E.M.** OUT OF TIME WARNER MUSIC
7	5	**EURYTHMICS** GREATEST HITS RCA
8	8	**HET BESTE VAN . . .** HET GOEDE DOEL ARCADE
9	7	**SEAL** SEAL ZTT
10	NEW	**ZUCCHERO FORNACIARI** SUCCHERO POLYDOR

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	**ANY DREAM WILL DO** REALLY USEFUL	JASON DONOVAN
2	8	**(EVERYTHING I DO) I DO IT FOR YOU** MCA	BRYAN ADAMS
3	3	**CHORUS** MUTE	ERASURE
4	2	**I WANNA SEX YOU UP** GIANT	COLOR ME BADD
5	4	**THINKING ABOUT YOUR LOVE** COOLTEMPO	KENNY THOMAS
6	5	**DO YOU WANT ME** FFRR/POLYGRAM	SALT-N-PEPA
7	14	**RUSH RUSH** VIRGIN AMERICA	PAULA ABDUL
8	6	**FROM A DISTANCE** A&M	BETTE MIDLER
9	26	**ALWAYS THERE** TALKIN' LOUD	INCOGNITO FEATURING JOCELYN BROWN
10	12	**I TOUCH MYSELF** VIRGIN AMERICA	DIVINYLS
11	11	**IT AIN'T OVER TILL IT'S OVER** VIRGIN	LENNY KRAVITZ
12	10	**THE MOTOWN SONG** WARNER BROS.	ROD STEWART
13	7	**BABY BABY** A&M	AMY GRANT
14	18	**THERE'S NOTHING LIKE THIS** TALKIN' LOUD/POLYGRAM	OMAR
15	22	**NIGHT IN MOTION** WEA	CUBIC 22
16	16	**REAL LOVE** 4TH & B'WAY	DRIZA BONE
17	NEW	**7 WAYS TO LOVE** CLEAR CUT	COLA BOY
18	9	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** EPIC	CHER
19	13	**ONLY FOOLS (NEVER FALL IN LOVE)** IQ-BMG	SONIA
20	15	**PEOPLE ARE STILL HAVING SEX** POLYDOR	LATOUR
21	25	**HEY STOOPID** EPIC	ALICE COOPER
22	NEW	**BRING THE NOISE** CLEAR CUT/ZOMBA	ANTHRAX/F CHUCK D
23	28	**SHERIFF FATMAN** BIG CAT/EMI	CARTER THE UNSTOPPABLE SEX MACHINE
24	20	**GET THE FUNK OUT** A&M	EXTREME
25	17	**SHINY HAPPY PEOPLE** WARNER BROS.	R.E.M.
26	34	**UNFORGETTABLE** ELEKTRA	NATALIE COLE & NAT "KING" COLE
27	32	**ROLLIN' IN MY 5.0** SBK	VANILLA ICE
28	19	**PROMISE ME** EPIC	BEVERLEY CRAVEN
29	21	**TRIBAL BASE** DESIRE	REBEL MC/TENOR FLY/BARRINGTON LEVY
30	NEW	**NOW THAT WE'VE FOUND LOVE** ISLAND	HEAVY D & THE BOYZ
31	NEW	**SEXUALITY** CLEAR CUT/WC	BILLY BRAGG
32	NEW	**MY NAME IS NOT SUSAN** ZOMBA	WHITNEY HOUSTON
33	NEW	**THINGS THAT MAKE YOU GO . . .** VIRGIN	C&C MUSIC FACTORY/FREEDOM WILLIAMS
34	27	**I'M A MAN NOT A BOY** CHRYSALIS	CHESNEY HAWKES
35	NEW	**MAMA** C N'K/PERFECT	KIM APPLEBY
36	NEW	**BEST I CAN** EMI/TRI RYCHE	QUEENSRYCHE
37	38	**GENERATIONS OF LOVE** MORE PROTEIN	JESUS LOVES YOU
38	23	**SHOCKED** PWL	KYLIE MINOGUE
39	24	**LIGHT MY FIRE** ELEKTRA	THE DOORS
40	NEW	**THE WAVE OF THE FUTURE** MCA	QUADROPHONIA

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	**CHER** WARNER BROS.	LOVE HURTS
2	2	**R.E.M.** WARNER BROS.	OUT OF TIME
3	3	**EURYTHMICS** RCA	GREATEST HITS
4	5	**STRANGLERS** EPIC	GREATEST HITS 1977-1990
5	4	**SEAL** ZTT/WEA	SEAL
6	6	**BEVERLEY CRAVEN** EPIC	BEVERLEY CRAVEN
7	NEW	**MARILION** EMI	HOLIDAYS IN EDEN
8	11	**ROD STEWART** WARNER BROS.	VAGABOND HEART
9	7	**HARRY CONNICK JR.** COLUMBIA	WE ARE IN LOVE
10	17	**JAMES LAST & HIS ORCHESTRA** POLYDOR	POP SYMPHONIES
11	9	**RUNRIG** CHRYSALIS	THE BIG WHEEL
12	21	**LENNY KRAVITZ** VIRGIN AMERICA	MAMA SAID
13	13	**MICHAEL BOLTON** COLUMBIA	TIME, LOVE AND TENDERNESS
14	14	**ROXETTE** EMI	JOYRIDE
15	23	**MADONNA** SIRE	THE IMMACULATE COLLECTION
16	16	**DEXY'S MIDNIGHT RUNNERS** MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
17	NEW	**KIRSTY MACCOLL** VIRGIN	ELECTRIC LANDLADY
18	8	**DEACON BLUE** COLUMBIA	FELLOW HOODLUMS
19	24	**BOB MARLEY & WAILERS** TUFF GONG	LEGEND 3
20	22	**SOFT CELL/MARC ALMOND** MERCURY	MEMORABILIA-THE SINGLES
21	15	**SKID ROW** ATLANTIC	SLAVE TO THE GRIND
22	20	**ELECTRONIC** FACTORY	ELECTRONIC
23	26	**THE KLF** KLF COMMUNICATIONS	THE WHITE ROOM
24	10	**HUE AND CRY** POLYGRAM	STARS CRASH DOWN
25	12	**VAN HALEN** WARNER BROS.	FOR UNLAWFUL CARNAL KNOWLEDGE
26	25	**SIMPLE MINDS** VIRGIN	REAL LIFE
27	39	**CHRIS REA** EAST WEST	AUBERGE
28	32	**GLORIA ESTEFAN** EPIC	INTO THE LIGHT
29	27	**DANNII MINOGUE** MCA	LOVE AND KISSES
30	29	**AMY GRANT** A&M	HEART IN MOTION
31	30	**M.C. HAMMER** CAPITOL	PLEASE HAMMER DON'T HURT 'EM
32	33	**EXTREME** A&M	EXTREME II PORNOGRAFFITTI
33	18	**T'PAU** SIREN/POLYGRAM	THE PROMISE
34	34	**THE DOORS** ELEKTRA	THE BEST OF THE DOORS
35	28	**THE WONDER STUFF** POLYDOR	NEVER LOVED ELVIS
36	19	**NORTHSIDE** FACTORY	CHICKEN RHYTHMS
37	NEW	**VANILLA ICE** EMI	EXTREMELY LIVE
38	NEW	**BONNIE RAITT** CAPITOL	LUCK OF THE DRAW
39	35	**THE DOORS** ELEKTRA	SOUNDTRACK
40	NEW	**ELTON JOHN** ROCKET	THE VERY BEST OF ELTON JOHN

Vid Exposure Can Help Reel In Early Interest

New Batch Of Canadian Acts Benefit From Clips

■ BY LARRY LeBLANC

TORONTO—Even though there is no quantifiable way of charting the impact of a video on sales, Canadian record companies are finding that early exposure of a videoclip can motivate radio to start playing a record based on consumer demand in the market.

Canadian artists now achieve a national profile, including in secondary and tertiary markets, which was impossible a decade ago. New Canadian artists are often recognized on the street in small towns only weeks after the release of their albums. Previously, it would have taken years of press coverage, in-store posters, concerts, and albums to reach that stage.

Certainly, the most recent batch of popular Canadian acts owes a considerable debt to the video exposure provided by the networks MuchMusic in Toronto and MusiquePlus in Montreal. Also from Montreal, CBC-TV's "Video Hits" is an important catalyst, as are such additional video-driven programs as CBC-TV's "Good Rockin' Tonight" from Vancouver, British Columbia, and YTV's "YTV Rocks" and "Rock And Talk." Local news shows throughout the country and such national news programs as CTV's "Canada A.M." and CBC-TV's "The Journal" also routinely spotlight Canadian pop acts.

Before the '80s, the Canadian record industry promoted pop music nationally on such TV programs as CBC-TV's "Don Messer's Jubilee" and CTV's "After Four."

In the early '80s, the main broadcasting outlet for video in Canada was CITY-TV's "The New Music" in Toronto. Developed by John Martin, who now is program director of MuchMusic, it continues today on the station. Then, as now, the show used videos as background material but, along with such CITY-TV shows as "City Limits" and "The CHUM 30," it caught the crest of the video wave and developed the pop clip format here sometime before MTV started up in the U.S. More recently, CITY-TV's "Electric Circus" has become the key outlet in the country for rap, hip-hop, and dance acts.

It was the births of CHUM Ltd.-owned MuchMusic, which first aired Aug. 31, 1984, and its French-language counterpart MusiquePlus on Sept. 2, 1986, that provided for the merger of music with visual images to have a profound impact nationally.

MuchMusic, which moved to basic cable in September 1989, is used as the key video marketing tool by labels here in establishing domestic artists. In line with its 30% Canadian content requirement under guidelines by the Canadian Radio-television and Telecommunications Commission, about 35% of the videos shown on the national service feature Canadian artists.

One reason for MuchMusic's tremendous impact throughout the Canadian music industry is that it continues to feature acts that radio shies away from.

In strong contrast to MuchMusic, CBC-TV's popular "Video Hits" is a radio-led program that rarely broadcasts videos by international artists who don't reach top 40. Even though its Canadian list is extensive and there is some airplay of product from independent labels, the program tends to play videos of the most successful hit recordings by the most popular Canadian artists.

As in other territories, the downside of video here is that it adds substantially to cost of releasing albums, resulting here in most new recording artists and many well-known veterans using either funding provided by the Foundation To Assist Canadian Talent On Records or VideoFact, or being in considerable debt to their record labels. Only a few artists are immune to escalating video costs.

While recording companies no longer dispute the use of video as a potent marketing tool, they do, however, continue to be frugal in their budgeting for clips. While there are videos being produced for less than $10,000, minimal production costs start at $15,000-$20,000 and go up to a $75,000-$100,000 maximum.

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Catherine Schindler
West Coast Manager
Latin Music Division
USA

PHILOSOPHY

"Without the song there is no music business...thus the writer is always number one in my book."

BACKGROUND

A Mexico City native, "Catalina" came to Los Angeles after marrying a U.S. citizen. Prior to joining Peer in 1968, she held a variety of jobs including work as a Time-Life reporter. Her move into the publishing world was rapid, as after only two short years with Peermusic, she was made head of the Latin Music Division in Los Angeles.

TRACK RECORD

Catherine has worked with songs that have been recorded by most major Latin artists including El Puma, Roberto Carlos, Julio Iglesias, Paloma San Basilio and Marisela. Most recently, she has worked closely on Xuxa's Spanish albums and coordinated the recording and release of James Ingram's Spanish version of "I Don't Have The Heart" ("No Tengo El Valor").

peermusic

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ALBUM REVIEWS

POP

▶ ORIGINAL MOTION PICTURE SOUNDTRACK
Bill & Ted's Bogus Journey
PRODUCERS: Various
Interscope/East West/Atlantic 91725

They're back. Sequel to 1989's "Bill & Ted's Excellent Adventure" boasts a rollicking soundtrack that includes a dozen hard rockers from Winger, Kiss, Steve Vai, Faith No More, King's X, and more. The big winners will probably be the new Interscope artists, such as Richie Kotzen and Love On Ice, who get big pushes here. Most of the tunes are originals and there are some scorchers, including Winger's "Battle Station" and "The Perfect Crime" from Faith No More. Look for solid action regardless of movie's success.

THE WONDER STUFF
Never Loved Elvis
PRODUCER: Mick Glossop
Polydor/PLG 847252

U.K. quintet turns in a typically sturdy collection of bristling compositions; most piquant tracks place emphasis on the fiddle, banjo, and mandolin work of Martin Bell. Group remains defiantly untrendy, which could work to its detriment in American market; still, those with open minds and ears will find nothing to complain about in muscular numbers like "Mission Drive" and "Welcome To The Cheap Seats."

DAVID BYRNE
The Forest
PRODUCER: None listed
Luaka Bop/Warner Bros. 26584

Augmented score for a 1988 German production of like-titled Robert Wilson theater piece is one of Byrne's more perplexing side projects. It's an orchestral work that emphasizes atonal passages and bizarre vocal incantations in an indeterminate language (some ululated by the composer himself). Definitely nonpop, album will appeal to the NPR listeners in Byrne's broad-based audience.

★ CHAPTERHOUSE
Whirlpool
PRODUCERS: Chapterhouse
Dedicated/RCA 3006

U.K. quartet advances a hard yet shimmering sound akin to a mating of Ride and Cocteau Twins on engrossing U.S. debut. Album is a near-perfect mating of guitar-driven instrumental aggression and vocal ethereality, exemplified by such effective tracks as "Breather" and "Treasure." Modern rockers who favor keen-edged Anglo styles will find that this hits the bull's-eye.

THE BOBS
Sing The Songs Of . . .
PRODUCERS: Richard Bob Greene & the Bobs
Kaleidoscope 48

In the manner of rock parodists Big Daddy, a cappella group sticks a vocal stiletto into several revered rock acts on wacky album featuring 12 covers. Singers gleefully dismantle such standards as "Purple Haze," "Whole Lotta Love," and "Psycho Killer," but never just for novelty effect—harmonizing is always strikingly good. Great fun, and there's something here for every format that wants a tongue-in-cheek slice.

ROBERT FRIPP & THE LEAGUE OF CRAFTY GUITARISTS
Show Of Hands
PRODUCER: Robert Fripp
Editions EG 2102

Former King Crimson axeman unleashes his army of 17 fretsters for another largely instrumental forced march. Layered guitar pieces of varying durations, sometimes augmented by viola, are complemented by a cappella vocals by Patricia Leavitt. Curious record will largely appeal to Fripp loyalists and fringe modern rock and public radio outlets.

BELA FLECK & THE FLECKTONES
Flight Of The Cosmic Hippo
PRODUCERS: Bela Fleck with the Flecktones
Warner Bros. 26562

Banjoist Fleck remains as engagingly eclectic as ever on second Warner album. Style still may be best described as hoedown music from Mars—it's generically "fusion music," but a weird fusion of bluegrass, jazz, and, well, God knows what else (there's even a version of "The Star-Spangled Banner" here). Any music that so resolutely defies categorization is a tough sell, but anyone with a taste for the outré is encouraged to dip in.

LITTLE MILTON
Reality
PRODUCERS: Tommy Couch & Wolf Stephenson
Malaco 7462

Veteran guitarist/vocalist Milton Campbell is one of the most reliable bluesmen around, and one whose talents seem to deepen with age. Current Malaco outing, produced as ever without any concessions to bogus "modernity," is a gut-level excursion into class-A Southern soul blues. Best picks for genre fans include cover of Bobby Womack's "That's The Way I Feel About It" and "Walkin' On Thin Ice."

PANIC
Epidemic
PRODUCERS: Gary Holt & Rick Hunolt
Metal Blade 26576

Northern California thrash unit flexes some flash ideas of its own. While production is a tad shallow and instrumental work slides into the generic at times, vocalist Jeff Braimes' lyrics serve a slightly skewed take on usual blood'n'guts tendencies of the style. Check "Hypochondriac" and "Morbid Curiosities" for some unusually well-realized barn-burners.

★ SON SEALS
Living In The Danger Zone
PRODUCERS: Son Seals & Bruce Iglauer
Alligator 4798

One of the Chicago blues label's earliest stars, absent from Alligator for seven years, returns to the fold in superior form. Seals is one of the Windy City's toughest players and singers, and most of this album detonates like a fragmentation grenade. "Frigidaire Woman," "I Can't Lose The Blues," "Tell It To Another Fool," and "Danger Zone" should enlist easy support from genre enthusiasts; eight-minute "My Life" is a unique personal testament.

JESSIE MATTHEWS
My Heart Stood Still
PRODUCER: None Listed
Pearl/Past 9746

The British musical theater/film star was a charmer, a sort of Gertrude Lawrence with a much better voice. This is a collection of 22 songs, expertly restored from their '20s and '30s origins. Although the material is slight (her film songs are mostly represented)—save for Rodgers & Hart's "My Heart Stood Still" and "Dancing On The Ceiling"—she gives them added weight. A must for musical-theater shelves.

NEW & NOTEWORTHY

TRISHA YEARWOOD
PRODUCER: Garth Fundis
MCA 10297

Newcomer Yearwood's ginger renderings are sweet and refreshingly uninhibited, delivered with confidence unusual for a debut. Ten songs are penned by some of Nashville's top songwriters and produced with finesse. Garth Brooks, Pat Alger, and Stuart Duncan appear on this album. Picks include "She's In Love With The Boy," "Like We Never Had A Broken Heart," "The Woman Before Me," "Fools Like Me," "Lonesome Dove," and "You Done Me Wrong (And That Ain't Right)."

R&B

▶ GLADYS KNIGHT
Good Woman
PRODUCERS: Various
MCA 10329

A Pipless Knight steps out for her first complete solo album and does just fine, thank you very much. First single, the slick "Men," is already zooming up the Hot R&B Singles chart. Slick, trendy production sometimes overwhelms Knight's vocals, but most of the time her soaring, steady vocals reign supreme on such powerful ballads as "This Is Love." And talk about a diva delight—Knight, Patti LaBelle, and Dionne Warwick team up for a scrumptious cover of the aptly titled "Superwoman."

▶ ARETHA FRANKLIN
What You See Is What You Sweat
PRODUCERS: Various
Arista 18628

The queen of soul is back with a wide-ranging effort that has her interpreting everything from Sly Stone's "Everyday People" to "I Dreamed A Dream" from "Les Miserables." Franklin's voice never fails here; however, her choices don't always serve her well. But when she shines, it's wondrous. Duet with Michael McDonald, "Ever Changing Times," should be an AC smash, up-tempo ditty with Luther Vandross could go top 40 and R&B, and the remix of "Everyday People" by Shep Pettibone (on the record, as well as the original) is hitting a high note at clubs.

