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AUGUST 3, 1991

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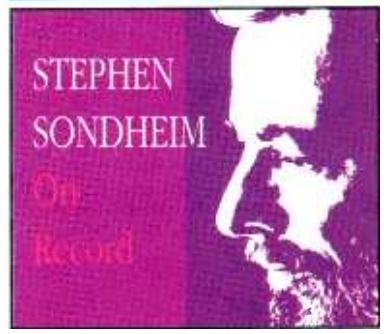

FOLLOWS PAGE 48

Euro Managers Slam U.S. Visa Shift

Say New-Act Development Is Imperiled

■ BY JEFF CLARK-MEADS

LONDON—Managers of some of the world's biggest non-American acts are reacting angrily to proposed tighter rules for entry into the U.S., slamming the move as "crazy" and "madness."

They contend that artists such as Eric Clapton, the Who, U2, AC/DC, Dire Straits, and Led Zeppelin would never have emerged had it not been for their work in the U.S. at an early stage in their careers. Some observers in Europe predict the proposals may lead to retaliation by other countries.

The U.S. Immigration and Naturalization Service is set to introduce the changes in the fall (Billboard, June 8). As nonsuperstar acts are singled out, the provisions are likely to have a greater impact on emerging talent than on established bands.

Roger Forrester, the U.K.-based manager of Eric Clapton and George Harrison, says, "If Eric Clapton hadn't been allowed in as an unknown, he would never have been as big as he is now. This is a crazy scheme."

Forrester says he would be happy to accept the system used in Australia, whereby foreign acts are obliged to tour with a local support act. He

(Continued on page 77)

Cole Tribute Set Fans Flames At Retail, Radio

■ BY CHRIS MORRIS

LOS ANGELES—Natalie Cole's album "Unforgettable," a tribute to her late father, Nat King Cole, has become an almost immediate cross-format smash for Elektra Records, and one of the few hit records in recent years to reflect big sales to 25-plus music buyers.

In only its sixth week, "Unforgettable" remains at No. 1 with a bullet on Billboard's Top Pop Albums chart for the second week

(Continued on page 74)

HOW TOP 40 TACKLES MODERN ROCK

Danceable Cuts Have A Shot

■ BY PHYLLIS STARK and CRAIG ROSEN

NEW YORK—For months, top 40 programmers have been saying that it will be modern rock crossovers that will give their dance-heavy format its rock balance back. But record people say that top 40 PDs are resisting most modern rock records that are not dance-based.

There has been a slew of modern crossovers lately from artists like Jesus Jones (see story, this page), the Divinyls, EMF, R.E.M., UB40, and Seal. But the current flow is more comparable to, say, late 1988—when there

(Continued on page 12)

Jesus Jones' Song Of Success

■ BY SEAN ROSS

NEW YORK—Jesus Jones' "Right Here, Right Now," which peaked at No. 2 on the Hot 100 last week, may have been the hardest fought of all the recent modern rock crossovers. "Right Here" didn't have the previous track record at top 40 that an R.E.M. or UB40 sported. It didn't have the support from dance radio that EMF or even the Divinyls relied on.

With the recent glut of new releases and new labels facing top 40 radio, "Right Here, Right Now" is the best ex-

(Continued on page 9)

CHILDREN'S ENTERTAINMENT '91

FOLLOWS PAGE 50

Judge's Edict Is Blow To ASCAP On Cable Fees

■ BY KEN TERRY

NEW YORK—In a landmark decision, a federal judge ruled here July 11 that cable program suppliers are entitled to ASCAP music licenses that would cover the retransmission of their programs by cable systems to consumers. Un-

(Continued on page 75)

Slack Summer Tours May Prompt Promoter Shakeout

■ BY THOM DUFFY and CHRIS MORRIS

NEW YORK—The dire state of this summer's concert season in many areas of the country may presage a long-term shakeout in the touring industry, beset in recent years by rising talent costs, tighter profit margins, and intense competition on the outdoor amphitheater circuit.

With few exceptions, promoters and venue operators say this has been one of the most dismal summers in recent memory for the concert business, with a lack of superstar tours, high guarantees, and the nation's recession all contributing to the bleak picture. Only 36% of 1991 concerts sold out, compared with 47% in 1990, according to Amusement Business magazine.

As a result, reports are circulating among tour industry sources of financial distress affecting as many as a half dozen promoters, including major players in competitive markets in

(Continued on page 77)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ **EVERYTHING I DO (I DO IT FOR YOU)** BRYAN ADAMS	(A&M)
TOP POP ALBUMS	
★ **UNFORGETTABLE** NATALIE COLE	(ELEKTRA)
HOT R&B SINGLES	
★ **SUMMERTIME** D.J. JAZZY JEFF & THE FRESH PRINCE	(JIVE)
TOP R&B ALBUMS	
★ **MUSIC FROM "JUNGLE FEVER"** STEVIE WONDER	(MOTOWN)
HOT COUNTRY SINGLES	
★ **SHE'S IN LOVE WITH THE BOY** TRISHA YEARWOOD	(MCA)
TOP COUNTRY ALBUMS	
★ **NO FENCES** GARTH BROOKS	(CAPITOL)
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NOTES STRUCK AT NEW MUSIC SEMINAR

The Billboard brigade was out in full force at New Music Seminar 12, which boasted some 80 panels. Jim Bessman has artist-development details, Karen O'Connor reports on the makings of a "perfect" manager, and Thom Duffy relates discussion on the issue of balancing career and family, all on page 26. Additionally, Janine McAdams follows the hip-hop trail on page 19, Larry Flick waltzes back with dance news on page 25, and Trudi Miller reports on the CD-packaging panel on page 41.

SETTING THE SCENE AT VSDA

While the Video Software Dealers Assn.'s Vegas gathering was quieter than usual, there was some notable news. Ken Terry reports on the LDA's new laserdisc retailers directory, Jim McCullaugh notes Western Publishing's acquisition of Hi-Tops, and Earl Paige probes plans for various buying schemes, all on page 51. Paul Verna brings home news from VSDA's Homer Awards on page 55.

REGARDING RETAILING IN FRANCE

It has been rocked by resignations, closings, and strict Sunday trading laws, but the French music retail industry has rolled with the punches and is now poised for growth. Raymond Boult offers an analysis of the key businesses and players in the market. **Page 41**

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CLASSIFIED/REAL ESTATE

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Sex-Crime Bill Diluted For Approval

VSDA: Victims' Act Still 3rd-Party Chill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Under pressure from the Video Software Dealers Assn. and book and magazine groups, the Senate sponsor of the controversial Pornography Victims' Compensation Act offered a watered-down version July 22, the day before a hearing on the original bill.

The hearing included a confrontation between the bill sponsor and the committee chairman on the basic issue of whether nonviolent, sexually explicit material is linked to sex crimes.

Critics of the legislation, ranging from the VSDA to the American Library Assn., told members of the Senate Judiciary Committee at the July 23 hearing that the amended bill, with its third-party liability provisions, is still dangerous and would have a chilling effect on legitimate businesses despite the changes.

The new bill, S. 1521, would allow victims of sex crimes to file civil suits against distributors, exhibitors, producers, and sellers of obscene material and child porn—but not simply sexually explicit material—if it can be proven that the material was the "substantial cause" of "a forcible sex crime."

The much-criticized earlier version, S. 983, included nonobscene, sexually explicit material as a cause for action, and stated that the material could have been a "proximate cause" inciting a sex offender.

Witnesses told committee members that, with the bill's original wording, people dealing with many legitimate books and films, ranging from "The Silence Of The Lambs" to "The Color Purple," could have been sued if a perpetrator had said explicit scenes in those materials had incited him to commit a sex crime.

The altered bill also reduces the period in which the victim can sue from six years to two years after the commission of the crime, and it excludes any allegedly inciting materials produced before the bill's enactment. Damage amounts are also reduced.

Richard Abt, VSDA president, told the committee that the new bill is "convoluted" and a "Pandora's box of dangerous, unworkable, and counterproductive provisions."

He added that the substitute bill still presents "very serious constitutional and policy issues," including the difficulty of disproving the claim of causality.

Although the revised bill would exempt testimony by the perpetrator about material that supposedly influenced the commission of the crime, says Abt, it is "still ineffective" because prosecutors could use the perpetrator's testimony to friends or police about the alleged influence.

Abt and other witnesses also told members that it is still "highly debatable" that there is a causal relationship between exposure to nonviolent, sexually explicit material and the subsequent commission of sex offenses.

The chairman of the committee, Sen. Joseph Biden, D-Del., also questioned the premise that nonviolent, sexually explicit material has been proven to incite criminal sexual acts.

While expressing his loathing for violent porn and child pornography, and agreeing that studies show links between those materials and sex crimes, Biden pressed bill sponsor Sen. Mitch McConnell, R-Ky., for information on any known studies connecting nonviolent, sexually explicit material and consequently "incited" sex crimes.

McConnell, after more than five minutes of dodging the question, admitted that he was not aware of any evidence linking the two.

Joyce Meskis, president of the American Booksellers Assn., warned that the group will file suit charging abridgement of First Amendment freedoms if the bill, as written, becomes law.

West Coast Video Drops Baker & Taylor Exclusivity

■ BY PAUL VERNA

NEW YORK—West Coast Video, the nation's second-largest specialty chain, has abandoned efforts to purchase exclusively from Baker & Taylor and is now trying to buy from several regional distributors, according to their market strengths.

The move is a direct reversal of West Coast's decision a few months ago to initiate an exclusive purchasing program with the Chicago-area distributor (Billboard, March 2). At that time, both firms trumpeted the arrangement as a win-win situation that would permit Philadelphia-based West Coast to exploit its buying clout and pool its co-op funds while allowing Baker & Taylor to gain from increased business.

Separate press releases from West Coast and Baker & Taylor now confirm that the two companies have changed the focus of their operating relationship. West Coast's objective, according to its statement, is to select distributors "who understand local consumer needs and who can effectively service and promote with their franchise council groups on a local level."

The Baker & Taylor release says, "Effective immediately, Baker & Taylor will be directing its advertising and promotion support to West Coast Video's regional advertising council groups and individual franchisees."

WEST COAST'S TROUBLES

West Coast has seen its franchise base gradually erode with the defections of many National Video operators. When West Coast purchased the National Video chain in September 1988, it provided a buyout clause in the franchise agreement. Many of the National operators, say West Coast officials, have opted to either buy out of their agreements or not renew them when they expired. Consequently, West Coast's store total has shrunk from a high of about 600 to the current level of 525.

Furthermore, West Coast has

(Continued on page 76)

MCA Laserdiscs Go Box Lot At 3% Off

Uni Hopes New Incentive Will Help Boost Buys

■ BY CHRIS McGOWAN

LOS ANGELES—In an effort to bolster its laser business, Uni Distribution has added box-lot pricing for distributors and retailers who buy MCA Home Video laserdiscs in volume, effective Aug. 1.

"They still have the option to buy loose, but they will receive a 3% discount for buying in boxed lots," says Jerry Ruttenbur, Uni's VP of video distribution.

The discount will be given to those purchasing box lots (there are 10 units per box with single-disc titles, and six per box with double-disc titles).

In addition, Uni will offer an "early book and quantity" discount, according to Ruttenbur. "If they buy in master cartons [four boxes] and 45 days before street date, then we will offer an additional 3% discount.

"We have also put into place a stock-balancing program and a new co-op advertising policy for laser. We are now offering a 3% co-op accrual that accrues on purchases and can be used on any title."

The goal of these changes is to give distributors and retailers an incentive "to buy in larger quantities," says Ruttenbur. "We thought we had to have more favorable terms."

In addition, he adds, "when they buy in box lots it reduces our handling costs and we can pass that savings on to the consumer."

David DelGrosso, VP of marketing at Image Entertainment, one of the industry's largest suppliers of laserdiscs, notes that the laser business has been slowly developing trade incentives all along, but that the business to date has not merited any major activity along those lines.

"They [incentives] are as much a part of our industry as they are a part of other industries," he says. "Central shipping locations, box-lot quantity opportunities, and the ability to purchase quantities that improve our production price are all factored into every transaction that we have and continue to make.

"But I don't think you are going to see any dramatic changes in either retail pricing of discs or wholesale pricing of discs for the next few years. Image has a desire to be competitive and we will provide retailers

(Continued on page 76)

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Labels Look South For Signings

Pop/Rock Offices Sprout In Nashville

■ BY CRAIG ROSEN and DEBBIE HOLLEY

LOS ANGELES—Spurred by the recent success of Southern-based acts like R.E.M. and the Black Crowes, and frustrated by the intense competition to sign new talent in New York and Los Angeles, a number of labels have set up pop/rock offices in Nashville, hoping to tap into the South for new signings.

Labels involved in such moves are Lou Maglia's Zoo Entertainment, which has signed a joint-venture deal with Praxis, a Nashville-based management company; MCA Records, which has opened a new regional pop/rock A&R office in Nashville; and Irving Azoff's Giant Records, which is said to have plans to open a Nashville wing.

This activity follows the reactivation of the Capricorn Records label in May (Billboard, May 18). The onetime home of the Allman Brothers was given a new lease on life thanks to a joint-venture deal with Warner Bros.

"The South has traditionally been the breaking ground for very original rock'n'roll artists, and there is certainly a renaissance now," says Capricorn founder Phil Walden. "Look at the acts happening. There is a very strong presence album-rock-wise with the Black Crowes, R.E.M., the Allman Brothers, and Lynyrd Skynyrd."

Praxis co-president Jack Emerson concurs. "Whether it's blues or jazz or country, and whether you look at Stax or Sun Records or Capricorn, there's a rich history here," he says.

The revived Capricorn's first release, the self-titled effort by Athens, Ga.-based Widespread Panic, hit record stores July 23.

"This has been coming for a long time," says Paul Atkinson, executive VP of A&R for MCA Records, of the pop/rock label interest in the South. "The whole Southeast area has been a really productive area for talent for a long time. Only recently have the major record companies started to recognize it by actually opening offices and having people in place in that area, rather than just visiting from New York or L.A.

"One more plane trip to Nashville to see a band was the straw that broke the camel's back," Atkinson continues. "I decided it would be more efficient and much more productive to actually have a person in place there who would be reporting on a constant basis."

(Continued on page 76)

Island's Rick Dutka, 35, Dies; Was Active In Social Causes

■ BY TRUDI MILLER

NEW YORK—Rick Dutka, senior VP of business affairs for Island Records, died of cancer July 22 in New York. He was 35 years old.

Before coming to Island in 1988, he spent several years as VP of business affairs for Tommy Boy Records, where his influence helped shape the then-fledgling label. As an organizer and head of the legal board of the New Music Seminar, he brought political themes to the music industry convention, initiating panels on racism, sexism, censorship, and legal issues.

Known for his concern with and involvement in social and political causes, Dutka was a founder of Artists United Against Apartheid, the organization that produced the 1985 anti-apartheid benefit album "Sun City." While at Tommy Boy, he was co-executive producer of Stetsasonic's "A.F.R.I.C.A.," an anti-apartheid rap record.

Dutka was inducted onto the board of the Africa Fund, and later honored by the United Nations for his work with the anti-apartheid movement. The U.N. sent a message of sympathy and recognition of his achievements to his July 23 funeral, which was also attended by representatives of Nelson Man-

(Continued on page 71)

Japan May Give The Boot To Fixed Pricing

Record, Video Labels Prepare To Fight Change

■ BY STEVE McCLURE

TOKYO—The Japanese government may back the abolition of fixed pricing on prerecorded audio and video products, a long-established practice in the world's second-largest music market.

Trade associations representing Japanese record companies and home video suppliers are gearing up to oppose the move, as are representatives of independent record retailers.

An advisory body to the Japanese government's Fair Trade Commission is expected to release a report in August that will call for the scrapping of the price-fixing system. Excerpts from the body's recommendations were leaked earlier this month to Nihon Keizai Shimbun, Japan's influential financial daily newspaper.

List prices of prerecorded audio and video merchandise are currently fixed by manufacturers under terms of Japan's anti-monopoly laws. Retailers adhere to these prices, and there is little or no discounting. It applies only to Japanese-manufactured goods; imports can be—and are—discounted at retail.

Books are sold under the same fixed-price system. Together, these three categories of consumer products are among the last in Japan to be controlled in this way.

Japan Record Phonograph Assn. spokesman Takuo Chiba says, "We are now planning to build a strong movement against [the proposals]." Any attempt by the FTC to abolish the fixed-price system will be met with a lawsuit, he adds. A spokesman for the Japan Video Assn. says it, too, opposes the proposed move, while the general secretary of the Assn. of Japan Record Dealers says small retailers and manufacturers will be bankrupted if the system is altered.

The JRPA is also against the idea of freeing CD prices while keeping controls on cassettes and LPs, which is possible, since the anti-monopoly law was drafted in the pre-CD era and makes no explicit reference to either compact discs or videos. In the absence of regulations stating that CDs and videos are exempt from the pricing system, however, price control is a de facto reality.

A front-line, Japanese-made CD has a list price of about 2,200 yen ($16), down from former levels of 3,200 yen ($23). Imports can sell for

(Continued on page 77)

Roberto Augusto Named To Run Sony's Brazil Label

■ BY JOHN LANNERT

MIAMI—Following a European management reorganization begun two months ago (Billboard, June 1), Bob Summer, president of Sony Music International, has appointed Roberto Augusto president and GM of Sony Music Brazil.

Augusto, who had been Sony Music Brazil's marketing VP and national A&R director since 1980, replaces Claudio Conde, recently named president and managing director of Sony Music Spain. Augusto reports to Hans Beugger, Sony's VP of Latin operations.

Summer also tapped Raul Vasquez to be deputy managing director of Sony Brazil. Vasquez had previously been Sony Brazil's chief financial officer since 1988. Though he recognizes Brazil's ongoing economic instability, Summer notes that Augusto's marketing expertise will enable Sony to exploit commercial opportunities as they arise.

"I've asked Roberto to get to the front in terms of the creative and marketing side of the business," says Summer. "To give emphasis to that focus I've given him support of Vasquez. So there's a team available to us that, on the one hand, acknowledges the risk of doing business in Brazil, but on the other hand, whatever advantage the up-

(Continued on page 76)

The Newest Chairman. Derek Shulman, center, is congratulated on his promotion to chairman of Atco Records by co-chairman/co-CEO Ahmet Ertegun, left, and co-chairman/co-CEO Doug Morris.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Derek Shulman is promoted to chairman of Atco Records in New York. He was president of the label.

Linda Moran is named VP of group and external relations for Warner Music Group in New York. She was senior VP at Atlantic.

Columbia Records in New York promotes **Kid Leo** to VP of AOR, **Paul Rappaport** to VP of artist development, and **Jim DelBalzo** to VP of album promotion. They were, respectively, VP of artist development, VP of national album promotion, and director of national album promotion.

John McL. Doelp is promoted to VP of A&R for Epic Records in New York. He was director of product marketing at the label.

MORAN

LEO

RAPPAPORT

DELBALZO

JRS Records appoints **Bob Feiden** VP of A&R, East Coast, in New York and **Bill Bartlett** director of national AOR promotion in Los Angeles. They were, respectively, senior director of A&R at RCA, and owner of Bear Trax Airplay Services.

Beverly Lias is promoted to VP of administration/special projects at Motown Records in New York. She was national promotion coordinator for the company.

Atlantic Records in New York promotes **John Weston** to senior director of national pop promotion and **Kim Freeman** to director of national pop promotion. They were, respectively, director of national pop promotion, and associate director of singles promotion.

FEIDEN

LIAS

WESTON

WALKER

A&M Records in Los Angeles promotes **Brad Pollak** to product manager, **Jeff Suhy** to national director of alternative promotion, and **Scott Carter** to national director of college promotion. They were, respectively, national director of alternative promotion, national director of college promotion, and national college tour coordinator.

Rock Allen Dibble is promoted to national director of artist development/touring for SBK Records in Los Angeles. He was regional promotion and marketing manager/West Coast.

Francisco Nieto is named Latin American regional director for EMI Music in Santiago, Chile. He was finance director, international sector, for EMI Music in London.

Conrad Warre is named production manager for Rykodisc in Salem, Mass. He was art director for Discover magazine.

Daniel Jason is promoted to international product manager for PolyGram Holding Inc. in New York. He was coordinator, international product/catalog services, for the company.

PUBLISHING. Peermusic appoints **Nanci M. Walker** West Coast director of creative services in Los Angeles, **Margaret Johnson** controller of U.S. operations in New York, and **Peter W. Jaegerman** manager of legal and business affairs in New York. They were, respectively, director of talent acquisition at BMG Music, controller at Famous Music, and attorney at the firm of Silverman, Shulman & Slotnick.

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Pub Meet Sings A Triumphant Note

Digital Royalty Bill Has Senate Sponsors

■ BY IRV LICHTMAN

NEW YORK—Less than two weeks after a historic agreement establishing the principle of royalty payments by manufacturers of digital recorder/blank media to copyright owners, the National Music Publishers' Assn. held its annual meeting here July 22 in the heat of a sweltering New York summer, but with a comfortable sense of legislative and financial accomplishment.

NMPA president and CEO Ed Murphy informed the gathering that the royalty compromise reached July 11 would be introduced for consideration in the U.S. Senate by Dennis DeConcini (D-Ariz.) and Daniel K. Inouye (D-Hawaii).

Murphy added that "we expect to identify House sponsorship within the next few days."

As for support for the legislation, Murphy said, "We are optimistic that Congress will recognize the enormous benefits of the legislation, but are also aware of the challenge that is ahead of us. While everyone I met with is in favor of an expeditious resolution, the wheels of Congress move slowly. NMPS will be doing all it can to achieve timely passage of the compromise legislation."

Later, NMPA general counsel Peter Felcher noted that there was no known opposition in Congress to a bill introduced recently that provides for an automatic renewal of pre-1976 copyrights after completion of their first 28 years of life.

And speaking of digital technology, the CD revolution has apparently helped fuel continuing gains in mechanical royalty income as collected by The Harry Fox Agency, the licensing subsidiary of NMPA.

Murphy told the gathering that royalty collections last year increased 13.4% over 1989 to exceed $204 million. "In the past five years," he said, "the level of royalty collections has doubled. HFA processed about 100,000 licenses in 1990, an increase of $2^1/_2$ times the level of 1985."

Murphy said that HFA distributed the equivalent of 94% of 1990 collections—$191.5 million—representing an all-time high for the agency.

Murphy also reported that audit recoveries amounted to more than $14 million last year, a figure well in excess of the commissions retained by HFA.

The news from the music print field, however, held little in terms of growth; in fact, music print is not even holding its own against inflation.

According to a biennial music print survey conducted by NMPA, the Music Publishers' Assn., and the Church Music Publishers' Assn., 1989-90 sheet music wholesale volume of $154.4 million (with a retail value of about $308.8 million) compared with $153.8 million in 1987-88.

The meeting also heard greetings from Irwin Robinson, chairman of NMPA/HFA and president, chief operating officer of EMI Music Publishing Worldwide, and an address from Lynn Sengstack, newly elected presi-

(Continued on page 69)

No More Paper Chase. Executives from BMI demonstrate a new computerized, automated title clearance system that will act as an "electronic highway" between BMI and its publishers and replace the approximately 70,000 paper clearance forms BMI received in 1990. Sony Music Publishing was the first publisher to go online with BMI, clearing its first group of titles through the new system and receiving returned clearance confirmation. Shown giving the stacks of paper the heave-ho, from left, are Marvin Cohn, president, Sony Music Publishing; Rick Sanjek, VP of writer-publisher relations, BMI New York; Frances Preston, president/CEO, BMI; Donna Hilley, senior VP/chief operating officer, Sony/Tree; and Richard Mack, VP of operations, BMI.

Seger, Metallica, Williams Offer More Heat In August

■ BY LARRY FLICK

NEW YORK—Bob Seger, Metallica, and Vanessa Williams each bring new titles to retail in August after a long hiatus. Other key acts with August releases planned are Biz Markie, Martika, and Bad English.

Seger will end a five-year break from recording when he and the Silver Bullet Band deliver "The Fire Inside" (Capitol) Aug. 26. The set was produced by Don Was and Barry Beckett, who was at the helm for such Seger classics as "Night Moves" and "Beautiful Loser." The first single, "Real Love," ships to album rock and top 40 radio this week. Expect a world tour to open in early fall.

Headbangers are advised to mark Aug. 12 as the date to catch the return of Metallica with the self-titled follow-up to the 1989 double-platinum release "... And Justice For All." Bob Rock produced the album, which includes the forthcoming single "Enter Sandman." The band and its label, Elektra, will host what is likely to be the world's largest listening party Saturday (3) at New York's Madison Square Garden. Free tickets to the event are being offered at local retail outlets.

After a three-year absence, Grammy-award winner Williams has already begun to spark urban radio activity with "Running Back To You," the first single from "The Comfort Zone" (Wing/Mercury, Aug. 20). A song from the album, a reading of Dinah Washington's "What Will I Tell My Heart," will also be featured on the soundtrack to Mickey Rourke's new film, "Harley Davidson And The Marlboro Man."

On Aug. 27, rapper/producer Biz Markie will follow up last year's platinum-selling "Just A Friend" with "I Need A Haircut" on Cold Chillin'/Warner Bros. The first single, "What Comes Around Goes Around," is beginning to pick up adds at urban radio.