JAZZ

★ ANTONIO HART
For The First Time
PRODUCER: Larry Clothier
Novus 3120

Inventive young alto saxophonist's debut is a bright, lyrical excursion—boosted by excellent accompaniment from pianist Mulgrew Miller, bassist Christian McBride, and drummer Lewis Nash. Standout tracks include such original themes as the succinct, up-tempo "Majority," the dub-jazz hybrid "K.Y.H.," the intelligently engaging "Self Evaluation," and the funkily swinging "Big H.M.," which features trumpeter/label mate Roy Hargrove. Also includes fine takes on standards "Embraceable You," "I've Never Been In Love Before," "Where Or When," and "Bewitched.'

FREDDIE HUBBARD
Topsy—Standard Book
PRODUCER: Makoto Kimata
Alfa/Compose 7101

One never knows quite what to expect with trumpeter Hubbard, whose work as a leader has often been maddeningly inconsistent, but this session's a winner. Playing eloquently (often with a mute) and backed by pianist Benny Green, bassist Rufus Reid, and drummer Carl Allen, leader swings hard on the up-tempo numbers and purrs coolly on the ballads. Excellent for straight-ahead venues.

TERENCE BLANCHARD
PRODUCER: Delfeayo Marsalis
Columbia 47354

After a long layoff devoted to woodshedding and movie consulting work, trumpeter Blanchard (half of the lauded Harrison-Blanchard team) makes his solo maiden voyage. Result is not significantly different from past group efforts: Straight-ahead playing is very much in a mid-'60s Miles Davis mode, with saxmen Branford Marsalis and Sam Newsome on hand for swinging quintet numbers. A convincing, albeit unsurprising, first flight.

MERL SAUNDERS
Meridien Dreams
PRODUCER: Marina Zachau
Sumertone 2

Keyboardist and longtime Jerry Garcia familiar Saunders makes his solo mark in pleasing session cut in 1987. On his own, Saunders is a copacetic pianist whose tastes run to Erroll Garner, Art Tatum, and Bud Powell, among others; set of solidly played standards and some complementary originals shouldn't be construed as strictly for Deadheads only.

SPOTLIGHT

HEAVY D. & THE BOYZ
Peaceful Journey
PRODUCERS: Various
Uptown/MCA 10289

First single, cover of "Now That We've Found Love," rapped over a light club beat, is shaping into the multiformat smash it deserves to be. And that's just the tip of a very large iceberg. The wide range of raps here, from the slow groove of "I Can Make You Go Oooh" to the harder-edged, anti-censorship tune "Don't Curse," show just how versatile D. and the crew are. Don't be surprised if this is one of the more successful rap records of the year.

WORLD MUSIC

▶ SALIF KEITA
Amen
PRODUCER: Joe Zawinul
Mango 539910

With fusion-ace Zawinul behind the mixing board, this Malian singer/songwriter has created his most accessible and best-sounding work to date, accompanied by a peerless posse of his fellow African expatriates in Paris. From a set full of sharp guitar lines and horn charts, highlights include the insouciant beats of "Yele n Na," the Afro-funk of "Nyanafin," the infectious, choppy hooks of "N B'I Fe," as well as the bright choral arrangements of "Tono" and "Lony."

REGGAE

STEEL PULSE
Victims
PRODUCERS: Steel Pulse & Paul Horton, Peter Lord & V. Jeffrey Smith, Stephen Bray & Michael Verdick
MCA 10172

Reigning English reggae band fronted by soulful vocalist David Hinds returns with its first album in two-and-a-half years. Likeliest commercial choice here is spunky romantic number "Can't Get You (Out Of My System)," which features unmistakable harmonica solo by Stevie Wonder. But album also features tough sociopolitical material that has characterized band's work; check "Taxi Driver," "Gang Warfare," and superior "We Can Do It."

COUNTRY

GEORGE FOX
Spice Of Life
PRODUCER: Garth Fundis
Warner Bros. 26566

Straight-shooting, off-the-cuff country music is what George Fox delivers in this 10-song collection. Seeped in traditionalism, numbers to listen for include "Here Today, Here Tomorrow," "Fell In Love And I Can't Get Out," "There Goes My Love," "Everything About You," and "Spice Of Life."

ROBIN LEE
Heart On A Chain
PRODUCER: James Stroud
Atlantic 82259

Lee's vocals get better with each new release. She sounds best on numbers that showcase solid, sensitive, and articulate vocal skills. The more harshly driven "bad girl" edge on other numbers seems forced. Favorites include "The End Of The Line," "When I Miss You," "When You Get A Little Lonely," and "Johnny's Angel (Solo Sometime)."

CLASSICAL

BARBER: SYMPHONY NO. 1; SCHOOL FOR SCANDAL OVERTURE/BEACH: GAELIC SYMPHONY
Detroit Symphony Orchestra, Jarvi
Chandos (Koch) CHAN 8958

The real novelty here is the Amy Beach Symphony, a conventional but expertly crafted score that borrows and develops attractive Irish folk material to good effect. The Barber Symphony is also hardly in the performance mainstream. But it's a fresh and occasionally tart listening experience. Jarvi is a sympathetic interpreter and Chandos' first effort with the Detroit band boasts much of the aural impact that has won the label special attention.

CHALIAPIN
Feodor Chaliapin, Various Artists
Nimbus NI 7823/24

In a collection many will find among the most interesting in the "Prima Voce" series to date, the label has reached back as far as 1911 to assemble a prime collection of 36 performances by the legendary basso. Plenty of Mussorgsky, Rimsky-Korsakov, Borodin, and Glinka, but also towering readings of selections from French and Italian opera, let alone a uniquely atmospheric performance of the "Catalogue" aria from "Don Giovanni."

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.
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NONURBAN SINGLES CAN GET A BREAK, BUT IT TAKES TIME

(Continued from page 5)

• Garth Brooks' "Friends In Low Places" is starting to experience a trickle of top 40 activity in the South, more than seven months and three follow-up singles after it was a country hit.

• After 7's "Heat Of The Moment" debuted on the Hot 100 in October 1989, but peaked at No. 19 on the chart this February.

LIVING THE AFTERLIFE

Only the After 7 hit was a record with a base at urban radio. Otherwise, the back-from-the-dead success of Henley, UB40, the Crowes, and others seems to reflect the amount of perseverance it takes to break a nonurban record at major-market top 40 stations, even when an artist with a track record is involved. And the success of the Black Crowes in particular seems to indicate the recent softening in those stations' position on up-tempo pop and rock records.

The Black Crowes experienced an unusual situation wherein the singles were worked by Geffen until Dec. 31, when the band's label, Def American, officially severed ties with Geffen. Then in January, Reprise began working the band's singles.

Although "Hard To Handle" hit No. 1 on the Album Rock Tracks chart in November, Def American GM Mark Di Dia says, "Top 40 was fighting us because of their reluctance to play rock records." It took the follow-up single, the ballad "She Talks To Angels," to first get the Black Crowes exposed on top 40 radio. Ironically, however, the follow-up was being worked at a time when a handful of PDs, including WHTZ (Z100) New York's Steve Kingston, began playing "Hard To Handle" instead. Although Reprise VP of singles promotion Marc Ratner admits that this had some negative impact on his plans for "Angels," Di Dia says, "I'm not stupid. If Z100 is playing a song 10 times a day, I'll take it."

Kingston actually began airing "Hard To Handle" after its initial release, before "Angels" was being promoted as a single. "Hard" was played once a week as "an attitude record" on the Friday afternoon "five o'clock whistle" feature. But it wasn't until April 15 that the song went into regular rotation on Z100. Crosstown rival WPLJ, meanwhile, had launched its "Mojo Radio" format, playing both "Hard" and an earlier single, "Jealous Again."

According to Kingston, some records, like "Hard To Handle," just need time to grow on the audience. "Programmers have to be cautious when they jam a record that may not be compatible to the audience," he says. "Maybe you have to spoon-feed it to them."

Geffen VP of pop promotion Peter Napoliello was somewhat prepared for the early struggle with the Black Crowes at top 40 because he had experienced similar situations in the past. "There was a time when we were calling some programmers morticians because they were resurrecting old records," he says.

Specifically, Napoliello went through that situation with Henley's "Heart Of The Matter." "When I heard it in the studio, I said to Don, 'this is going to sell a million copies of the album and bring back all of your old girlfriends," Napoliello says. But top 40 PDs were not as enthusiastic and used "every excuse" why the record wouldn't work. Napoliello says it was not until Henley played the song live at a radio convention last spring that top 40 radio finally took notice. "PDs who didn't add that record turned around and gave me the thumbs up," he says. "It took seeing him play it live to convince them."

Z100's Kingston had a different reason for finally adding the Henley song, which had already peaked as a top 40 single. "My wife found it," he says. "We were driving in a car one weekend and heard it, and she wouldn't get out of the car until it was over. On Monday, we put it on the radio and it worked. The record is still on the radio. It's been in some rotation for almost a year now."

In the case of the two UB40 hits, breaking them involved a combination of label persistence and a handful of PDs who believed the songs were hits (see UB40 story, page 31). Virgin VP of promotion Michael Plen says many top 40 PDs didn't think the UB40 songs were hits because "they didn't have the momentum [radio] was used to dealing with."

But the most difficult part of working the UB40 singles, according to Plen, was that the long stretch between singles caused the album, "Labour Of Love II," to move back and forth in the stores between "up front and miscellaneous 'U' in the back."

In general, Plen thinks labels tend to give up on a single when the chart positions begin to slip. "The mentality of most labels is [that it is] a chart game," he says. "When they see the numbers going backward, they don't think they can work a record."

MORE ALERT TO HITS

KRBE Houston PD Steve Wyrostock, one of the programmers who helped break UB40, feels that PDs "aren't so quick to write things off [now] if they aren't a national smash. In today's fragmented world, it takes a little longer for a record that is a little more subtle to sink in," he says. "It takes a skilled programmer to ascertain the value of a record that may take more than eight to 12 weeks [to come home]."

"The industry as a whole has been kind of out of touch with what makes a hit record," adds KHMX Houston PD Guy Zapoleon. "We fool ourselves into believing that the top 10 is really the top 10. A lot of stations play songs way past when they are reporting them on the charts because they are embarrassed to still be playing them or they want to make room for [newer] songs on the charts."

Kingston believes "the industry missed the [Henley] record," when it was initially worked. But he does not think that is likely to happen again soon. The success of Henley, UB40, and the Black Crowes on top 40 has made PDs more alert to potential hits, Kingston says. "It will probably be a while before we're careless enough [again] where we're missing records."

But PDs are not just more receptive to slow-breaking records now, they're also more receptive to different records in general. "I think attitudes are changing on this side of the business," says WMC-FM Memphis PD Steve Conley, who played "Hard To Handle" the first time. "People are becoming a little more aware of the nonrhythmic stuff. They see the importance to the business of other songs like 'Walking In Memphis' or 'Wicked Game.' "

KEGL Dallas PD Joel Folger, one of the PDs who is experimenting with "Friends In Low Places," has a similar take. Asked why he didn't play it last year when it was a No. 1 country record, he says, "I wasn't as brave then as I am now. It's not straight-down-the-middle pop, but I think I see things differently than I did before."

Folger and Conley are among several Southern PDs who started noticing "Friends" because they and their air staffs began getting requests for it at dances. Conley says he heard about it primarily at bars, class reunions, dance clubs, and the like. Folger goes further, saying that even junior high and high school kids request it at their dances. Despite this, Capitol says it has no plans to work either "Friends" or Brooks' current single, "The Thunder Rolls," to pop radio.

Assistance in preparing this story was provided by Sean Ross.

LUTHER VANDROSS LEADS PLATINUM PACK IN RIAA TALLY

(Continued from page 9)

5 million.

Bob Seger & the Silver Bullet Band, " 'Live' Bullet," Capitol, 4 million.

Bob Seger & the Silver Bullet Band, "Against The Wind," Capitol, 4 million.

Bob Seger & the Silver Bullet Band, "Nine Tonight," Capitol, 3 million.

Bad Company, "10 From 6," Swan Song/Atlantic, 2 million.

C&C Music Factory, "Gonna Make You Sweat," Columbia, 2 million.

R.E.M., "Out Of Time," Warner Bros., 2 million.

PLATINUM ALBUMS

Luther Vandross, "Power Of Love," Epic, his eighth.

Amy Grant, "Heart In Motion," A&M, her fifth.

Iron Maiden, "Live After Death," Capitol, its fourth.

Iron Maiden, "Powerslave," Capitol, its third.

Paula Abdul, "Spellbound," Virgin, her third.

Michael Bolton, "Time, Love And Tenderness," Columbia, his third.

UB40, "Labour Of Love II," Virgin, its second.

Enya, "Watermark," Geffen, her first.

Extreme, "Extreme II Pornograffitti," A&M, its first.

GOLD ALBUMS

Rod Stewart, "Vagabond Heart," Warner Bros., his 16th.

Luther Vandross, "Power Of Love," Epic, his eighth.

R.E.M., "Reckoning," I.R.S., its sixth.

R.E.M., "Fables Of The Reconstruction," I.R.S., its fifth.

Dwight Yoakam, "Just Lookin' For A Hit," Reprise, his fourth.

Paula Abdul, "Spellbound," Virgin, her third.

Michael Bolton, "Time, Love And Tenderness," Columbia, his third.

Harry Connick Jr., "20," Columbia, his third.

Juice Newton, "Greatest Hits," Capitol Nashville, her third.

Restless Heart, "Fast Movin' Train," RCA Nashville, its third.

Righteous Brothers, "Unchained Melody—The Best Of The Righteous Brothers," Curb, their third.

Jane's Addiction, "Nothing's Shocking," Warner Bros., its second.

Kentucky Headhunters, "Electric Barnyard," Mercury, their second.

"Divinyls," I.R.S., their first.

"Firehouse," Epic, its first.

Mickey Gilley, "Encore," Epic, his first.

Jesus Jones, "Doubt," SBK, its first.

Andrew Lloyd Webber, "The Premiere Collection," MCA, his first.

"Dances With Wolves" soundtrack, Epic Associated.

MULTIPLATINUM SINGLES

Color Me Badd, "I Wanna Sex You Up," Giant/Reprise.

GOLD SINGLES

Paula Abdul, "Rush Rush," Virgin, her fifth.

Salt-N-Pepa, "Do You Want Me," Next Plateau, its third.

Tara Kemp, "Hold You Tight," Giant, her first.

Crystal Waters, "Gypsy Woman," Mercury, her first.

FEAR NOT, SAY POLS ON VISA RULES

(Continued from page 7)

spokesperson, "aren't engraved in stone and there's a period for public comment."

The new regulations, say a wide variety of music industry groups, would cause havoc because they poorly redefine celebrity status, put unrealistic caps on the number of performers who may enter the U.S., and posit unrealistic time and re-entry requirements.

Also at issue as being unrealistic is a provision that states that band, orchestra, or troupe members would be denied entrance if they had not demonstrated "significant prior experience of at least one year" with the group.

The new rules not only place a cap of 25,000 foreign performers who can travel to the U.S. on the new "P" noncelebrity visa (with every member of an orchestra counted individually, rather than as one unit), but set out fuzzy definitions of the requirements for entrance on the new "superstar" H visa for "an alien with extraordinary ability."

Says the congressional letter to McNary, "The intent of Congress was to attract prominent performers and artists through the establishment of a high standard, not to exclude aliens who have yet to achieve pre-eminence."

Congressional leaders plan to meet with INS officials about the changes, and the letter details how the legislators will make them. Below are the major changes planned:

• The section containing the murky new definition of an "alien who has extraordinary ability" should be rewritten to be the same as current (1990) H regulations.

• The 25,000 ceiling restriction will be lifted. Further study will be recommended to determine if a cap is necessary to protect American performers.

• Consultation with unions for alien entry requirement will be simplified with "peer group" judgments applied if necessary.

• The 90-day filing period prior to date of entry will be omitted.

• The 90-day re-entry requirement will be eliminated by statutory change.

• The provision requiring a group member to have been part of that group for one year also will be eliminated by statutory change.

Lawmakers say they will make the necessary changes in an upcoming bill later this session, but add that several of the changes can be made by the INS after meetings with Congressional leaders.

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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 119 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	10	**RUSH RUSH** PAULA ABDUL (VIRGIN) 7 weeks at No. 1
2	2	15	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT)
3	3	13	**MORE THAN WORDS** EXTREME (A&M)
4	7	12	**UNBELIEVABLE** EMF (EMI)
5	22	2	**(EVERYTHING I DO) I DO IT FOR...** BRYAN ADAMS (A&M)
6	4	15	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
7	10	7	**P.A.S.S.I.O.N.** RYTHM SYNDICATE (IMPACT/MCA)
8	8	7	**TEMPTATION** CORINA (CUTTING/ATCO)
9	6	20	**BABY BABY** AMY GRANT (A&M)
10	13	9	**PIECE OF MY HEART** TARA KEMP (GIANT)
11	5	20	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
12	9	14	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
13	14	18	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
14	17	8	**RIGHT HERE, RIGHT NOW** JESUS JONES (SBK)
15	16	15	**HERE I AM (COME AND TAKE ME)** UB40 (VIRGIN)
16	12	16	**STRIKE IT UP** BLACK BOX (RCA)
17	11	21	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
18	15	13	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
19	21	4	**EVERY HEARTBEAT** AMY GRANT (A&M)
20	23	6	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ (VIRGIN)
21	28	5	**SUMMERTIME** D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
22	19	11	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS (MERCURY)
23	24	7	**PLACE IN THIS WORLD** MICHAEL W. SMITH (REUNION/GEFFEN)
24	20	12	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
25	18	19	**HERE WE GO** C&C MUSIC FACTORY (COLUMBIA)
26	26	7	**LILY WAS HERE** DAVID STEWART/CANDY DULFER (ARISTA)
27	31	4	**FADING LIKE A FLOWER** ROXETTE (EMI)
28	27	19	**JOYRIDE** ROXETTE (EMI)
29	34	5	**I CAN'T WAIT ANOTHER MINUTE** HI-FIVE (JIVE/RCA)
30	30	6	**THE DREAM IS STILL ALIVE** WILSON PHILLIPS (SBK)
31	25	17	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
32	29	11	**NEVER GONNA LET YOU DOWN** SURFACE (COLUMBIA)
33	35	12	**HOW CAN I EASE THE PAIN** LISA FISCHER (ELEKTRA)
34	32	8	**A BETTER LOVE** LONDONBEAT (RADIOACTIVE/MCA)
35	39	5	**THE PROMISE OF A NEW DAY** PAULA ABDUL (CAPTIVE/VIRGIN)
36	37	12	**NIGHTS LIKE THIS** AFTER 7 (VIRGIN)
37	42	3	**HARD TO HANDLE** BLACK CROWES (DEF AMERICAN/REPRISE)
38	49	4	**I'LL BE THERE** THE ESCAPE CLUB (ATLANTIC)
39	47	4	**LOVE AND UNDERSTANDING** CHER (GEFFEN)
40	36	6	**MY BODY SAYS YES** TITIYO (ARISTA)
41	44	3	**LET THE BEAT HIT 'EM** LISA LISA & CULT JAM (COLUMBIA)
42	48	6	**WALKING IN MEMPHIS** MARC COHN (ATLANTIC)
43	46	3	**MOTOWNPHILLY** BOYZ II MEN (MOTOWN)
44	54	2	**CRAZY** SEAL (SIRE/WARNER BROS.)
45	33	11	**PLAYGROUND** ANOTHER BAD CREATION (MOTOWN)
46	38	6	**LOVE DESIRE** SANDEE (FEVER/COLUMBIA)
47	41	6	**ELEVATE MY MIND** STEREO MC'S (4TH & B'WAY/ISLAND)
48	68	2	**TOO MANY WALLS** CATHY DENNIS (POLYDOR/PLG)
49	56	3	**3 A.M. ETERNAL** THE KLF (ARISTA)
50	72	2	**THINGS THAT MAKE YOU GO...** C&C MUSIC FACTORY (COLUMBIA)
51	55	5	**GOT A LOVE FOR YOU** JOMANDA (BIG BEAT)
52	40	11	**DON'T TREAT ME BAD** FIREHOUSE (EPIC)
53	43	15	**WHAT COMES NATURALLY** SHEENA EASTON (MCA)
54	64	17	**CRAZY** DAISY DEE (LMR/RCA)
55	66	8	**YOU'RE THE ONE FOR ME** APRIL (METROPOLITAN)
56	50	16	**SAVE SOME LOVE** KEEDY (ARISTA)
57	58	12	**FOREVER AMO'R** D'ZYRE (ATLANTIC)
58	73	2	**MY FALLEN ANGEL** CORO (CUTTING/CHARISMA)
59	61	11	**DANGEROUS ON THE DANCEFLOOR** MUSTO AND BONES (RCA)
60	—	1	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ (UPTOWN/MCA)
61	52	9	**MAMA SAID KNOCK YOU OUT** L.L. COOL J (DEF JAM/COLUMBIA)
62	57	18	**WRITTEN ALL OVER YOUR FACE** RUDE BOYS (ATLANTIC)
63	51	3	**SUMMER VACATION** THE PARTY (HOLLYWOOD/ELEKTRA)
64	70	9	**GOING THROUGH THE MOTIONS** AFTERSHOCK (VIRGIN)
65	—	1	**YOUR LOVE** KEITH SWEAT (VINTERTAINMENT)
66	60	20	**CRY FOR HELP** RICK ASTLEY (RCA)
67	53	12	**SILENT LUCIDITY** QUEENSRYCHE (EMI)
68	59	13	**MIRACLE** WHITNEY HOUSTON (ARISTA)
69	63	11	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS (EMI)
70	—	1	**THE MOTOWN SONG** ROD STEWART (WARNER BROS.)
71	—	1	**WANNA DANCE** YASMIN (GEFFEN)
72	—	3	**(I WANNA GIVE YOU) DEVOTION** NOMAD (CAPITOL)
73	65	17	**VOICES THAT CARE** VOICES THAT CARE (GIANT)
74	69	4	**BORROWED LOVE** BINGO BOYS (ATLANTIC)
75	62	18	**IT'S A SHAME (MY SISTER)** MONIE LOVE (WARNER BROS.)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	3	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
2	4	6	**SOMEDAY** MARIAH CAREY (COLUMBIA)
3	2	9	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
4	5	2	**TOGETHER FOREVER** LISETTE MELENDEZ (FEVER/COLUMBIA)
5	3	3	**HOLD YOU TIGHT** TARA KEMP (GIANT)
6	6	5	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK/WB)
7	7	14	**LOVE WILL NEVER DO** JANET JACKSON (A&M)
8	8	7	**THIS HOUSE** TRACIE SPENCER (CAPITOL)
9	9	32	**RUB YOU THE RIGHT WAY** JOHNNY GILL (MOTOWN)
10	11	22	**FEELS GOOD** TONY! TONI! TONE! (WING/MERCURY)
11	10	11	**I'LL GIVE ALL MY LOVE TO YOU** KEITH SWEAT (ELEKTRA)
12	—	1	**YOU'RE IN LOVE** WILSON PHILLIPS (SBK)
13	12	25	**GIVING YOU THE BENEFIT** PEBBLES (MCA)
14	13	8	**ONE MORE TRY** TIMMY T. (QUALITY)
15	14	32	**VOGUE** MADONNA (SIRE/WARNER BROS.)
16	15	26	**CLOSE TO YOU** MAXI PRIEST (CHARISMA)
17	17	19	**ESCAPADE** JANET JACKSON (A&M)
18	19	23	**CAN'T STOP** AFTER 7 (VIRGIN)
19	16	30	**SOMETHING HAPPENED ON THE...** PHIL COLLINS (ATLANTIC)
20	22	32	**KING OF WISHFUL THINKING** GO WEST (EMI)
21	24	18	**I'M YOUR BABY TONIGHT** WHITNEY HOUSTON (ARISTA)
22	—	2	**EVERY LITTLE STEP** BOBBY BROWN (MCA)
23	—	23	**GROOVE IS IN THE HEART** DEEE-LITE (ELEKTRA)
24	—	2	**BACK TO LIFE** SOUL II SOUL (VIRGIN)
25	—	21	**POISON** BELL BIV DEVOE (MCA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

GRAMMYS IN NEW YORK

(Continued from page 8)

won out over Los Angeles following lengthy deliberations. This marks only the sixth time that New York has been selected to host the Grammy festivities, and the first time it will do so two years consecutively.

Citing the "tremendous experience" of the "Grammy Week" events here last February, Greene said that the New York Grammy host committee "understood the priorities of the academy." He added that the committee easily bested Los Angeles' efforts in proving again that the business, political, and entertainment communities want the Grammy Awards in New York.

Greene explained that Grammy Week—with its many events—means more to the academy than the awards night. He specifically mentioned the Grammy In The Schools program, which during this year's Grammy Week expanded into Harlem; the MusiCares fund-raising benefit, which raised $400,000 for indigent musicians; and NARAS campaigns in such areas as substance abuse and anti-censorship, which conduct meetings and produce PSAs during Grammy Week.

"We have a great friend and ally in [Los Angeles] Mayor Tom Bradley," he said. "However, New York, under leadership of Mayor David Dinkins and Host Committee chairman Jonathon Tisch, delivered a plan and made it obvious that their vision was comprehensive, and their persistence in putting together the organizational structure to accomplish the goals of the academy was convincing. This year the nod goes to New York City."

The Grammy Awards, Greene said later, "are a weeklong celebration. If L.A. thinks it's just the [awards] telecast, it won't ever get them back."

The Grammy events should bring an estimated $40 million into the Big Apple and that, says Dinkins, is "music to my ears." The mayor was already looking to a third year in a row, while Greene noted NARAS is also looking ahead. He said a feasibility study was under way to learn whether the awards show could be staged in a major-arena facility.

No date for the 1992 telecast was given, but Greene said that next year's Grammy Week would occur the last week in February.

BOB JAMES

(Continued from page 8)

lists as well. His own label, Tappan Zee, formed in the late '70s under the CBS banner, further tested his abilities as an A&R executive.

In that role he brings two new projects to Warner. The first is "Neon," a record by flutist/reedman Alexander Zonjic; the other is "Fourplay," named for the cooperative group of James, Lee Ritenour, Harvey Mason, and Nathan East. Both albums are slated for release in September.

Additionally, James intends to be involved in all aspects of jazz project development. He expects that Warner's established artists—especially those with whom he enjoys close relationships—will benefit from his new role at the label.

"I am hoping that any of the label's artists—George [Benson], Earl [Klugh], Mark Whitfield—will feel comfortable talking to me about their projects. Sometimes it's easier to talk with another musician about creative ideas or direction than to speak with execs."

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	6	2	**(EVERYTHING I DO) I DO IT FOR...** BRYAN ADAMS (A&M) 1 week at No. 1
2	1	6	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT)
3	3	6	**RUSH RUSH** PAULA ABDUL (CAPTIVE/VIRGIN)
4	4	6	**UNBELIEVABLE** EMF (EMI)
5	5	5	**SUMMERTIME** D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
6	2	6	**MORE THAN WORDS** EXTREME (A&M)
7	—	1	**YOU COULD BE MINE** GUNS N' ROSES (GEFFEN)
8	8	6	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
9	7	6	**MAMA SAID KNOCK YOU OUT** L.L. COOL J (DEF JAM/COLUMBIA)
10	12	5	**WIND OF CHANGE** SCORPIONS (MERCURY)
11	9	6	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS (MERCURY)
12	15	6	**MOTOWNPHILLY** BOYZ II MEN (MOTOWN)
13	14	6	**I'LL NEVER LET YOU GO** STEELHEART (MCA)
14	10	6	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
15	11	6	**PLAYGROUND** ANOTHER BAD CREATION (MOTOWN)
16	20	6	**RIGHT HERE, RIGHT NOW** JESUS JONES (SBK)
17	19	6	**YOU CAN'T PLAY WITH MY YO-YO** YO-YO (EAST WEST)
18	27	2	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ (UPTOWN/MCA)
19	13	6	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
20	17	6	**DON'T TREAT ME BAD** FIREHOUSE (EPIC)
21	16	6	**VOICES THAT CARE** VOICES THAT CARE (GIANT)
22	18	6	**HERE WE GO** C&C MUSIC FACTORY (COLUMBIA)
23	26	6	**HOW CAN I EASE THE PAIN** LISA FISCHER (ELEKTRA)
24	31	4	**PLACE IN THIS WORLD** MICHAEL W. SMITH (REUNION/GEFFEN)
25	28	6	**STRIKE IT UP** BLACK BOX (RCA)
26	22	6	**WE WANT THE FUNK** GERARDO (INTERSCOPE/EAST WEST)
27	33	3	**LET THE BEAT HIT 'EM** LISA LISA & CULT JAM (COLUMBIA)
28	24	6	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
29	38	3	**POP GOES THE WEASEL** 3RD BASS (DEF JAM/COLUMBIA)
30	39	4	**HERE I AM (COME AND TAKE ME)** UB40 (VIRGIN)
31	21	6	**SILENT LUCIDITY** QUEENSRYCHE (EMI)
32	45	3	**I'LL BE THERE** THE ESCAPE CLUB (ATLANTIC)
33	30	6	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
34	32	6	**WITH YOU** TONY TERRY (EPIC)
35	36	4	**I CAN'T WAIT ANOTHER MINUTE** HI-FIVE (JIVE/RCA)
36	40	3	**3 A.M. ETERNAL** THE KLF (ARISTA)
37	23	6	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
38	50	2	**UNFORGETTABLE** NATALIE COLE (ELEKTRA)
39	25	6	**I TOUCH MYSELF** DIVINYLS (VIRGIN)
40	64	2	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ (VIRGIN)
41	—	1	**THINGS THAT MAKE YOU GO...** C&C MUSIC FACTORY (COLUMBIA)
42	29	6	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
43	34	6	**MIRACLE** WHITNEY HOUSTON (ARISTA)
44	57	3	**P.A.S.S.I.O.N.** RYTHM SYNDICATE (IMPACT/MCA)
45	42	6	**GOD BLESS THE U.S.A.** LEE GREENWOOD (MCA)
46	—	1	**EVERY HEARTBEAT** AMY GRANT (A&M)
47	47	3	**NIGHTS LIKE THIS** AFTER 7 (VIRGIN)
48	54	4	**WALKING IN MEMPHIS** MARC COHN (ATLANTIC)
49	35	6	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK)
50	48	4	**NEVER GONNA LET YOU DOWN** SURFACE (COLUMBIA)
51	44	6	**KISSING YOU** KEITH WASHINGTON (QWEST/WB)
52	41	6	**SADENESS PART 1** ENIGMA (CHARISMA)
53	37	6	**JOYRIDE** ROXETTE (EMI)
54	43	6	**IT'S A SHAME (MY SISTER)** MONIE LOVE (WARNER BROS.)
55	58	2	**I SHOULDN'T HAVE DONE IT** SLICK RICK (DEF JAM/COLUMBIA)
56	—	1	**FADING LIKE A FLOWER** ROXETTE (EMI)
57	46	5	**TREAT 'EM RIGHT** CHUBB ROCK (SELECT/ELEKTRA)
58	59	5	**DO WHAT I GOTTA DO** RALPH TRESVANT (MCA)
59	55	6	**THE STAR SPANGLED BANNER** WHITNEY HOUSTON (ARISTA)
60	51	6	**NEW JACK HUSTLER** ICE-T (GIANT)
61	53	6	**LIFE GOES ON** POISON (CAPITOL)
62	73	2	**TEMPTATION** CORINA (CUTTING/ATCO)
63	70	2	**LOVE DESIRE** SANDEE (FEVER/COLUMBIA)
64	52	6	**SHE TALKS TO ANGELS** THE BLACK CROWES (DEF AMERICAN)
65	49	6	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
66	72	2	**TONITE** DJ QUIK (PROFILE)
67	56	6	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS (EMI)
68	69	3	**POINT OF LIGHT** RANDY TRAVIS (WARNER BROS.)
69	75	3	**MONKEY BUSINESS** SKID ROW (ATLANTIC)
70	62	6	**ONE MORE TRY** TIMMY T. (QUALITY)
71	60	6	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
72	61	6	**WICKED GAME** CHRIS ISAAK (REPRISE)
73	66	6	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
74	65	6	**CRY FOR HELP** RICK ASTLEY (RCA)
75	74	2	**DO ME RIGHT** GUY (MCA)

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

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HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

THIS WEEK WE introduce the latest quarterly revision in the Hot 100 radio panel, based on the latest Arbitron ratings. The entire panel of 231 stations is printed below. The six new reporters are indicated by an asterisk. This may be the last time we revise the radio panel under the system of obtaining playlists from the reporting stations. We anticipate that the Hot 100 will begin using actual monitored airplay information from Broadcast Data Systems before the next quarterly revision would take place. After the switch to BDS data, the panel will be smaller, although BDS' top 40 panel has been expanding. (It will be at 121 stations as of next week.) The list of reporters to the Power Playlists is also revised in this issue. Those stations are selected in order of total audience according to Arbitron; the 41 stations with the largest audience are printed each week. All stations below are FM.

PLATINUM (6)

KIIS Los Angeles
KPWR Los Angeles
WBBM Chicago
WHTZ New York
WPLJ New York
WQHT New York

GOLD (18)

KDWB Minneapolis
KEGL Dallas
KKBQ Houston
KMEL San Francisco
KRBE Houston
WAPW Atlanta
WAVA Washington, D.C.
WBZZ Pittsburgh
WDFX Detroit
WEGX Philadelphia
WHYT Detroit
WIOQ Philadelphia
WRQX Washington, D.C.
WXKS Boston
WYTZ Chicago
WZOU Boston

SILVER (39)

KBEQ Kansas City, Mo.
KGGI Riverside, Calif.
KHMX Houston
KHQT San Jose, Calif.
KHYI Dallas
KKLQ San Diego
KKRZ Portland, Ore.
KOY Phoenix
KPLZ Seattle
KQKS Denver
KSFM Sacramento, Calif.
KTFM San Antonio, Texas
KUBE Seattle
WBLI Long Island, N.Y.
WBSB Baltimore
WCKZ Charlotte, N.C.
WEZB New Orleans
WFLZ Tampa, Fla.
WHYI Miami
WIOG Saginaw, Mich.
WKBQ St. Louis
WKCI New Haven, Conn.
WKRQ Cincinnati
WKRZ Wilkes-Barre, Pa.
WKSS Hartford, Conn.
WKTI Milwaukee
WLUM Milwaukee
WMXP Pittsburgh
WNCI Columbus, Ohio
WNVZ Norfolk, Va.
WOKI Knoxville, Tenn.
WPHR Cleveland
WPOW Miami
WPRO Providence, R.I.
WRBQ Tampa, Fla.
WTIC Hartford, Conn.
WXLK Roanoke, Va.
WYHY Nashville
WZPL Indianapolis

BRONZE (105)

KAMZ El Paso, Texas
KAYI Tulsa, Okla.
KBFM McAllen, Texas
KBOS Fresno, Calif.
KBTS Austin, Texas
KDON Salinas, Calif.
KEZY Anaheim, Calif.
KFMW Waterloo, Iowa
KHFI Austin, Texas
KHOP Modesto, Calif.
KHTK St. Louis
KIKI Honolulu
KISN Salt Lake City
KJYO Oklahoma City
KKFR Phoenix
KKHT Springfield, Mo.
KKRD Wichita, Kan.
KKSS Albuquerque, N.M.
KKXX Bakersfield, Calif.
KKYK Little Rock, Ark.
KLUC Las Vegas
KMYZ Tulsa, Okla.
KPRR El Paso, Texas
KQKQ Omaha, Neb.
KQMQ Honolulu
KQPW Fresno, Calif.*
KRNQ Des Moines, Iowa
KRQQ Tucson, Ariz.
KRXY Denver
KSMB Lafayette, La.
KTUX Shreveport, La.
KWNZ Reno, Nev.
KWOD Sacramento, Calif.
KXKT Omaha, Neb.
KXXR Kansas City, Mo.
KXYQ Portland, Ore.
KYRK Las Vegas
KZBS Oklahoma City
KZFM Corpus Christi, Texas
KZHT Salt Lake City
KZZU Spokane, Wash.
WAAL Binghamton, N.Y
WABB Mobile, Ala.
WAEB Allentown, Pa.
WAPE Jacksonville, Fla.
WAPI Birmingham, Ala.
WAYS Macon, Ga.
WBBQ Augusta, Ga.
WCGQ Columbus, Ga.
WDCG Raleigh-Durham, N.C.
WDJX Louisville, Ky.
WFLY Albany, N.Y.
WFMF Baton Rouge, La.
WGRD Grand Rapids, Mich.
WGTZ Dayton, Ohio
WHHY Montgomery, Ala.
WHOT Youngstown, Ohio
WHXT Allentown, Pa.
WIXX Green Bay, Wis.
WJLQ Pensacola, Fla.
WJMO Cleveland*
WKDD Akron, Ohio
WKEE Huntington, W.Va.
WKFR Kalamazoo, Mich.
WKSE Buffalo, N.Y.
WKSF Asheville, N.C.
WKSI Greensboro, N.C.
WKZL Winston-Salem, N.C.
WKZW Peoria, Ill.
WLAN Lancaster, Pa.
WLRW Champaign, Ill.
WMC Memphis
WMEE Ft. Wayne, Ind.
WMXN Norfolk, Va.
WNDU South Bend, Ind.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ Syracuse, N.Y.
WOMP Wheeling, W.Va.
WOVV West Palm Beach, Fla.
WPST Trenton, N.J.
WPXR Davenport, Iowa
WPXY Rochester, N.Y.
WQUT Johnson City, Tenn.
WQXA York, Pa.
WRFY Reading, Pa.
WRQK Canton, Ohio
WRQN Toledo, Ohio
WRVQ Richmond, Va.
WSKZ Chattanooga, Tenn.
WSNX Muskegon, Mich.
WSPK Poughkeepsie, N.Y.
WSTW Wilmington, Del.
WTHT Portland, Maine
WVIC Lansing, Mich.
WWCK Flint, Mich.
WWKX Providence, R.I.
WXXL Orlando, Fla.
WYCR York, Pa.
WZAT Savannah, Ga.
WZBQ Tuscaloosa, Ala.
WZEE Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
XHTZ San Diego