Columbia teen recording artist Martika aims to prove her maturity with her second album, "Martika's Kitchen" (Aug. 27). The singer, who scored a multiformat hit last year with "Toy Soldiers," wrote and produced the first single, "Love ... Thy

(Continued on page 74)

Former GN'R Drummer Adler Charges Band Defrauded Him

■ BY CHRIS MORRIS

LOS ANGELES—Former Guns N' Roses drummer Steven Adler, charging that he was fraudulently removed from the group and stripped of his partnership interest in the band, has filed suit against his former band mates, attorneys, and management.

The action, filed July 19 in Los Angeles County Superior Court, names as defendants band members Axl Rose (real name William Bailey), Izzy Stradlin (Jeffrey Isbell), Slash (Saul Hudson), and Michael "Duff" McKagan; the L.A. law firm of Manatt, Phelps, Rothenberg & Phillips; the group's former attorneys, Michelle Anthony (now senior VP at Sony Music Entertainment) and Peter Paterno (currently Hollywood Records president); the group's former management firm Stravinsky Brothers and co-manager, Alan Niven; and GN'R's present manager, Doug Goldstein.

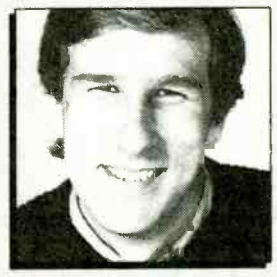
The suit charges the defendants

(Continued on page 69)

Cole Set Remains Hot; Motown In Motion; Soundtrack Success For 'Boyz,' 'Bill & Ted'

CHART BEAT

by Paul Grein



THE BASE for **Natalie Cole's** "Unforgettable" continues to broaden. The collection of **Nat King Cole** standards holds at No. 1 on the Top Pop Albums chart and also climbs to No. 1 on the jazz albums chart and to No. 9 on the R&B albums chart. The title track is succeeding at an equally wide range of formats. The single leaps from No. 37 to No. 25 in its fourth week on the Hot 100, and climbs to No. 7 on the adult contemporary chart and No. 21 on the R&B chart.

This constitutes a far wider range of formats and audiences than embraced **Barbra Streisand's** "The Broadway Album," the last collection of standards to hit No. 1. The appeal of that Grammy-winning collection was largely confined to the AC audience and to Streisand's legion of fans.

"Unforgettable" is the first album to top both the pop and jazz charts since **George Benson's** "Breezin'" in 1976. **Isaac Hayes'** "Shaft" soundtrack in 1971 also topped both surveys.

Jazz purists may question whether "Unforgettable" should be classified as jazz. But they'd take Cole's album in a second compared with another No. 1 pop album that made No. 1 on the jazz chart: **"Chicago V."** Chicago exhibited jazz/rock overtones in its early days, but by the release of "Chicago V" in 1972 it was primarily a pop outfit.

MOTOWN once called itself "The Sound of Young America," but who knew it would ever mean it this *literally*? Six weeks after the preteen group **Another Bad Creation** reached No. 7 on the pop albums chart with "Coolin' At The Playground Ya' Know!," **Boyz II Men** breaks into the top 10 at No. 10 with "Cooleyhighharmony."

It's the first time that Motown has landed two top 10 pop albums in one calendar year since 1986, when it scored with **Stevie Wonder's** "In Square Circle" (a 1985 holdover) and **Lionel Richie's** "Dancing On The Ceiling." And both of those albums were by long-established Motown stars; both of the current hits are by rookies.

But Motown has had mixed results with Wonder's soundtrack for **Spike Lee's** current movie, "Jungle Fever." The album jumps to No. 1 on the R&B chart, but it has been a disappointment on the pop chart, where it peaked at No. 24 last month. This week, it dips to No. 37. It's Wonder's lowest-charting album of new material since "Where I'm Coming From" in 1971.

The mediocre showing is ironic because "Jungle Fever" has been Wonder's best-reviewed album in years. It's similar to the situation with **Paul McCartney's** "Flowers In The Dirt" two years ago, which also did only so-so business despite favorable reviews.

FAST FACTS: Soundtracks to two youth-oriented summer movies explode in their second week on the pop albums chart. **"Boyz N The Hood"** leaps from No. 23 to No. 14; **"Bill & Ted's Bogus Journey"** vaults from No. 88 to No. 43.

Candy Dulfer's "Saxuality" leaps from No. 46 to No. 25 in its seventh week. The album features the top 15 instrumental hit "Lily Was Here," featuring **David A. Stewart.**

"Violent Femmes," the 1983 debut album by the critically lauded alternative band, enters the pop chart for the first time at No. 191. Let's hope the group's royalty checks come through faster than this.

Rythm Syndicate's "P.A.S.S.I.O.N." jumps to No. 2 on the Hot 100. It's the second No. 2 pop hit in two years for songwriter/producers **Carl Sturken & Evan Rogers,** following **Donny Osmond's** "Soldier Of Love."

Roxette lands its sixth top 10 pop hit as "Fading Like A Flower (Every Time You Leave)" jumps to No. 9. Since early 1989, the Swedes have amassed four No. 1 hits and one No. 2.

Jive/RCA becomes the first label to hold down the top two spots on the R&B singles chart in more than 18 months. **D.J. Jazzy Jeff & the Fresh Prince's** "Summertime" jumps to No. 1; **Hi-Five's** "I Can't Wait Another Minute" high-tails it to No. 2. Columbia was the last label to achieve this one-two punch; it scored in November 1989 with hits by **Surface** and **Regina Belle.** "Summertime" also holds at No. 1 on the rap singles chart and jumps to No. 4 on the Hot 100.

Young M.C.'s label debut for Capitol, "That's The Way Love Goes," enters the Hot 100 at No. 87. Young M.C. hit the top 10 in 1989, when signed to Delicious Vinyl, with the platinum-selling, Grammy-winning "Bust A Move."

Stars of *two* hit NBC-TV sitcoms are moving up the Hot 100. **Fresh Prince,** star of "Fresh Prince Of Bel-Air," climbs to No. 4; **Jasmine Guy,** star of "A Different World," debuts at No. 91.

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COMMENTARY

Real Artistry Is No Longer Required In Today's Music Industry

RAP/DANCE TREND IMPERILS TALENT POOL

■ BY OTIS STOKES

I am a veteran of the music business and was affiliated with a very successful group of the '80s called Lakeside. We achieved great success during that time with record sales and tours. We also took great pride in our live performances.

Most of the bands that were popular back then knew that when you played with certain bands you had to have your act together or get blown off the stage. The Bar-Kays, Cameo, Rick James, the Gap Band, and Parliament-Funkadelic are just some of the bands that were touring around then. These groups brought to the stage just what you bought at the local record store: the singing and playing that were on your record. For better or worse, when you put down the money for the price of a ticket, you got just what you paid for: a live concert. That included all the human elements, such as flat singing, out-of-tune guitars, and missed cues.

Today, however, there is less demand for truly talented or musically inclined people. Due to the popularity of rap, the requirement for being an entertainer has been diminished. One does not have to be able to sing or play an instrument. If you can talk in rhythm to a beat, that is all that is necessary to begin a career in show business.

Consequently, the music profession has been seriously undermined by an influx of untalented people. That is why we have what I describe as "manufactured artists." By that I mean artists who are manufactured by the currently hot producers. These producers can write and produce "hit songs," and record companies can then put any person or group on the record as the "artist," thereby losing the individuality and creativity that the word "artist" implies. You take a beautiful young girl or hip-looking group of guys with marginal talent, and you have your latest top 10 artist.

But where are our Stevie Wonders of today? Where are our Smokey Robinsons, our Curtis Mayfields, our Earth, Wind & Fires? These people were who they were because of what they were—talented! Today, the musical aspect of this business is watered down. You need only to be able to dance to make it in the industry today. That is why we have all of these lip-syncing controversies and artists who are not able to deliver live what was created in the studio. With all of the sophisticated recording equipment and the invention of sampling, you can make even the worst singer sound as good as Luther Vandross.

In addition, with the advent of rap and hip-hop music, the record company executives and A&R people seem to think this is the only kind of music the public wants to buy. In my opinion, this only speaks of the lowering of our youth's musical tastes. I realize that the youth of America really likes this type of music, and I enjoy some of it as well, but I do not agree that this is the only kind of music people want to buy. The industry seems to have neglected an entire audience of music lovers.

Meanwhile, the industry continues to reuse the music of the past, while pretending it has created something new. One of the biggest records of 1990, M.C. Hammer's "U Can't Touch This," was Rick James' "Superfreak" from 10 years earlier. Vanilla Ice's "Ice Ice Baby" was a recycled David Bowie/Queen hit. Could it be that no one but me realized that almost every song on Hammer's album was a remake? Naw! Someone else had to notice that 90% of all rap records are nothing more than recycled hits of yesteryear.

'The music profession has been undermined by an influx of untalented people'

Otis Stokes is a former member of Solar recording group Lakeside

It amazes me that someone can take a beautiful song like "Have You Seen Her" by the Chi-Lites and destroy the artistic integrity of the song by replacing the lovely, singing melody with "talking." Was I also the only one to be upset about "U Can't Touch This" winning a Grammy for R&B song of the year, in a songwriting category where all the other nominees were original compositions? I wonder.

Now let me just clarify that this is not an attack against Hammer and other rap artists. I'm glad that any African-American can be successful at anything. This is a commentary about the music industry itself. There has got to be some law that prevents song-tampering to the degree that it has been allowed. What will happen when someone like Paul McCartney or Elton John has a song that is sampled and talked over? I guess only then will we see justice done and this current trend ended.

Just as the motion picture industry protests the colorization of classic movies, we should protest the plagiarism of our classic songs. But it appears as if we have accepted plagiarism as an art form. By accepting this, we are not encouraging creativity, but denouncing it. All of the young people who are taking music lessons or singing lessons are taking them in vain, unless there is a serious turnaround in the business. Otherwise, my advice to them is to dig into their parents' vintage record collection, pick out some No. 1 hits of the past, and get busy!

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

Letters to the Editor

MULTIGENRE TOURS

This summer's multi-act, multigenre tours have major flaws, and I believe the concepts need to be taken a few steps further to be rectified.

I believe that there is still a problem in the slow pace and flow of a multi-act bill that modern technology has forced audiences to endure. The same technology that made it so easy to watch the quick camera changes on MTV and hear lightning-fast samples on dance records left a gap that cannot be filled by any human road crew. Promoters and agents feel that the concept and individual popularity of the bands will carry the bill. The truth is that, even on a bill with one or two acts, the setup time is usually unbearable, and the fans get ornery.

There are very few acts that would need to tour on a multi-act bill that can fill even a 30-minute set with great songs, let alone 60 minutes.

What about three-to-four-song sets? These current tours are supposed to be showcases, aren't they? So let them showcase—and get the hell off the stage. This is the '90s. The biggest and most elaborate staging on earth will bore the least jaded fan. Doesn't anyone think that a kid might be going to a show to get away from a video screen?

Perhaps the quick set changes practiced by '50s rockers like Buddy Holly and Chuck Berry had something to do with what made them strive to be great and led them to be so memorable.

Steve Alberts
New York

A VINYL JUNKIE'S PLEA TO RETAILERS

Several years ago, when Tower Records opened its doors in lower Manhattan, many small specialty record shops were driven out of business. While Tower stocks a tremendous amount of product, the bulk of it is top 100 selections that are available at most other record stores.

Last year, HMV opened its doors in upper Manhattan. Since HMV had such an international reputation, I anticipated being able to purchase overseas releases that were not available in the U.S. I was greatly disappointed to find HMV deals primarily with top 100 merchandise as well.

A tip to newcomers: There are still a lot of vinyl junkies out there who would love access to the 7-inch and 12-inch product released overseas by today's popular artists. The U.K. continues to release material by popular artists in both 7-inch and 12-inch formats that generally include innovative and dramatic packaging. For those retailers entering the New York market for the first time, why not stand out from the crowd and make material of this type available? Record collectors in general are a pretty loyal bunch and will spend considerable dollars to secure any and all releases by their favorite artists from around the world. Making available import CDs, CD singles, 7-inch, and 12-inch vinyl would sure make a lot of us happy and provide you with a competitive edge over your counterparts. Rather than have us vinyl junkies order imports from record stores around the country that specialize in this product, why not provide us with an outlet in our own back yard?

Larry Oliver
Huntington Station, N.Y.

HALT HOMOPHOBIA, RACISM

Billboard is to be commended for publishing Larry Flick's column about homophobia in the music industry (Billboard, June 29). How sad that Flick ran into a brick wall each time he tried to get a lesbian or gay professional to speak on the record.

It is worth noting that in the same issue's Commentary column, Freddee Towles discusses how being black has stymied his career as a rock'n'roll artist. Homophobia and racism are both based in hate, fear, and ignorance. One difference is that some lesbians and gays have, over time, adopted techniques that often hide their sexuality. Blacks have always been forced to confront the hatred.

Perhaps if some top executives were "outed" from their gilded closets and forced to confront self-loathing in themselves and the homophobia in others, not only would racism decrease but so, too, would violence against gays and lesbians.

Spence Halperin
New York

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

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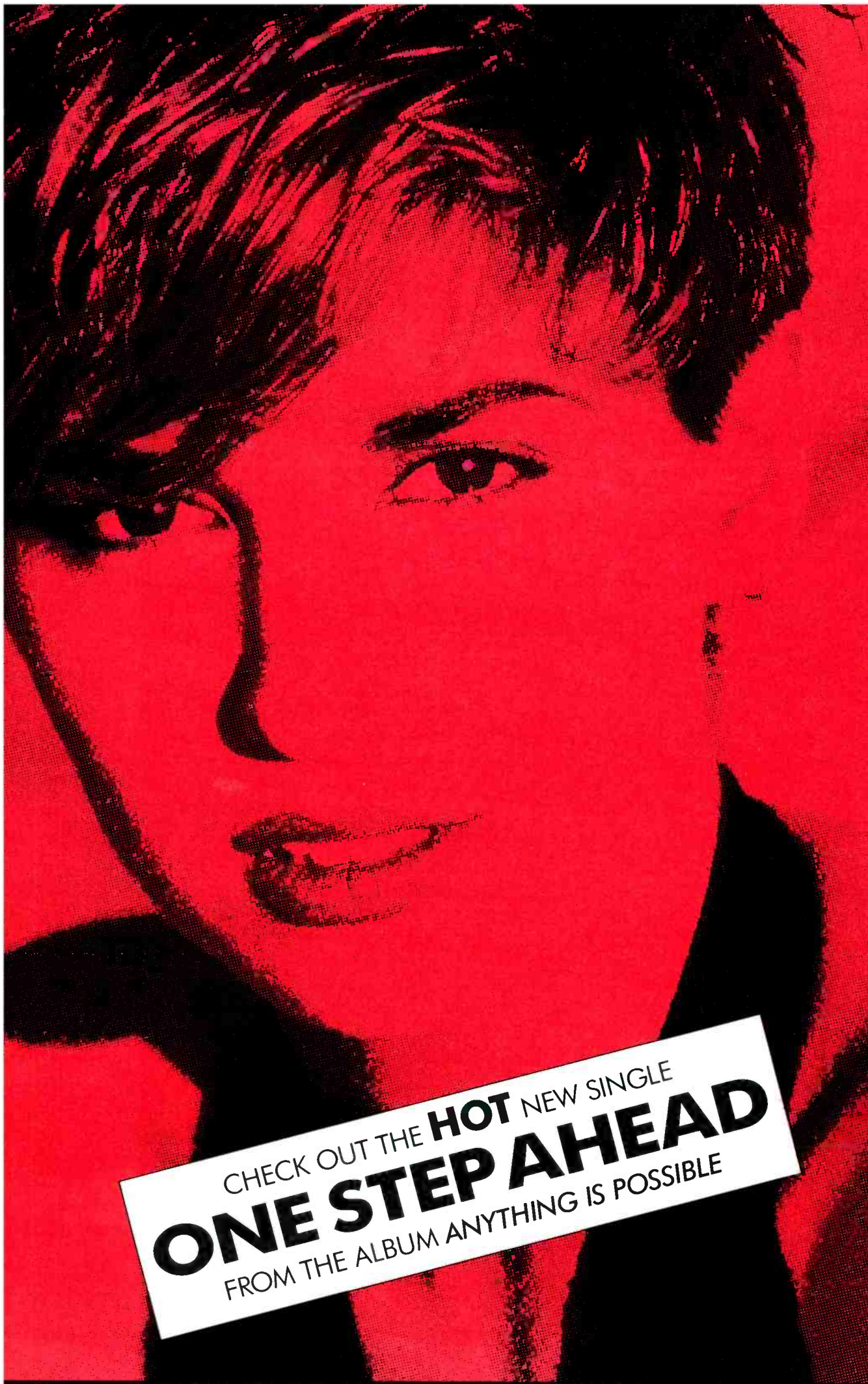

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Radio

Jesus Jones' Song Of Success At Top 40 Radio

(Continued from page 1)

ample of a record that somehow came home with a limited number of adds each week. This is SBK VP of top 40 promotion Ken Lane's week-by-week account of the selling of Jesus Jones at top 40 radio.

PRERELEASE

By the time SBK released Jesus Jones' debut album, "Liquidizer," in the U.S. last year and began working it to modern rock radio, the group had already released a British single, "Real Real Real," that added a funkier edge to that album's hard-driving sound. The next single, "Right Here, Right Now," and its accompanying album "Trust," was not scheduled for release in the U.S. until March, but "Right Here" got enough U.S. airplay that SBK decided to move in January and was rewarded with a five-week No. 1 Modern Rock track.

SBK executive VP/GM Daniel Glass says his promotion staff "did a really good job of placing it in the mom-and-pop stores. We spent a lot of time and money on alternative stores because the first 50,000 copies were so important." SBK also got some early help from MTV, which, at this writing, has been on "Right Here" for 29 weeks. And several weeks before it went to top 40, SBK went to rock radio with "Right Here, Right Now," eventually getting it to No. 7 June 1.

With all this in its favor, "Right Here" still started slowly at top 40. Only two top 40s—the alternative-leaning KZHT (Hot 94.9) Salt Lake City and WPST Trenton, N.J.—added the single the week it was shipped, March 12. In its first "official" week of being worked, March 19, "Right Here" had 11 adds.

Despite the buzz about modern rock among top 40 PDs who hoped it would give their format its pop balance back, trying to cross to top 40 from modern rock was still "a double-edged sword" when the single hit in March, Lane recalls.

And while some of the record's earliest adds came in the deep South, there were also problems with some bible-belt PDs over the group name. Most came around eventually. But Lane says WCIR-FM Beckley, W.Va., still will not play the record for that reason. This although Lane claims no station actually got listener complaints about the name.

"I would tell them don't look at the group name, listen to the music," he says. "They'd say we can't announce it as Jesus Jones on the radio. I told them to pronounce it as if it were Spanish, but it didn't matter."

DIGITAL DISPLAY

For the first several weeks of its life, "Right Here" barely cracked double-digit add totals, or missed it altogether. In its first weeks, Lane's strategy was to try and bring in one or two major-market outlets a week. On the week of March 19, for instance, "Right Here" had 11 adds including KRBE Houston, where PD Steve Wyrostok and MD Cheryl Broz "really took a stand" for the record, and another modern-leaning outlet, KHFI Austin, Texas.

SBK initially went to top 40 radio with a 2:30 edit, excising most of the song's guitar break. KRBE did its own remix, which a number of other stations picked up. Later on, other PDs would play the album version of the song.

On Week No. 3 (March 26), SBK had 12 adds, including KRBE's sister station, WAPW Atlanta. WAPW MD

(Continued on page 13)

Pictured backstage after a Jesus Jones show at UCLA's Ackerman Ballroom, from left, are SBK senior director of national album promotion Neil Lasher; the band's Barry D., Gen, Al Jaworski, Jerry DeBorg, and Mike Edwards; and SBK VP of top 40 promotion Ken Lane.

Competing DAB Systems Studied At Closed-Door Meet

■ BY BILL HOLLAND

WASHINGTON, D.C.—On July 25, the National Assn. of Broadcasters' DAB task force was to get a chance to further study four experimental digital audio broadcasting systems that are virtual competitors of the NAB-backed Eureka L-band system.

WASHINGTON ROUNDUP

The NAB's choice of Eureka has divided the ranks of its members, some of whom feel the decision was made prematurely, before other in-process systems could be weighed against the early-start Eureka. Three of the in-process systems are so-called "in-band" systems that would not require broadcasters to buy or lease new spectrum outside the FM band; one other will utilize the L-band spectrum.

The in-band system companies are American Digital Radio, Mercury Digital Communications, and Project Acorn, offered by U.S. Digital Radio, which is a consortium of several large companies, including CBS and Westinghouse. Stanford Telecommunications was slated to present updates on its L-band system. And company representatives were on hand to discuss results of ongoing tests, or to announce test dates for their systems.

Was a lot of arm-wrestling expected at the meeting? Says a source inside NAB who has been buffeted by the controversy surrounding the Eureka choice, "At the very least." The closed meeting followed months of rancor and debate inside the industry—and especially among group owners—of the best path to DAB nirvana in a decade's time.

Just recently, critics emphasized FCC filings on DAB in which 44 groups, representing 232 stations, were opposed to the DAB-approved L-band plans. However, NAB now replies that it might be fairer to put that figure in the context of 5,000 radio station members and a total of 10,800 radio stations. Nevertheless, only 37 stations chose to let the FCC know they approve of NAB's Eureka pact, at this stage of the game.

WHDH WON'T BE REHEARD

The FCC has denied the Boston area Committee for Community Access reconsideration of its decision to grant an ownership change for

(Continued on page 13)

CKO's Canadian FMs Finally Up For Grabs; Gondek To KCDU; WEGX Removes Its Nuts

CANADA'S broadcast regulator says that, after Sept. 1, it will take applications for radio frequencies of the all-news CKO radio network, which closed down in November 1989 after losing an estimated $55 million. There are now new FMs up for grabs in 11 cities, including Toronto, Ottawa, Winnipeg, Manitoba, Edmonton, and Calgary, Alberta, and Vancouver, British Columbia.

STERN PROMISES

So how did **Howard Stern** mark his morning show's first day on **KLSX** Los Angeles July 25? By promising that if he got to be No. 1 in L.A., his sidekick **Robin Quivers** would chose a KLSX listener to have sex with. Meanwhile, **Engineer Ted** is out at mornings at crosstown **KQLZ**. **Jeff Davis** is now doing mornings.

PROGRAMMING: GONDEK TO DALLAS

Former **KCFX** Kansas City PD **Doug Gondek** is the new programmer at rock/AC outlet **KCDU** Dallas . . . **Rick Walker** from classic rock **KZFX** Houston is the new PD/morning man at **KZBS** Oklahoma City, replacing **Bill Bailey**.

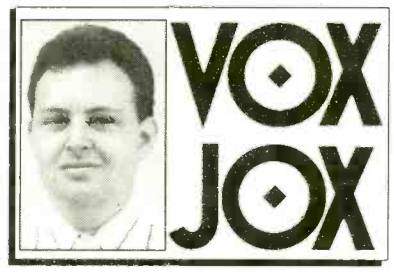
APD **Bill Campbell** is upped to PD at AC **WJQI** (Joy 95) Norfolk, Va. Campbell's background includes programming rival **WWDE** (2WD). He assumes duties held by GM **Al Casey**. WJQI is looking for a "Love Songs" host to replace the exiting **Nina Cunningham**.

Satellite AC outlet **KSOS** Salt Lake City switches to Unistar's Oldies Channel. Its AM, **KNKK**, goes from country to Satellite Music Network's Kool Gold. With rival **KRPN**'s agreement to simulcast top 40 **KZHT**, that leaves the pair alone as the market's only oldies stations. **Brent Larson** remains GM/PD.

As previewed here, **Jeff Scott** is now officially ND at N/T **KTAR** Phoenix . . . Minnesota Public Radio GM **Daniel Schmidt** is the new senior VP/radio for the Chicago Educational TV Assn., owner of **WFMT** Chicago. He replaces **Tom Vogeli**. Also, **Lisa Flynn** joins WFMT's air staff from **WOSU** Columbus, Ohio.

Steve Becker is out as PD of album **WPYX** Albany, N.Y. In-house consultant **Ed Levine** will oversee the station for the time being . . . Former **WYNF** Tampa, Fla., PD **Tom Marshall** is the new PD at album **WKLQ** Grand Rapids, Mich.

Classic rock **KKFM** Colorado Springs, which already had a joint



by Sean Ross with Craig Rosen & Phyllis Stark

sales arrangement with crosstown top 40 **KKMG**, is now overseeing programming for that station also. KKMG engineer **Joel Belik** is now GM there, replacing GM/PD **Scooter B. Stevens**, who is now acting PD. KKFM PD **Chris Baker** is now director of programming for both.

At top 40/dance **WWHT** (Hot 105) Columbus, Ohio, APD **Rob Morris** should officially be PD about the time you read this. He'll need a production director to replace the exiting **Frank Schaffer**. Send T&R. Also, co-owned **WQTL** Lima/Findlay, Ohio, goes from album rock to oldies. **WNCX** Cleveland GSM **Mason Ingalls** is named GM. **Big Bill Mitchell** of the former **WYYS** Columbia, S.C., is PD.