SECONDARY (85)

KATM Colorado Springs, Colo.
KBIU Lake Charles, La.
KCAQ Oxnard, Calif.
KCLD St. Cloud, Minn.
KFRX Lincoln, Neb.
KFXD Boise, Idaho
KGLI Sioux City, Iowa
KHTY Santa Barbara, Calif.
KIKX Colorado Springs, Colo.
KIOC Beaumont, Texas
KIOK Tri Cities, Wash.
KISR Fort Smith, Ark.
KKMG Colorado Springs, Colo.
KKNB Lincoln, Neb.
KNOE Monroe, La.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KQID Alexandria, La.
KTRS Casper, Wyo.
KTXY Jefferson City, Mo.
KUTQ Salt Lake City*
KWTX Waco, Texas
KZII Lubbock, Texas
KZZB Beaumont, Texas
WAZY Lafayette, La.
WBBO Greenville, S.C.*
WBPR Myrtle Beach, S.C.
WBSS Vineland, N.J.
WBXX Battle Creek, Mich.
WCIL Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass.
WFHT Tallahassee, Fla.
WGLU Johnstown, Pa.
WGOR Lansing, Mich.
WIKZ Chambersburg, Pa.
WJDQ Meridian, Miss.
WJET Erie, Pa.
WKHI Ocean City, Md.
WKMZ Hagerstown, Md.
WMXF Fayetteville, N.C.
WNFI Daytona Beach, Fla.
WOHT Jackson, Miss.
WPFR Terre Haute, Ind.
WQEN Gadsden, Ala.
WQGN New London, Conn.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WSSX Charleston, S.C.
WVAQ Morgantown, W.Va.
WVBS Wilmington, N.C.
WVKZ Albany, N.Y.
WVSR Charleston, W.Va.
WWGT Portland, Maine
WWHT Columbus, Ohio*
WWKZ Tupelo, Miss.
WWRB Scranton, Pa.
WXIL Parkersburg, W.Va.
WXXX Burlington, Vt.
WYYS Columbia, S.C.*
WZKS Louisville, Ky.
WZKX Biloxi, Miss.
WZZR Port St. Lucie, Fla.

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

HOT 100 A-Z

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

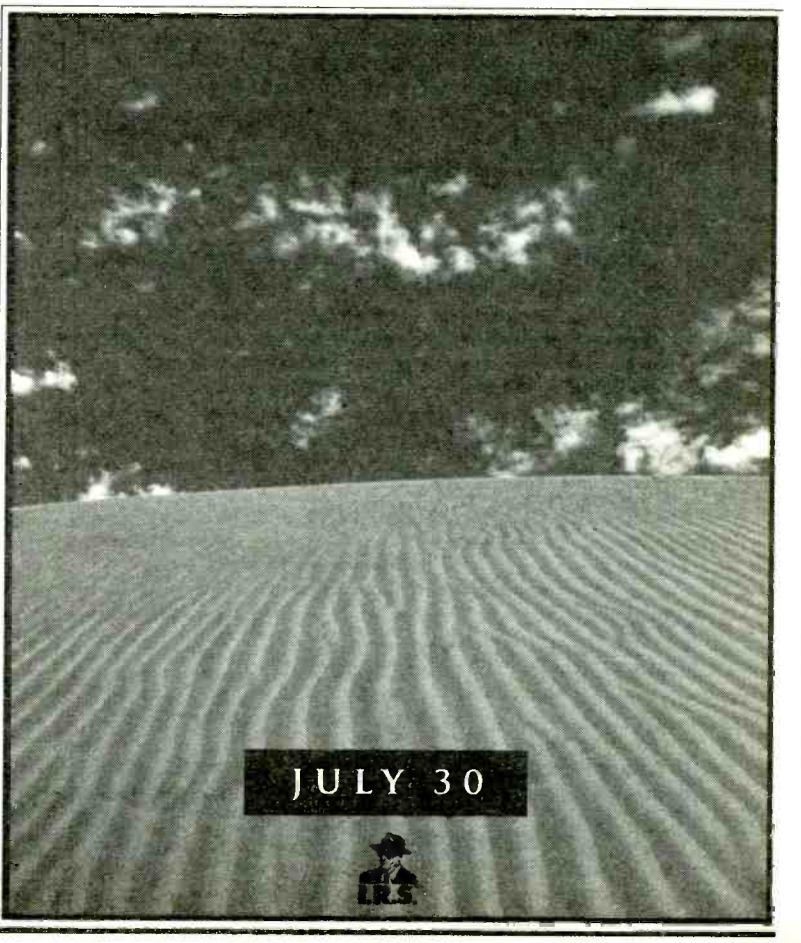
36 **3 A.M. ETERNAL** (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM
93 **BABY BABY** (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
20 **A BETTER LOVE** (Warner Chappell, BMI) WBM
92 **BLIND FAITH** (Virgin, ASCAP/Dick Dragon, BMI) HL
79 **BORROWED LOVE** (Flyte Tyme, ASCAP/Avant Garde, ASCAP/Beat To Beat, ASCAP) WBM
76 **BREAK UP TO MAKE UP** (Assorted, BMI/Bellboy, BMI)
58 **CAN I CALL YOU MY GIRL** (George Tobin, BMI)
48 **CAN'T FORGET YOU** (Foreign Imported, BMI/Estefan, ASCAP) CPP
69 **CAN YOU STOP THE RAIN** (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
65 **COUPLE DAYS OFF** (Hulex, ASCAP/HLN, ASCAP) CLM
38 **CRAZY** (Beethoven/Perfect)
55 **DIRTY LOVE** (Tackle Out, ASCAP/Geffen, ASCAP)
75 **DOES ANYBODY REALLY FALL IN LOVE ANYMORE?** (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM
63 **DON'T TREAT ME BAD** (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
29 **DO YOU WANT ME** (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
17 **THE DREAM IS STILL ALIVE** (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
41 **ELEVATE MY MIND** (Fiction, ASCAP)
19 **EVERY HEARTBEAT** (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/And Beat Goes On, BMI/Sparrow, BMI) HL
14 **(EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD)** (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP) CPP
43 **EXCLUSIVITY** (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL
25 **FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)** (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
77 **FOREVER AMO'R** (Star Pop, ASCAP)
89 **GOING THROUGH THE MOTIONS** (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL
87 **GOT A LOVE FOR YOU** (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)
10 **GYPSY WOMAN (SHE'S HOMELESS)** (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
45 **HARD TO HANDLE** (Irving, BMI) CPP
7 **HERE I AM (COME AND TAKE ME)** (Irving, ASCAP/Al Green, BMI) CPP
84 **HERE WE GO** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
52 **HIGHER THAN HOPE** (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) CLM/WBM
16 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
33 **I CAN'T WAIT ANOTHER MINUTE** (Zomba, ASCAP/4MW, ASCAP)
35 **I DON'T WANNA CRY** (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
44 **I LIKE THE WAY (THE KISSING GAME)** (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
24 **I'LL BE THERE** (Love Pump, ASCAP/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) WBM
26 **I'LL NEVER LET YOU GO** (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
18 **IT AIN'T OVER 'TIL IT'S OVER** (Miss Bessie, ASCAP) CLM
4 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
66 **JUST LIKE YOU** (Dresden China, ASCAP)
88 **KISSES IN THE NIGHT** (Tarpell, ASCAP/Roselada, ASCAP)
40 **KISSING YOU** (K-Shreve, ASCAP/Markei, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
67 **LEARNING TO FLY** (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL
53 **LET THE BEAT HIT 'EM** (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
61 **LIFE GOES ON** (Cyanide, BMI/Willesden, BMI) HL
11 **LILY WAS HERE** (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
21 **LOSING MY RELIGION** (Night Garden, BMI/Unichappell, BMI) HL
30 **LOVE AND UNDERSTANDING** (Realsongs, ASCAP) WBM
78 **LOVE AT FIRST SIGHT** (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
49 **LOVE DESIRE** (Fanja, BMI/Funny Bear, ASCAP)
39 **LOVE IS A WONDERFUL THING** (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
62 **LOVE OF A LIFETIME** (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
57 **LOVE ON A ROOFTOP** (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) WBM
56 **MAMA SAID KNOCK YOU OUT** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
99 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
86 **MONSTER** (Fun Bunnies International, BMI)
15 **MORE THAN WORDS** (Funky Metal, ASCAP/Almo, ASCAP) CPP
34 **MOTOWNPHILLY** (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
50 **THE MOTOWN SONG** (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
83 **MOVE RIGHT OUT** (BMG, ASCAP) HL
42 **MY BODY SAYS YES** (BMG, ASCAP/Telegram/Misty) HL
97 **MY FALLEN ANGEL** (Zahid's, ASCAP/Cutting, ASCAP)
23 **NEVER GONNA LET YOU DOWN** (Keep Your Music, ASCAP)
32 **NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)** (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM
47 **NOW THAT WE FOUND LOVE** (Warner-Tamerlane, BMI) WBM
46 **ONLY TIME WILL TELL** (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM
51 **OOH LA LA** (Maritza, ASCAP)
74 **PART OF ME, PART OF YOU** (Pathe Ent., ASCAP)
9 **P.A.S.S.I.O.N.** (Bayjun Beat, BMI) WBM
90 **PERFECT WORLD** (Hampstead Heath, ASCAP/WB, ASCAP/Polygram, ASCAP/N.Y.M., ASCAP) HL/WBM
8 **PIECE OF MY HEART** (Kallman, BMI/One Two, BMI)
6 **PLACE IN THIS WORLD** (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
27 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
82 **POP GOES THE WEASEL** (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI)
5 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
80 **PUMP IT (NICE AN' HARD)** (One Word, ASCAP)
98 **RHYTHM OF MY HEART** (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
3 **RIGHT HERE, RIGHT NOW** (EMI Blackwood, BMI)
1 **RUSH RUSH** (EMI April, ASCAP/LeoSun, ASCAP) WBM
70 **SEE THE LIGHTS** (Virgin, ASCAP) HL
96 **SHAKE IT (LIKE A WHITE GIRL)** (Varry White, ASCAP/Itz A Rap, ASCAP/Brown Acid, ASCAP/One Stroke, ASCAP)
91 **SILENT LUCIDITY** (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
81 **SOMEONE** (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
100 **THE SOUND OF YOUR VOICE** (Two Tall, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI)
31 **STRIKE IT UP** (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
12 **SUMMERTIME** (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
95 **SUMMER VACATION** (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
72 **SURRENDER** (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
22 **TEMPTATION** (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
59 **TIME, LOVE AND TENDERNESS** (Realsongs, ASCAP)
54 **TOO MANY WALLS** (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
85 **TOUCH ME (ALL NIGHT LONG)** (Larry Spier, ASCAP/Personal, ASCAP) WBM
2 **UNBELIEVABLE** (Warner Chappell, PRS/WB, ASCAP) WBM
68 **UNFORGETTABLE** (Bourne, ASCAP)
13 **WALKING IN MEMPHIS** (Museum Steps, ASCAP)
94 **WE WANT THE FUNK** (Mo' Ritmo, ASCAP/Bridgeport, BMI/EMI April, ASCAP) WBM
60 **WHAT A PRICE TO PAY** (St. Cecilia, BMI) CPP
28 **WIND OF CHANGE** (Copyright Control)
73 **WITH YOU** (Re-deer, ASCAP/Sun Face, ASCAP) CPP
37 **YOU CAN'T PLAY WITH MY YO-YO** (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
64 **YOU COULD BE MINE** (Guns N' Roses, ASCAP)
71 **YOUR LOVE** (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP) WBM

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON 231 REPORTERS
TIME, LOVE AND TENDERNESS MICHAEL BOLTON COLUMBIA	9	18	98	125	126
THE MOTOWN SONG ROD STEWART WARNER BROS.	1	7	38	46	139
THE SOUND OF YOUR VOICE 38 SPECIAL CHARISMA	0	4	39	43	47
SUMMERTIME D.J. JAZZY JEFF JIVE	0	5	27	32	114
CRAZY SEAL SIRE	3	6	20	29	141
SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL	1	1	27	29	32
TOO MANY WALLS CATHY DENNIS POLYDOR	1	3	23	27	124
JUST LIKE YOU ROBBIE NEVIL EMI	0	1	26	27	103
3 A.M. ETERNAL THE KLF ARISTA	3	3	18	24	75
NIGHTS LIKE THIS AFTER 7 VIRGIN	1	2	18	21	98

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.



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Billboard® TOP POP ALBUMS®™

FOR WEEK ENDING JULY 13, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★★ No. 1 ★★		
1	1	—	2	**VAN HALEN** WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
2	2	1	3	**SKID ROW** ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
3	3	2	7	**PAULA ABDUL** ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
4	11	25	3	**NATALIE COLE** ELEKTRA 61049 (13.98)	UNFORGETTABLE	4
5	5	5	27	**C&C MUSIC FACTORY** ▲² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
6	7	6	16	**R.E.M.** ▲² WARNER BROS. 26496 (9.98)	OUT OF TIME	1
7	6	3	5	**N.W.A** RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
8	4	4	43	**GARTH BROOKS** ▲³ CAPITOL 93866* (9.98)	NO FENCES	4
9	NEW ▶		1	**BONNIE RAITT** CAPITOL 96111 (10.98)	LUCK OF THE DRAW	9
10	9	9	69	**THE BLACK CROWES** ▲² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
11	8	8	55	**MARIAH CAREY** ▲⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
12	10	7	10	**MICHAEL BOLTON** ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
13	12	10	19	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
14	14	13	7	**EMF** EMI 96238 (9.98)	SCHUBERT DIP	12
15	13	12	31	**EXTREME** ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
16	17	16	17	**AMY GRANT** ▲ A&M 15321 (9.98)	HEART IN MOTION	11
17	15	11	17	**SOUNDTRACK** ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
18	18	18	7	**BOYZ II MEN** MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	18
19	22	—	2	**3RD BASS** DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
20	16	14	9	**LUTHER VANDROSS** ● EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
21	19	15	66	**WILSON PHILLIPS** ▲⁵ SBK 93745 (9.98)	WILSON PHILLIPS	2
22	21	27	34	**SCORPIONS** ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
23	20	20	41	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
24	26	26	5	**STEVIE WONDER** MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
25	23	17	7	**ALAN JACKSON** ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
26	24	22	43	**QUEENSRYCHE** ▲ EMI 92806 (9.98)	EMPIRE	7
27	28	29	21	**JESUS JONES** ● SBK 95715* (9.98)	DOUBT	25
28	30	30	7	**ICE-T** SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
29	25	23	6	**RICKY VAN SHELTON** COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
30	33	36	4	**VANILLA ICE** SBK 96648* (10.98)	EXTREMELY LIVE	30
31	31	37	20	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
32	29	28	13	**ROXETTE** EMI 94435* (10.98)	JOYRIDE	12
33	27	21	14	**ROD STEWART** ● WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
34	32	24	62	**GARTH BROOKS** ▲² CAPITOL 90897 (8.98)	GARTH BROOKS	22
35	NEW ▶		1	**ANTHRAX** MEGAFORCE 48804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	35
36	36	35	19	**FIREHOUSE** ● EPIC 46186* (9.98)	FIREHOUSE	21
37	38	38	33	**MADONNA** ▲² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
38	35	39	5	**TRAVIS TRITT** WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
39	40	34	71	**M.C. HAMMER** ▲¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
40	49	50	43	**STEELHEART** MCA 6368 (9.98)	STEELHEART	40
41	47	58	79	**UB40** ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	41
42	NEW ▶		1	**L.A. GUNS** POLYDOR 49485*/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
43	42	45	12	**ALICE IN CHAINS** COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
44	39	32	20	**ENIGMA** ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
45	37	31	5	**VARIOUS ARTISTS** WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
46	41	40	41	**AC/DC** ▲² ATCO 91413 (9.98)	THE RAZORS EDGE	2
47	44	33	43	**VANILLA ICE** ▲⁷ SBK 95325* (9.98)	TO THE EXTREME	1
48	51	44	21	**GERARDO** INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
49	68	71	12	**MARC COHN** ATLANTIC 82178* (9.98)	MARC COHN	49
50	45	41	34	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
51	62	73	3	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	51
52	81	—	2	**CHER** GEFFEN 24369* (10.98)	LOVE HURTS	52
53	57	63	25	**HI-FIVE** ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
54	48	42	8	**VARIOUS ARTISTS** TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
55	43	46	38	**CHRIS ISAAK** ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
56	34	19	4	**PAUL MCCARTNEY** CAPITOL 796413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
57	53	49	42	**WARRANT** ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
58	55	52	43	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
59	46	43	8	**HUEY LEWIS & THE NEWS** ● EMI 93355* (10.98)	HARD AT PLAY	27
60	50	51	34	**CLINT BLACK** ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
61	52	47	7	**DE LA SOUL** TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
62	74	111	13	**LENNY KRAVITZ** VIRGIN 91610* (9.98)	MAMA SAID	41
63	54	54	15	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
64	58	59	9	**YES** ● ARISTA 8643* (9.98)	UNION	15
65	60	55	71	**ORIGINAL LONDON CAST** ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
66	65	68	22	**GLORIA ESTEFAN** ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
67	56	60	52	**NELSON** ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
68	61	48	15	**DOLLY PARTON** ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
69	59	56	104	**MICHAEL BOLTON** ▲³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
70	63	61	51	**POISON** ▲³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
71	69	65	40	**THE DOORS** ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	32
72	78	86	3	**KOOL MOE DEE** JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
73	95	78	95	**MOTLEY CRUE** ▲⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
74	76	75	110	**BOB MARLEY AND THE WAILERS** ▲² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	72
75	64	57	46	**YANNI** ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
76	67	64	3	**LYNYRD SKYNYRD** ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
77	66	53	52	**HARRY CONNICK, JR.** ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
78	77	84	5	**EURYTHMICS** ARISTA 8680* (9.98)	GREATEST HITS	77
79	70	66	33	**TESLA** ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
80	122	155	4	**CANDY DULFER** ARISTA 8674* (9.98)	SAXUALITY	80
81	71	67	13	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
82	89	74	5	**SOUNDTRACK** MCA 10239 (10.98)	THELMA & LOUISE	54
83	75	80	23	**STING** ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
84	72	70	18	**GREAT WHITE** ● CAPITOL 95330 (9.98)	HOOKED	18
85	88	83	67	**BELL BIV DEVOE** ▲³ MCA 6387 (10.98)	POISON	5
86	80	69	30	**THE SIMPSONS** ▲² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
87	73	62	41	**CARRERAS - DOMINGO - PAVAROTTI** ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
88	84	72	11	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
89	94	95	67	**SOUNDTRACK** ▲³ EMI 93492 (10.98)	PRETTY WOMAN	4
90	93	89	33	**THE JUDDS** ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
91	90	85	46	**TRIXTER** ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
92	82	91	34	**PHIL COLLINS** ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
93	91	94	33	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
94	NEW ▶		1	**THE MOODY BLUES** POLYDOR 49433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
95	147	181	3	**THE KLF** ARISTA 8657* (9.98)	WHITE ROOM	95
96	108	104	49	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	56
97	79	97	5	**ZIGGY MARLEY & THE MELODY MAKERS** VIRGIN 91626* (9.98)	JAHMEKYA	63
98	86	77	68	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
99	103	110	8	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
100	85	90	10	**HANK WILLIAMS, JR.** CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
101	102	102	59	**VAN MORRISON** ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
102	99	87	40	**BETTE MIDLER** ▲² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
103	92	103	20	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
104	113	118	6	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	71
105	96	81	30	**SOUNDTRACK** ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
106	112	105	143	**PAULA ABDUL** ▲⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
107	133	139	6	**MICHAEL W. SMITH** REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	107
108	98	98	48	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
109	104	100	74	**SLAUGHTER** ▲² CHRYSALIS 21702* (9.98)	STICK IT TO YA	18

◯ 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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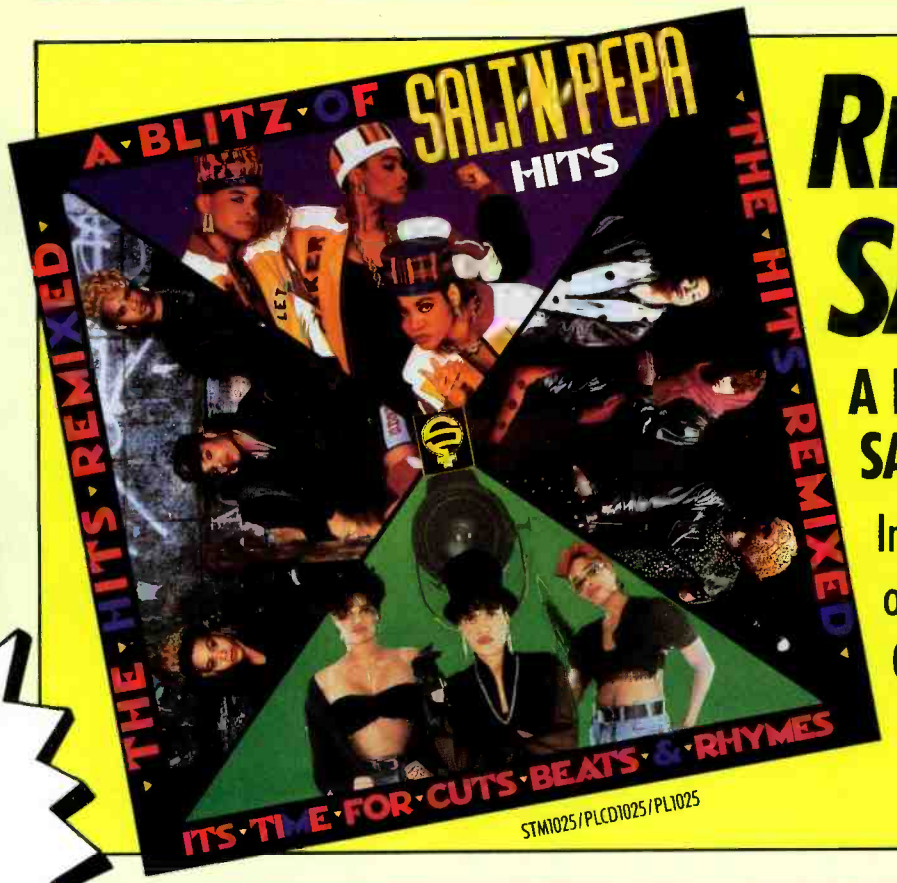

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FOR WEEK ENDING JULY 13, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	100	115	9	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	100
111	101	92	168	**ORIGINAL LONDON CAST** ▲ POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	92
112	83	79	12	**PAT BENATAR** CHRYSALIS 21805* (9.98)	TRUE LOVE	37
113	116	124	104	**DON HENLEY** ▲³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
114	118	93	14	**SOUNDTRACK** ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
115	106	117	17	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	69
116	141	166	111	**BONNIE RAITT** ▲² CAPITOL 91268 (8.98)	NICK OF TIME	1
117	97	88	10	**VARIOUS ARTISTS** ARISTA 8669* (9.98)	DEADICATED	24
118	111	106	28	**ICE CUBE** ● PRIORITY 7230 (6.98)	KILL AT WILL	34
119	132	141	19	**SOUNDTRACK** MCA 8039 (10.98)	PUMP UP THE VOLUME	50
120	121	113	14	**YO-YO** EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
121	119	149	32	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
122	115	107	130	**SOUNDTRACK** ▲² ATLANTIC 81933 (9.98)	BEACHES	2
123	110	108	55	**BAD COMPANY** ● ATCO 91371 (9.98)	HOLY WATER	35
124	125	121	61	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
125	146	145	24	**DIGITAL UNDERGROUND** ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
126	105	101	6	**THE DOORS** ELEKTRA 61802* (15.98)	IN CONCERT	50
127	126	122	93	**JANET JACKSON** ▲⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
128	87	76	13	**ROLLING STONES** ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
129	124	120	68	**DAMN YANKEES** ▲ WARNER BROS 26159 (9.98)	DAMN YANKEES	13
130	109	99	5	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	99
131	138	143	62	**DEPECHE MODE** ▲² SIRE 26081/REPRISE (9.98)	VIOLATOR	7
132	130	131	46	**SOUNDTRACK** ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
133	117	96	9	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
134	107	116	3	**SIOUXSIE AND THE BANSHEES** GEFFEN 24387* (9.98)	SUPERSTITION	107
135	114	112	9	**JOE WALSH** ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
136	142	130	96	**THE DOORS** ▲² ELEKTRA 515* (7.98)	GREATEST HITS	102
137	123	109	16	**DOUG STONE** EPIC 45303 (8.98 EQ)	DOUG STONE	97
138	131	138	5	**ELECTRONIC** WARNER BROS. 26387* (9.98)	ELECTRONIC	112
139	190	—	2	**FOREIGNER** ATLANTIC 82299* (10.98)	UNUSUAL HEAT	139
140	134	132	82	**KENNY G** ▲ ARISTA 13-8613 (13.98)	LIVE	16
141	143	137	110	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME	31
142	158	151	40	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
143	149	175	25	**DRIVIN' N' CRYIN'** ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	90
144	120	82	4	**DANGEROUS TOYS** COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
145	173	182	27	**SALT-N-PEPA** ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
146	154	134	16	**RICK ASTLEY** RCA 3004* (9.98)	FREE	31
147	140	128	8	**TERMINATOR X** COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
148	159	156	55	**KEITH SWEAT** ▲² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
149	144	147	50	**THE JUDDS** ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
150	129	114	7	**THUNDER** GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	114
151	128	126	83	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
152	137	125	51	**ERIC JOHNSON** ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
153	145	136	45	**JANE'S ADDICTION** ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
154	151	154	19	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	130
155	136	127	22	**DIVINYLS** ● VIRGIN 91397* (9.98)	DIVINYLS	15
156	139	152	51	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
157	127	119	17	**SOUNDTRACK** ● ELEKTRA 61047* (10.98)	THE DOORS	8
158	150	153	91	**AEROSMITH** ▲⁴ GEFFEN 24254 (9.98)	PUMP	5
159	155	142	60	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	34
160	168	171	42	**TOO SHORT** ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
161	162	150	29	**ALABAMA** ● RCA 2108* (9.98)	PASS IT ON DOWN	57
162	176	180	14	**SOUNDTRACK** GEFFEN 24310* (10.98)	MERMAIDS	65
163	160	133	83	**HARRY CONNICK, JR.** ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
164	**NEW** ▶		1	**TONI CHILDS** A&M 5358* (9.98)	HOUSE OF HOPE	164
165	152	135	12	**WHITE LION** ATLANTIC 82193* (9.98)	MANE ATTRACTION	61
166	167	161	6	**ANDREW LLOYD WEBER** ● MCA 6284* (10.98)	PREMIERE COLLECTION	161
167	148	129	28	**DWIGHT YOAKAM** REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
168	163	163	41	**INXS** ▲ ATLANTIC 82140 (9.98)	X	5
169	165	159	11	**ANDREW DICE CLAY** DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	81
170	178	146	6	**ALDO NOVA** JAMBCO 48513*/MERCURY (9.98)	BLOOD ON THE BRICKS	124
171	135	123	7	**ELVIS COSTELLO** WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	55
172	161	168	10	**FISHBONE** COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	49
173	182	188	33	**THE CURE** ● ELEKTRA 60978 (9.98)	MIXED UP	14
174	175	165	83	**PHIL COLLINS** ▲³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
175	170	148	8	**LORRIE MORGAN** RCA 30210* (9.98)	SOMETHING IN RED	115
176	189	—	2	**OTTMAR LIEBERT** HIGHER OCTAVE 7036* (9.98)	BORRASCA	176
177	180	162	38	**STYX** A&M 5327 (8.98)	EDGE OF THE CENTURY	63
178	164	144	37	**PAUL SIMON** ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
179	184	191	33	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP	65
180	181	173	8	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
181	156	—	2	**SPYRO GYRA** GRP 9642* (9.98)	COLLECTION	156
182	194	200	3	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	182
183	169	178	37	**ZZ TOP** ▲ WARNER BROS. 26265 (9.98)	RECYCLER	6
184	157	140	3	**BADLANDS** TITANIUM 82251*/ATLANTIC (9.98)	VOODOO HIGHWAY	140
185	179	164	29	**JULIO IGLESIAS** ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	37
186	187	183	32	**NEW KIDS ON THE BLOCK** ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	19
187	177	160	8	**HARRY CONNICK, JR.** ● COLUMBIA 44369* (7.98)	20	136
188	166	158	11	**SIMPLE MINDS** A&M 5352* (9.98)	REAL LIFE	74
189	153	176	60	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	53
190	183	167	32	**CINDERELLA** ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	19
191	171	157	12	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	58
192	RE-ENTRY		2	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY	191
193	**NEW** ▶		1	**PEABO BRYSON** COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	193
194	**NEW** ▶		1	**SHENANDOAH** COLUMBIA 45490* (9.98 EQ)	EXTRA MILE	194
195	**NEW** ▶		1	**NAT KING COLE** CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	195
196	191	190	42	**GEORGE MICHAEL** ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	2
197	**NEW** ▶		1	**NEMESIS** PROFILE 1411 (10.98)	MUNCHIES FOR YOUR BASS	197
198	186	174	37	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	67
199	185	169	26	**CELINE DION** EPIC 46893* (9.98 EQ)	UNISON	74
200	199	192	31	**CATHY DENNIS** POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67

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ACLU SUES MASSACHUSETTS CITY ON ADULT-VID ISSUE

(Continued from page 5)

Sights & Sounds, all located in Norwood.

Prepared by the ACLU's Arts Censorship Project, the suit comes two months after Norwood police allegedly ordered five stores in this bedroom community to stop selling or renting adult titles lest they face prosecution under Massachusetts obscenity laws. The police did not specify which titles should be withdrawn.

Four of the stores immediately complied with police requests and stopped distributing all adult titles. However, Video Haven owner Daina R. Laverty refused and on June 14 was charged with three counts of dissemination and possession of obscene matter. Laverty faces up to five years in jail and a $10,000 fine.

The ACLU lawsuit, which was joined by the Boston-based Massachusetts Civil Liberties Union Foundation, alleges that the town and its police department violated the First Amendment by attempting to restrain the dissemination of constitutionally protected materials. It also claims that Laverty is being prosecuted for her refusal to relinquish her First Amendment rights and those of her customers.

The suit seeks an injunction prohibiting Norwood police from engaging in further threats and additional prosecution. It also seeks an end to the case against Laverty and money damages for the three plaintiffs resulting from the loss of business.

According to the ACLU, the Norwood suit is the first of several cases it may pursue nationally to combat prior-restraint actions by law-enforcement agencies.

In a pending case against Valdosta, Ga., a local grand jury in March apparently instructed the local sheriff to advise all video stores in that town to stop renting all X-rated, NC-17-rated, and unrated videos. Letters were sent to six Valdosta stores, threatening prosecution if they didn't delete a large portion of their stock.

A similar case has engulfed Sioux City, Iowa, for more than a year, after officials there also warned retailers to clean up inventories or else face prosecution.

"I'm sure that there are situations in other states that we just haven't heard about yet," says Marjorie Heins, director of the ACLU's Arts Censorship Project.

The Arts Censorship Project was established by the civil liberties group in the wake of the controversy that erupted last year over the National Endowment for the Arts' funding of certain controversial photography exhibits and the broader question of restricting artistic expression on obscenity grounds.

In addition to cases involving video retailers, Heims says her office will field record-labeling bills and public funding for the arts.

In supporting the Norwood suit, Heins says, "We are not only trying to protect the civil rights of the video store owners and the people of Norwood, but we want to send a message to law-enforcement agencies around the country that this is unconstitutional.

"This is an improper attempt to intimidate, threaten, and scare people into relinquishing First Amendment rights," Heins continues. "And we will not only seek injunctions to stop them, we will seek damages."

Heims adds that her office is considering whether to get involved in the Georgia case, but that no decision has been made yet.

"A suit has been brought by a local attorney there on behalf of several video stores," she says. "Right now, the case is sort of in limbo. If we were to intervene, we would try to push it through to a conclusion. We might also possibly press for financial damages from lost business."

Norwood selectman Gary Lee, who is named as a defendant in the suit, disputes the prior-restraint arguments and predicts that the lawsuit against the town will be dismissed. "These stores were pushing and pandering obscene material. Norwood is a great community, a family community. There's a lot of men and women who don't want obscenity pandered in this town."

The Video Haven case is actually one of three pending actions against Massachusetts retailers. However, the other two cases are against adults-only stores in the towns of Dedham and Springfield.

All five of the Norwood stores targeted by police were general-interest video outlets that kept adult stock behind the counter or in a closed-door, adults-only room.

The two Norwood stores that are not part of the ACLU suit include a variety store called Buck's Place, which has stopped renting all videos, and Sub City/Movie Town, located two blocks from Video Haven. Sub City owner Rick Starsiak says he supports the ACLU action but is unwilling to fight.

Video Haven attorney Regina Quinlan says Laverty refused to remove the videos on principle. "[She] believes these films are lawfully made available to customers under the First Amendment," Quinlan says. "If the police tell you not to sell them, you have a choice: Do you succumb to what you believe to be censorship or do you assert your rights under the Constitution of the United States?

"I'd think that we have far more serious things to worry about than this," Quinlan adds. "There's violence in the street, homelessness, and all kinds of other things that should be a priority."

So far, neither the national nor the New England chapter of the Video Software Dealers Assn. is involved in the suit, although Wayne Mogel, VP of the New England chapter and head of its legal and legislative affairs operation, says he is watching the case closely.

> *'I'd think that we have far more serious problems to worry about'*

Mogel says, "We don't know yet what VSDA national's outlook on this is yet, so we're sort of waiting for direction. But obviously we think what the police have done in this case is just terrible. Nobody is compelling anyone to rent these movies if they find them offensive."

One of the retailers involved in the suit, Sights & Sounds Video owner Leonard Trieber, is a member of VSDA.

Attorney Quinlan, 49, is a former nun with the Sisters of St. Joseph and has specialized in First Amendment cases since leaving the convent in 1969 to become a lawyer. In addition to defending Video Haven, she represents the Dedham and Springfield stores.

"It's not unusual that someone of my background would take the Constitution seriously," Quinlan said. "The materials I'm defending are materials individuals want access to. Whether or not I personally would want to see them is really not the issue."

Assistance in preparing this story was provided by Paul Sweeting in New York.

'RESCUERS' TO JOIN DISNEY'S SELL-THRU BLITZ

(Continued from page 7)

work, cable, and spot TV with three different commercials. A national two-page, newspaper freestanding insert for the title designed to reach 52 million homes will occur Oct. 27.

Here are some of the other Disney special promotions:

- Such titles as "Alice In Wonderland," "Dumbo," "Mary Poppins," and others will be repromoted as "Year-Round Classics" at $24.99 each. A new 48-piece prepack has been created allowing retailers who order one before Aug. 27 to pay for only 46 pieces.
- In October, which Disney has declared as "Magic Month Of Video," the studio will promote its product in both broadcast and print media with a variety of consumer offers.
- From September through December, the studio will offer to consumers for the first time a free gift box when they purchase any holiday-themed Disney title with a suggested list of $12.99 or $19.99. The gift box will be shrink-wrapped to the back of the selected videocassettes enabling consumers to have an "instant wrapped and ready-to-give gift." National advertising, new collector gift sets, and in-store displays are also planned.
- The studio is creating "high-impact" merchandising materials enabling dealers to create a "Disney Gift Giving Center." Availability to retail begins the week of Oct. 21.

In addition, Disney plans to keep major advertising and promotions ongoing for its $12.99 "Talespin" product, as well as such other titles as "Robin Hood," "The Jungle Book," "The Little Mermaid," "The Prince And The Pauper," "The Brave Little Toaster," and the "Rocky & Bullwinkle" series.

Disney animated product occupies half of the top 10 positions on Billboard's Top Video Sales chart this week, with "The Jungle Book" at No. 1, "The Little Mermaid" at No. 4, "Ducktales: The Movie" at No. 7, "Peter Pan" at No. 9, and "The Prince And The Pauper" at No. 10.

'Star Trek' Vid Promo Gets U.S. Stamp Of Approval

LOS ANGELES—To further enhance the 25th anniversary of "Star Trek," Paramount Home Video is linking with U.S. Postal Service for a novel stamp promotion.