Meanwhile at WYYS, now known as **WHKZ** (Kicks 96), **Ed Hill** is the new PD/midday person from **WAXF** Youngstown, Ohio. WHKZ will do an up-tempo country format similar to WAXF. **KSON** San Diego PD **Mike Shepard** will consult. **Ken Martin**, who was PD years ago at country rival **WCOS**, will do mornings. **WHLZ** Manning, S.C., PD **Doug Enlow** will do afternoons. WAXF morning man **Ken Lovejoy** becomes PD.

At album **WLAV** Grand Rapids, Mich., PD **Red Noize** is out, as is GSM **Randy Prichard**. The latter will be station manager of co-owned **KLAU/KMBY** Monterey, Calif. KMBY also loses OM **Ross Holland** to the PD job at top 40 **WMGV** Appleton, Wis., replacing **Dan Stone**.

Oldies **WPUP-FM** Athens, Ga., goes top 40 under PD **Allen Tibbits**. WPUP will go modern rock in late and overnights and will produce modern rock shows for syndication . . . Top 40 **WPFR** Terre Haute, Ind., went dark July 18. PD **Dave King** (812-234-0189), GM **Janet Thompson**, and 10 others are out . . . Former **WDXZ** Charleston, S.C., p.m. driver **Bill Sharp** is the new GM/PD/MD at urban **KYEA** (K98) Monroe, La., replacing **John Wilson**.

Easy **WRHP** Syracuse, N.Y., PD **Gary Dennis** adds PD duties for N/T sister **WHEN**, replacing **Becky Palmer**, who goes to middays at country **WBEE** Rochester, N.Y. . . . At AC **WVMX** Burlington, Vt., APD/MD **Frank Allen** assumes PD duties, replacing **Paul Mitchell**, who can be reached at 916-635-4421.

KIIQ-AM-FM Reno, Nev., stays country but switches calls and personnel. It's now **KHIT** under new GM **David Stair** (owner of **WQFX** Gulfport, Miss.) and PD/midday host **Dan Mason** (Billboard, July 27). **Jim McClain** returns to Reno for mornings. **J.R. Reynolds** from **KMIX** Modesto, Calif., joins for afternoons. Part-timer **Debbi Laffer** is upped to nights. **Tom Darby** will do overnights. Former KMIX PD **Greg Edwards**, who had returned to that station for weekends a while back, has replaced Reynolds in middays.

Former adult standards outlet **WAJF** Decatur, Ala., which had been dark, is back on the air as urban "Hot Jams 1490" under PD/

(Continued on page 11)

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Billboard's PD of the week

Steve Wyrostok
KRBE Houston

IN THE LATE '70s, when top 40 radio was also in trouble, top 40 stations that took their formatic cues from album radio began sprouting up—stations that positioned themselves as the "no hype" station or the one that didn't talk over music.

KRBE Houston PD Steve Wyrostok has never heard WKTQ (13Q) Pittsburgh or WNBC New York or their late-'70s brethren. And although the not-talking-intros position has also been key to the recent rise of rock/AC, Wyrostok says he didn't have that in mind either. Or the success of Houston's new adult top 40, KHMX.

But last March 1, KRBE dropped its longtime "Power 104" slogan, stopped talking intros, replaced morning veteran Mark Waldi with WYTZ Chicago's Paul Barsky, and began billing itself as "Hits Without The Hype." In the spring Arbitron, KRBE was up 3.3-3.8 12-plus, which puts it back in the top 10 and ahead of KKBQ (93Q), which was off 4.6-3.6. KRBE was first in teens, second in 12-24, and first in 12-24 women.

Wyrostok joined KRBE last fall from the OM slot at co-owned WAPW (Power 99) Atlanta. Initially, KRBE sounded a lot like WAPW—high-profile jocks, lots of production, and the same "anti-radio" attitude that WAPW helped popularize. But he began contemplating a change "after the first few months when I realized every move I made would be shadowed by 93Q."

The new KRBE was inspired by "every piece of research about radio you've ever seen. People have been hyped to death, and everything is so 'in-your-face' anyway these days. Everybody says they play the best music or more music, but what does that mean? People don't believe these things anymore, so why say them?"

Since its changes, Wyrostok says, KRBE's perceptual research has shown "everything we could ask for" and no major negatives. Not talking over intros "is probably the biggest compliment we get on a consistent basis," he says. "That and the fact that we tell people what we're playing. Stations don't want to take the time to [back-sell] because they're afraid listeners won't be interested, but it takes twice as many plays to make a song familiar as it would if you would just tell them in the first place."

Wyrostok still believes that "there is a correlation between this and what Power 99 does, which is not to give people any B.S. I'm just doing 'no B.S.' with a different twist. They don't have any meaningless positioning statements like '10-in-a-row' or 'the power station.' "

Worried about being shadowed by 93Q, Wyrostok didn't tell his announcers about the changes until immediately before they happened. The target date for the new KRBE was still several days away when one of the station's spring billboards was unveiled by mistake, prompting KRBE to change the presentation that night.

Wyrostok admits that between the lack of advance warning, and the fact that doing the current format requires "undoing years of training," it was a tough transition. Now, he says, "Everybody's shining and sounding much more comfortable." KRBE's jocks talk briefly every other song. There are no liner cards. Breaks are "information intensive" and usually deal with music or other entertainment news.

Besides its billboards, KRBE ran a series of nine locally produced TV spots during the spring in which copy appears on the screen, but without voice-overs. It also did a contest—planned before the change—with Pepsi and the Stop & Go chain where listeners called in when they heard their receipt numbers from the convenience store. On-air giveaways are deliberately lower key. Instead of having to be a correct-numbered caller, listeners just call in for movie passes, for example.

Musically, the best way to describe KRBE is probably "adult dance pop." The modern rock crossovers that once marked all three Houston stations have been reduced sharply. Rock is added late, if at all, because, Wyrostok says, "I could probably get away with it, but I don't want to be all over the road at the moment."

This is KRBE in p.m. drive: Pet Shop Boys, "West End Girls"; Firehouse, "Love Of A Lifetime"; Milli Vanilli, "Blame It On The Rain"; Lenny Kravitz, "It Ain't Over 'Til It's Over"; Cathy Dennis, "Just Another Dream"; Titiyo, "My Body Says Yes"; Phil Collins, "Take Me Home"; Enigma, "Sadeness Part 1"; Seal, "Crazy"; Paula Abdul, "The Promise Of A New Day."

Although KRBE has still been early on some modern rock hits—"Crazy" and "Right Here, Right Now" among them—it is somewhat less current and much less reaction-record-oriented than it once was. As for playing most of the Milli Vanilli hits nine months after most PDs purged them, Wyrostok says, "People don't dislike them as much as we think they do. The U.S. was the only country with a negative reaction. The rest of the planet didn't have a problem with them."

Wyrostok doesn't see KRBE as being in direct competition with new churban outlet KBXX, or KHMX, which launched about the time he arrived in town. ("I think they took audience that graduated from CHR . . . I can't play Color Me Badd into [KHMX artists] Bonnie Raitt and 38 Special. The way they affected us was to make me sit back and wait until their promotional blitz was over. It gave me time to mull the situation over.") As for 93Q, he says, "I think they're at the end of their current life. They seem to have a pretty negative image."

There is still, by Wyrostok's own admission, a lot of room between KRBE's numbers and its goal to be in the 6-7-share range. "We're still in the threes; it's just that we're in the upper threes now," he says. "I've got to get into the upper part of the top five 12-plus and spread the demos out. We had 50 cents in every demo. Now we have a dollar in a couple of demos."

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Two Solid Syndie Options For Modern Rock Programmers

NETWORKS AND SYNDICATION

by Craig Rosen

LOS ANGELES—Modern rock remains one area that most syndicators shy away from. But there is quality modern rock programming available from at least two companies that are willing to explore its possibilities.

New York-based **Joseph-Fox Communications' "New Music Exclusives"** recently celebrated its first year on the air. The half-hour weekly show hosted by **WBCN** Boston PD **Oedipus** is heard on 48 stations, including **WDRE** Long Island, N.Y., **WHFS** Washington, D.C., **KITS** San Francisco, and WBCN.

"For a company like us, it makes a lot of sense," says Joseph-Fox Communications Inc. co-owner **Doug Joseph**. "If we clear 50 stations, [that's] 30%-35% of the country. [A smaller company] can do [well] with that niche."

"New Music Exclusives," which is sponsored by Pepsi, is distributed on DAT. Joseph-Fox offers stations a free Sony DAT machine when they pick up the show.

Modern rock syndication isn't just for small companies. **Westwood One** offers two modern rock programs—the biweekly, 90-minute **"In Concert: New Rock"** made its debut in March 1990, while **"On The Edge,"** a weekly music/interview program, premiered in January. Both shows are offered to affiliates on reel-to-reel tape.

A third company, the Scottsdale, Ariz.-based **Hot Mix Radio Network**, is offering a demo version of a modern rock countdown show to potential affiliates, but has yet to syndicate it nationally.

"In Concert: New Rock," a modern rock version of WW1's "In Concert" series, has featured performances by R.E.M., the Smiths, the Red Hot Chili Peppers, and Jellyfish, among others.

WW1's magazine format "On The Edge," which features two to three acts a week in music, interview, and live in-studio acoustic performance segments, has about 50 affiliates. Producer **Marcia Hrichison** acknowledges that the show has a limited appeal. "It's not like an album rock show where you can get 150-200-station clearance."

Yet the show does make sense to modern rock stations. Although modern rock stations are frequently visited by artists, Hrichison says "On The Edge" offers much more than casual artist interviews. "We get people they can't get or won't get right away. And it's a good solid hour of radio. I can talk to people for an hour and I'll only pull the best five or 10 minutes of the interview for the show." WW1 also has the advantage of interviewing acts in either its Los Angeles, New York, or London facilities.

The WW1 name also allows "On The Edge" to attract "just about everyone on the modern rock chart," says Hrichison. One of the most appealing things about "On The Edge" is the live acoustic performances, in which about one-third of the guests partake. "We've had everyone from Lenny Kravitz, Soul Asylum, the Milltown Brothers, and the Poppinjays," she says. "And when they play that makes for a better interview."

Joseph says that there are enough modern rock outlets for giant WW1 and his smaller outfit to co-exist. "WW1 is a multimillion-dollar corporation and we are a very small company that happens to love what we do. WW1 obviously has the muscle to blow us out of the water if they wanted to, but there's room for both of us. It really comes down to quality."

Besides, Joseph-Fox Communications has expertise in the modern rock field that few competitors can match. "Our company is really very much involved in the whole new music community," he says. Besides "New Music Exclusives," Joseph-Fox publishes New Route magazine and NMS Today, the official newspaper of the New Music Seminar. The company also manages Atlantic act King Missile and guitarist Roger Manning.

Joseph-Fox formed five years ago after Jon Fox, formerly PD of college station **WNYU**, formed a partnership with Joseph and took his existing **"Music View"** program to Columbia House for sponsorship to syndicate it nationally. Today the modern rock magazine show is heard on more than 200 college radio stations across the country.

AROUND THE INDUSTRY

WXPN Philadelphia is producing a new alternative music show, **"World Cafe,"** for syndication. The program will debut in October and will initially be heard 10 hours a week on WXPN, **WYEP** Pittsburgh, **KUNM** Albuquerque, N.M., **KUMD** Duluth, Minn., and **WNCW** Spindale, N.C. The program is designed to draw younger listeners to public radio and should eventually expand to 20 hours per week. **Bruce Ranes**, former producer of **DIR's "King Biscuit Flower Hour,"** will produce the show. No host has been named.

MediaAmerica will broadcast Luciano Pavarotti's Hyde Park concert Tuesday (30) live via satellite to more than 150 classical stations across the country. The firm has also added **"A Tribute To Stevie Ray Vaughan"** to its Labor Day lineup. The two-hour program willl be delivered on CD.

"The Volkswagen World Music Series" will continue with "Night Of The Gypsy Guitars," on the first weekend in August. The show features Ottmar Liebert performing at the Great American Music Hall in San Francisco, and Strunz & Farah, live from the Strand in Redondo Beach, Calif. The show is distributed on CD to more than 100 stations.

WW1 will simulcast Paul Simon's free Central Park concert Aug. 15 with HBO. WW1's **"Off The Record With Mary Turner"** will feature Simon Aug. 5. For Labor Day, WW1 presents **"Led Zeppelin: The Final Chapter."** The six-hour show, distributed on CD, will be hosted by Jason Bonham and will include previously unreleased live material.

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VOX JOX

(Continued from page 9)

p.m. driver **Rick Lee**, last a part-timer at nearby **WEUP** Huntsville, Ala. Lee needs record service ... Religious **WSGX** Sarasota, Fla., goes to N/T as **WTYM** ... Former **WMXE** Erie, Pa., PD **Tom Sherman** is the new PD at top 40 **WNYP** Ithaca, N.Y., assuming duties handled by GM **Steve Christian** ... **Moon Mullins** is now consulting country **WXTU** Philadelphia.

STATIC: WEGX PUTS NUTS AWAY

WEGX (Eagle 106) Philadelphia has gotten national publicity over its "Show Us You're Nuts" billboards. Those have angered a Philadelphia-area self-help group composed of current and former mental patients that claims the boards reinforce the stigma associated with mental illness. WEGX says it was going to replace the boards with a new campaign next month anyway. Also, Eagles QB **Randall Cunningham** joins the WEGX morning show.

The Arizona Republic says former **KKFR** Phoenix morning man **Danny Bonaduce** will pay up to $3,000 to repair the nose of Darius Barney, the transvestite hooker he attacked last March. On July 19, Bonaduce pleaded guilty to endangerment and no contest to a misdemeanor assault charge. In exchange, a deputy county attorney agreed to drop robbery and unlawful flight charges against Bonaduce, who could get anything from probation to 22 months in prison when he is sentenced Aug. 23. In an unrelated yet related development, **WSTR** (Star 94) Atlanta will bring in **Butch Patrick, Barry Williams,** and **Brandon Cruz** as morning co-hosts this week as part of its "Child Stars Who Aren't Behind Bars" week.

Former **KFWB** Los Angeles reporter **Memo Munoz**, who was fired last year, has filed suit against the Group W station, claiming he was the victim of racial discrimination. Munoz wants his job back and punitive damages of more than $7.5 million.

PEOPLE: DEAN OF CHICAGO

WNUA Chicago part-timer **Dean Richards**, also the previous PD of SMN's AC format, is the new morning host at adult alternative **WNUA** Chicago, replacing the late **Yvonne Daniels.** Richards has also just been named staff announcer for **WGN-TV** ... **WOWI** Norfolk, Va., p.m. driver **Eric St. James** is the new morning host at urban **WIZF** Cincinnati.

Longtime **WMJI** Cleveland MD/midday host **Mike Ivers** is out. Ivers, who would like to stay on the North Coast, can be reached after Aug. 5 at 216-892-0081. Part-timer **Ravenna Miceli** is upped to middays ... Former **WKJY** Long Island, N.Y., morning man **Jay Scott** will handle those duties at AC **KPSN** (Sunny 97) Phoenix as **Bob Clark** moves to afternoons. **WENS** Indianapolis MD **Alan Cook** joins for middays.

Two more radio deaths to report this week: Southern Starr Broadcasting Group president **Peter Starr**, 49, of undisclosed causes, July 21. Southern Starr chairman **Robert Long** will add CEO duties. VP **Manuel Rodriguez** becomes executive VP/chief operating officer. Also, former **KBPI** Denver PD/morning man **Chris Poole**, 35, last week in his sleep, of unknown causes. Poole had been working in real estate.

Former **WPLJ** New York morning man **Rocky Allen** resurfaces at co-owned top 40 **WPRO-FM** Providence, R.I., for mornings. WPRO's shifts will shorten and current morning man **Jimmy Gray** will go to an early midday shift. Also, **Blain Ensley** from **WODJ** Grand Rapids, Mich., rejoins Allen as his producer.

Another ex-New Yorker, onetime **WKTU** p.m. driver **Paco**, will make his first radio appearance in six years as the fill-in host on **WQHT** (Hot 97)'s disco oldies show. Paco, who had been serving a federal prison term for heroin distribution, is now in a halfway house until October.

After 18 months, **WPHR** (Power 108) Cleveland morning man **John Landecker** is out. PD **Cat Thomas** will do mornings. Urban **WAMO** Pittsburgh overnighter **Yo! Sunny Joe Stevens** joins the station for nights. Meanwhile, WAMO also loses **Porsche Fox** to the midday slot at **KMJQ** (Majic 102) Houston. That station sends weekender **Deniece Dunbar** to crosstown urban/AC **KHYS** as morning co-host.

The Hollywood Reporter says that ABC has bought **KIIS** Los Angeles morning man **Rick Dees** out of his executive producer role for the TV show "Into The Night." Dees, who relinquished the "Night" host duties last month, is working on another TV show, according to the Reporter.

Here's the air staff for new urban/AC **WKKV** (V100) Milwaukee: PD **Tony Fields** will do mornings. **Karen Caruso** goes from afternoons to middays. **Dave Michaels**, briefly PD of **WXLN** Louisville, Ky., joins for afternoons. **Stu Daniels** moves from middays to nights. **Ridell Hall** from crosstown **WNOV** does late-nights. **Chris Scott** stays on for overnights.

N/T **WGR** Buffalo, N.Y., p.m. driver **Paul Lyle** exits for mornings at **WGSM** Long Island, N.Y. That station, which remains adult standards throughout the rest of the day, adds a news block in mornings. Current a.m. driver **Jim Ferguson** now does early afternoons ... Former **WYST** Baltimore PD **Dan O'Neil** goes to **WJZE** (Jazzy 100) Washington, D.C., as production director.

AC **KHLT** Little Rock, Ark., morning man **Rob Early** returns to the morning team at similarly formatted **WSTF** (Star 101) Orlando, Fla. ... **Arroe Collins**, who had been set to go to **WWMG** Charlotte, N.C., instead will go to oldies rival **WGKL** for mornings. He replaces **Robb Stewart**, who returns to AC **WMYI** (My 102) Greenville, S.C., as APD/middays, replacing **Paul Warren.**

KFOG San Francisco APD/promotion director **Kenny Wardell** exits. KFOG will hire a new promotion director ... Longtime **KLOS** Los Angeles night jock **Steve Downes** exits to concentrate on voice work ... **WMAL** Washington, D.C., sportscaster **Johnny Holliday** goes to crosstown N/T **WWRC** as morning co-host.

MD **Laverne Richards Graves** is upped to APD at urban **WUSS** (1490 Jams) Atlantic City, N.J. **WCKU** (U102) Lexington, Ky., morning man **Geno Burgess** is the new MD and replaces **Marcy Hartman** in middays ... **William Beadie Johnson** becomes the latest **WTLC** Indianapolis staffer to go to crosstown **WSYW** (Yo! 810) for weekends.

Album **KWIC** Beaumont, Texas, MD/morning man **Tim Kelly** leaves radio; PD **Bob Wells** assumes his duties. Evening jock **Sunny Hargrove** takes Wells' p.m. drive slot. Overnighter **Stevie Clarke** and part-timer **Taylor Moore** will do evenings and overnights, respectively ... Part-timer **Jim Taylor** is upped to p.m. drive/assistant MD at AC **WQLH** Green Bay, Wis. P.M. driver **Kathy Larkin** is now morning co-host, replacing **Nancy Martin.**

Country **KXIA** Marshalltown, Iowa, needs a new a.m. driver to replace **Bruce McBride** ... Former urban **WHQT** (Hot 105) p.m. driver **Eric D** is looking (305-754-5516). So is former **WZFX** Fayetteville, N.C., PD **Tony Lype** (919-370-9990).

The Promotions & Marketing column will return next week.

newsline...

WCCO/WLTE MINNEAPOLIS have been sold by Midwest Communications to CBS. The $200 million package also includes WCCO-TV and other Midwest TV and cable holdings. The sale is dependent on an FCC waiver.

DAVE SPENCE is the new GM of WRMX Nashville, replacing owner Dick Oppenheimer. He was previously GM of KHYI and KVIL Dallas.

BILL ASHENDEN is upped from GSM to GM at KKRZ Portland, Ore., replacing Carl Gardner.

BOB BARNES is out as GM of all-sports WKNR Cleveland. Frank Manicini, from parent company RASCO, is handling his duties.

MIKE MADIGAN, formerly GM of KLPX Tucson, Ariz., is the new GM of Adams' KISS San Antonio, Texas, replacing Reggie Jordan.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	7	LEARNING TO FLY / MCA 54124 (6 weeks at No. 1)	TOM PETTY & THE HEARTBREAKERS
2	4	8	6	RUNAROUND / WARNER BROS. ALBUM CUT	VAN HALEN
3	2	3	7	THE SOUND OF YOUR VOICE / CHARISMA 4-98773	38 SPECIAL
4	5	6	5	END OF THE LINE / EPIC ALBUM CUT	ALLMAN BROTHERS BAND
5	3	4	6	YOU COULD BE MINE / GEFFEN 19039	GUNS N' ROSES
6	8	7	11	JET CITY WOMAN / EMI 50357	QUEENSRYCHE
7	9	10	7	HOLE HEARTED / A&M 1564	EXTREME
8	6	2	9	SMOKESTACK LIGHTNING / ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
9	10	12	7	SAVING MY HEART / ARISTA ALBUM CUT	YES
10	20	31	4	OUT IN THE COLD / MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
11	11	13	6	(EVERYTHING I DO) I DO IT FOR YOU / A&M 1567	BRYAN ADAMS
12	7	5	7	LOWDOWN AND DIRTY / ATLANTIC 4-87666	FOREIGNER
13	12	11	6	ROCKAWAY / REPRISE 4-19300	RIC OCASEK
14	13	17	6	HEY STOOPID / EPIC 34-73845	ALICE COOPER
15	17	19	9	BUILD A FIRE / ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
16	28	—	2	FACE THE MUSIC / GIANT ALBUM CUT	RTZ
17	19	20	5	ROLLIN' ON / CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
18	24	42	4	SHINY HAPPY PEOPLE / WARNER BROS. 4-19242	R.E.M.
19	14	16	8	MONKEY BUSINESS / ATLANTIC 4-87673	SKID ROW
20	21	21	7	SOMETHING TO TALK ABOUT / CAPITOL 44724	BONNIE RAITT
21	16	18	18	WIND OF CHANGE / MERCURY 868 180-4	SCORPIONS
				★★★ POWER TRACK ★★★	
22	35	—	2	TWIST OF THE KNIFE / ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
23	26	32	3	ALL OF A SUDDEN / PYRAMID ALBUM CUT/EPIC	JOE WALSH
24	25	30	5	KISS MY LOVE GOODBYE / POLYDOR ALBUM CUT/PLG	L.A. GUNS
25	18	14	13	SEEING THINGS / DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
26	22	23	7	SAY IT WITH LOVE / POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
27	31	40	4	SIGN OF THE STORM / ELEKTRA ALBUM CUT	THE ERIC GALES BAND
28	15	9	9	POUNDCAKE / WARNER BROS. ALBUM CUT	VAN HALEN
29	36	34	5	SILVER THUNDERBIRD / ATLANTIC ALBUM CUT	MARC COHN
30	29	22	18	RIGHT HERE, RIGHT NOW / SBK 07345	JESUS JONES
31	32	29	9	3 STRANGE DAYS / CAPITOL 44738	SCHOOL OF FISH
32	37	45	3	POWER WINDOWS / JAMBCO ALBUM CUT/MERCURY	BILLY FALCON
33	27	27	5	BUILD ME UP / EMI ALBUM CUT	HUEY LEWIS & THE NEWS
34	41	44	3	GIRL MONEY / EAST WEST ALBUM CUT	KIX
35	34	28	17	MAN IN THE BOX / COLUMBIA 38-73851	ALICE IN CHAINS
36	23	15	12	TEXARKANA / WARNER BROS. ALBUM CUT	R.E.M.
37	47	—	2	LIVING WITH THE LAW / COLUMBIA 38-73868	CHRIS WHITLEY
38	42	35	5	TOP OF THE WORLD / WARNER BROS. ALBUM CUT	VAN HALEN
39	43	47	4	BLIND FAITH / COLUMBIA 38-73598	WARRANT
40	44	46	3	SHOUT IT OUT / INTERSCOPE ALBUM CUT/EAST WEST	SLAUGHTER
41	46	—	2	DRINKING AGAIN / INTERSCOPE ALBUM CUT/EAST WEST	NEVERLAND
42	39	41	5	APPLE PIE / ELEKTRA ALBUM CUT	WHITE TRASH
43	38	26	6	RIGHT NOW / WARNER BROS. ALBUM CUT	VAN HALEN
44	40	36	16	LIFT ME UP / ARISTA 2218	YES
				★★★ FLASHMAKER ★★★	
45	NEW ▶		1	A WALL I MUST CLIMB / GIANT ALBUM CUT	MICHAEL MCDERMOTT
46	NEW ▶		1	GOD GAVE ROCK AND ROLL TO YOU / INTERSCOPE ALBUM CUT/EAST WEST	KISS
47	NEW ▶		1	SEASONS / DGC ALBUM CUT	TYKETTO
48	30	24	9	ALL THE TIME IN THE WORLD / GEFFEN ALBUM CUT	JUNKYARD
49	NEW ▶		1	NOBODY SAID IT WAS EASY / DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
50	NEW ▶		1	IF I SAY / SBK 07358	KINGOFTHEHILL

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

THE RIGHT PROGRAM

(Continued from page 1)

was also a mini-boom in modern crossovers—than 1982-83, when the floodgates opened.