During October, the government agency will make available a new set of 10 space exploration stamps, as well as a postage cancellation featuring the U.S.S. Enterprise.

Counter cards and posters highlighting the stamps and featuring actor Leonard Nimoy, who plays the Mr. Spock character in "Star Trek," will be distributed to U.S. post offices and video stores across the country.

Posters will also be sent to public libraries, philatelic centers, elementary school libraries, and military post offices.

The theme of the materials will be "Stamp Collecting Is Logical," a reference to Mr. Spock's Vulcan credo. Each stamp will depict a "spacescape," featuring the various planets as well as U.S. spacecraft.

At the same time, about 150 U.S. Postal Service mail-processing facilities during September and October will utilize a specially-designed, postage-cancellation imprint, which features the U.S.S. Enterprise and reads "Journey To A New Frontier ... Collect Stamps." Paramount estimates that about one billion pieces of mail will carry that message.

Meanwhile, Paramount will make available to video consumers a special, limited-time offer enabling them to get 10 specially commissioned "Star Trek" 25th Anniversary stickers and a custom-designed sticker/stamp display case.

Consumers can receive these items if they purchase any specially marked "Star Trek" TV episode, movie, or animated program available on tape, plus one 20-stamp booklet of Space Exploration stamps.

Proof of purchase for the videos and stamp booklet, plus $3.99 postage and handling, must be submitted by Dec. 31, 1991. There will be no limit per customer and orders will be filled while supplies last.

Paramount is mounting a year-long "Star Trek" anniversary campaign to highlight the original 79 TV episodes, as well as the five full-length motion pictures, which are out in the marketplace. Just recently, Paramount Home Video said it would also make available the first three episodes of the newer series "Star Trek: The Next Generation" on Sept. 3.

Special "Star Trek" collector gift sets will also be available in the fall. And Paramount is distributing an album of music derived from the five motion pictures (Billboard, June 29).

Paramount Pictures is planning a December theatrical release for "Star Trek VI: The Undiscovered Country," currently in production. It features the original cast members, including Nimoy, William Shatner, DeForest Kelley, James Doohan, George Takei, Walter Koenig, and Nichelle Nichols.

JIM McCULLAUGH

Commtron's 3rd-Qtr. Profits, Sales Drop

Blames 47.2% Fallout On Video Sell-Thru Slump

NEW YORK—Commtron Corp., hurt by a sharp decline in video sell-through revenues, saw its overall profits and sales drop in the third quarter and its stock price fall to a one-year low recently.

For the three months that ended May 31, Commtron, the largest distributor of prerecorded videocassettes in the U.S., reports that net profit fell 47.2% to $1.21 million from $2.29 million in the same period last year. Net sales declined 12.5% to $126.3 million from $144.4 million. Total costs and expenses were also down—11.6% in the quarter to $125.1 million—but not enough to offset the lower sales.

The Des Moines, Iowa-based company notes "the absence of a major sell-through title equal to 'Little Mermaid' [Disney], which did approximately $17 million in sales in Commtron's year-ago quarter."

Revenues from video rental titles were up, however, principally because of the performance of "Ghost," which "became the biggest-selling rental in Commtron's history."

Home video revenues from rental and sell-through titles fell 6.12% in the quarter to $110.3 million from $117.5 million.

The company says that its overall gross profit margins "increased slightly due to changes in the product mix." That was mostly the result of a strategy of concentrating on more profitable consumer electronics product lines. Margins for video rental declined, the company says, because of "competitive industry conditions."

Commtron's stock, which trades on the American Stock Exchange, fell 12.5 cents a share on July 1 and closed at $5.375, a 52-week low. Its yearly high has been $8.125. On July 2 it fell again, to $5.25.

For the first nine months of this fiscal year, Commtron reports that net profit fell 13.6% from the year-earlier period to $6.24 million on a 10.1% decline in net sales to $390.6 million.

DON JEFFREY

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ABUNDANCE OF BOXED SETS DUE FOR HOLIDAY-SELLING SEASON

(Continued from page 5)

that the much-delayed set "should be out by fall," there is no official release date. The Spector box will cover the years 1958-69, with most of the titles culled from the Philles Records catalog. The majority of the material featured on the set has not been available on CD.

The legendary Billie Holiday will be given the box treatment twice this year by two different labels. MCA Records has the two-CD "The Complete Decca Recordings" planned for a July 23 release. The set will be packaged in a cloth-bound, approximately 6-by-12-inch package similar to last year's Frank Sinatra collections on Reprise and Capitol. Not to be outdone, Columbia also has a Billie Holiday box planned for September.

MCA Nashville has a four-CD "Patsy Cline Collection" scheduled for a mid-October release. The set will include more than 100 cuts.

On the blues front, MCA will complete its Chess Box series in late September with a three-CD, three-cassette, or five-album Howlin' Wolf box. For the sake of continuity, the Wolf box will be packaged as a 12-by-12, like the other titles in the series, but MCA VP catalog development Andy McKaie says that on most other boxed titles MCA will opt for the 6-by-12 package.

"There is getting to be a glut of boxes and a lack of display space at retail," he says. "Something like Howlin' Wolf will do well because it has its own constituency, but the 6-by-12 is probably the future."

MCA titles utilizing the 6-by-12 include a three-CD or three-cassette Lynyrd Skynyrd box planned for a mid-October release.

The Skynyrd release coincides with the band's current tour and should have a strong fan base to build on. "It'll catch that backdraft," McKaie says. "The Allman Brothers [box] is already out, so it will be by itself in a market [Southern rock] that is already prepped for it."

Similarly, Atco is planning to feed off the excitement of the Yes reunion with its "Yesyears" collection, a four-CD or four-cassette, 46-track retrospective. "It will be very similar to [Eric Clapton's] 'Crossroads' [on PolyGram]," says Atco VP/marketing Steve Kleinberg. "It is done in the same sort of way. There will be a lot of hits, live stuff from BBC sessions, and some real oddballs." Some of those oddities include Yes covering the Beatles' "I'm Down" and the standard "Amazing Grace."

There is also talk of a "Yesyears" home video release on A*Vision. Kleinberg, who was involved with the "Crossroads" and Allman Brothers boxes while at PolyGram, acknowledges that there is a lot of competition in the boxed-set arena. "There are two ways to look at it," he says. "From the perspective of the retailer, they only have 'x' amount of space and 'x' amount of dollars to purchase. But from the consumer standpoint, the Yes fan is going to want this."

Still, Kleinberg acknowledges that consumers "only have a certain amount of dollars and boxes get pricey." "Yesyears" will be one of the most expensive boxes on the market with a $68.98 list for CD, and $54.98 for cassette.

Yet Kleinberg notes that even the most expensive boxes generally make money. "I don't know of any that haven't recouped," he says. "After the first thousand, they start to make money. They tend to be very successful from a financial standpoint."

RCA plans to go to the vaults for Elvis Presley and Lou Reed boxes. The Reed set, "Between Thought And Expression," is a three-CD or three-cassette box, co-produced by RCA Canada and scheduled for a late September release. The set will feature 46 tracks, including some unreleased material, which Reed recorded while under contract with RCA.

Presley's "Collector's Gold" is a three-CD or three-cassette box planned for August release. The individual discs will cover various themes. One will cover Presley's Hollywood period and will include "Black Star," the original title for "Flaming Star." The second disc will feature his Nashville material, and the third disc will contain material recorded live in Las Vegas. According to Don Wardell, national director of catalog music, 48 of the box's 58 tracks will be previously unreleased versions of familiar Presley tunes.

"Only certain artists can carry boxed sets," Wardell says. "I think we all would be well advised to be cautious." Both RCA packages will utilize a 6-by-12 package.

Sony has a full plate of boxes, including the recently released Tony Bennett set "40 Years Of Artistry," a four-CD retrospective containing 87 songs, released July 2. Tentatively due in September are a four-CD or four-cassette set from Barbra Streisand and a three-CD or three-cassette box from Wynton Marsalis. Sony is also planning to box material by Chicago, Aerosmith, and the Clash.

The most unusual Sony project is "The Bible," which contains Laurence Olivier reading portions from the King James version of the Bible. The set will include six CDs or six cassettes and more than eight hours of spoken word and music. Shulman calls the project, which was originally recorded in the early '70s by Douglas Fairbanks Jr., "the ultimate reissue."

From Rhino records is the recently released "Beat The Boots" Frank Zappa box. An oddity of sorts, the Zappa collection is only available as an eight LP or cassette set.

Other Rhino boxes on the horizon include "The Great Speeches of the 20th Century," a four-CD box on the Wordbeat imprint set for September. The collection will include Dr. Martin Luther King Jr.'s "I Have A Dream" speech and John F. Kennedy's famed inaugural address.

Rhino will also box the Monkees in mid-September with the four-CD "Listen To The Band"; "The Best Of British Rock, Vol. 5-9," which includes a book; and "Mr. Excitement," a four-CD, 72-track set of Jackie Wilson material.

Also in September, A&M will release a four-CD or four-cassette Carpenters collection titled "Once More From The Top." The retrospective will include 15 previously unreleased tracks, including cuts from the shelved Karen Carpenter solo album.

Coming from Atlantic in mid-October is a Crosby, Stills & Nash four-CD box that will feature solo recordings and various group cuts, including tracks recorded by Crosby, Stills, Nash & Young. Also due in October is Ray Charles' "The Birth Of Soul: The Complete Atlantic Rhythm & Blues Recordings, 1952-1959," a three-disc set.

Other boxes said to be in the works include a Judy Garland collection from Capitol and a Fats Domino set from EMI. Both are probable October releases.

In the works at Island Records in the U.K. is a four-CD, four-cassette Bob Marley retrospective covering his career from "Judge Not" to "Redemption Song." According to Antilles label manager Trevor Wyatt, who is special project manager of the set, the Marley collection will include up to 90 tracks in chronological order. Wyatt hopes to have the box out by the year's end.

According to McKaie, targeting a boxed set release for the fourth quarter so that it will drum up holiday business is "a double-edged sword. There is a glut, but it is something new for Christmas." Besides, releases issued at other times of the year haven't really fared any better, he says. "I put out Bo Diddley in midsummer and it didn't help me at all. It was the weakest seller in the [Chess Box] series."

ICE's Howard notes that last year the boxed set market "bottlenecked" during the holiday season. "Some of the sets may have lost a certain percentage of sales," he says.

Last year's Zeppelin box peaked at No. 18 in its second week on the chart and achieved platinum status within a month. The Johnson set went gold. (The RIAA's criteria for boxed sets is 500,000 for a platinum certificate and 250,000 for gold.)

WARNER INTERNATIONAL AIMS FOR BIG LATIN GAINS

(Continued from page 5)

ment in the early career development of Myriam Hernandez is thought to have been a key factor in the singer's label switch.

Spearheading the Warner thrust is Andre Midani, whose experience in the region spans 35 years and executive posts at Decca/Brazil and Capitol/Mexico. He joined Warner in 1976 to head the company's new Brazilian affiliate as it was founded. Last year, he relocated to New York and was appointed VP for Latin America. He reports to Keith Bruce, senior VP for the Asian Pacific region.

"Warner has decided that this is a continent which must be tackled seriously," says Midani. "There is an investment plan, an activity plan, knowing that there are a lot of storms—that Latin America is up and down all the time. It depends where the markets are in their own cycle of crisis.

"For example, two years ago, Chile didn't mean anything. Today, it is a great market," he continues. "Five years ago, Argentina was on the verge of becoming a better market. Then it didn't fulfill that potential. Two years ago, Brazil was looking like a $500 million market. Then 1990 was a bust, and '91 is a bust.

"So if you look from a day-to-day or year-to-year perspective, you can't say there are more opportunities in one country than another. If you look over decades, however, you've got some trends—and if you look at the music of these countries, then you can establish some expectations."

Midani contends that artist development will be Warner's primary emphasis. "In Latin America, as everywhere else, you must have the right mix of established artists and new talent, although you can shorten your development time by acquisition."

The multinational's current roster of top names in the region includes Luis Miguel from Mexico; Fito Paez from Argentina; and Titas and Gilberto Gil from Brazil. In addition, Miguel Bose, La Union, and Alejandro Sanz from Spain make important contributions.

Miguel routinely sells more than 1 million copies per album throughout Latin America, according to Midani, while an act like Titas—whose popularity is mostly confined to Brazil—will sell between 450,000 and 500,000 albums per release.

One product of Warner's strategy will be tight international release coordination, effecting simultaneous availability in all Latin markets for new album and video projects. Alejandro Sanz, recently signed to Warner Music Spain, is one of the first beneficiaries of this integration, with his debut, "Viviendo Deprisa" ("Living In The Fast Lane").

The key management players in the Warner team are Boaventura, Saenz, and Roberto (Chacho) Ruiz, managing director of Warner Music Argentina. Midani comments, "We're extremely well-prepared to make artist development the top priority because all of us are music people."

Midani acknowledges Sony as Warner's primary competitor in the region. "They started many years ago, and have constantly invested. They're very aggressive and shouldn't be underestimated. On the other hand, when you become big, life becomes easy and you don't always chase opportunities. You're not as hungry. All our managing directors are hungry."

The region's music markets were worth $737 million at retail in 1989, based on statistics from IFPI, the global label trade group. The three largest territories—Brazil ($371 million), Mexico ($235 million) and Argentina ($34 million)—accounted for all but $100 million of the total.

Accordingly, Warner Music Brazil is the multinational's largest affiliate there, with 1990 revenues estimated to be about $50 million at wholesale. Midani declines to reveal specifics, but says, "Our company in Brazil has been growing constantly since 1983, by an average of 20% a year."

Similarly, Midani declines to indicate if Warner will debut new affiliates, although sources say the firm is considering opening in Chile, Venezuela, and possibly Colombia. At present, it is served by licensees.

The Warner executive does indicate worries over piracy, which varies from market to market, while singling out operators in Paraguay who are "dedicating themselves" to exporting illegal merchandise.

"It's becoming like Southeast Asia was years ago, with people from Portugal thinking of establishing CD factories there just to flood Argentina and Brazil, and bringing [pirate product] back to Portugal as well," says Midani. "We know for sure of plans which forecast a difficult future for us as an industry, if we don't take steps now."

MISSOURI FEDERAL COURT CANS 'VIOLENT' VIDEO LAW

(Continued from page 9)

At the time of the appeal, the judge imposed a temporary restraining order preventing the state attorney general, William L. Webster, from enforcing the law.

Commenting on the ruling, VSDA president Jack Messer says, "This is a huge victory for the First Amendment freedoms of video dealers everywhere." MPAA president/CEO Jack Valenti adds, "In treading beyond the boundaries of the First Amendment, the legislation could not withstand searching scrutiny."

VSDA director of government affairs Rick Karpel says the statute, signed into law in June 1989, essentially applied the well-known, three-part "Miller test" for obscenity, but substituted "violent" for "obscene" and applied the test with respect to a movie's suitability for minors.

Based on that test, movies could be found prohibitively violent if they "appealed to a morbid interest in violence in minors"; if contemporary community standards would find them "patently offensive" with respect to what is suitable for minors; and if they lacked serious artistic, literary, or scientific value for minors.

Under the statute, renting or selling "violent" videos to minors constituted a Class A misdemeanor on the first offense. Repeat offenders faced a Class D felony charge.

A spokeswoman for the Missouri Attorney General's Office said that office has not had an opportunity to review the ruling, so no decision has been made yet on whether the state will appeal.

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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	3	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 4 weeks at No. 1	8
2	1	STEVE MILLER BAND ▲³ CAPITOL 46101* (7.98)	GREATEST HITS	8
3	2	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	8
4	6	MEATLOAF ▲⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	8
5	5	AC/DC ▲¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	8
6	7	JOURNEY ▲³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	8
7	11	AEROSMITH ▲⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	8
8	4	THE EAGLES ▲¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	8
9	9	PATSY CLINE ▲² MCA 12 (4.98)	GREATEST HITS	8
10	10	ERIC CLAPTON ▲² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	8
11	8	JAMES TAYLOR ▲³ WARNER BROS. 3113 (7.98)	GREATEST HITS	8
12	12	LED ZEPPELIN ▲¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	8
13	13	BILLY JOEL ▲² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	8
14	16	GUNS N' ROSES ▲⁸ GEFFEN 24148* (9.98)	APPETITE FOR DESTRUCTION	8
15	15	BAD COMPANY ▲² ATLANTIC 81625* (7.98)	10 FROM 6	8
16	17	PINK FLOYD ▲⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	8
17	14	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	8
18	18	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	8
19	20	LED ZEPPELIN ▲⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	7
20	24	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	8
21	21	PINK FLOYD ▲¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	8
22	26	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	8
23	32	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	6
24	28	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	7
25	25	DEF LEPPARD ▲¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	8
26	27	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	8
27	19	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	8
28	39	BON JOVI ▲⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	8
29	22	INXS ▲⁴ ATLANTIC 81796* (7.98)	KICK	8
30	23	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	4
31	30	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	8
32	38	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	8
33	34	R.E.M. MCA 42059* (7.98)	DOCUMENT	2
34	40	SKID ROW ▲³ ATLANTIC 81936* (9.98)	SKID ROW	3
35	36	ORIGINAL BROADWAY CAST ● GEFFEN 24151 (17.98)	LES MISERABLES	7
36	31	THE EAGLES ▲⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	8
37	—	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	2
38	49	LINDA RONSTADT/A. NEVILLE ▲² ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM. . .	5
39	33	LED ZEPPELIN ▲⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	6
40	—	JANIS JOPLIN ▲² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	7
41	48	SOUNDTRACK ▲ WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	8
42	—	BILLY JOEL ▲⁷ COLUMBIA 34987* (5.98 EQ)	THE STRANGER	6
43	—	SOUNDTRACK ▲⁵ COLUMBIA 40323* (9.98)	TOP GUN	1
44	—	BOSTON ▲¹⁰ COLUMBIA 34188* (9.98)	BOSTON	1
45	50	KENNY G ▲² ARISTA 8457* (9.98)	SILHOUETTE	3
46	46	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	3
47	45	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6 98 EQ)	A DECADE OF HITS	7
48	37	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	5
49	—	METALLICA ▲² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	1
50	—	SOUNDTRACK ▲¹⁰ RCA 6408* (9.98)	DIRTY DANCING	4

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.

WILL NEW CHARTS SPUR MONDAY RELEASE DATE?

(Continued from page 8)

petitive disadvantage on days when major releases were due. Further, the Monday date made it difficult for one-stops and rackjobbers to service their accounts on a timely basis.

Ongoing complaints from the account base prompted distributors to rethink their schedules. By the time the National Assn. of Recording Merchandisers held its 1989 meet in New Orleans, CBS Records Distribution (now Sony Music Distribution), BMG Distribution, and WEA Corp. had already adopted Tuesday street dates.