Only two songs on this week's Modern Rock Tracks chart—Seal's "Crazy" and R.E.M.'s "Shiny Happy People"—are bona fide top 40 hits. Only five others are being worked to top 40. The only other acts with modern rock credentials on the Hot 100 are the La's and Lenny Kravitz, whose current hit was never worked to modern stations.

Label reps say crossing nondance modern rock tracks to top 40 is difficult. "Just because you have a successful alternative record does not guarantee you success at top 40," says Frank Palombi, national director of pop promotion for Capitol Records, which currently has a modern rock hit with Crowded House's "Chocolate Cake."

"Look at the struggle we have with Crowded House," he says. "It's a successful alternative record, but it doesn't have the same groove as a lot of the alternative crossovers." Although Crowded House has a good-sized fan base and a track record at hit radio, Palombi says "nothing is certain at top 40 radio . . . You have a better chance at crossing over if you have dance appeal."

Greg Lee, director of national singles promotion for Warner Bros., says great records are falling by the wayside as a result of top 40 radio's resistance to modern rock. He tried to take Electronic's dancey "Get The Message" to top 40, but says it "really didn't connect. With the exception of EMF and Jesus Jones, there is still a lot of resistance, unless you have got a dance remix."

"That EMF record did surprisingly well and had credible success at dance-leaning stations. That's why it went all the way," adds Jerry Blair, Columbia's East Coast director of singles promotion. Columbia's current modern rock crossover projects include Fishbone's "Everyday Sunshine"—which has the same retro-R&B feel as Kravitz's current hit—and Big Audio Dynamite II's house-style modern rock hit "Rush."

THE WEIRD CLIQUE IMAGE

Top 40 programmers admit that there is resistance to modern rock records in the format. "People are playing safe ball right now and they're not willing to give these records a chance," says WLUM (Hot 102) Milwaukee PD Dan Kieley. "I'm the same way."

(Continued on page 70)

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	11	KISS THEM FOR ME / GEFFEN 7-24387 (5 weeks at No. 1)	SIOUXSIE AND THE BANSHEES
2	2	2	5	RUSH / COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
3	4	14	3	UNTIL SHE COMES / COLUMBIA 38-73855	THE PSYCHEDELIC FURS
4	5	10	5	WALKING DOWN MADISON / CHARISMA 2-96342	KIRSTY MACCOLL
5	3	3	8	CHOCOLATE CAKE / CAPITOL 44725	CROWDED HOUSE
6	8	6	6	MARBLE / FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE
7	11	11	6	PEARL / DEDICATED ALBUM CUT/RCA	CHAPTERHOUSE
8	6	18	4	TIGHTEN UP / WARNER BROS. ALBUM CUT	ELECTRONIC
9	13	16	4	CHORUS / SIRE 0-40123/REPRISE	ERASURE
10	7	5	8	CRAZY / SIRE 4-19298/WARNER BROS.	SEAL
11	9	9	6	SUBMARINE SONG / DGC ALBUM CUT	THE CANDY SKINS
12	12	13	4	TIMELESS MELODY / LONDON ALBUM CUT/PLG	THE LA'S
13	10	8	6	SHINY HAPPY PEOPLE / WARNER BROS. 4-19242	R.E.M.
14	21	—	2	TALKIN' LOUD AND SAYIN' NOTHING / EPIC ALBUM CUT	LIVING COLOUR
15	NEW ▶		1	SATISFIED / REPRISE ALBUM CUT	SQUEEZE
16	19	21	4	CAUGHT IN MY SHADOW / POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
17	15	19	6	GROOVY TRAIN / SIRE ALBUM CUT/REPRISE	THE FARM
18	23	27	3	HAPPY / COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
19	17	15	5	I FEEL SO GOOD / CAPITOL 15728	RICHARD THOMPSON
20	NEW ▶		1	SIT DOWN / FONTANA ALBUM CUT/MERCURY	JAMES
21	22	26	3	MAN SCARED / ATLANTIC ALBUM CUT	THE FAT LADY SINGS
22	24	17	8	WHICH WAY SHOULD I JUMP? / A&M ALBUM CUT	MILLTOWN BROTHERS
23	28	28	4	SEX ON WHEELZ / WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
24	14	7	7	KOZMIK / VIRGIN 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
25	16	4	15	GET THE MESSAGE / WARNER BROS. 2-21832	ELECTRONIC
26	25	22	5	ROCKAWAY / REPRISE ALBUM CUT	RIC OCASEK
27	NEW ▶		1	PANDORA'S BOX (IT'S A LONG, LONG WAY) / VIRGIN 4-98771	O.M.D.
28	NEW ▶		1	REAL REAL REAL / SBK 19742	JESUS JONES
29	NEW ▶		1	RED HILLS ROAD / ATLANTIC 0-86023	CANDY FLIP
30	26	—	2	CHILDREN / EMI ALBUM CUT	EMF

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

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JESUS JONES' SONG OF SUCCESS AT TOP 40 RADIO

(Continued from page 9)

Lee Chesnut—the initial supporter of Chris Isaak's "Wicked Game"—"called us up and told us that he had followed the record on the European charts. He was well aware of the band and told us that if we needed to have other stations call him, he would be a voice for us," Lane says.

Week No. 4 (April 2) was another 10-add week, again with a single major-market station, KRXY Denver. It was the week that "Right Here" finally debuted on the Hot 100 at No. 94. It was also the week that Lane began to notice MTV play kicking in at top 40 radio. Despite the success of "Right Here" at modern rock radio, most PDs first felt it not because it was on the modern rock charts but "because they heard about it from listeners who saw it on MTV. Night jocks were going to the PD and saying 'what's this about?' "

On Week No. 5 (April 9), however, SBK got only six adds, although one of them was WIOQ (Q102) Philadelphia, which added it at No. 15, and the record still kept its bullet, going to No. 84. Lane says that even at this point, there was no real concern about losing the record. But he does admit, "It was hard to go back the next week. A lot of people wanted to see this record die. They didn't want to be beaten up by a label that had previously been known for its mainstream product on a group with this name." Despite the product glut, Lane feels "it wasn't the traffic [we were fighting]. We were battling against ourselves—battling against how different the music sounded."

ON THE REBOUND

Lane's strategy for Week No. 6 (April 16) was to hit the road and go after the type of secondary stations where the record was having a tough time. "We felt that if we could get airplay in Winston-Salem and Fayetteville, N.C., and Florence, S.C., and make a real statement, that we could turn this thing around. [Southeast regional] Corbin Dooley and I saw eight stations that week and closed six." The record got 10 adds that week and went to No. 65.

On April 23, however, "Right Here" was back to the single digits, picking up seven adds, including WMXP Pittsburgh, the soon-to-be-defunct KZZP Phoenix, and KWOD Sacramento, Calif.—which has since altered its format to become a modern-rock-leaning top 40. For Week 7, "Right Here" went 65-60.

Week 8 was another single-digit week that again included major-market outlets—WXKS-FM (Kiss 108) Boston, KHYI Dallas, and KKBQ (93Q) Houston. Notably, "Right Here" usually tended to pick up rival top 40 outlets several weeks away from each other. Lane remembers 93Q PD Dene Hallam and OM Dave Elliott telling him that they wanted to see sales and requests off KRBE before they made their move. For April 30, "Right Here" went to No. 51.

There was a similar situation at WEGX (Eagle 106) Philadelphia—a station that Lane *thought* was going to add the record April 30. Instead, he found out, PD Brian Philips—who had been testing the song—dropped it altogether because he was not seeing any response, despite the airplay at rival Q102.

TIME BUYS

Lane went on another road trip. "We told [Philips] we had an incredible amount of support. We were doing time buys and we had product placement going on . . . After a two-hour conversation, he gave me the add." WEGX and WZPL Indianapolis were among the nine stations that came in on the week of May 7. The song went to No. 44 and Lane considers it his "breakthrough week."

One support tool SBK used extensively for "Right Here" was commercial time buys—something top 40 PDs have been asking the labels for in recent years. WGTZ (Z93) Dayton, Ohio, was the first of 20 or so stations to get a time buy. Neither Lane nor Glass are sure how much the spot buys added up to, but Lane estimates Z93's buy at about $500 and Glass says that some major-market buys cost up to $2,000.

Lane says WEGX got a time buy three weeks after the record went on. "We did not hold it over their heads. WEGX isn't going to add a record for a time buy. But [Philips] saw my enthusiasm and passion when I talked about the time buys because we weren't going to [support] a record we didn't believe in."

IT'S REAL, REAL, REAL

By week No. 10, "Right Here" was back in double digits with 15 adds. KPLZ Seattle, KEGL Dallas, KXXR Kansas City, Mo., and WBZZ (B94) Pittsburgh were among the majors. B94 PD John Roberts had been in Philadelphia and heard the record on Q102 and WEGX. Several weeks later, Lane says, WDJX Louisville PD Chris Shebel would go to Indianapolis for the Indy 500 and add the song because he heard it on WZPL. For the week of May 14, "Right Here" went to No. 37 on the Hot 100.

On the week of May 21, "Right Here" went to No. 29 and reached more than 20 adds for the first time. Lane made a trip to the Pacific Northwest and that week KUBE Seattle and KKRZ Portland, Ore., were among the 27 stations that came in.

In week 12 (May 28), the song went to No. 23 and finally showed up as one of Billboard's most-added singles with 32 new stations. "By this time there was no question. The whole project was gelling. Sales were starting to kick in. MTV had it in heavy [rotation]. The band was on tour. There were no negatives," Lane says.

By week 13 (June 4), "Right Here" was effectively broken. It went to No. 14 (it would go top 10 the following week); 37 adds came in—the record's single biggest week. This means that about 40% of the song's adds to date came within a two-week period—after the record was already top 30. WSTO Evansville, Ind.—which had resisted "Right Here"—finally came in. Now, Lane says, PD Barry Witherspoon is already behind another alternative-leaning project, Loud Sugar, that SBK will start working in early September.

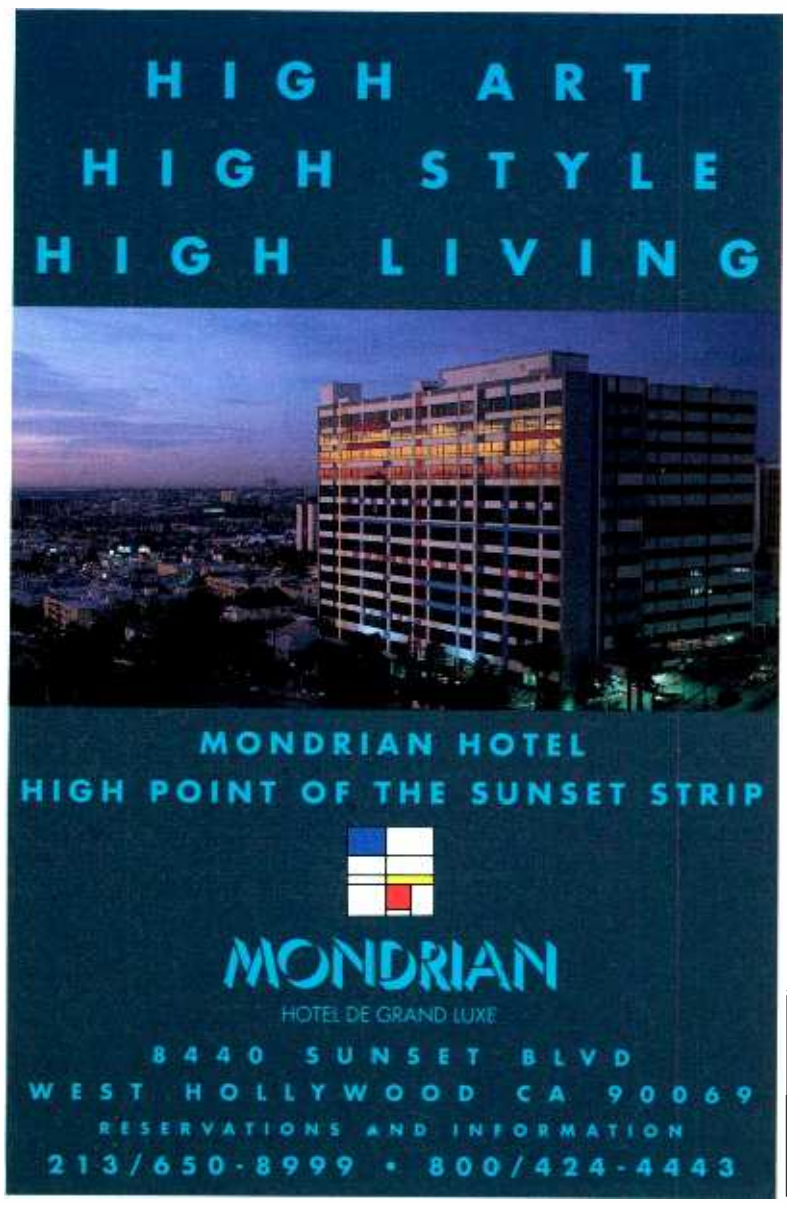
It says something about today's fragmented top 40 marketplace that "Right Here" made it to No. 2 with only about 90% of the top 40 reporting stations on board. ("Unbelievable" hit No. 1 with a similar percentage.) Although some dance stations did play "Right Here," the stations that never came aboard were mostly churbans like WQHT New York, KKFR Phoenix, and KQKS Denver. Only a few of the holdouts were stations for which the song was too hard—like WBLI Long Island, N.Y., and KXYQ Portland, Ore.

WAGES OF SALVATION

So what did the breaking of Jesus Jones cost? Glass says the cost of independents—who were used at least three-quarters of the way through the project—was about the same as it was for the first Wilson Phillips single, about $30,000. (It should be noted that some industry observers consider that figure incredibly low.)

A lot of the money spent on Jesus Jones went to tour support—through the breaking of "Right Here," the group did three tours in progressively larger clubs. Where a lot of Wilson Phillips money went to videos, SBK had the advantage of picking up those already made from EMI-U.K., which distributes the group's British label Food.

One indication of how long "Right Here" took to break is that plans for the follow-up changed completely during its lifespan. "International Bright Young Thing" had been planned for the follow-up. Now "Real Real Real" will go to radio Aug. 5. Despite the problems that even established acts like UB40 have had at top 40 with follow-ups, Lane thinks "Real" will be a much easier sell. "We did not break a single, we broke a band. I don't think as much resistance will be there," he says.



WASHINGTON ROUNDUP

(Continued from page 9)

WHDH Boston, from Channel Broadcasting to WHDH-AM. It also denied a request for rehearing of the FCC's waiver of its one-to-a-market rule.

The commission, in its relaxed ruling on the one-to-a-market restriction, decided the combination of WHDH and WNEV-TV does not result in fewer than 30 separate voices being heard in the market. The commission again stated it will not deal with format/content issues, and, further, that the committee had not presented evidence that the marketplace is not serving the listening needs of minorities, despite its claim that Boston now has no full-time radio station serving the minority community.

FORMER OWNER FINED

The FCC has ordered Southern Virginia Broadcasting Corp., former licensee of WSVS-AM-FM Crewe, Va., to pay $15,000 for failure to recruit minorities during a 1990 review period. The company was found to have failed in EEO efforts prior to that period as well.

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RICK DUTKA

1955-1991

Rick Dutka was a social and political activist in a music businessman's clothing. As an early and vocal advocate of rap music, a key behind-the-scenes mover of Stetsasonic's "A.F.R.I.C.A." and the "Sun City" project, and a shaper of the priorities of the New Music Seminar year-after-year, Rick not only "dropped science" on an entire generation of rappers and rockers, he was instrumental in awakening the music industry as a whole to the fight against apartheid abroad and racism at home.

Rick was resolutely artist-oriented, a great lover of music in general, and a particular champion of world music. His values, taste, and energy inspired all of us who were fortunate enough to have worked with him.

He was a mensch. He was our brother. We loved him.

We'll miss him.

• ***The Island Records Family***

Rick requested that those wishing to make donations in his name can make them to:

Greenpeace
c/o Lorna Alcorn
Canvas Director
96 Spring Street
3rd Floor
New York, NY 10012
(212) 941-0994

Gay Men's Health Crisis
129 West 20th Street
New York, NY 10011
(212) 807-6664

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Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	7	6	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 1 week at No. 1
2	2	2	11	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
3	1	1	13	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
4	6	6	9	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
5	9	15	8	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
6	5	5	19	PLACE IN THIS WORLD REUNION 19019 /GEFFEN	◆ MICHAEL W. SMITH
7	8	9	8	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
8	4	3	15	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
9	7	4	14	MORE THAN WORDS A&M 1552	◆ EXTREME
10	10	14	7	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
11	14	16	9	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
12	16	23	5	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
13	12	12	15	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
14	11	8	16	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
15	18	24	6	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
16	21	21	9	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
17	13	11	13	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
18	23	32	4	TIME, LOVE AND TENDERNESS COLUMBIA 73889	MICHAEL BOLTON
19	15	10	18	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
20	24	28	5	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
21	27	29	6	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
22	17	13	14	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
23	22	19	22	BABY BABY A&M 1549	◆ AMY GRANT
24	19	17	15	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
25	20	18	14	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
26	29	36	4	YOU COME TO MY SENSES REPRISE ALBUM CUT	CHICAGO
				★★★ POWER PICK ★★★	
27	37	—	2	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
28	25	22	21	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
29	34	38	4	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
30	30	30	9	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
31	26	20	17	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
32	36	40	4	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
33	40	—	2	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
34	32	33	11	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
35	35	31	26	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
36	39	42	3	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
37	28	25	17	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
38	31	26	8	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
39	45	46	3	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
40	44	43	4	IF YOU'RE NOT THE ONE FOR ME GRP ALBUM CUT	◆ TOM SCOTT
41	47	—	2	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
42	33	27	9	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
				★★★ HOT SHOT DEBUT ★★★	
43	NEW ▶		1	ALL I HAVE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
44	42	35	19	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
45	46	44	26	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
46	NEW ▶		1	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	PAULA ABDUL
47	41	39	7	A BETTER LOVE RADIOACTIVE 54101/MCA	◆ LONDONBEAT
48	NEW ▶		1	SINCE I DON'T HAVE YOU RCA 2848-2	◆ RONNIE MILSAP
49	NEW ▶		1	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
50	48	41	24	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER

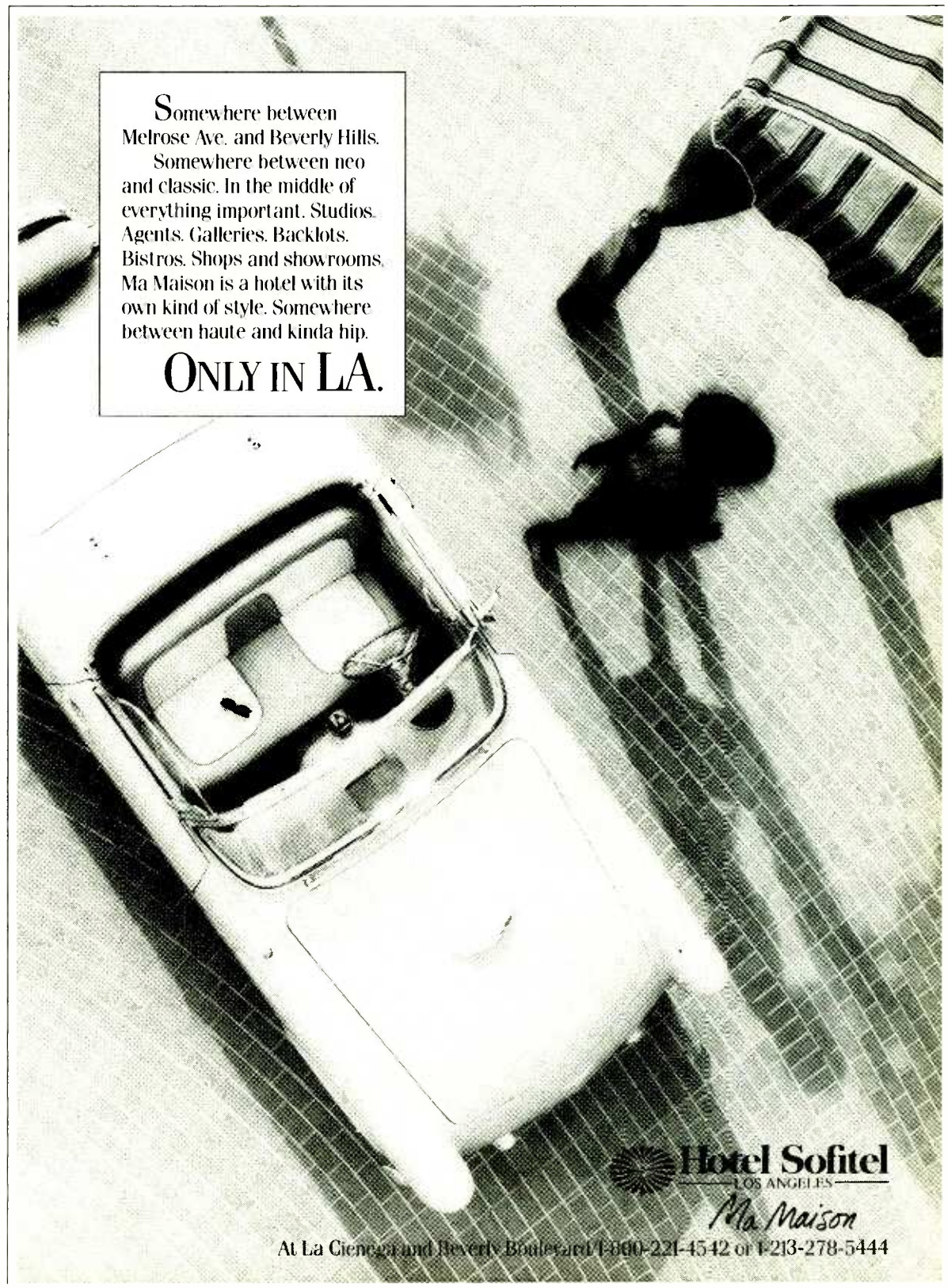
◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

SPRING '91 ARBITRONS

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

Call	Format	Su '90	Fa '90	W '91	Sp '91
MIAMI—(11)					
WLYF	AC	6.8	8.1	8.3	8.9
WEDR	urban	5.5	6.2	5.8	5.7
WHQT	urban	5.5	4.1	4.6	5.3
WPOW	top 40/dance	4.8	4.9	5.8	5.2
WAQI	Spanish	5.0	4.4	6.1	4.8
WFLC	AC	4.0	4.4	3.3	4.2
WIOD	N/T	5.3	5.1	5.3	4.0
WKIS	country	3.6	4.2	4.0	3.9
WZTA	cls rock	2.5	3.0	2.2	3.6
WXDJ	Spanish	4.0	3.4	3.7	3.5
WHYI	top 40	3.8	3.6	3.5	3.3
WSHE	album	3.3	3.2	2.6	3.3
WJQY	AC	3.8	3.6	2.8	3.1
WINZ	N/T	2.8	2.7	3.6	3.0
WMRZ	adult std	2.8	1.3	2.0	2.9
WQBA	Spanish	3.7	3.6	3.8	2.9
WCMQ-FM	Spanish	3.5	3.0	2.0	2.6
WMXJ	oldies	3.1	3.6	3.1	2.6
WTMI	classical	2.8	2.6	2.7	2.5
WLVE	adult alt	2.4	2.5	2.1	2.3
WAXY	AC	2.6	2.1	2.0	2.1
WQBA-FM	Spanish	1.6	1.7	1.5	1.9
WEAT-AM-FM	easy	1.3	1.7	1.6	1.8
WWFE	Spanish	.5	2.1	—	1.6
WCMQ	Spanish	1.0	.6	2.2	1.0
ATLANTA—(12)					
WVEE	urban	14.8	11.0	11.3	11.4
WSB-FM	AC	9.9	8.2	9.5	9.3
WPCH	AC	8.0	7.5	7.5	7.9
WAPW	top 40	8.6	8.2	7.5	7.5
WYAI/WYAY	country	6.4	6.6	5.4	7.5
WSB	N/T	5.7	6.5	6.4	7.0
WFOX	oldies	5.8	5.5	5.6	6.7
WKLS	album	6.3	7.2	6.2	6.4
WKHX-FM	country	5.1	4.9	4.5	5.1
WZGC	cls rock	4.0	3.8	4.0	4.6
WSTR	AC	4.4	5.1	4.2	3.4
WGST	N/T	4.1	4.3	3.3	3.3
WAOK	religious	2.7	3.3	3.6	2.7
WALR	adult alt	.5	2.3	3.2	2.6
WCNN	N/T	.8	1.5	2.5	1.1
TAMPA, FLA.—(21)					
WWRM	AC	7.4	10.5	10.8	10.4
WQYK-FM	country	9.1	9.6	8.9	9.7
WFLZ	top 40	8.3	7.4	5.5	7.1
WUSA	AC	6.2	8.0	6.1	6.8
WMTX	AC	5.0	3.9	3.5	6.2
WDUV	easy	5.5	6.0	5.5	5.7
WXTB	album	4.7	3.0	4.6	5.5
WYNF	album	6.2	5.1	5.9	5.5
WFLA	N/T	5.8	4.7	7.4	5.3
WGUL-AM-FM	adult std	5.1	4.7	4.5	4.9
WRBQ-AM-FM	top 40	6.0	6.3	6.5	4.6
WYUU	oldies	3.6	4.1	3.5	3.8
WSUN	country	2.4	2.3	2.8	3.2
WLVU-FM	adult std	1.2	2.4	1.4	1.9
WHVE	adult alt	3.2	2.0	2.2	1.8
WQYK	country	.5	.8	1.6	1.2
WTKN	N/T	.8	.9	1.1	1.0
PHOENIX—(22)					
KNIX	country	9.8	11.0	10.5	10.4
KUPD	album	6.7	6.4	5.3	7.4
KTAR	N/T	7.6	8.8	10.6	6.7
KMLE	country	5.1	4.3	5.6	6.6
KKLT	AC	5.5	6.2	5.7	5.6
KSLX	cls rock	5.4	4.7	3.8	4.9
KOY-FM	top 40	4.7	4.0	4.2	4.8
KKFR	top 40/dance	4.1	4.1	4.9	4.6
KFYI	N/T	3.8	3.2	4.5	4.5
KOY	adult std	2.8	2.1	3.5	4.3
KMEO-FM	AC	3.9	5.6	3.8	4.0
KVRY	AC	4.3	3.8	3.3	3.4
KESZ	AC	4.4	4.4	3.3	3.3
KMXX	AC	3.9	3.0	2.8	3.3
KDKB	album	3.3	3.1	3.4	3.0
KOOL-FM	oldies	2.7	2.8	3.7	3.0
KONC	classical	.7	1.4	1.4	2.4
KGRX	album	.4	1.4	1.4	2.1
KLFF	adult std	2.3	2.4	2.2	1.5
KOOL	oldies	1.5	1.5	1.4	1.5
KUKQ	modern	2.0	1.0	1.3	1.5
KXAM	adult std	.8	.6	.5	1.4
PORTLAND, ORE.—(25)					
KEX	AC	6.2	8.6	10.1	10.1
KKRZ	top 40	10.1	8.1	7.3	9.2
KUPL-FM	country	8.5	9.1	8.7	8.7
KINK	album	6.7	5.9	6.7	8.2