At that NARM meet, CEMA Distribution and PolyGram announced that they, too, were moving to Tuesday releases. Russ Bach, in one of his first acts as president of CEMA, implored the rest of the industry to follow suit; soon thereafter, MCA Distribution (now called Uni) and several independent labels complied.

Under the post-NARM procedures, shipping schedules were largely unchanged, with centrally distributed accounts receiving product on the Thursday or Friday ahead of street date, and direct-shipped stores receiving goods as late as Monday afternoon.

But, regardless of when product arrives in stores, new titles cannot be put on the selling floor until Tuesday. If stores violate street date by selling product early, the one-stops, racks, or chains that service those offending stores are subject to loss of early-shipping privileges.

In addition to ensuring that all stores can start selling product on the same day, distributors and labels further reasoned that a universal street date created equal footing for new releases' chart-debut prospects, because all new albums would be in the marketplace for the same number of days.

"We, as an industry, went to a Tuesday street date to make sure all of our customers would be on a level playing field, and Tuesday seems to work real well," says Luke Lewis, senior VP/GM of Uni. Lewis adds that none of Uni's labels have raised the prospect of a Monday street date yet, and that he "would discourage anyone who came up with it."

Nor are Monday releases anticipated by Sony, PolyGram Group Distribution, or BMG. "We always monitor the street and whatever makes sense, we'll do," says Rick Cohen, senior VP of sales at BMG Distribution. But, he qualifies that response by adding that Monday releases are "hairy" because they require adjusted shipping windows. "It's the way that your large, legitimate customers react that you have to play to."

Paul Smith, president of Sony Music Distribution, says "accounts are really upset" about Van Halen's Monday debut. "Neither the one-stops nor the centrally distributed retailers are able to get the product out in that short period of time," Smith says.

Bruce Oglivie, president of Abbey Road Distributors, in Santa Ana, Calif., says the Monday release date caused problems for his out-of-town customers who order via two-day UPS. The only ways these customers could make street date, says Oglivie, was to pay the extra cost of one-day shipping from Abbey Road or buy the title from a local one stop. Oglivie is certain the off-cycle date caused his company to lose sales on the Van Halen album, but he cannot estimate how many units were affected.

Needless to say, Oglivie wants to keep the Tuesday street date. "The one-stops had to fight so hard to get Friday delivery," he says. "Here, we're lucky to have organized street dates. Street dates in the video industry are a mess."

"If they don't give us lead time, it causes problems," says Mario DeFilippo, senior VP of purchasing at The Handleman Co., the industry's largest rack. "When these things are out of cycle, they should move back the shipping date to allow sufficient time for the product to be positioned."

Lou Dennis, senior VP of sales at Warner Bros., acknowledges that the off-cycle street date "caused confusion," noting that because stores have become accustomed to the Tuesday street date, some did not display the Van Halen title until June 18 anyway.

Will Warner Bros. use a Monday street date again? "I'm not saying we're not going to, but we don't have any others scheduled at this time," says Dennis.

At Elektra, senior VP/GM Brad Hunt insists that the adoption of an Aug. 12 street date for Metallica was not set to get a leg up on chart competition, but rather to preserve an "international street date."

Several industry sources suggest WEA is trying to talk Elektra into pushing the title back a day to Aug. 13, but Hunt says advertising campaigns that are already in place cement Elektra's commitment to the Aug. 12 date. The Musicland, Camelot Music, and Wherehouse chains began displaying "countdown calendars" for the Metallica title June 28. And, Hunt says, the Aug. 12 date is featured prominently in consumer ads that have alreay been booked for metal magazines Circus and Rip.

For his part, WEA president Henry Droz says, "Street dates are set by the labels. The inconsistency is bad. It should be one day or the other."

Droz says, "As far as WEA is concerned, we like the Tuesday street date . . . WEA and the whole customer community find it very difficult to handle a Monday street date."

But, if Elektra sticks to the planned date, Capitol VP of sales Lou Mann says he will be compelled to move the street date for the label's first Young M.C. title up one day, from Aug. 13 to Aug. 12.

Over The Counter

by Geoff Mayfield

A weekly look behind Billboard's album charts.

STILL ON TOP: For those of you who assumed that No. 1 on a point-of-sale chart would be a revolving door, please notice that **Van Halen** holds court atop the Top Pop Albums list—this despite the fact that research shows the title sold almost 40% fewer pieces this week than last. But, last week's chart-topping total was so huge, that even with this significant drop in units, the hard rock favorites still hold on to the top spot with a comfortable margin. And it appears the band will stay at No. 1 again next week . . . Van Halen's debut last week at No. 1 settles a wager of sorts, which means a certain WEA executive won't have to kiss a certain manager's certain rear-end in front of the **Tower Records** store on Sunset Boulevard in Los Angeles.

LIKE FATHER, LIKE DAUGHTER: Despite a short-term crunch on reorder supply in the distribution pipeline, **Natalie Cole's** eloquent tribute to her late father, "Unforgettable," zooms into the top five in just its third week. It is safe to assume that the daughter's recent success is piquing interest in her father's landmark career, because the **Nat "King" Cole** "Collectors Series" album, a value-priced package of his best-known hits (including some that are on Natalie's set), enters the chart at No. 195.

THERE'S ANOTHER family affair cooking on the World Music Albums chart, where the latest title by the late **Bob Marley**, "Talkin' Blues," holds at No. 7, while his widow, **Rita Marley**, holds at No. 9, in the same week that **Ziggy Marley & the Melody Makers**, led by Bob's son, Ziggy, enters at No. 15. Actually, there are four of Bob Marley's progeny in Ziggy's band: **Steve Marley** is a son, **Cedella Marley** and **Sharon Marley Prendergast** are daughters. Father and kids are also on the Top Pop Albums chart; Ziggy and the Melody Makers have "Jahmekya" at No. 97 and Bob Marley's greatest-hits set, "Legend," stands at No. 74.

SOMETHING OLD, SOMETHING NEW: Sometimes, when a new album comes out with a bang, it causes a perennial seller by that same artist to lose steam. Sometimes, the opposite reaction occurs, as happens this week with **Bonnie Raitt.** Her new set checks in at No. 9, and revives interest in "Nick Of Time," which moves 141-116. Given the career-building attention that her previous title generated, don't be surprised if her new set hangs around the top 10 for a lengthy stay.

WHY DO WE CALL them "album" charts? At Billboard, an album is an album is an album, be it sold via LP, compact disc, or tape. That 12-inch black disc that plays on a turntable is an LP, but an album is a collection of songs—and Tower founder **Russ Solomon** recently informed me that the term "album" actually predates the LP. When, as a teenager, Solomon began selling records in his father's drug store, 78s were the big configuration. An "album" in those days was a series of related 78s that were sold in booklike binders.

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STUDY: SLOWER GROWTH IN MUSIC SPENDING

(Continued from page 8)

ing they're catching on."

In home video, too, Veronis, Suhler forecasts a decline in the compound annual growth rate of spending by consumers over the next five years. Consumers are expected to spend $16.9 billion on buying and renting videos in 1995, a 9.2% compound annual growth rate from 1990's total of $10.9 billion. In the five years from 1985 to 1990, the compound growth rate was 32.7%, which made home video "the fastest-growing sector of the communications industry," according to the survey.

Growth will slow down, the bankers say, because a majority of households already have videocassette recorders and so the increase in the VCR penetration rate will be drastically reduced. The rate grew from just 28% of all households with television sets in 1985 to 70% in 1990; it is projected to increase to 87.8% by 1995.

Consumers are expected to spend $10.47 billion to rent videos in 1995 and $6.45 billion to buy them, yielding a total of $16.92 billion in spending.

The prices consumers pay for recorded music and home video will remain relatively stable over five years, according to the forecast.

The CD, whose average list price fell from $17.23 in 1985 to $12.05 last year, will sell for an average $12 in 1995, the bankers predict.

Veronis, Suhler believes that the recorded music format with the biggest relative jump in price will be the cassette single, rising from $2.95 in 1990 to a projected $3.40 in 1995, a 2.9% compound annual change. But this projection apparently does not take into account the recent big jump in the price of the cassette single, now listing at $3.49. For 1991, the bankers estimate an average price of $3 for the configuration.

The banking firm predicts the demise by 1995 of both the vinyl single and the CD single, a format that has not sold well. Last year the CD single accounted for 0.1% of all net unit shipments of recorded music. Its share is expected to remain the same this year.

For home video, consumers with VCRs spent an average $169 last year—$102.33 to rent videos and $66.67 to buy them. This year the total is expected to increase only slightly to $169.59 ($105.26 rentals, $64.33 purchases). By 1995 the average household with a VCR is projected to spend $121.74 to rent videos and $75 to buy them, for a total of $196.74.

The increase is primarily because there will be more households with VCRs. New VCR owners typically rent more videos than do longtime users.

The prices consumers pay at their video stores are expected to remain fairly stable. Veronis, Suhler believes the average price of a video purchase will be the same in 1995 as it was last year—$21.50. The average price of a rental, however, is projected to climb to $2.95 in 1995 from $2 last year.

BMG INT'L GROSSES RECORD $1.6 BILLION REVENUES

(Continued from page 7)

91 performance was fueled largely by local repertoire, according to Gassner. "Specifically, our ability to regionalize local repertoire and, in some cases, to globalize local and U.S. repertoire." Successful acts included B.B. Queens from Japan, Mecano from Spain, Vaya Con Dios from Belgium, Snap from Germany, Eros Ramazzotti from Italy, Patrick Bruel from France, and Tomas Ledin from Sweden.

The star performers among BMG affiliates were in the German-speaking territories, which generate about 30% of the division's overall revenues. These are the responsibility of BMG/Ariola veteran Monti Lueftner, who is retiring from the company in November at age 60.

The Faro conference saw an emotional and heartfelt tribute paid to Lueftner during a special dinner. The company's managing directors, led by Gassner, formed a full-blooded choir to perform "The Monti Song," written for the occasion by producer Jack White. "Monti has influenced every person in this room, one way or another," said Bertelsmann Music Group chairman/CEO Michael Dornemann. "My dreams came true," said Lueftner, of his 30-plus years with Ariola/BMG.

Gassner subsequently told Billboard that "certain reporting lines and responsibilities" within the GAS territories will be changed after Lueftner's retirement. "Monti will become an exclusive consultant for us," he added.

In other comments, Gassner revealed that five BMG affiliates outside the GAS group each produced more than $10 million in profits in fiscal 1990-91: France, Spain, Italy, Mexico, and Japan. Newcomers to this cluster are the Mexican and Japanese subsidiaries; next year, the company hopes to enlarge the total to seven.

He also noted that the company's return on sales is generally higher (around the 15% mark) where affiliates claim 10% market share or more. There are currently 21 affiliates with market share exceeding that benchmark. "It is rewarding to go after market share," Gassner said, "providing you go about it the BMG way."

Specifically, the multinational is looking to improve its share in large markets such as the U.K., France, and Japan; maintain its strength in GAS; develop further in Scandinavia; and consolidate and improve its profit base in Belgium, the Netherlands, and Italy. In Australia, it wants to develop a stronger roster of direct-signed local acts for the world.

In addition, BMG is aiming for intensive exploitation of MCA/Geffen repertoire worldwide, current and catalog. Gassner said he also wants "a speedier improvement of our classical business." He said, "We have to spend the necessary marketing money. I was shocked to learn how good our competitors are in this field." Development of jazz market share is another priority, to be aided by BMG's upcoming European marketing venture with GRP.

New affiliates opened in 1990-91 in Finland, the Philippines, and Thailand, while companies in Taiwan and Korea are coming on line now. For the longer term, BMG is looking at Venezuela and Colombia, and—depending on the political climate, said Gassner—South Africa.

The Faro conference featured a full agenda of product presentations, workshops, and artist showcases. Among those offering new product and projects were RCA Records president Joe Galante, Arista president Clive Davis, BMG Classics president Guenter Hensler, Novus president Steve Backer, and BMG Video VP Adrian Workman.

From BMG's licensed, distributed, and joint-venture labels were Doug D'Arcy (Dedicated), Nile Rodgers and Tom Cossie (Ear Candy), Terry Ellis (Imago), Mel Posner (Geffen), Stuart Watson (MCA), Jim Fishel and Kurt Weil (GRP), and Lou Maglia (Zoo), among others.

Artists showcased included Dave Stewart's Spiritual Cowboys, Keedy, Whycliffe, Marion Meadows, and the Silencers.

BMG International is a division of the Bertelsmann Music Group, whose total 1990-91 revenue was $2.2 billion. The international unit is thought to have contributed all the group's profits for the year.

12TH NMS MIXES SESSIONS & SHOWCASES

(Continued from page 8)

tion session on the Rock The Vote campaign; a lecture on the responsibilities of music journalism by Spin magazine editor Bob Guccione; and a discussion of government's role in music, ranging from lip-sync bills to lyric-labeling actions, moderated by Billboard managing editor Ken Schlager.

Another new aspect of NMS this year will be sessions aimed at the working musician, including state-of-the-art-equipment demonstrations and panels such as "The Digitalization of Everything," "Knobs & Numbers: Recording on a Limited Budget," "Desktop Music Production," and "Equipment Endorsements."

Giving the keynote speech at the seminar will be Elektra Entertainment chairman Bob Krasnow, whose "career and tenure at Elektra exemplify what's best about the music business," says NMS co-director Mark J. Josephson. The seminar also will honor Atlantic Records co-chairman Ahmet Ertegun and his late brother Nesuhi Ertegun, and Keith Naftaly, PD of KMEL San Francisco, who will be recipients of the 1991 Joel Webber Prizes for Excellence in Music and Business, named in honor of the late co-founder of the seminar.

NMS also will continue its focus on the international music business with market surveys of Canada, Eastern Europe, Latin America, and the Pacific Belt, as well as sessions on "The Americanization of World Radio," moderated by consultant Jeff Pollack; "International Rock Music in America," moderated by Rebecca Baties of MTV International; "Europe After 1992"; "European Touring"; "Mega Stars: English Not Required"; "Music Business Training, International Developments"; and more.

Developments in rap will be the subject of several sessions, including "Rap Focus: Hip-Hop as an Art, a Style, and a Culture" and the fifth annual rap "summit," an assembly of leaders in the rap music business, moderated this year by David Hays of the Source magazine.

As in the past, other NMS sessions will serve key genres, including alternative, hard rock, roots music, reggae, and children's music, and areas of interest, including radio, retail, A&R, business affairs, marketing, dance music (see Dance Trax, page 29), music video (see story, page 48), music technology, publishing and songwriting, and talent booking.

As this year's NMS sessions were being organized, the seminar suffered the loss of Haoui Montaug, longtime NMS director and panel coordinator. Montaug, 39, died June 7 in New York of AIDS-related illness.

"His sensibilities were like those of no one else; he could just tune in and communicate with people on all levels," says Dold.

BARNES PUMPS OUT $22.75 MILLION SUIT AGAINST N.W.A

(Continued from page 9)

taling $86; and punitive and exemplary damages of $20 million.

Barnes' suit came two weeks after N.W.A hit No. 1 on Billboard's Top Pop Albums chart with its second Ruthless/Priority album, "Efil4zaggin."

The suit alleges that at the Jan. 27 party, Dr. Dre confronted Barnes because he was angry after an interview with former N.W.A member Ice Cube (the subject of a bitter attack on the group's new album) was inserted into a "Pump It Up" program featuring N.W.A by producer Jeff Shore.

The document charges that, while one of Dre's bodyguards (named as a John Doe in the suit) "held back the crowd," Dre picked up Barnes by the shirt front, slammed her face and body into a wall, and attempted to throw her down a flight of stairs."

It further states that after Barnes attempted to find shelter in the women's bathroom, Dre pursued her there, grabbed her by the hair, and hit her in the back of the head when she tried to protect her face. The rapper was finally grabbed by his bodyguard and then exited the building.

The suit claims that Barnes sustained unspecified "serious and potentially permanent injuries" as a result of the alleged assault.

According to police reports and court documents obtained by Billboard, Barnes reported the incident to Hollywood Division police shortly after 6 a.m. Jan. 28. On April 2, the L.A. City Attorney's office ordered Dre to appear for arraignment on a misdemeanor battery charge. He failed to appear in court May 9, and Judge Frederick N. Wapner (son of Judge Joseph Wapner of "The People's Court") issued a $2,500 bench warrant for his arrest.

Rumors of the incident have gained such notoriety on the street that a current rap track, "Fuck Compton," by Ruffhouse/Columbia artist Tim Dog, alludes to it: "N.W.A ain't shit to me/Dre beatin' on Dee from 'Pump It Up'."

Barnes also alleges in her suit that some associates of Dre and N.W.A, including a rapper known as The D.O.C., confronted her about the run-in Feb. 26 at a Hollywood restaurant, and that one, Ron Brown, asked her to sign a note "to the effect that [she] would promise not to pursue the matter in the courts."

The action claims that Barnes was libeled, slandered, and caused emotional distress by a July Source interview in which Eazy-E stated that "the bitch deserved it [the beating]," and in a June 25 MTV interview in which M.C. Ren acknowledged the assault and stated that he "hopes it happens again," "to the obvious assent of [Eazy-E and Yella]."

Barnes' attorney, Michael Leventhal, says that the band members' public statements spurred the suit: "We started reading press where these guys were bragging about it. It was astonishing."

Leventhal says that on June 28, Barnes secured a temporary restraining order instructing Dre to stay away from her home and place of work.

Priority Records publicist Lillian Matulic declines to comment on the suit.

"I've heard about this incident," says N.W.A manager Jerry Heller. "[Dre] doesn't discuss these kinds of things with me . . . I really consider this a matter between [Dre] and [Barnes], and not an N.W.A matter."

Ruthless publicist Norman Winter says, "[Dre] to me is a very gentle soul . . . I can't picture [him] at a party jumping all over a girl's bones."

FOR THE RECORD

Lori Simmons Zelenko's last name was omitted from an entry in Video People in the July 6 issue.

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SoundScan Signs Up Sony, Profile, Bevy Of Retailers

NEW YORK—SoundScan Inc., the research firm that supplies sales data for the Billboard Top Pop Albums and Top Country Albums charts, will sell its point-of-sale information to Sony Music Entertainment Inc. under a three-year contract with the distributor. Sony is the first major-label group to agree to buy sales information from SoundScan.

The Hartsdale, N.Y.-based SoundScan has also reached a three-year agreement with New York-based indie label Profile Records.

In addition, SoundScan CEO Mike Fine says the company is "very close in negotiations with some of the other majors as well as a handful of indies."