(Continued on page 50)



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POWER PLAYLISTS™

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

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

PLATINUM

Z100

New York — O.M.: Steve Kingston

1	2	Bryan Adams, (Everything I Do) I Do I
2	1	EMF, Unbelievable
3	3	Corina, Temptation
4	4	Jesus Jones, Right Here, Right Now
5	5	The Black Crowes, Hard To Handle
6	9	D.J. Jazzy Jeff & The Fresh Prince, S
7	8	Jomanda, Got A Love For You
8	6	Paula Abdul, Rush Rush
9	11	UB40, Here I Am (Come And Take Me)
10	12	Salt-N-Pepa, Do You Want Me
11	13	3rd Bass, Pop Goes The Weasel
12	18	C&C Music Factory/F. Williams, Things
13	17	The KLF, 3 A.M. Eternal
14	16	Rythm Syndicate , P.A.S.S.I.O.N.
15	23	Paula Abdul, The Promise Of A New Day
16	7	Crystal Waters, Gypsy Woman (She's Ho
17	19	Amy Grant, Every Heartbeat
18	20	Peabo Bryson, Can You Stop The Rain
19	21	Michael Bolton, Time, Love And Tender
20	22	Lenny Kravitz, It Ain't Over 'Til It'
21	24	Scorpions, Wind Of Change
22	25	Cathy Dennis, Too Many Walls
23	26	Coro, My Fallen Angel
24	27	Natalie Cole, Unforgettable
25	10	Color Me Badd, I Wanna Sex You Up (Fr
A26	—	Boyz II Men, Motownphilly
27	30	Color Me Badd, I Adore Mi Amor
28	15	Michael W. Smith, Place In This World
A29	—	Roxette, Fading Like A Flower (Every
A30	—	Marky Mark & The Funky Bunch
A	—	Billy Falcon, Power Windows

HOT 97 FM

New York — P.D.: Joel Salkowitz

1	2	Coro, My Fallen Angel
2	1	Corina, Temptation
3	3	Jomanda, Got A Love For You
4	4	Rare Arts, Boriqua Posse
5	6	Lisa Lisa & Cult Jam, Let The Beat Hi
6	7	Tara Kemp, Piece Of My Heart
7	8	D.J. Jazzy Jeff & The Fresh Prince, S
8	10	The KLF, 3 A.M. Eternal
9	20	C&C Music Factory/F. Williams, Things
10	5	Paula Abdul, Rush Rush
11	17	BG The Prince Of Rap, This Beat Is Ho
12	12	Face, Forever Yours
13	15	Heavy D. & The Boyz, Now That We Foun
14	9	Sandee, Love Desire
15	11	Rythm Syndicate , P.A.S.S.I.O.N.
16	19	Hi-Five, I Can't Wait Another Minute
17	26	Clubhouse, Deep In My Heart
18	21	TKA, Louder Than Love
19	29	Marky Mark & The Funky Bunch
20	22	Seal, Crazy
21	28	Boyz II Men, Motownphilly
22	25	Cathy Dennis, Too Many Walls
23	27	Whitney Houston, My Name Is Not Susan
24	33	Color Me Badd, I Adore Mi Amor
25	30	3rd Bass, Pop Goes The Weasel
26	31	Paula Abdul, The Promise Of A New Day
27	23	Color Me Badd, I Wanna Sex You Up (Fr
28	35	Brothers In Rhythm, Such A Good Feeli
A29	—	Vanessa Williams, Running Back To You
A30	—	Frankie Knuckles, The Whistle
31	34	PCP, Keep It Up Dance
32	32	Yasmin, Wanna Dance
A33	—	Unity, Unity
34	EX	Jinny, Keep Warm
35	24	Crystal Waters, Gypsy Woman (She's Ho
A	—	Luther Vandross, Don't Want To Be A F
A	—	Crystal Waters, Makin' Happy
EX	EX	Keith Sweat, Your Love

MOJO RADIO 95.5 FM

New York — P.D.: Scott Shannon

1	1	Bryan Adams, (Everything I Do) I Do I
2	2	Corina, Temptation
3	3	Jesus Jones, Right Here, Right Now
4	4	Rythm Syndicate , P.A.S.S.I.O.N.
5	6	Tara Kemp, Piece Of My Heart
6	8	Amy Grant, Every Heartbeat
7	9	The Escape Club, I'll Be There
8	10	The Black Crowes, Hard To Handle
9	5	EMF, Unbelievable
10	12	Nelson, Only Time Will Tell
11	15	D.J. Jazzy Jeff & The Fresh Prince, S
12	14	Roxette, Fading Like A Flower (Every
13	16	Lenny Kravitz, It Ain't Over 'Til It'
14	17	Jomanda, Got A Love For You
15	19	Paula Abdul, The Promise Of A New Day
16	11	Paula Abdul, Rush Rush
17	23	C&C Music Factory/F. Williams, Things
18	20	Rod Stewart, The Motown Song
19	21	Michael Bolton, Time, Love And Tender
20	22	Scorpions, Wind Of Change
21	25	Marky Mark & The Funky Bunch
22	24	Michael W. Smith, Place In This World
23	26	The KLF, 3 A.M. Eternal
24	29	Natalie Cole, Unforgettable
25	27	Cathy Dennis, Too Many Walls
A26	—	Color Me Badd, I Adore Mi Amor
27	30	R.E.M., Shiny Happy People
A28	—	Whitney Houston, My Name Is Not Susan
29	7	Color Me Badd, I Wanna Sex You Up (Fr
A30	—	Boyz II Men, Motownphilly

B96

Chicago — P.D.: Dave Shakes

1	1	Corina, Temptation
2	4	Extreme, More Than Words
3	7	2 Brothers On The 4th Floor, Can't He
4	9	EMF, Unbelievable
5	19	Bryan Adams, (Everything I Do) I Do I
6	3	Paula Abdul, Rush Rush
7	18	UB40, Here I Am (Come And Take Me)
8	2	Salt-N-Pepa, Do You Want Me
9	11	D.J. Jazzy Jeff & The Fresh Prince, S
10	15	Rythm Syndicate , P.A.S.S.I.O.N.
11	12	Cynthia, Break Up To Make Up
12	14	Jomanda, Got A Love For You
13	5	Color Me Badd, I Wanna Sex You Up (Fr
14	24	Jesus Jones, Right Here, Right Now
15	10	Nyasia, Now & Forever
16	26	C&C Music Factory/F. Williams, Things
17	6	Beverly, Set Me Free
18	21	The KLF, 3 A.M. Eternal
19	20	Daize, Don't Want To Lose Your Love
A20	—	Boyz II Men, Motownphilly
21	23	Hi-Five, I Can't Wait Another Minute
22	27	Heavy D. & The Boyz, Now That We Foun
A23	—	Natalie Cole, Unforgettable
24	25	Paula Abdul, The Promise Of A New Day
25	28	Cut 'N' Move, Get Serious
26	29	Marky Mark & The Funky Bunch
A27	—	Latin Alliance, Low Rider
A28	—	Coro, My Fallen Angel
29	17	Cartouche, Feel The Groove
A30	—	3rd Bass, Pop Goes The Weasel
A	—	Young M.C., That's The Way Love Goes
A	—	Clubhouse, Deep In My Heart
A	—	Color Me Badd, I Adore Mi Amor

KIIS FM 102.7

Los Angeles — P.D.: Bill Richards

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

Power 106 FM

Los Angeles — P.D.: Jeff Wyatt

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

WZOU 94.5 FM

Boston — P.D.: Sunny Joe White

1	1	For Fun, You Can't Play Me
2	6	Corina, Temptation
3	8	Jesus Jones, Right Here, Right Now
4	9	Rythm Syndicate , P.A.S.S.I.O.N.
5	10	Cher, Love And Understanding
6	12	D.J. Jazzy Jeff & The Fresh Prince, S
7	16	Bryan Adams, (Everything I Do) I Do I
8	13	Tara Kemp, Piece Of My Heart
9	3	Salt-N-Pepa, Do You Want Me
10	14	Lenny Kravitz, It Ain't Over 'Til It'
11	15	Keith Sweat, Your Love
12	22	Yasmin, Wanna Dance
13	17	Gloria Estefan, Can't Forget You
14	24	Boyz II Men, Motownphilly
15	23	Marc Cohn, Walking In Memphis
16	21	The KLF, 3 A.M. Eternal
17	27	Heavy D. & The Boyz, Now That We Foun
18	26	Scorpions, Wind Of Change
19	19	Marky Mark & The Funky Bunch
20	25	Paula Abdul, The Promise Of A New Day
21	28	Michael Bolton, Time, Love And Tender
A22	—	Rod Stewart, The Motown Song
A23	—	Amy Grant, Every Heartbeat
24	29	Jomanda, Got A Love For You
A25	—	3rd Bass, Pop Goes The Weasel
26	30	Huey Lewis & The News, It Hit Me Like
A27	—	Young M.C., That's The Way Love Goes
A28	—	Desmond Child, Love On A Rooftop
A29	—	Cathy Dennis, Too Many Walls
30	EX	Robbie Nevil, Just Like You

B94 FM

Pittsburgh — P.D.: John Roberts

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

MIX 107.3

Washington — P.D.: Lorrin Palagi

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

WAVA 105

Washington — P.D.: Chuck Beck

1	1	Bryan Adams, (Everything I Do) I Do I
2	3	EMF, Unbelievable
3	2	R.E.M., Losing My Religion
4	5	D.J. Jazzy Jeff & The Fresh Prince, S
5	6	Michael W. Smith, Place In This World
6	4	Extreme, More Than Words
7	13	Jesus Jones, Right Here, Right Now
8	8	Paula Abdul, Rush Rush
9	11	Corina, Temptation
10	7	Mariah Carey, I Don't Wanna Cry
11	15	Paula Abdul, The Promise Of A New Day
12	12	Lenny Kravitz, It Ain't Over 'Til It'
13	18	Roxette, Fading Like A Flower (Every
14	14	Amy Grant, Every Heartbeat
15	21	Boyz II Men, Motownphilly
16	17	Natalie Cole, Unforgettable
17	22	R.E.M., Shiny Happy People
18	16	Color Me Badd, I Wanna Sex You Up (Fr
19	20	Rod Stewart, The Motown Song
20	25	C&C Music Factory/F. Williams, Things
A21	—	PC Quest, Can I Call You My Girl
22	23	Rythm Syndicate , P.A.S.S.I.O.N.
23	24	Marky Mark & The Funky Bunch
24	EX	Color Me Badd, I Adore Mi Amor
A25	—	Cathy Dennis, Too Many Walls

POWER 99 FM

Atlanta — P.D.: Rick Stacy

1	1	Bryan Adams, (Everything I Do) I Do I
2	2	Michael W. Smith, Place In This World
3	4	Firehouse, Don't Treat Me Bad
4	6	Corina, Temptation
5	5	Rythm Syndicate , P.A.S.S.I.O.N.
6	7	Roxette, Fading Like A Flower (Every
7	13	Amy Grant, Every Heartbeat
8	9	Wilson Phillips, The Dream Is Still A
9	12	The KLF, 3 A.M. Eternal
10	10	Seal, Crazy
11	11	Titiyo, My Body Says Yes
12	15	Cathy Dennis, Too Many Walls
13	17	Paula Abdul, The Promise Of A New Day
14	16	Lenny Kravitz, It Ain't Over 'Til It'
15	3	EMF, Unbelievable
16	8	Color Me Badd, I Wanna Sex You Up (Fr
17	20	Salt-N-Pepa, Do You Want Me
18	33	The Escape Club, I'll Be There
19	22	D.J. Jazzy Jeff & The Fresh Prince, S
20	25	Coro, My Fallen Angel
21	26	Marky Mark & The Funky Bunch
22	23	Cher, Love And Understanding
23	34	Natural Selection, Do Anything
24	27	Orchestra JB, Come Alive
25	28	C&C Music Factory/F. Williams, Things
26	29	Michael Bolton, Time, Love And Tender
27	30	R.E.M., Shiny Happy People
28	31	Rod Stewart, The Motown Song
29	32	Jomanda, Got A Love For You
A30	—	Natalie Cole, Unforgettable
31	24	Jesus Jones, Right Here, Right Now
32	35	Lisa Lisa & Cult Jam, Let The Beat Hi
A	—	Color Me Badd, I Adore Mi Amor
A	—	Huey Lewis & The News, It Hit Me Like

96.3 FM Radio WHYT

Detroit — P.D.: Rick Gillette

1	2	D.J. Jazzy Jeff & The Fresh Prince, S
2	1	Salt-N-Pepa, Do You Want Me
3	5	Boyz II Men, Motownphilly
4	7	Bryan Adams, (Everything I Do) I Do I
5	9	3rd Bass, Pop Goes The Weasel
6	6	Jesus Jones, Right Here, Right Now
7	4	EMF, Unbelievable
8	14	Hi-Five, I Can't Wait Another Minute
9	15	Corina, Temptation
10	12	The KLF, 3 A.M. Eternal
11	11	Lenny Kravitz, It Ain't Over 'Til It'
12	13	Natalie Cole, Unforgettable
13	17	Marky Mark & The Funky Bunch
14	3	Paula Abdul, Rush Rush
15	19	Heavy D. & The Boyz, Now That We Foun
16	20	Paula Abdul, The Promise Of A New Day
17	21	C&C Music Factory/F. Williams, Things
18	18	Lisa Lisa & Cult Jam, Let The Beat Hi
19	EX	Color Me Badd, I Adore Mi Amor
20	24	Rythm Syndicate , P.A.S.S.I.O.N.
A	—	Jomanda, Got A Love For You
A	—	R.E.M., Shiny Happy People
A	—	Hi-C, Im Not Your Puppet
A	—	Young M.C., That's The Way Love Goes
EX	EX	Stevie Wonder, Gotta Have You (From "
EX	EX	Oaktown 3-5-7, Turn It Up

KDWB 101.3

Minneapolis — P.D.: Mark Bolke

1	1	The Black Crowes, Hard To Handle
2	3	Bryan Adams, (Everything I Do) I Do I
3	2	EMF, Unbelievable
4	4	The Escape Club, I'll Be There
5	5	Jesus Jones, Right Here, Right Now
6	7	Roxette, Fading Like A Flower (Every
7	9	Corina, Temptation
8	10	Amy Grant, Every Heartbeat
9	6	Extreme, More Than Words
10	8	Paula Abdul, Rush Rush
11	18	Paula Abdul, The Promise Of A New Day
12	14	Natural Selection, Do Anything
13	11	UB40, Here I Am (Come And Take Me)
14	15	Rythm Syndicate , P.A.S.S.I.O.N.
15	16	Peabo Bryson, Can You Stop The Rain
16	17	Marc Cohn, Walking In Memphis
17	23	Nelson, Only Time Will Tell
18	19	Steelheart , I'll Never Let You Go
19	20	Michael W. Smith, Place In This World
20	22	Seal, Crazy
21	21	Lenny Kravitz, It Ain't Over 'Til It'
22	24	Tom Petty & The Heartbreakers, Learni
23	25	Cathy Dennis, Too Many Walls
24	26	Firehouse, Love Of A Lifetime
25	27	Michael Bolton, Time, Love And Tender
26	EX	Hi-Five, I Can't Wait Another Minute
27	EX	C&C Music Factory/F. Williams, Things
28	EX	Wilson Phillips, The Dream Is Still A
A	—	D.J. Jazzy Jeff & The Fresh Prince, S
A	—	Color Me Badd, I Adore Mi Amor
A	—	Huey Lewis & The News, It Hit Me Like
A	—	Marky Mark & The Funky Bunch
A	—	The KLF, 3 A.M. Eternal
EX	EX	Rod Stewart, The Motown Song
EX	EX	Whitney Houston, My Name Is Not Susan
EX	EX	Scorpions, Wind Of Change

93Q

Houston — P.D.: Dene Hallam

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

104 KRBE

Houston — P.D.: Steve Wyrostok

1	2	Bryan Adams, (Everything I Do) I Do I
2	3	Seal, Crazy
3	6	Lenny Kravitz, It Ain't Over 'Til It'
4	1	Jesus Jones, Right Here, Right Now
5	4	Paula Abdul, Rush Rush
6	5	EMF, Unbelievable
7	7	Mariah Carey, There's Got To Be A Way
8	9	Orchestral Manoeuvers In The Dark, It
9	16	Roxette, Fading Like A Flower (Every
10	11	Erasure, Chorus
11	8	David A. Stewart Introducing Candy Du
12	14	R.E.M., Shiny Happy People
13	10	Extreme, More Than Words
14	15	Wilson Phillips, The Dream Is Still A
15	18	Salt-N-Pepa, Do You Want Me
16	17	Corina, Temptation
17	19	D.J. Jazzy Jeff & The Fresh Prince, S
18	20	Hi-Five, I Can't Wait Another Minute
19	23	Paula Abdul, The Promise Of A New Day
20	22	The La's, There She Goes
21	21	Stereo MC's , Elevate My Mind
22	24	C&C Music Factory/F. Williams, Things
23	25	Amy Grant, Good For Me
24	28	Titiyo, My Body Says Yes
25	29	Firehouse, Love Of A Lifetime
26	26	DiVinyls, Make Out Alright
27	27	The KLF, 3 A.M. Eternal
28	EX	Marky Mark & The Funky Bunch
29	EX	Whitney Houston, My Name Is Not Susan
30	EX	Color Me Badd, I Adore Mi Amor
31	EX	N-Joi, Anthem
A	—	Young M.C., That's The Way Love Goes
A	—	Michael W. Smith, Place In This World
A	—	The Escape Club, I'll Be There

KMEL JAMS

San Francisco — P.D.: Keith Naftaly

1	2	D.J. Jazzy Jeff & The Fresh Prince, S
2	3	Hi-Five, I Can't Wait Another Minute
3	1	Boyz II Men, Motownphilly
4	5	Tony Terry, With You
5	6	Lenny Kravitz, It Ain't Over 'Til It'
6	9	Heavy D. & The Boyz, Now That We Foun
7	4	Ralph Tresvant, Do What I Gotta Do
8	12	DJ Quick, Tonight
9	15	Natalie Cole, Unforgettable
10	11	Lisa Lisa & Cult Jam, Let The Beat Hi
11	8	After 7, Nights Like This (From "The
12	22	Color Me Badd, I Adore Mi Amor
13	17	Peabo Bryson, Can You Stop The Rain
14	10	Corina, Temptation
15	16	Seal, Crazy
16	19	Jomanda, Got A Love For You
17	20	Tevin Campbell, Just Ask Me To
A18	—	Bryan Adams, (Everything I Do) I Do I
19	21	The KLF, 3 A.M. Eternal
20	24	Oaktown 3-5-7, Turn It Up
21	23	Cathy Dennis, Too Many Walls
22	25	Paula Abdul, The Promise Of A New Day
23	29	Jasmine Guy & James Ingram, Just Want
24	30	Ben B. Hard, Special
25	28	C&C Music Factory/F. Williams, Things
26	26	Yasmin, Wanna Dance
27	EX	Marky Mark & The Funky Bunch
28	EX	Queen Latifah, Flygirl
29	EX	Aaron Neville, Everybody Plays The Fo
30	EX	3rd Bass, Pop Goes The Weasel
A	—	Vanessa Williams, Running Back To You
A	—	Riff, If You're Serious
A	—	Ex-Girlfriend, Why Can't U Come Home
A	—	Cut 'N' Move, Get Serious
EX	EX	Rodney O/Joe Cooley, Let It Roll
EX	EX	Rythm Syndicate , P.A.S.S.I.O.N.
EX	EX	Luther Vandross, Don't Want To Be A F
EX	EX	BG The Prince Of Rap, This Beat Is Ho
EX	EX	Jinny, Keep Warm
EX	EX	Prince , Gett Off

GOLD

Kiss 108 FM

Boston — P.D.: Steve Rivers

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

Q102

Philadelphia

1	2	Boyz II Men, Motownphilly
2	4	D.J. Jazzy Jeff & The Fresh Prince, S
3	3	The KLF, 3 A.M. Eternal
4	7	3rd Bass, Pop Goes The Weasel
5	5	Salt-N-Pepa, Do You Want Me
6	1	Rythm Syndicate , P.A.S.S.I.O.N.
7	8	Lisa Lisa & Cult Jam, Let The Beat Hi
8	9	Jomanda, Got A Love For You
9	15	Bryan Adams, (Everything I Do) I Do I
10	13	Coro, My Fallen Angel
11	14	C&C Music Factory/F. Williams, Things
12	10	Corina, Temptation
13	6	Jesus Jones, Right Here, Right Now
14	20	Marky Mark & The Funky Bunch
15	22	Yasmin, Wanna Dance
16	18	T.P.E., Then Came You
17	23	Seal, Crazy
18	33	Nardo Ranks, Burrup
A19	—	D.J. Laz & Danny D, Mami El Negro
20	26	Hi-Five, I Can't Wait Another Minute
21	21	After 7, Nights Like This (From "The
22	30	Heavy D. & The Boyz, Now That We Foun
23	24	Tony Terry, With You
24	28	Color Me Badd, I Adore Mi Amor
25	25	Cut 'N' Move, Get Serious
A26	—	Lenny Kravitz, It Ain't Over 'Til It'
27	27	Cathy Dennis, Too Many Walls
28	29	Simon, Without You I'll Never Be The
29	35	TKA, Louder Than Love
30	31	Robbie Nevil, Just Like You
31	EX	Oaktown 3-5-7, Turn It Up
32	EX	Amy Grant, Every Heartbeat
33	34	Natalie Cole, Unforgettable
34	EX	Paula Abdul, The Promise Of A New Day
A35	—	Tevin Campbell, Just Ask Me To
A	—	Cher, Love And Understanding
A	—	Clubhouse, Deep In My Heart
EX	EX	Sa-Fire, Taste The Bass
EX	EX	Jesse Jaymes, Shake It (Like A White

EAGLE 106

Philadelphia — P.D.: Brian Philips

1	1	Bryan Adams, (Everything I Do) I Do I
2	4	EMF, Unbelievable
3	5	Jesus Jones, Right Here, Right Now
4	2	The Black Crowes, Hard To Handle
5	6	Corina, Temptation
6	7	D.J. Jazzy Jeff & The Fresh Prince, S
7	3	Paula Abdul, Rush Rush
8	10	Rythm Syndicate , P.A.S.S.I.O.N.
9	11	UB40, Here I Am (Come And Take Me)
10	12	Salt-N-Pepa, Do You Want Me
11	13	Roxette, Fading Like A Flower (Every
12	15	Amy Grant, Every Heartbeat
13	9	Extreme, More Than Words
14	17	Paula Abdul, The Promise Of A New Day
15	8	Michael W. Smith, Place In This World
16	19	Tara Kemp, Piece Of My Heart
17	20	Michael Bolton, Time, Love And Tender
18	22	Lenny Kravitz, It Ain't Over 'Til It'
19	24	C&C Music Factory/F. Williams, Things
20	21	Nelson, Only Time Will Tell
21	23	Seal, Crazy
22	25	The KLF, 3 A.M. Eternal
23	26	Marky Mark & The Funky Bunch
24	28	Natalie Cole, Unforgettable
25	14	Color Me Badd, I Wanna Sex You Up (Fr
26	29	Scorpions, Wind Of Change
27	30	R.E.M., Shiny Happy People
28	16	R.E.M., Losing My Religion
29	31	Cathy Dennis, Too Many Walls
30	32	Color Me Badd, I Adore Mi Amor
A31	—	Hi-Five, I Can't Wait Another Minute

The Fox

Detroit — P.D.: John McFadden

1	2	Jesus Jones, Right Here, Right Now
2	3	D.J. Jazzy Jeff & The Fresh Prince,
3	9	Bryan Adams, (Everything I Do) I
4	1	EMF, Unbelievable
5	6	Tara Kemp, Piece Of My Heart
6	7	The KLF, 3 A.M. Eternal
7	11	Rythm Syndicate , P.A.S.S.I.O.N.
8	4	Extreme, More Than Words
9	5	Salt-N-Pepa, Do You Want Me
10	14	Stereo MC's , Elevate My Mind
11	8	Paula Abdul, Rush Rush
12	18	Boyz II Men, Motownphilly
13	17	D'zyre, Forever Amo'r
14	19	Amy Grant, Every Heartbeat
15	21	Corina, Temptation
16	22	C&C Music Factory/F. Williams,
17	20	Michael W. Smith, Place In This
18	23	Paula Abdul, The Promise Of A New
19	15	Lenny Kravitz, It Ain't Over 'Til It'
20	26	Marky Mark & The Funky Bunch,
21	16	Jesse Jaymes, Shake It (Like A
22	24	UB40, Here I Am (Come And Take
23	25	Hi-Five, I Can't Wait Another Minute
24	13	Color Me Badd, I Wanna Sex You Up
25	27	Seal, Crazy
26	EX	3rd Bass, Pop Goes The Weasel
27	EX	Heavy D. & The Boyz, Now That We
A	—	Latin Alliance, Low Rider
A	—	R.E.M., Shiny Happy People
A	—	Roxette, Fading Like A Flower (Ev
A	—	Oaktown 3-5-7, Turn It Up
A	—	Young M.C., That's The Way Love
EX	EX	Natalie Cole, Unforgettable
EX	EX	Color Me Badd, I Adore Mi Amor

HOT 94.7 FM

Chicago — P.D.: Greg Cassidy

1	7	Bryan Adams, (Everything I Do) I Do I
2	1	Jesus Jones, Right Here, Right Now
3	5	Corina, Temptation
4	4	Roxette, Fading Like A Flower (Every
5	3	Rythm Syndicate , P.A.S.S.I.O.N.
6	2	EMF, Unbelievable
7	8	April, You're The One For Me
8	13	D.J. Jazzy Jeff & The Fresh Prince, S
9	10	Wilson Phillips, The Dream Is Still A
10	15	Paula Abdul, The Promise Of A New Day
11	14	The Black Crowes, Hard To Handle
12	12	After 7, Nights Like This (From "The
13	11	Extreme, More Than Words
14	17	Michael W. Smith, Place In This World
15	16	Amy Grant, Every Heartbeat
16	20	Scorpions, Wind Of Change
17	18	Hi-Five, I Can't Wait Another Minute
18	21	Jomanda, Got A Love For You
19	19	Seal, Crazy
20	22	Rod Stewart, The Motown Song
A	—	Firehouse, Love Of A Lifetime
A	—	R.E.M., Shiny Happy People
A	—	Marky Mark & The Funky Bunch
A	—	C&C Music Factory/F. Williams, Things
EX	EX	Nelson, Only Time Will Tell

all hit 97.1 KEGL The Eagle

Dallas — P.D.: Joel Folger

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

SILVER

92 PRO FM

Providence — P.D.: Paul Cannon

1	3	Scorpions, Wind Of Change
2	6	Bryan Adams, (Everything I Do) I Do I
3	1	Salt-N-Pepa, Do You Want Me
4	2	EMF, Unbelievable
5	5	Jesus Jones, Right Here, Right Now
6	7	Surface, Never Gonna Let You Down
7	8	Amy Grant, Every Heartbeat
8	9	Tara Kemp, Piece Of My Heart
9	14	Corina, Temptation
10	13	Rythm Syndicate , P.A.S.S.I.O.N.
11	19	D.J. Jazzy Jeff & The Fresh Prince, S
12	22	Boyz II Men, Motownphilly
13	18	Lenny Kravitz, It Ain't Over 'Til It'
14	15	Nelson, Only Time Will Tell
15	16	Cher, Love And Understanding
16	17	Gloria Estefan, Can't Forget You
17	21	Cathy Dennis, Too Many Walls

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Boyz N The Premiere. Acclaimed "Boyz N The Hood" director John Singleton, left, joins, from left, recording stars Young M.C., Tyler Collins, and Tony Terry at the premiere party hosted by the Black Filmmakers Foundation and Sony Music Entertainment at the Building in New York. Epic artist Terry was a featured performer.

Aretha Franklin Is In The Public Eye

Slew Of Shows Support 'What You See . . .'

BY DAVID NATHAN

LOS ANGELES—As her funky remake of Sly Stone's "Everyday People" continues its run on the Hot R&B Singles chart, Aretha Franklin is celebrating the release of "What You See Is What You Sweat," her ninth album for Arista, with a slew of live performances.

After a six-year period during which she did occasional shows in the Midwest, Franklin began doing sporadic East Coast dates in 1989 and 1990, concentrating on venues in New York and Atlantic City, N.J. Now the artist has performed in Westbury, N.Y.; Pontiac, Mich.; and Washington, D.C., and is heading to the West Coast for the first time in eight years. She is booked for a four-day stint at Las Vegas' Caesars Palace, followed by three nights at the Greek Theatre in Los Angeles. Appearances on "The Arsenio Hall Show" and an episode of CBS-TV's "Murphy Brown" are set to follow.

"I'm extremely happy with the album," says Franklin of the new project. "I love the versatility of the selections and as much as anyone can put on one album, I really think the record reflects me." A number of producers contributed to the album, including Michel Legrand; Luther Vandross; Narada Michael Walden (who produced "Everyday People"); Burt Bacharach & Carole Bayer Sager; David "Pic" Conley and David Townsend of Surface, who produced the title cut; and Elliott Wolff & Oliver Leiber.

Arista president Clive Davis, executive producer of the album, says the selection of on-line producers was based on the material presented. "Burt and Carole brought in two strong songs, including 'Ever Changing Times,' which Aretha and I agreed would be great as a duet with Michael McDonald," Davis says. "Likewise, Luther, Dave Conley, and Leiber & Wolff brought in great material. With an artist the stature of an Aretha Franklin, it's all about finding songs that will not only challenge the artist musically but will also be accessible for the public."

Franklin, who has long been admired for her own compositions (including "Call Me," a recent No. 1 hit for Phil Perry), says that the two songs she penned for the album are "personal testimonies."

"I wrote 'You Can't Take Me For Granted' with a very special man in mind, someone with whom I had a very longstanding relationship," she explains. "In essence, the song is saying, 'although your picture's in my locket, I'm not in your back pocket.'" Franklin adds that "What Did You Give" is "about a very self-centered person who was not naturally that way but who became that way through the insensitivities and abuses of another. It's about a relationship in which I felt there was a lot of give on one side and very little on the other."

Of the first single, Franklin says, "I chose to do 'Everyday People' because I always loved Sly Stone's catalog and I felt it was a good way to introduce his music to the young members of my audience."

Arista's Davis notes that "What You See Is What You Sweat" has been received well at retail and radio. "'Everyday People' is now being added at pop radio and the video is a very special production featuring a number of major stars," Davis says.

Franklin, who has been taking classes to overcome a fear of flying that developed after a turbulent plane ride in 1982, is contemplating tours of Japan and Europe this year. Performing, says Franklin, is "something I never tire of. It's lost none of its magic for me."

NMS Panels Turn Sharp Eye On The Hip-Hop Tip

The Rhythm and the Blues

by Janine McAdams

STRICTLY BUSINESS: If it's July in New York, that means **New Music Seminar** (July 13-17 at the Marriott Marquis hotel). I attended a handful of the events in this marathon of activity, and it seemed that the spark that had previously ignited so many heated exchanges and heartfelt discourses on hip-hop was missing from this year's meet. There were two basic panels entirely devoted to the music and its future in the music industry (as well as a panel on rap at radio [Billboard, July 27]); panelists and moderators seemed to be playing it close to the vest in an effort to avoid those aggravating but strangely invigorating confrontations between hardcore hip-hop fans and the rap "establishment."

At least that was the atmosphere at the Hip Hop Summit V panel on which I participated, sponsored by The Source magazine. To paraphrase myself in reporting about this year's Impact SuperSummit V meet in Atlantic City, N.J., the rap music industry is in such a state of flux that when called upon to analyze itself, panelists are reduced to a bunch of talking heads (myself included). Moderated by The Source's **David Mays**, the panelists were faced with the task of analyzing the positive and negative aspects of rap's commercial growth. What we decided: It's a mixed bag of more competition, greater exposure, more wack records, more roots-less artists, fewer touring opportunities, and the age-old struggle between artistic integrity and commercial viability.

Somewhat more interesting was the Source-sponsored panel "Rap Focus: Hip-Hop As An Art, A Style, And A Culture." Former break-dancer **Crazy Legs** and "graffiti" artist **Phase II** ("I don't relate to the word graffiti because that means scribbling, and I don't scribble") broke it down about the loss of hip-hop dance and art in the current hip-hop landscape. "In any culture you have art, dance, and music. In hip-hop it was graffiti, breakdancing, and rap . . . Rap came last in hip-hop. Today's rap artists don't respect breakdancers, graffiti artists. We have to come together," said Legs, adding that hip-hoppers let mainstream culture decree breakdancing and aerosol art passé. "Can you say that opera or ballet is played out?" he asked. Phase II continued: "We dismissed our own culture by seeing aerosol art and breakdancing as fads." Other panelists who painted a picture of the current status of rap influence were "Pump It Up" host **Dee Barnes** ("On my show I get along with everybody—except for one incident with one act that's scared of revolution"); **A Tribe Called Quest's Q-Tip**; video director **Ralph McDaniels**; film director **John Singleton** (the brilliant, positive "Boyz N The Hood"); and **Tim Westwood** of U.K. Capital Radio in London.

And things finally got heated during the Q&A session when the panel was asked why hip-hop supports The Source, a magazine begun by two white Harvard graduates. Editor in chief **Jon Shecter** explained that the magazine is run by a collaborative of folks who love hip-hop. And Singleton, who commanded a lot of respect at this gathering, added, "We have to use what we've got."

STARR ATTRACTIONS: Talent impresario **Maurice Starr** and General Entertainment Management gave a showcase at the Narcissus Club in Boston recently. The main attractions were young **Chris Pittman**, an Atlantic-signed artist who was a former member of Starr's **Perfect Gentlemen** project, who performed tracks from his upcoming album, "C.P Time," and **Rick Wes**, a matinee-idol white teen singer signed to Starr's Boston International Records through Hollywood Records, who did his upcoming single, "Possession." We were also wowed by an unsigned quintet of teen females known as **Not Your Average Girls.**

LISTEN, CHILDREN: Wing is ready to roll out the **Vanessa Williams** project with a lot of fanfare. The first single, "Running Back," arrived at radio last week. The CD package has a foldout insert featuring fabulous photos; wait till you get a load of the album cover! A special package containing the CD, video, and limited-edition lyric booklet in a Velcro closure box decorated with a collage of fashion photos and news clips will go to radio, retail, and press. "The Comfort Zone" album features an array of musical styles for Williams, from a contemporary update of the Isleys' "Work To Do," to the pop ballad "Best For Last," to her sultry cover of "What Can I Tell My Heart," from "Harley Davidson & the Marlboro Man," the film she will appear in this summer . . . Chrysalis' **Daddy Freddy**, who was crowned the fastest rapper in the world by the Guinness Book of World Records at New York's Empire State Building earlier this year, busts a rhyme on "The Crown," a prideful **Stevie Wonder** tune that Daddy enlivens most with straight-outta-Kingston toasting style in his rough-rider vocal style. A party jam . . . Newcomer **Overweight Pooch** tackles a tough-talking rhyme about her prowess over some pumping rhythms on "Ace Is A Spade" on A&M. Best are the **Musto & Bones** Overweight Club and Hefty Deep Vocal remixes. Sure wish she had a different name, though . . . "I Love The Way You Make Me Feel" is the debut by **African Unity** on Tabu. Sound like a love song? It's closer to new jack rastafari rap, and while the rhythm will make you nod your head, the concept takes some getting used to. The song is addressed to Jah and the powers of faith and humility, set to a beat worthy of a group like **Today** . . . While any attempt at a confrontational rap showdown makes me nervous, ya gotta love Ruffhouse's **Tim Dog** for his uncompromising diatribe against West Coast gangsta rap Goliaths, especially **N.W.A**, on the definitely New York-minded "Fuck Compton." Sounding rougher than sandpaper, the Dog barks out some direct dis on the South Central/Compton crowd, taking on the inanity of gang politics, the wackness of Jheri curls and chains, and the N.W.A's **Dr. Dre** and his alleged attack on "Pump It Up"

(Continued on next page)

Tonight's The Night For Burke. Chaka Khan surprised clubgoers at New York's Tramps club recently by joining soul singing great Solomon Burke onstage as he performed two sets at the club. (Photo: Chuck Pulin)

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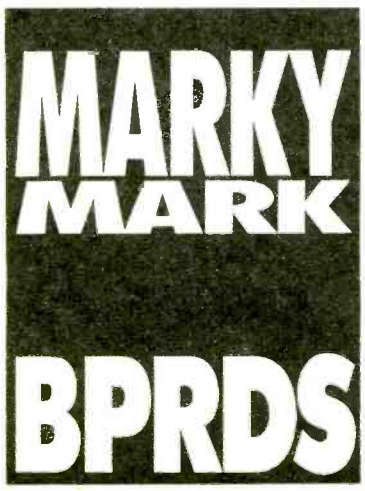
Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING AUGUST 3, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★★ No. 1 ★★		
1	3	4	7	**STEVIE WONDER** ● MOTOWN 6291* (10.98) 1 week at No. 1	MUSIC FROM "JUNGLE FEVER"	1
2	1	1	11	**LUTHER VANDROSS** ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
3	2	3	8	**N.W.A** RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
4	4	5	9	**BOYZ II MEN** ● MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	4
5	6	7	11	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	5
6	5	2	14	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
7	7	9	22	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
8	11	11	37	**HI-FIVE** ● JIVE 1328/RCA (9.98)	HI-FIVE	1
9	15	22	5	**NATALIE COLE** ELEKTRA 61049 (13.98)	UNFORGETTABLE	9
10	10	10	9	**ICE-T** SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
11	9	6	19	**SOUNDTRACK** ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
12	16	18	9	**SOUNDS OF BLACKNESS** PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	12
13	8	8	25	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS	2
14	19	32	4	**3RD BASS** DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	14
15	12	14	14	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
16	20	25	6	**PEABO BRYSON** COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	16
17	17	13	9	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	13
18	14	16	24	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
19	23	29	5	**KOOL MOE DEE** JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
20	13	12	19	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED	4
21	24	23	9	**DAMIAN DAME** LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
22	21	17	36	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
23	18	15	36	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
24	33	—	2	**SLICK RICK** DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	24
25	31	—	2	**HEAVY D. & THE BOYZ** UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	25
26	22	19	10	**TERMINATOR X & THE VALLEY OF THE JEEP BEETS** P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	19
27	25	24	19	**PHIL PERRY** CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
28	71	—	2	**GLADYS KNIGHT** MCA 10329* (9.98)	GOOD WOMAN	28
29	28	28	17	**WILL DOWNING** ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
30	88	—	2	**SOUNDTRACK** QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	30
31	51	88	3	**THE GETO BOYS** RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	31
32	42	53	3	**PHYLLIS HYMAN** PHILADELPHIA INTERNATIONAL 11006*/Z00 (9.98)	PRIME OF MY LIFE	32
33	41	62	4	**SHIRLEY MURDOCK** ELEKTRA 60951* (9.98)	LET THERE BE LOVE	33
34	27	26	36	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
35	70	—	2	**BEBE & CECE WINANS** CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	35
36	NEW ▶		1	**D.J. JAZZY JEFF & THE FRESH PRINCE** JIVE 1392/RCA (9.98)	HOMEBASE	36
37	29	21	16	**YO-YO** EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
38	37	40	36	**LEVERT** ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
39	30	27	24	**ALEXANDER O'NEAL** TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
40	38	35	30	**C&C MUSIC FACTORY** ▲² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
41	39	38	17	**M.C. BREED & D.F.C.** S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
42	32	33	35	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
43	44	44	15	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	43
44	36	31	44	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
45	26	20	15	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
46	40	39	14	**M.C. POOH** IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
47	50	50	6	**JODECI** MCA 10198 (9.98)	FOREVER MY LADY	47
48	35	34	10	**PAULA ABDUL** ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
49	34	30	9	**DE LA SOUL** ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
50	48	47	5	**GENE RICE** RCA 3159 (9.98)	JUST FOR YOU	47
51	45	36	30	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	34
52	43	41	27	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY	35
53	49	46	19	**TYRONE DAVIS** ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
54	87	—	2	**ARETHA FRANKLIN** ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	54
55	47	42	19	**ED O.G & DA BULLDOGS** PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
56	46	43	12	**JON LUCIEN** MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
57	57	51	11	**RODNEY O · JOE COOLEY** NASTYMIX 70300 (9.98)	GET READY TO ROLL	51
58	54	64	4	**MILES JAYE** ISLAND 48422 (9.98)	STRONG	54
59	52	49	7	**SHABBA RANKS** EPIC 47310 (9.98)	AS RAW AS EVER	49
60	56	48	17	**RIFF** SBK 95828 (8.98)	RIFF	41
61	66	82	3	**LAMONT DOZIER** ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	61
62	64	67	6	**CHERYL "PEPSII" RILEY** COLUMBIA 45452 (9.98)	CHAPTERS	62
63	53	45	34	**JEFFREY OSBORNE** ARISTA 8620 (9.98)	ONLY HUMAN	9
64	55	37	57	**MARIAH CAREY** ▲⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
65	61	70	5	**NEMESIS** PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	61
66	62	74	4	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	62
67	60	54	11	**INNOCENCE** CHRYSALIS 21797 (9.98)	BELIEF	54
68	58	52	67	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
69	63	69	8	**SHIRLEY BROWN** MALACO 7459 (9.98)	TIMELESS	63
70	59	59	44	**TRACIE SPENCER** CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
71	86	90	3	**CRYSTAL WATERS** MERCURY 48894* (9.98)	SURPRISE	71
72	67	55	8	**THE DOGS FEATURING DISCO RICK** JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
73	69	56	26	**GANG STARR** CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
74	89	83	3	**CLARENCE CARTER** ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
75	94	—	2	**LEADERS OF THE NEW SCHOOL** ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST. . .	75
76	82	75	5	**SHABBA RANKS** POW WOW 7417* (8.98)	RAPPIN' WITH THE LADIES	75
77	99	92	3	**READY FOR THE WORLD** MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	77
78	83	87	44	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS	12
79	74	86	4	**DADDY FREDDY** CHRYSALIS 21844 (9.98)	STRESS	74
80	98	91	3	**SMALL CHANGE** MERCURY 48367* (9.98)	SMALL CHANGE	80
81	81	76	6	**BLOW FLY** PANDISC 3007* (9.98)	THE TWISTED WORLD OF BLOW FLY	76
82	78	77	37	**MONIE LOVE** WARNER BROS. 26358 (9.98)	DOWN TO EARTH	26
83	73	65	58	**KEITH SWEAT** ▲² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	1
84	77	68	16	**LATIMORE** MALACO 7456 (8.98)	ONLY WAY IS UP	34
85	65	58	36	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP	19
86	75	60	50	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
87	72	57	35	**RUDE BOYS** ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
88	91	—	53	**D.J. MAGIC MIKE** CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
89	80	61	63	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
90	79	71	19	**MARVA HICKS** POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
91	68	63	51	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	16
92	76	66	27	**EPMD** ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	1
93	93	93	4	**JAMES BROWN** POLYDOR 849 108*/PLG (44.98)	STAR TIME	89
94	85	73	14	**VICTORIA WILSON-JAMES** EPIC 46853 (9.98 eq)	PERSEVERANCE	55
95	92	85	14	**SUCCESS-N-EFFECT** WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	73
96	95	89	9	**K.M.D.** ELEKTRA 60977 (9.98)	MR. HOOD	67
97	96	79	70	**BELL BIV DEVOE** ▲³ MCA 6387 (9.98)	POISON	1
98	84	84	66	**JOHNNY GILL** ▲² MOTOWN 6283 (8.98)	JOHNNY GILL	1
99	90	80	24	**MAIN SOURCE** WILD PITCH 97543 (8.98)	BREAKING ATOMS	40
100	97	72	37	**AL B. SURE!** ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	4

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



RHYTHM AND BLUES

(Continued from preceding page)

host Dee Barnes. However, the sexual denigration of **Michel'le** takes the concept too far. The CD single features the South Bronx native kicking it a cappella, so you won't miss a dis . . . **Pete Rock & C.L. Smooth** have a six-song Elektra EP called "All Souled Out." I won't say this is the best thing since sliced bread, I'll just say it's dope. This pair grabs hold of the jazzy, mellow groove sound that drives A Tribe Called Quest, **Jungle Brothers**, and **Main Source** and pushes it to new limits. Fresh! Production was handled by the **Untouchables**, which, for the uninitiated, means **Pete Rock** himself with **D.J. Eddie F**, along with **Dante Ross** and **Raoul Roach** as exec producers . . . I also like the **Downtown Science** album on Def Jam, not so much for the rhymes, which are pretty basic and lay down obscure concepts about life, love, and peace in the city. What kicks is the production and the interesting compendium of samples the Science—**Sam Sever** and **D.J. Bosco Money**—manage to insert . . . New York's single of choice for the summer is shaping up to be "O.P.P." by Tommy Boy's **Naughty By Nature.** Figured on the rinky-tink piano opening for the **Jackson Five**'s "ABC," Nature talks about getting what you need even when it ain't yours for the taking (the clean version of the title is "Other People's Property").

Reggae acts splash down in New York . . . see page 29

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Vesta, with a voice like hers, you know it can only be **"Special"**. The new album (75021 5347 1 2/4) and single **"Special"**. (75021 1562 4)

The Sounds Of Blackness deliver a top-ten hit with the single **"Optimistic"** (28968 0001 4) from the album **"The Evolution Of Gospel"**. (28968 1000 1/2/4) Look for the follow-up single "The Pressure Pt. 1", coming soon.