Meanwhile, SoundScan continues to add retail and rack accounts to its reporting panel. The firm has just pacted with 294-store Wherehouse Entertainment Inc., based in Torrance, Calif., and 121-unit Hastings Books, Music and Video, headquartered in Amarillo, Texas. It has also signed on regional retailers Mainstream Records & Tapes, a 12-outlet chain from Milwaukee, and three-store Crow's Nest Records, Tapes & Video of Cresthill, Ill.

Prior to these additions, SoundScan already had contracts with Musicland, Trans World, Camelot Music, The Record Bar/Tracks, Music Plus, Turtle's, Sound Warehouse, Record World, Spec's, Q, Starship, Flip Side, Rose Records/Stirling Ventures, The Record Shop, Streetside, and dozens of independent retailers.

The rack accounts just brought on line are Sight & Sound, Western Merchandisers (Hastings' rack affiliate), and Round Up Music Distributors Inc., according to Fine. These firms join the Handleman Co., the nation's largest rackjobber, on the roster of SoundScan rack reporters.

Fine says the firm is also close to an agreement with West Sacramento, Calif.-based Tower Records/Tower Video, which is not on line yet. Fine says, "We're in discussions with Tower. We had a successful test with the four stores that presently have on-line capabilities. We feel we'll be capturing information from those four stores in the near future."

He adds, "With the newest members, the network now comprises more than 7,200 music retail outlets, capturing nearly 50% of all prerecorded music sales in the U.S. We've been tracking over 5 million units per week."

PAUL VERNA

Virgin Denies It's For Sale

Quashes 'Unsettling Rumors'

■ BY JEFF CLARK-MEADS

LONDON—The week that started with speculation that Virgin Records was up for sale ended with a stream of denials.

Richard Branson's company says it is not on the market; projected buyer Thorn-EMI says the whole thing is "complete rumor" and the investment house that reportedly issued a Virgin prospectus says, "This is not true."

The story broke in the July 1 edition of The Hollywood Reporter, declaring that "numerous sources" said Branson was open to offers of about $1 billion. A senior EMI executive was quoted as saying his company had been in discussion with Virgin although nothing had been settled.

He reportedly said, "We've been talking to them for a long time now, because it's such a good fit. But nothing has happened. What has changed is that Virgin has circulated a book [the prospectus] so maybe they're serious."

That brought the following statement the next day from Branson: "Due to unsettling rumors, we would like to make it clear that we have had several unsolicited approaches to merge or possibly acquire the Virgin Music Group. These approaches have been rejected, as have all previous approaches made by companies around the world over the last 20 years."

At press time, a spokeswoman for Virgin said there was nothing further to add to the statement.

A spokeswoman for Thorn-EMI was similarly dismissive. Asked if there was any truth in the Hollywood Reporter story, she stated, "No, it's complete rumor. We have no comment to make. This is completely press speculation."

It has been suggested that London investment banker Goldman, Sachs International has circulated a prospectus offering Virgin for sale. The company does act as financial adviser to Virgin. However, when asked if it had published a prospectus on Virgin's behalf, head of mergers John Thornton said, "Not true."

Senior record company executives in the U.K.—which has an active but not always accurate rumor mill—told Billboard that they had heard nothing about the possible sale of Virgin.

ELLIS: MUSIC BIZ WILL GROW IF IT NURTURES ACTS

(Continued from page 9)

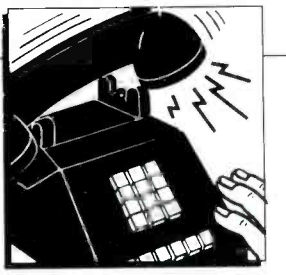
look which seems to characterize much of the management of our industry at present is, I feel, in many respects at the root of the artistic malaise. There seems to be an unwillingness to make long-term plans whilst we can rely for profitability on maximizing the benefits from quirks of fashion or novelty acts.

"This reliance debases the currency of popular music and alienates the less frivolous record buyers; the consequent loss of consumer loyalty could do lasting damage to the industry at a time when it is facing fierce competition from other sectors of the leisure market."

The meeting was due to ratify the appointment of American-born PolyGram U.K. chairman Maurice Oberstein to take over the BPI chair from Ellis. Ellis has completed his two-year term. When elected, he was wholly involved in nonmusic industry activities and was the first man not currently head of a record company to lead the BPI.

JEFF CLARK-MEADS

INSIDE TRACK



Edited by Irv Lichtman

EMI RAPS IT ALL UP: **EMI Records USA** has pacted with New York-based **Wild Pitch Records** for a worldwide distribution deal, including via **CEMA Distribution** in the U.S. Wild Pitch will continue to handle its own A&R, video production, creative, and street-level retail promotion services, while EMI will take care of the label's mainstream radio and retail promotion, marketing, and administration. Wild Pitch has met with success recently with the rap group **Main Source**, whose album, "Breaking Atoms," spawned the rap smash "Looking At The Front Door." Says Wild Pitch founder/president **Stu Fine** of EMI: "They are giving us a chance to become their Jive or their Def Jam, and that's certainly what we want as well." This is the second rap-oriented move EMI has made in recent weeks: The label just formed Slammin' Records, headed by **Curtis Urbina**, to reach the rap/dance street market. While Slammin' is an EMI logo, it will be independently distributed by Quark Inc. First product is "A Groove" by the **Jaz**, formerly signed directly to EMI.

MIFFED: **Black Entertainment Television** has pulled clips by artists from **MCA** and its affiliated labels, effective June 28. The move followed a dispute over **Uptown/MCA** rap act **Heavy D. & the Boyz**, whose video for "Now That We Found Love" began airing exclusively on **MTV** June 22. **Motown**, which was originally included in the boycott, separately resolved the issue with BET, and its clips were re-added to the channel July 3. **Ernie Singleton**, president of MCA's black music division, declined comment, as did BET president **Robert Johnson**, and other BET officials.

CITING "job redundancies," **MCA Records** laid off 14 staffers July 3. The unspecified terminations affected no senior management employees. Although rumors had circulated widely within the company that massive firings were imminent following a weak second quarter at the label, a representative said that no further cuts were anticipated. MCA has also discontinued its college program, which had employed 13 part-time student interns. The reps reported to **John Loscalzo**, who has left the label as director of alternative promotion.

TALKIN' BLUES: In yet another delay, the final disposition of the **Bob Marley** estate was adjourned to July 16 by Jamaican Supreme Court Justice **Theobaldis** (Billboard, July 6). He ruled July 1, the first day of what was to have been final deliberations, that the matter was adjourned because the lawyers for **Rita Marley** and six other Bob Marley beneficiaries must put a new $12 million offer backed by **Chris Blackwell Island Ltd.** into terms that can be compared by estate administrators with the other pending offers. MCA is currently bidding $16 million. Track has learned that Rita and company have vowed to match all offers.

PROMOTED: **Ray Caviano** has been promoted to national promo director at **Cardiac Records**, which he joined as national director/special projects in January. He reports directly to label president **Cathy Jacobson**.

THE TANQUERAY ROCKS Talent Contest is soliciting tapes through Friday (12), with the playoffs set for August in L.A., Chicago, Nashville, and Orlando, Fla. The final competition is set for New York, and will be hosted by **Michael Wolff**, musical director of "The **Arsenio Hall** Show." For details, call Roberta Greene Associates in New York.

RUMORED NEW ROLES at **Atco** for **Derek Shulman** and **Harry Palmer** are imminent, with Shulman moving up to chairman, and executive VP/GM Palmer assuming Shulman's current post as president.

ADD ANOTHER UNHAPPY chapter in the most dramatic period in U.K. music-press history. **United Newspapers**, which in the spring sold **Kerrang!** and **Vox** to **EMAP Metro** and closed **Sounds** and **Record Mirror**, has folded trade mags **Studio** and **Video Retailer**. Meanwhile, **Jonathan King's Revvolution** is "pausing publication" after four weekly issues.

GEFFEN & GUNS: The much-anticipated **Guns N' Roses** albums "Use Your Illusion" volumes I and II are set for Aug. 27 release, Geffen Records has announced. The band's manager, **Doug Goldstein**, has told the press the label renegotiated Guns N' Roses' deal—but offered no details of the new pact. At a recent concert, **Axl Rose** blamed the contract talks for the delayed arrival of the new albums, which could still be pushed back further by the band's touring commitments.

SUN STUDIO ON MUSIC WEST, that's how the logo of a series of new music produced by **Gary Hardy** at his legendary **Sun Studio** in Memphis will read. **Allan Kaplan**, president of the San Rafael, Calif.-based Music West, says artists set for release on a compilation CD and cassette include vets **Rufus Thomas, Malcolm Yelvington**, and **Randy & the Radiants**, along with new artists **Booker T. Laury, Billy Swan, Phoebe Lewis, Van Duren**, and **SunBuddies**.

ON BOARD: The results of the **Video Software Dealers Assn.** board of directors election are final. The four winners are **Brad Burnside, Video Adventure**, Evanston, Ill.; **Mitch Lowe, Video Droid**, Mill Valley, Calif.; **Tom Warren, Video Hut**, Fayetteville, N.C.; and **Sheila Zbosnik, Home Video**, Duluth, Ga. Each will serve three-year terms. Burnside and Lowe are both incumbent directors and were widely expected to be re-elected; Zbosnik and Warren are first-timers. One incumbent in the race, **Ken Dorrance** of the **Video Station** in Alameda, Calif., failed in his bid for re-election. VSDA insiders were also surprised that **Frank Lucca**, head of the New England VSDA chapter, failed in his bid for a seat given his national profile through the **Flagship Entertainment** network of stores. Both Burnside and Lowe were among four candidates picked by VSDA's nominating committee. The other two picked by the committee, Dorrance and **John Heim** of **J&J Video** in Colorado, were not elected, giving the committee a .500 batting average. Zbosnik and Warren ran as petition candidates.

MOUSE TRAP: **Buena Vista Home Video** and **Columbia Records** will announce at the VSDA convention a joint audio and video project called "Mad About The Mouse." Columbia will release an album of Disney classics recorded by such artists as **Billy Joel, Michael Bolton, Harry Connick Jr.**, and **L.L. Cool J**. Non-Columbia artists involved include **Bobby McFerrin**. Buena Vista will release the accompanying longform video collection. Both are due in the fall.

VICTOR-Y? **Victor Company of Japan (JVC)** and video duplicator **Resolution** settled out of court JVC's lawsuit over its registered VHS logo trademark and patents on VHS cassettes (Billboard, May 4). The duplicator will be a JVC licensee. An action against **Artec**, a distributor of Resolution products, was also dropped. Resolution president **William Schubart** says his firm, prior to the suit, planned on being a JVC licensee and had budgeted the costs into its fiscal year. "We had no indication as to why they brought the suit," he says. Sources say the suit was filed as an example to unlicensed duplicators.

CROSS COUNTRY: She resisted New York when previous employers **Rolling Stone** magazine and **Elektra Entertainment** each moved their headquarters east, but **Sony Music** made an offer that **Sue Satriano** can't refuse. She has left her post as VP of public relations at **Capitol-EMI** in Los Angeles and will soon move to the Big Apple to replace **Bob Altshuler**, Sony's longtime corporate mouthpiece.

CHANGING LaFACE: The label headed by super producers **Antonio "L.A." Reid** and **Kenneth "Babyface" Edmonds** undergoes a major staff change, as **Lamont Boles** moves to Atlanta this month to assume the newly created post of VP/operations for LaFace. Boles, formerly national director, black music promotion, for **Epic/Sony**, replaces **Vernon Slaughter**, former label GM, who will leave to pursue other endeavors. The Arista-distributed label, established in 1989, finally hit the charts this year with "Exclusivity" by **Damian Dame**.

QSIGHT? **Archer Communications Inc.**, the Calgary, Alberta-based company behind **QSound**, has turned to the video industry of late. The firm recently named **Robert B. Pfannkuch**, formerly chairman of **Rank Video Services America**, as its new chairman, president, and CEO. He replaces former chairman **George Folsey Jr.** and former president/CEO **Lawrence Ryckman**.

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FOLLOWS PAGE 42

Superstars Scarce On Concert Trail

Packages May Offer Warm-Weather Relief

■ BY THOM DUFFY

NEW YORK—Forecasts for the spring and summer pop and rock concert season range from mild to miserable among promoters and booking agents, who point to a weak economy and a lack of stadium tours in the months ahead.

Though expectations are high for summer tours by a few superstars, such as Guns N' Roses, Huey Lewis & the News, and Rod Stewart—all of whom have new records—the availability of surefire talent is low. Meanwhile, a rising number of amphitheaters are fiercely competing for warm-weather bookings.

"Everybody's starting to scramble for anything that's around," says veteran New York promoter Ron Delsener, who presents shows at the Garden State Arts Center in New Jersey and the Jones Beach Theater on Long Island. "There's no Paul McCartney out there," he says, referring to one of the stadium-tour winners of last summer.

• ALL-NEWS IS GOOD NEWS IN WINTER ARBS, SEE PAGE 3

(Country tour promoters paint a brighter picture. See story, page 69.)

While the last two years have seen stadium tours by the likes of McCartney, the Rolling Stones, David Bowie, and New Kids On The Block, the only possibilities for U.S. stadium dates this summer are Guns N' Roses and ZZ Top. Those two acts already are selling strongly in arenas and amphitheaters.

(Continued on page 69)

Video Rentals Spring To Life; June Looks Hot

■ BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—After several flat months—including the Christmas holiday season—home video rental activity is up. Many retailers believe this surge is the beginning of a turnaround in the rental business that will last at least into early summer.

While much of the initial impetus is attributed to the phenomenal appeal of the March release "Ghost," a poll of store operators points to several other factors contributing to the uptick—factors that convince many retailers that the recent increase in activity is more than just a passing phenomenon wrought by the Paramount title.

In support of this thesis, they cite a second-quarter rollout of exceptionally strong titles, the

(Continued on page 78)

Paramount Court Win KO's Firm's Local Video-Ad Biz

■ BY PAUL SWEETING

NEW YORK—In a major victory for Paramount Home Video, a federal district court in Kansas has imposed a permanent injunction against Wichita-based Video Broadcasting Systems, preventing the company from inserting local advertising onto prerecorded videocassettes.

The injunction, the result of a copyright and trademark-infringement suit brought by Paramount Pictures and Paramount Home Video in August 1989, apparently puts to rest an issue that had threatened studios' lucrative ties with national consumer products companies.

Aside from the copyright and trademark issues involved in the suit, entrepreneurs such as VBS and Video Air Time, a similar service, were seen by many in the trade as a threat to the studios' practice of selling commercial time on cassettes to national advertisers as part of cross-promotional programs. Such ties have been considered instrumental in the success of many big rental and sell-through titles.

The judgment against VBS was part of a negotiated settlement between the litigants. Other terms of the agreement were not disclosed. The studio had originally sought $1 million in damages in addition to the permanent injunction.

The consent order was issued April 10 by Judge Sam A. Crow, and prohibits VBS from placing ads on any videocassettes, whether released by Paramount or any other

(Continued on page 79)

Music Buyers Have Appetite For The Blues

■ BY CHRIS MORRIS

LOS ANGELES—In 1964, B.B. King posed the musical question, "How Blue Can You Get?" In 1991, U.S. audiences apparently want to get as blue as they can.

Club bookers, booking agents, managers, independent-label owners, and major-label executives in charge of catalog releases all agree that the blues is the subject of a lucrative new wave of interest across the country.

Evidence of a voracious appetite for the genre is seen in the dramatic increase in bookings for blues performers, sharp increases in sales of recordings by contemporary acts, and

(Continued on page 61)

In Musical Chairs, Richard Marx Moves From EMI To Capitol

■ BY KEN TERRY

NEW YORK—The recording contract of Richard Marx, one of EMI Music's key artists, has been transferred from EMI Records to Capitol Records, according to Joe Smith, president/CEO of Capitol Industries. The fate of four other former EMI Records acts handled by Left Bank Management—Alias,

(Continued on page 77)

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TOP COUNTRY ALBUMS	
★ NO FENCES GARTH BROOKS	(CAPITOL)
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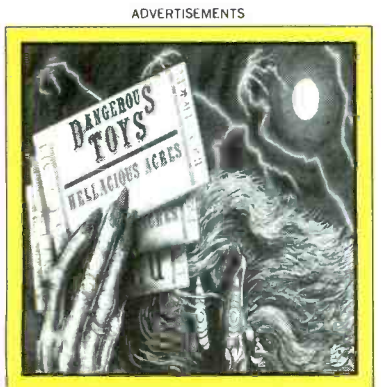

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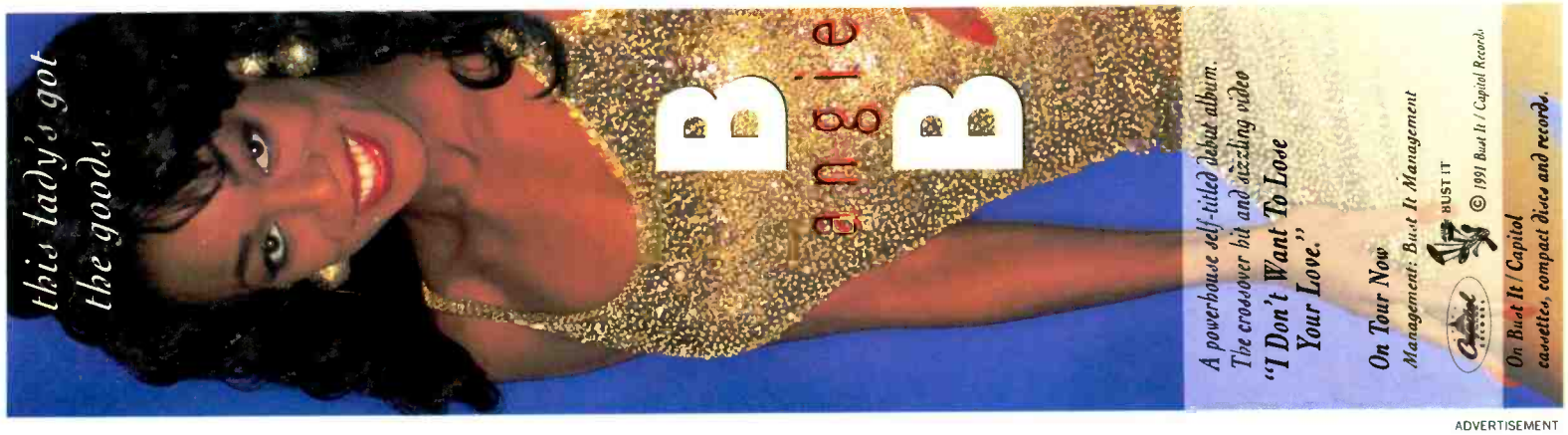

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