Mint Condition just want to know, **"Are You Free?"**, (28968 0002 4) the first single from the debut album **"Meant To Be Mint"**. (28968 1001 1/2/4)

You know when it feels right... **"Pleasure and Pain"**, (75021 1555 4) the title track and debut album from **Lance Ellington.** (75021 5351 1/2/4)

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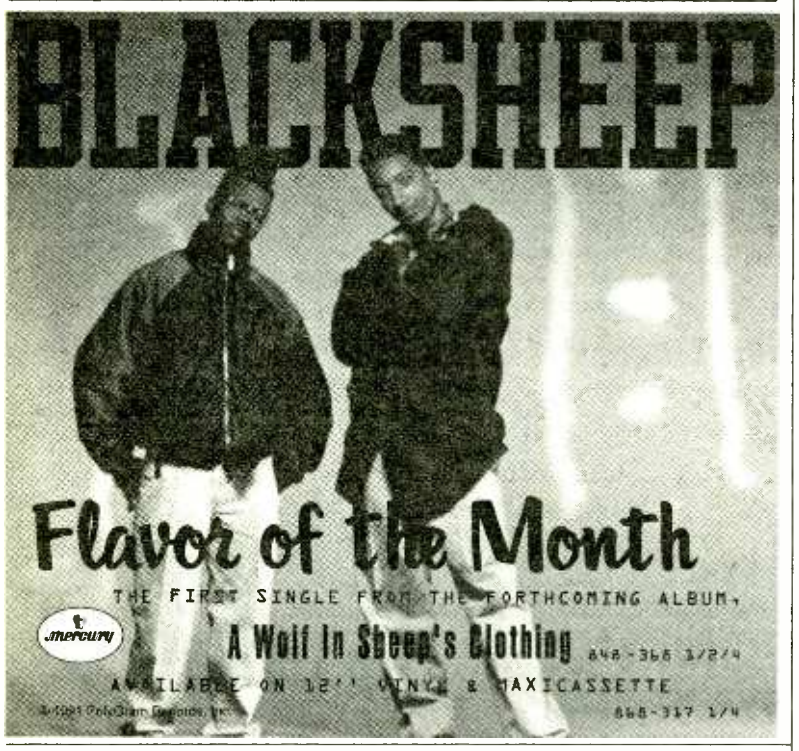

Billboard. FOR WEEK ENDING AUGUST 3, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	7	**SUMMERTIME** JIVE 1465-4/RCA (C) (CD) (T)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE 2 weeks at No. 1
2	3	4	7	**THE CHUBBSTER** SELECT 25015-4*/ELEKTRA (M) (T)	◆ CHUBB ROCK
3	4	5	6	**I SHOULDN'T HAVE DONE IT** DEF JAM 38-73739/COLUMBIA (C) (M) (T)	◆ SLICK RICK
4	2	1	10	**POP GOES THE WEASEL** DEF JAM 38-73728/COLUMBIA (C) (M) (T)	◆ 3RD BASS
5	6	10	5	**NOW THAT WE FOUND LOVE** UPTOWN 54090/MCA (C) (M) (T)	◆ HEAVY D. & THE BOYZ
6	8	14	4	**TONITE** PROFILE 5338 (C) (T)	◆ DJ QUIK
7	5	3	12	**SLOW DOWN** ELEKTRA 66568-4* (M) (T)	◆ BRAND NUBIAN
8	7	6	11	**BITCH BETTA HAVE MY MONEY** SELECT 5013* (M) (T)	AMG
9	13	21	4	**6 MINUTES OF PLEASURE** DEF JAM 38-73821/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
10	11	19	4	**HOW KOOL CAN ONE BLACK MAN BE** JIVE 1453-4/RCA (C) (T)	◆ KOOL MOE DEE
11	15	22	4	**THE HOUSE THE DOG BUILT** EAR CANDY 38000-4 (C) (CD) (T)	◆ JIBRI WISE ONE
12	9	12	7	**SUGAR FREE** COLD CHILLIN' 4-19334/REPRISE (C)	◆ GRANDADDY I.U.
13	12	13	7	**JUST HANGIN' OUT** WILD PITCH 8022* (M) (T)	◆ MAIN SOURCE
14	14	15	8	**AIN'T NO FUTURE IN YO' FRONTING** S.D.E.G. 62 /ICHIBAN (C) (T)	◆ M.C. BREED & D.F.C.
15	18	29	3	**GROWIN' UP IN THE HOOD** QWEST 4-19243/WARNER BROS. (C)	◆ COMPTON'S MOST WANTED
16	16	17	5	**BANG (GET DOWN, GET DOWN)** SOUL 54095/MCA (C) (M) (T)	SON OF BAZERK
17	10	8	10	**O.G. ORIGINAL GANGSTER** SIRE 4-19348/WARNER BROS. (C) (M) (T)	◆ ICE-T
18	20	26	4	**IT'S HARD BEING THE KANE** COLD CHILLIN' 4-19536/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
19	24	27	4	**PARTY LINE** SBK 7347 (C) (T)	◆ FIFTH PLATOON
20	21	23	9	**DO THE NASTY DANCE** JR 6026/JOEY BOY (C) (T)	◆ THE DOGS FEAT. DISCO RICK
21	22	25	6	**GET READY TO ROLL** NASTYMIX 76110 (C) (T)	◆ RODNEY O - JOE COOLEY
22	23	—	2	**IT'S A LOVE THANG** VIRGIN 4-98782 (C) (T)	◆ REDHEAD KINGPIN
23	17	7	15	**HOMEY DON'T PLAY DAT** P.R.O. DIVISION 38-73759/COLUMBIA (C) (T)	◆ TERMINATOR X
24	NEW▶		1	**GET BIZZY** ATLANTIC 4-87689 (C) (T)	◆ GREYSON & JASON
25	26	—	2	**KNOCK SOME BOOTS** ATLANTIC 4-87745 (C) (T)	SAM THE BEAST
26	NEW▶		1	**LOUD AND HARD TO HIT** SOUL 54070/MCA (M) (T)	◆ YOUNG BLACK TEENAGERS
27	19	24	8	**WHO ME?** ELEKTRA 64890-4 (C) (T)	◆ K.M.D.
28	NEW▶		1	**SOBB STORY** ELEKTRA 66545-4* (M) (T)	◆ LEADERS OF THE NEW SCHOOL
29	NEW▶		1	**SEASON OF THE VIC** QWEST 4-19295/REPRISE (C)	◆ JUSTIN WARFIELD
30	28	20	16	**YOU CAN'T PLAY WITH MY YO-YO** EAST WEST 4-98831 (C) (T)	◆ YO-YO FEAT. ICE CUBE

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

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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	1	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	1
2	5	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	2
3	6	GOTTA HAVE YOU	STEVIE WONDER	3
4	7	OPTIMISTIC	SOUNDS OF BLACKNESS	4
5	8	CAN YOU STOP THE RAIN	PEABO BRYSON	5
6	10	NIGHTS LIKE THIS	AFTER 7	7
7	13	IN YOUR EYES	SHIRLEY MURDOCK	9
8	12	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	10
9	3	BABY I'M READY	LEVERT	6
10	18	MEN	GLADYS KNIGHT	8
11	16	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	13
12	20	ADDICTIVE LOVE	BEBE & CECE WINANS	11
13	4	MOTOWNPHILLY	BOYZ II MEN	17
14	24	FOR THE LOVE OF MONEY	TROOP/LEVERT	14
15	23	SPECIAL	VESTA	12
16	15	AMAZING LOVE	PHIL PERRY	20
17	2	MAIN COURSE	FREDDIE JACKSON	19
18	14	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	15
19	19	POP GOES THE WEASEL	3RD BASS	26
20	11	YOU'RE GONNA GET SERVED	GENE RICE	29
21	22	IF YOU'RE SERIOUS	RIFF	16
22	28	UNFORGETTABLE	NATALIE COLE	21
23	25	TONITE	DJ QUIK	24
24	27	EVERYDAY PEOPLE	ARETHA FRANKLIN	18
25	30	SO MUCH LOVE	B ANGIE B	23
26	9	EXCLUSIVITY	DAMIAN DAME	27
27	21	HOW CAN I EASE THE PAIN	LISA FISCHER	40
28	33	I FIND EVERYTHING IN YOU	TEDDY PENDERGRASS	31
29	17	DO WHAT I GOTTA DO	RALPH TRESVANT	41
30	31	THE CHUBBSTER	CHUBB ROCK	47
31	—	ALWAYS	PEBBLES	22
32	39	SIX MINUTES OF PLEASURE	L.L. COOL J	28
33	—	HOW CAN YOU HURT THE. . .	CHERYL "PEPSII" RILEY	35
34	38	HOW KOOL CAN ONE BLACK MAN BE	KOOL MOE DEE	52
35	—	I'M A GOOD WOMAN LOOKING FOR. . .	SWEET OBSESSION	32
36	26	P.A.S.S.I.O.N.	RYTHM SYNDICATE	56
37	—	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	25
38	—	SUMMER BREEZE	NICKI RICHARDS	36
39	—	GIVE ME ALL THE LOVE	LAZET MICHAELS	50
40	35	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS	65

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	4	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	2
2	1	GOTTA HAVE YOU	STEVIE WONDER	3
3	6	OPTIMISTIC	SOUNDS OF BLACKNESS	4
4	8	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	1
5	2	BABY I'M READY	LEVERT	6
6	9	CAN YOU STOP THE RAIN	PEABO BRYSON	5
7	5	NIGHTS LIKE THIS	AFTER 7	7
8	10	MEN	GLADYS KNIGHT	8
9	11	IN YOUR EYES	SHIRLEY MURDOCK	9
10	12	ADDICTIVE LOVE	BEBE & CECE WINANS	11
11	13	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	10
12	14	SPECIAL	VESTA	12
13	16	FOR THE LOVE OF MONEY	TROOP/LEVERT	14
14	19	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	13
15	21	IF YOU'RE SERIOUS	RIFF	16
16	17	EVERYDAY PEOPLE	ARETHA FRANKLIN	18
17	22	ALWAYS	PEBBLES	22
18	20	STRAIGHT DOWN TO BUSINESS	READY FOR THE WORLD	15
19	26	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	25
20	7	MOTOWNPHILLY	BOYZ II MEN	17
21	27	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	30
22	3	MAIN COURSE	FREDDIE JACKSON	19
23	23	AMAZING LOVE	PHIL PERRY	20
24	28	UNFORGETTABLE	NATALIE COLE	21
25	31	NEVER STOP	THE BRAND NEW HEAVIES	33
26	36	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	34
27	35	SO MUCH LOVE	B ANGIE B	23
28	30	I'M A GOOD WOMAN LOOKING FOR. . .	SWEET OBSESSION	32
29	40	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	37
30	39	SIX MINUTES OF PLEASURE	L.L. COOL J	28
31	37	SUMMER BREEZE	NICKI RICHARDS	36
32	—	JUST ASK ME TO	TEVIN CAMPBELL	38
33	33	HOW CAN YOU HURT THE. . .	CHERYL "PEPSII" RILEY	35
34	—	TONITE	DJ QUIK	24
35	—	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	39
36	38	I FIND EVERYTHING IN YOU	TEDDY PENDERGRASS	31
37	—	TURN IT UP	OAKTOWN'S 3.5.7	42
38	24	THE MORNING AFTER I MADE LOVE. . .	JEFFREY OSBORNE	44
39	—	GETT OFF	PRINCE AND THE N.P.G.	46
40	—	LONG HOT SUMMER NIGHT	J.T. TAYLOR	45

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

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

11 **ADDICTIVE LOVE** (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI)
64 **ALL ABOUT YOU** (Virgin Songs, BMI/G.R., BMI)
22 **ALWAYS** (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)
20 **AMAZING LOVE** (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)
59 **ARE YOU FREE** (Flyte Tyme, ASCAP)
25 **ARE YOU STILL IN LOVE WITH ME** (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)
6 **BABY I'M READY** (Trycep, BMI/Willesden, BMI)
5 **CAN YOU STOP THE RAIN** (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP)
47 **THE CHUBBSTER** (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI/Irving, BMI) CPP
51 **COME AND GET IT** (Careers-BMG, BMI/R.L.J., ASCAP/John Barnes III, BMI/Andee Pandee, ASCAP)
66 **DO ME RIGHT** (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)
74 **DON'T GO** (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
34 **DON'T WANNA CHANGE THE WORLD** (Number 9, ASCAP/Bass Hit, ASCAP)
30 **DON'T WANT TO BE A FOOL** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
41 **DO WHAT I GOTTA DO** (Flyte Tyme, ASCAP)
80 **DROP DEAD GORGEOUS** (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
91 **EMOTIONALLY YOURS** (Special Rider, ASCAP)
18 **EVERYDAY PEOPLE** (Mijack, BMI/Warner-Tamerlane, BMI)
27 **EXCLUSIVITY** (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL
14 **FOR THE LOVE OF MONEY** (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP
46 **GETT OFF** (Controversy, ASCAP/WB, ASCAP)
50 **GIVE ME ALL THE LOVE** (Z.Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)
98 **GOT A LOVE FOR YOU** (Hands On, ASCAP/CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)
3 **GOTTA HAVE YOU (FROM JUNGLE FEVER)** (Steveland Morris, ASCAP) CPP
65 **GYPSY WOMAN (SHE'S HOMELESS)** (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
55 **HAD ENUF?** (Al B. Sure!, ASCAP/DeSwing Mob, ASCAP/EMI, ASCAP/Across 110th Street, ASCAP/Getaloadoffatso, BMI)
93 **HEAVEN** (Trycep, BMI/Rude News, BMI)
40 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
35 **HOW CAN YOU HURT THE ONE YOU LOVE** (Forceful, BMI/Willesden, BMI)
52 **HOW KOOL CAN ONE BLACK MAN BE** (Willesden, BMI)
49 **I ADORE MI AMOR** (Me Good, ASCAP/Azmah Eel, ASCAP)
81 **I CAN'T STAND IT** (Don't Give Up, BMI/Ghetto, BMI)
2 **I CAN'T WAIT ANOTHER MINUTE** (Zomba, ASCAP/4MW, ASCAP)
31 **I FIND EVERYTHING IN YOU** (Irving, BMI/James Carr, BMI/Ted-On, BMI) CPP
16 **IF YOU'RE SERIOUS** (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)
62 **I GO CRAZY** (Web IV, BMI/Paul & Jonathan, BMI)
78 **I GOT YOU WHERE I WANT** (Pecott, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI/Dreamdeals, ASCAP/BMG, ASCAP)
53 **I KNEW** (Bender, ASCAP)
32 **I'M A GOOD WOMAN LOOKING FOR A GOOD MAN** (La Love Lane, ASCAP/Tibovida, ASCAP)
94 **I'M COMING BACK** (Virgin, ASCAP/Morning Crew, BMI)
71 **I'M ON YOUR SIDE** (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)
72 **I NEED A GOOD MAN** (Pac Jam, BMI/Candy Grift, BMI)
9 **IN YOUR EYES** (Degroat & Degroat, BMI)
70 **I SHOULDN'T HAVE DONE IT** (Def American, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)
39 **IT AIN'T OVER 'TIL IT'S OVER** (Miss Bessie, ASCAP)
73 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
38 **JUST ASK ME TO** (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP) CPP
60 **KEEP ON LOVING ME** (WE, BMI/Dwain Duane, BMI)
92 **KISSING YOU** (EMI April, ASCAP/K-Shreve, ASCAP/Markei, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM
99 **KNOCK SOME BOOTS** (Apple Bite, BMI)
10 **LET THE BEAT HIT 'EM** (Virgin, ASCAP/Cole-Clivilles, ASCAP)
84 **LILY WAS HERE** (D'N'A, BMI/BMG, BMI/Careers, BMI)
45 **LONG HOT SUMMER NIGHT** (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)
97 **LOVE IN THE RAIN** (Beau Di O Do, BMI/Warner-Tamerlane, BMI)
90 **LOVE'S GOT ME** (MCA, ASCAP/BMG, ASCAP)
19 **MAIN COURSE** (MCA, ASCAP/Bush Burnin', ASCAP)
8 **MEN** (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP)
79 **MIRACLE WORKER** (Albert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)
95 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
44 **THE MORNING AFTER I MADE LOVE TO YOU** (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
17 **MOTOWNPHILLY** (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
86 **MOVE ON** (Third World, ASCAP/Alfie, BMI)
48 **MY NAME IS NOT SUSAN** (Zomba, ASCAP/4MW, ASCAP) WBM
33 **NEVER STOP** (Not Listed)
7 **NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)** (TCF, ASCAP/Jack The Mack, ASCAP) CPP
13 **NOW THAT WE FOUND LOVE** (Warner-Tamerlane, BMI) WBM
83 **O.P.P.** (Jobete, ASCAP/Naughty, ASCAP)
4 **OPTIMISTIC** (Flyte Tyme, ASCAP)
56 **P.A.S.S.I.O.N.** (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)
100 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
26 **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
67 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL
88 **PUMP (LET'S GO)** (Dicky, BMI)
75 **ROLLIN** (Georgio, BMI/Stone Diamond, BMI)
89 **RUMORS** (Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)
54 **RUNNING BACK TO YOU** (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
69 **RUSH RUSH** (EMI April, ASCAP/LeoSun, ASCAP) WBM
58 **SHE NEEDS TO GET SOME** (Raydiola, ASCAP)
76 **SHOW ME** (Maurice Starr, ASCAP/EMI April, ASCAP)
28 **SIX MINUTES OF PLEASURE** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
23 **SO MUCH LOVE** (Bust-It, BMI)
12 **SPECIAL** (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
15 **STRAIGHT DOWN TO BUSINESS** (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)
36 **SUMMER BREEZE** (Dawn Breaker, BMI/Duchess, BMI)
1 **SUMMERTIME** (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
85 **SWING IT** (Gordy Groove, BMI/Da Funk, ASCAP)
87 **TENDER KISSES** (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)
61 **THAT KIND OF GUY** (Shaman Drum, BMI/Sunsace, ASCAP)
68 **THAT'S THE WAY LOVE GOES** (Almo, ASCAP/Young Man Moving, ASCAP)
43 **THINGS THAT MAKE YOU GO HMMMM. . .** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)
77 **THIS BEAT IS HOT** (Edition Allstar/Rolf Elmer/Ufa/BMG, ASCAP)
24 **TONITE** (Protunes, BMI/Total Trak, ASCAP)
42 **TURN IT UP** (Bust-It, BMI)
21 **UNFORGETTABLE** (Bourne, ASCAP)
37 **WHY CAN'T YOU COME HOME** (Forceful, BMI/Willesden, BMI)
96 **WHY** (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpediem, ASCAP)
63 **WISH I COULD FIND ANOTHER** (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/I.A.T.I.A., BMI/MCA, BMI)
57 **WITH YOU** (Re-deer, ASCAP/Sun Face, ASCAP) CPP
82 **YOU CAN'T PLAY WITH MY YO-YO** (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI/WB, ASCAP)
29 **YOU'RE GONNA GET SERVED** (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Trayce One, BMI)

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TERRI ROSSI'S

RHYTHM SECTION

"SUMMERTIME" by **D.J. Jazzy Jeff & the Fresh Prince** (Jive) nabs the big one on the Hot R&B Singles chart. It is only the fourth rap record to achieve No. 1 status on this chart. The other three are "U Can't Touch This" by **M.C. Hammer** (Capitol), "Me Myself & I" by **De La Soul** (Tommy Boy), and "I Need Love" by **L.L. Cool J** (Def Jam). "Summertime" has radio reports from 98 out of the panel's 104 stations ("Touch This" had 89 out of 101 reporters). Two stations give "Summertime" 11th-hour adds: WVKO Columbus, Ohio, at No. 27 and WBSK Norfolk, Va., at No. 3. It has No. 1 reports from 11 stations, and radio points could easily increase next week, since the majority of stations that have not logged No. 1 reports show it moving up in the top five of their lists. It is No. 1 for the second week at WAMO Pittsburgh and WJMI Jackson, Miss. It also gets gold certification from the Recording Industry Assn. of America.

HOLD ON, THERE'S MORE: "I Can't Wait Another Minute" by **Hi-Five** (Jive) gains WBLS New York at No. 28, and now has reports from the entire panel. It ranks No. 1 in radio points, and has No. 1 reports from 20 stations, including WWDM Columbia, S.C. (for the second week); KJMZ Memphis; WGOK Mobile, Ala.; and WEAS Savannah, Ga. Additionally, it had reached No. 1 at WCDX Richmond, Va. It ranks No. 2 in retail points and its only competition for No. 1 could be "Summertime." Congratulations to both **Miller London**, VP of marketing for black music at RCA Records, and **Varnell Johnson**, VP of promotion Jive Records.

"OPTIMISTIC" by **Sounds Of Blackness** (Perspective) has reports from 93 stations. It has No. 1 reports from 17 stations, including WRKS New York; WDAS Philadelphia; WBLK Buffalo, N.Y.; WOWI Norfolk,, Va.; WKYS Washington, D.C.; WXYV Baltimore; and WQOK Raleigh, N.C. Surprisingly, the stations that are out on this gospel-tinged tune are located in the Southeast and Central South.

FEELS GOOD: Two other inspirational records are faring well on the singles chart. "Addictive Love" by **BeBe & CeCe Winans** (Capitol) begins to close in on the top 10. It has reports from 83 stations and strong numbers around the country, such as No. 3 at KPRS Kansas City, Mo., No. 5 at KMJM St. Louis, and No. 8 at WYLD-FM New Orleans. It has top 10 reports from 30 stations. Retail is building strongly as it gains 13 new retail reports: It has 102 of the panel's 117 reporters. This single sets a strong foundation for their newest album, "Different Lifestyles," which debuts on the Top Contemporary Christian chart at No. 5 and at No. 12 on the Top Gospel Albums chart. The success of this project is no surprise after the certified gold success of their previous album, "Heaven" (Capitol).

"Miracle Worker" by **Rance Allen Group** (Bellmark) brings the good news to radio, with a total of 39 radio reports, gaining 11 this week. Some of the new radio activity is from WZAK Cleveland; WNJR Newark, N.J.; WZHT Montgomery, Ala.; WJFX Fort Wayne, Ind.; KKFX Seattle; and it is new at No. 37 at WGCI Chicago. This group has had five other R&B chart singles, including two that made it into the top 40. The album "Phenomenon" holds for the fifth week at No. 1 on the gospel albums chart.

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
RUNNING BACK TO YOU VANESSA WILLIAMS WING	16	20	46	82	82
THAT'S THE WAY LOVE GOES YOUNG M.C. CAPITOL	11	11	38	60	61
I'M ON YOUR SIDE JENNIFER HOLLIDAY ARISTA	9	7	21	37	45
KEEP ON LOVING ME O'JAYS EMI	4	5	21	30	66
MY NAME IS NOT SUSAN WHITNEY HOUSTON ARISTA	6	9	14	29	80
I ADORE MI AMOR COLOR ME BADD GIANT	5	6	17	28	80
ROLLIN GEORGIO RCA	2	8	14	24	50
JEALOUS GIRL ANOTHER BAD. . . MOTOWN	2	7	14	23	23
THAT KIND OF GUY TONY TERRY EPIC	3	5	12	20	62
GETT OFF PRINCE PAISLEY PARK	1	3	12	16	79

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.

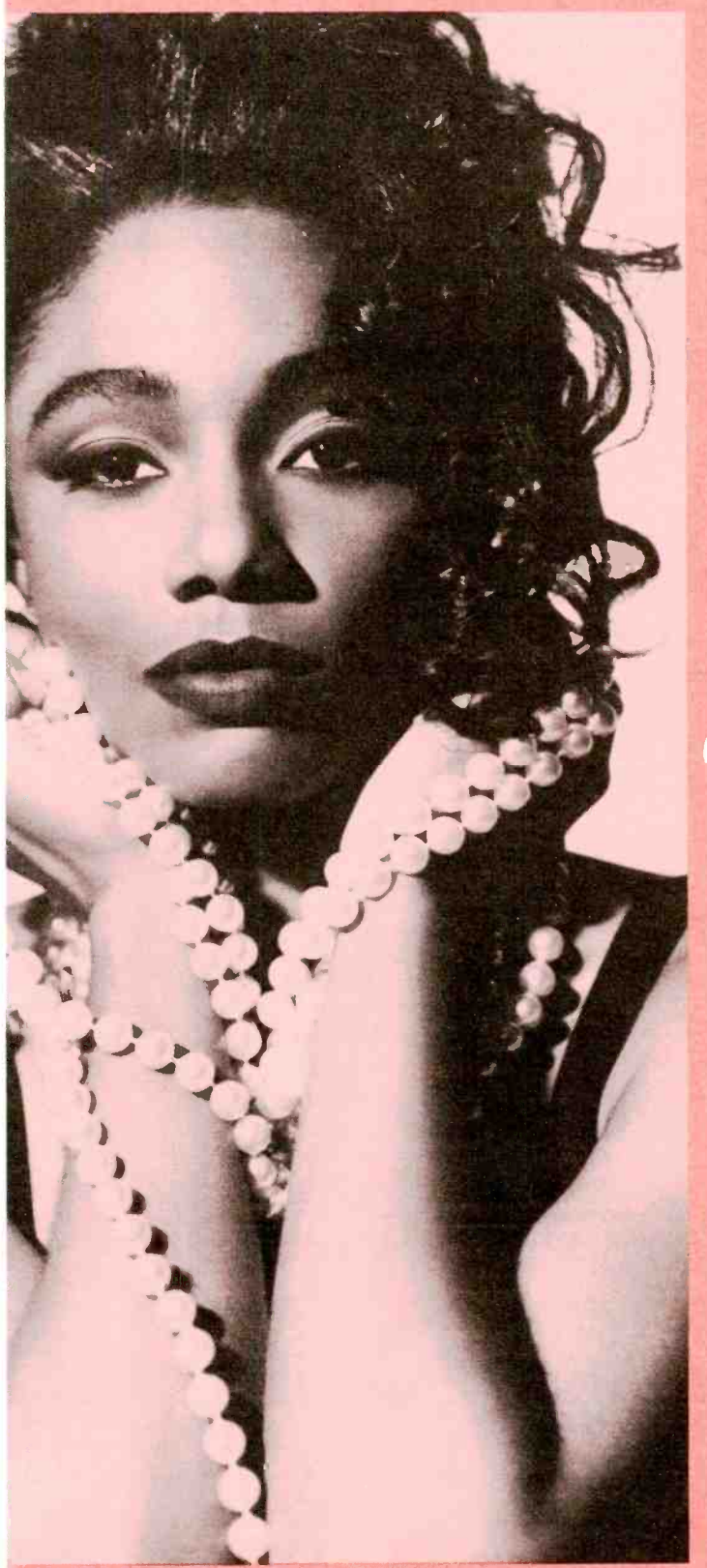
Three No.1 Black Singles.

Three Top-10 Pop Singles.

A Platinum–Plus Album.

Now, The Romance

Continues.



karyn white

"romantic"

The debut single from

ritual of love,

Karyn White's second

groundbreaking album.

Produced by

Jimmy Jam & Terry Lewis

Co-Produced by

Karyn White

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING AUGUST 3, 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	2	9	3 A.M. ETERNAL ARISTA AD-2231 (1 week at No. 1)	◆ THE KLF
2	3	4	9	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
3	1	1	9	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
4	4	7	5	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
5	8	11	5	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
6	5	8	7	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
7	9	10	5	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
8	11	16	5	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
9	6	3	10	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
10	12	15	7	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIL
11	7	5	9	MALFUNCTION RCA 2006-1	N-JOI
12	16	25	5	RED HILLS ROAD ATLANTIC 0-11670	CANDY FLIP
13	29	—	2	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
14	23	38	4	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
15	15	17	6	SEX ON WHEELZ WAX TRAX PROMO	◆ MY LIFE WITH THE THRILL KILL KULT
16	18	26	5	OOOPS TOMMY BOY 986	808 STATE
17	13	14	13	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
18	22	28	4	FREE LOVE MORGAN CREEK 26001-1	◆ VOICE FARM
19	17	19	5	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
20	24	30	4	KISS THEM FOR ME GEFFEN 21653	◆ SIOUXSIE AND THE BANSHEES
21	27	34	4	WALKING DOWN MADISON CHARISMA 0-61660	KIRSTY MACCOLL
22	14	9	9	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
				★★★ POWER PICK ★★★	
23	30	43	3	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
24	37	—	2	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
25	10	6	13	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
26	21	21	7	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
27	40	—	2	JUST GET UP AND DANCE EMI PROMO	AFRIKA BAMBAATAA
28	20	22	6	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
29	19	12	11	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
30	25	18	7	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
31	38	45	3	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
32	35	40	4	NOTHING CHARISMA 0-96335	◆ FRAZIER CHORUS
33	36	44	3	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
34	32	36	5	BORROWED LOVE ATLANTIC 0-86024	◆ BINGO BOYS
35	44	—	2	LIES EMI PROMO	◆ EMF
36	31	29	5	ARE YOU GONNA BE THERE I D PROMO	SHAY JONES
37	39	—	2	NOTHING TO LOSE SIRE 0-21789	S-EXPRESS
38	33	23	7	DROPPIN' LIKE FLIES WARNER BROS. 0-40085	SHEILA E
39	28	20	12	TASTE THE BASS MERCURY 868 305-1	SAFIRE
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶		1	THE WHISTLE SONG VIRGIN 0-96323	FRANKIE KNUCKLES
41	45	—	2	SUMMERTIME JIVE 1465/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
42	48	—	2	PERPETUAL DAWN BIG LIFE 867 547-1	◆ THE ORB
43	49	—	2	POSITIVITY FOCUS PROMO	CHOSEN FEW
44	NEW ▶		1	GET SERIOUS EPIC 49-73815	CUT-N-MOVE
45	34	24	8	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
46	47	—	2	EVERYDAY PEOPLE ARISTA AD-2240	ARETHA FRANKLIN
47	NEW ▶		1	BASS POWER ATLANTIC 0-85992	RAZE
48	NEW ▶		1	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA	◆ 3RD BASS
49	26	13	10	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT)/ARISTA	◆ XPANSIONS
50	NEW ▶		1	TO GO CRAZY IN THE 20TH CENTURY QUALITY PROMO	LEE MARROW

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	8	LET THE BEAT HIT 'EM COLUMBIA 44-73834 (3 weeks at No. 1)	LISA LISA & CULT JAM
2	2	2	12	TEMPTATION CUTTING CR-248	◆ CORINA
3	3	8	5	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
4	6	14	5	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
5	8	12	7	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
6	13	17	4	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
7	9	11	9	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
8	5	7	8	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
9	4	6	9	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
10	10	9	10	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
11	14	18	7	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
12	7	3	13	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
13	16	25	4	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
14	12	5	14	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
15	20	27	6	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
16	11	4	11	TASTE THE BASS MERCURY 868 305-1	SAFIRE
17	17	21	6	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
18	19	28	6	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
19	25	30	5	KISS THEM FOR ME GEFFEN 21653	◆ SIOUXSIE AND THE BANSHEES
20	24	32	7	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
21	27	33	4	BORROWED LOVE ATLANTIC 0-86024	◆ BINGO BOYS
				★★★ POWER PICK ★★★	
22	47	—	2	CHORUS SIRE 0-40123/REPRISE	ERASURE
23	21	22	9	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
24	30	40	4	OOOPS TOMMY BOY 986	808 STATE
25	35	42	3	DROPPIN' LIKE FLIES WARNER BROS. 0-40085	SHEILA E
26	26	31	5	PIECE OF MY HEART GIANT 0-19458/WARNER BROS.	◆ TARA KEMP
27	46	—	2	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
28	15	13	8	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
29	34	38	4	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
30	32	36	4	I NEED MORE NU D.O G. 80201	DEBORAH RATH
31	22	15	12	GET THE MESSAGE WARNER BROS 0-19465	◆ ELECTRONIC
32	44	—	2	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
33	23	24	6	YOUR LOVE JUST AIN'T RIGHT VIRGIN 0-96363	◆ ANGEL
34	39	44	3	I SHOULDN'T HAVE DONE IT DEF JAM 44-73740/COLUMBIA	SLICK RICK
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶		1	THE WHISTLE SONG VIRGIN 0-96323	FRANKIE KNUCKLES
36	41	45	3	MALFUNCTION RCA 2006-1	N-JOI
37	42	—	2	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
38	40	39	3	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
39	43	43	3	MY FALLEN ANGEL CUTTING 0-91595/CHARISMA	CORO
40	18	10	11	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
41	38	34	7	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
42	36	41	5	ELEVATE MY MIND 4TH & B'WAY 162 440 519/ISLAND	STEREO MC'S
43	48	48	3	CRAZY SIRE 0-19298/WARNER BROS.	SEAL
44	28	16	14	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
45	49	—	2	STRAIGHT DOWN TO BUSINESS MCA 54122	READY FOR THE WORLD
46	NEW ▶		1	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	BROTHERS IN RHYTHM
47	29	26	7	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
48	NEW ▶		1	MEN MCA 54130	◆ GLADYS KNIGHT
49	NEW ▶		1	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTAIRS UR-0101	DAIZE
50	37	23	13	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL

◯ 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.

Sometimes you gotta slow it down to really heat it up.

There's no such thing as safe dancing when Soul Family Sensation hits you with "**I Don't Even Know If I Should Call You Baby,**" their new track that went to No. 3 on the U.K. charts. From their upcoming debut album, "**New Wave.**"

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Soul Family Sensation

I Don't Even Know If I Should Call You Baby.

On Epic/Associated
Produced by Brian Pugsley

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Hi-NRG Awards Suggest Surge In Genre

AND THE WINNER IS . . .: Although hi-NRG music isn't counted among the trendy club flavors of the moment, the overriding message presented at the third annual **Hi-NRG Dance Music Awards** July 13 was that the genre is not only surviving but experiencing a creative resurgence.

Organized and hosted by **DMR** columnist **Dean Ferguson** and **Megatone Records** GM and recording artist **David Diebold** at New York's **Parallel** nightclub, the ceremony received healthy major-label and press support. Signs of renewed mainstream interest?

"In the last year or two, we have seen a definite resurgence of hi-NRG music," says **Frank Ceraolo**, head of dance music at **Epic Records**. "The great success of **Black Box** over the past year proves that hi-NRG music will continue to have a strong presence in both the clubs and on radio for years to come."

"There's no denying the tremendous impact hi-NRG music has had on other current popular forms of dance music," says Ferguson.

Black Box was the big winner of the evening, taking home three awards, including album of the year for "Dreamland." Other multiple winners were **Pat & Mick**, whose "Use It Up & Wear It Out" was named best domestic and import single; **Shep Pettibone**, who was cited in two remixer categories; and **Stock, Aitken, Waterman**, who took home honors as best production and songwriting team for the third consecutive year.

Winners were tabulated from ballot votes from club DJs, retailers, radio programmers, and label executives throughout the U.S.

The evening's performance highlights included **Paul Lekakis'** highly physical rendition of "My House" and Diebold and **Kim Cataluna's** well-choreographed execution of "White Rabbit."

Overall, the third annual Hi-NRG Awards provided a much-needed reminder of where the roots of the dance community lie. Judging from the quality of music by both the performers and winners, it appears that hi-NRG *is* at the threshold of a creative renaissance. It's a drag that a genre of music that continues to be so strongly felt in "hipper" sounds like industrial and house has become a closet pleasure for some. We always welcome the opportunity to twirl to tunes by **Kylie Minogue**, Pat & Mick, and **Hazell Dean** in a club environment.

UNSIGNED MUSIC: One of the more positive results of this year's **New Music Seminar** was the massive quantity of noteworthy music we received from overseas labels. Here's a look at the best of the bunch:

DANCE TRAX

by Larry Flick

Remember **Shirley Lewis**? She had several club hits during the '80s, including the fab "You Used To Be Romantic." With "Feel Alright" (**Media**, Italy), Lewis makes a welcome return to recording and reveals a matured and sultry vocal style. The track was produced by the **With It Guys** and is a bass-dominant houser, textured with warm strings and stirring percussion.

Also from Media comes the festive "Differences" by **Fits Of Gloom**. The instrumental base is likely to elicit comparisons with Black Box and **49ers**, while the lyrics are thought-provoking. The true hook here is the chorus from "Calling You," the theme from the film "Bagdad Cafe." Slightly derivative, but well worth a spin.

One of our faves of the week comes from **Clive Griffin**, who issues an exquisite set of R&B-inflected pop/dance songs on his second album, "Inside Out" (**Mercury**, U.K.). His voice recalls **Michael McDonald** and **Rick Astley**, adding depth to tunes like the lush disco/houser "I'll Be Waiting" (which has already been remixed by **David Morales**). Other strong club and urban radio prospects include the anthemic "I Am" and "It's Your Life." Mercury in the U.S. has already passed on this project; a true source of puzzlement.

On the instrumental "Eyes" (**Vinyl Solution**, U.K.), **Midi Rain** weaves together an intriguing array of contrasting keyboard effects within a busy house context. Waves of harsh industrial/techno lines wash over smooth and steady strings. Hypnotic and captivating.

Disciples of the techno-house movement will need to get a copy of "Live At **The Brain** II," a compilation of live performances recorded at the famed London nightclub. Highlights include the trippy "Out Come The Freaks" by **Sheep On Drugs** and "Triangle" by the **Purple Room**. Essential.

For something slow'n'slinky, check out "I Just Wanna Be" by **F.R. Mystery** (**Manchester Underground**, U.K.). Expressive alto femme vocals á la **Lisa Stansfield** and **Chaka Khan** waft lightly over a deliciously infectious funk/R&B groove.

To fill your diva-house quotient, try "Call Me" by **D-Swing** (**Freetown**, U.K.). This club jewel glistens with dramatic synth and string pulses, which frame a rich and assertive vocal. Two twirls and a dip.

From New Zealand-based **Southside Records** we have a pop-coated electro-house rendition of the classic rock staple "Stuck In The Middle" by **D-Faction**. It is chock-full of crossover radio potential—as is the flipside cover of **Marvin Gaye's** "Sexual Healing." We'd love to hear what this duo can do with original material.

Speaking of covers, **Linda Clifford's** disco nugget "Runaway Love" gets a tasty reggae/hip-hop treatment from **To The Bone** (**Logarythms**, U.K.). The original song's lyrics are spiced with some sassy rhymes.

Other noteworthy imports that we're astonished are still up for grabs include "Love Is A Master Of Disguise" by **Eve Gallagher** (**More Protein**, U.K.) and "You Too" by **Nexy Lanton** (**Discomagic**, Italy).

U.S. A&R reps should start dialing now.

OTHER POST-NMS THOUGHTS: While the New Music Seminar failed to spark headline news, we want to note that the turnout of the club community was strong and productive.

Unlike previous years, emphasis was placed on strengthening relationships instead of arguing about dead issues like the imminent switch from 12-inch vinyl to CDs. Most notable was the warmer interaction between record pools and major labels. Maybe all of the flowery prose we heard at the **Winter Music Conference** this year about unity and bonding is becoming fact.

Also, panels like "DJ As Artist" and "Producers And Reproducers" were set up to address our community's unique way of making music as a viable art form. All we can say is it's about time.

Hot Dance Breakouts

CLUB PLAY

1. **DO WHAT YOU WANT** 2 IN A ROOM CUTTING
2. **GETT OFF** PRINCE & THE N.P.G. PAISLEY PARK
3. **A ROLLERSKATING JAM NAMED SATURDAYS** DE LA SOUL TOMMY BOY
4. **PANDORA'S BOX** ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
5. **QUADROPHONIA** QUADROPHONIA RCA

12" SINGLES SALES

1. **WHAT WOULD WE DO** DSK FFRR
2. **ROBOTS** KRAFTWERK ELEKTRA
3. **O.P.P.** NAUGHTY BY NATURE TOMMY BOY
4. **HOW KOOL CAN ONE BLACK MAN BE** KOOL MOE DEE JIVE
5. **GOTTA HAVE YOU (FROM "JUNGLE FEVER")** STEVIE WONDER MOTOWN

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

Big Beat Goes To Atlantic

Dance Indie Signs 5-Year Deal

NEW YORK—After several months of speculation, popular dance indie Big Beat Records has inked a five-year production and distribution deal with Atlantic Records.

According to Joey Carvello, Atlantic's senior director of dance music and crossover projects, the labels will divide formats released by acts signed to Big Beat. Atlantic will issue albums and cassette singles, while the New York-based dance indie will release 12-inch and maxi-cassette singles.

Big Beat will retain a separate A&R and promotion staff, though it will coordinate efforts with Atlantic.

The first project coming under this deal will be by Jomanda. The New Jersey-based female trio recently topped Billboard's Club Play Chart with the Big Beat-released single "Got A Love For You," which has begun striding up the Hot 100. Atlantic's pop promotion staff is now working the single at top-40 radio. The label will also release a remixed version of the group's previously available self-titled debut album this month.

The first Big Beat/Atlantic signing is Charm, a rapper from Brooklyn. His single "Butt Naked" goes to clubs and crossover radio later this month.

Big Beat has been at the center of a fierce bidding from several major labels since it signed and licensed pop artist Tara Kemp to Giant Records several months ago.

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. CANDY J. "Let's Get Together" ECHO USA RECORDS
2. PROGRAM 2 "More Energy" B.G.P. RECORDS
3. THE CHOICE "Solitude" WEST SIDE RECORDS
4. DHS "The House Of God (Re-mix)" HANGMAN RECORDS
5. FINAL EXPOSURE "Vortex" PLUS 8 RECORDS
6. D.J.'s RULE "Dancefloor E.P." HI BIAS RECORDS
7. ODC "My Mind Is Going" BOTTOM LINE RECORDS
8. LOVEROOT "Hold Me Right" 4TH FLOOR RECORDS
9. DELTA 12" "Volatile" HANGMAN RECORDS
10. SPEEDY J. "Evolution" PLUS 8 RECORDS
11. A BITCH/JOHANNA "Freak It (Re-mix)" PROJECT X
12. LIQUID OXYGEN "Revenge" DANCEFLOOR RECORDS
13. DIETRICH "Baby...Please Be Mine" ECHO USA RECORDS
14. RAVE MASTERS Vol 1 "Street Life" etc. RAVE RECORDS
15. DANCE ADVISORY COMMISSION "Free Your Mind" 12TH AVE
16. IZORA ARMSTEAD "Don't Let Love Slip Away" IND
17. FONDA RAE "Who Is She" GREAT MUSIC VIBRATIONS
18. UNTOUCHABLES "The E.P." STRICTLY RHYTHM RECORDS
19. EBONEE "Stand Strong, Stand Tall" ECHO USA
20. SMOKE SIGNALS "Epilogue:I Want Your Love" EMOTIVE

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

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MAURICE-MELODY(REMIX)-ID RECORDS
FONDA RAE-WHO IS SHE-GREAT MUSIC VIBRATIONS
SABRINA JOHNSTON-PEACE-JBR
SOUND VANDALS-TONIGHTS THE NIGHT-NUGROOVE
LUPO-SO HARD-INSTINCT
NEW HOUSE CITY-MONEY-RED HEAT RECORDS
DUPREE-BRASS DISK-ELS
DJ'S RULE-SET ME FREE-HI BIAS
GYPSYMEN-DAYLITE-EL RECORDS
RHYTHM SECTION-THRILL ME-MOVIN
MARGARET CONWAY-SURE SHOT-ELS
FORMULA 4/4-YOU KEEP PLAYING MIND-STRICTLY RHYTHM
CRIMINAL ELEMENT ORCHESTRA-WHAT IS A CRIMINAL-MINIMAL
GROOVE COMMITTEE-I WANT YOU TO KNOW-NUGROOVE
HOUSE BRIGADE-A MADD CRY-LUMAR
SEX TRIP NETWORK-COLD SWEAT-ID RECORDS
INTENSE(LIMITED)-MOVMENT SOUL-ACE BEAT
L FACTOR-SIMPLE ACID-R&B
THE TONE-EARLY TO RISE-BASS BOYS
SUNGODS-ASCENSION-ATMOSPHERE
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Talent

Real-Life Case Studies In Artist Development

■ BY JIM BESSMAN

NEW YORK—The varied success and career strategies of such acts as Jesus Jones, Queen Latifah, Shawn Colvin, and even New Kids On The Block provided instructive case studies in artist development at the 12th annual New Music Seminar here.

NMS REPORT

Especially Jesus Jones, the genre-busting U.K. act that has shot up the Hot 100 in recent weeks. At the July 15 "Marketing New Artists" panel, SBK executive VP/GM Daniel Glass described a label strategy of discretion, restraint, and touring—"three words not used with the rest of the SBK roster, I'm not ashamed to say!"

When SBK first signed the band for the U.S. two years ago, said Glass, it knew Jesus Jones was a good live band, but decided to place it discreetly into small major-market venues rather than seek an opening spot on an arena tour.

Additionally, marketing efforts targeted street-level press and mom-and-pop retail accounts via a postcard campaign and an in-house incentive program to get in-store play. And instead of submitting one video to MTV, SBK sent over all three available clips—remarkably, getting all aired by the end of last year.

"We always knew we had a No. 1 pop record—but never treated it like one," said Glass, who further noted that the same "grass roots" game plan continues with "street paper" support and concert appearances limited to 3,000-seat venues—one-third Jesus Jones' potential draw at this stage, according to SBK.

Touring was also key for Social Distortion, according to Epic Records VP of video promotion and alternative Steve Backer. The band's opening slot on Neil Young's last tour, along with Sonic Youth, was a gamble that paid off.

"Was this the right audience? Yes, because Young's record was a guitar record," said Backer, pointing to the band's expanded sales base. As for an artist's initial base, Jim Guerinot, who manages Social Distortion and is also VP of artist development and marketing at A&M Records, said his label did not seek press coverage for Amy Grant's current hit album, "Heart In Motion," until the first single, "Baby Baby," received pop airplay, thus avoiding early press emphasis on her Christian/gospel background.

At the same time, Guerinot noted, it was important to keep Grant's core audience. For new music artists, though, securing a foundation is tough enough.

Columbia Records director of marketing and A&R Steve Berkowitz spoke of a "five-year plan" to develop a fan base for Shawn Colvin.

"Her record wasn't singles-driven, so the goal was to get as much music out there as possible," said Berkowitz. This mainly involved Colvin's own tireless visits to label branches and one-stop and retail accounts. "We didn't get fantastic sales but made a nice step in building her career," he says.

Public Enemy architect Hank Shocklee similarly related a slow response at first to that ground-breaking rap group. Obviously, its objective—"to move rap away from the 'Pee-wee Herman Dance' or 'Let's get ill!' and address serious issues regarding black culture"—later caught on.

New Kids On The Block producer and mastermind Maurice Starr recalled resistance at Columbia to go pop with the eventual supergroup, which he said was signed and promoted by the label's black music division.

(Continued on next page)

Panelists Ponder Qualities Of A 'Perfect' Manager

■ BY KAREN O'CONNOR

NEW YORK—"Perfect Managers: Do They Really Exist?" was the billing for a New Music Seminar panel here July 16 moderated by Daniel Glass, executive VP/GM of SBK Records. Although Michelle Anthony, senior VP of Sony Music, provided an immediate answer—"There is no perfect manager; it's very hard to find someone who is strong creativewise as well as businesswise"—the question led to a discussion of the qualities of a "great" manager.

NMS REPORT

The panelists quickly agreed that a great manager is one with a strong commitment. "Think long-term," said Hiriam Hicks, president of Hiriam Management (Bell Biv DeVoe, Keith Sweat). "If you have an act you believe in, stick with it. Be true to your artist." Peter Leak, president of the New York End Ltd. (10,000 Maniacs, Cowboy Junkies, Waterboys), said a manager should "always be working constantly to build things here and there."

"On a day-to-day basis, a manager has to make important decisions," said Mitchell Fox, president of Mitchell Fox Management (Kentucky Headhunters). Maruso Reyes of Contacto Management stressed a belief that "in some incidents, only you can do it—yourself."

'Don't be afraid to make dumb mistakes'

One characteristic of great managers, it was agreed, is an ability to recognize their own weaknesses as well as those of their artists. "Managers have to allow a little room for the act to fail in a particular marketplace,"

(Continued on next page)

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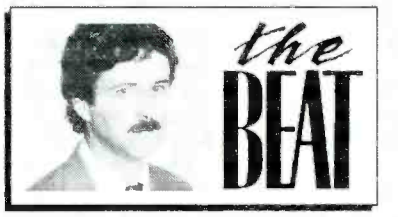
Taylor Dayne

NMS Panel Explores Work/Family Issue; Ireland's Finest; Morrissey's Quick Pick



the BEAT

by Thom Duffy

THE NEW MUSIC SEMINAR buzzed for days with talk of marketing strategies, retail deals, and global trends. The dozens of panels were, like the music business itself, largely dominated by men.

Yet one topic addressed at NMS has the potential to touch the lives of all in attendance: artist or manager, radio or record exec, newcomer or power broker. It was raised by seven women on the panel confidently titled "Get With the Program: Women, Sex and the Music Industry."

"How do you reconcile," asked moderator and journalist **Victoria Starr**, "being a parent and being a professional, having a career? Of course, men have been doing it for years. The way they've done it is by having a wife at home taking care of the kids. We all know that doesn't cut it anymore."

This panel of artists, publicists, and writers looked first at the stubborn issue of sexism in lyrics, music marketing, and business politics. They then turned to the challenge that women and men face in forcing change in an industry, like every other, rife with dated attitudes about balancing work and family.

"Something has to be done and this is a subject that's never spoken about," said **Elaine Schock**, owner of the independent publicity firm **Shock Ink**, which represents **Sinead O'Connor, Vanilla Ice**, and many others.

Schock has struggled with the issue firsthand. Six years ago, when she and her husband, manager **Jeff Schock**, had their first child, Schock enjoyed a reasonable six-month maternity leave from a major record company. Two years later, when she had her second child while working at another major label, she did what many employees are forced to do—given the lack of an industrywide or national policy in the U.S. on parental leave. She negotiated directly with her boss for four months leave, with hospital coverage. A label changeover, however, left her with a new exec at the helm—and the deal was off.

"He said, 'Well, I'm not taking care of your hospital bills. I'm giving you six weeks leave and I don't believe you're going to be back anyway so I'm going to tell [artists] to take an independent publicist.'

"I didn't have any place to go. I didn't know what my legal rights were. They couldn't fire me because I was pregnant," she recalls. But they could—and did—treat her with disdain as a working parent.

Schock, incidentally, doesn't hesitate to identify the record company involved. But doing so here would only distract from a more important point: the company's attitude is far from unique.

In the music industry and beyond, it is difficult to fathom the lack of a parental leave policy in the U.S., which, according to press reports, lags behind every other industrialized nation on this front. It is even more difficult to swallow the attitudes of well-heeled male execs who will tell a skilled woman with child she probably won't come back to work. After all, *his* wife doesn't work (and with his upper-bracket salary, probably doesn't have to).

Schock concedes she is lucky. Setting out on her own, she launched a very successful publicity firm (whose clients include several acts from her former label). Wanting to give something back to this business, she offered her phone number (914-738-2820) and put forth the idea "to form some sort of a network, a working mothers' network, where you could find out what your legal rights are and make sure every record company has a maternity plan in place."

Ideally, it could become a working *parents'* network with men joining the battle to balance work and family in all fields.

And, ideally, the explosive applause that greeted Schock's idea would be heard all the way to the corporate suites.

NOTES FROM NEW MUSIC NIGHTS: "Breaking Sound Barriers" read the bill for a night of new Irish rock at the Marquee July 16 during New Music Nights, featuring **Chanting House; Hinterland**, which will be releasing a second U.S. disc on Island this fall; the hook-laden **Azure Days**; the Irish thrash and flamboyance of **Lir** (pronounced Leer); and headliners **Fatima Mansions**, whose U.S. debut "Viva Dead Ponies" is set for release Aug. 13 from Radioactive/MCA. Before a crowd that included **Michael Stipe** of **R.E.M.** (who had hosted a showcase of new Deep South bands at Tramps the previous evening), Fatima Mansions acquitted themselves well, a colleague reports, with material marked by extravagant tempo changes, evoking the reveries of **Blue Nile** one moment and the anthemic pop of **U2** in another, led by the railing vocals of **Cathal Coughlin**, former front man with **Microdisney** . . . A set by **Black Water Junction**, a New Jersey outfit with a '70s Southern rock image, was the highlight of Famous Music's annual NMS showcase, with the band's melodic album rock anchored by the clarity and power of **Kevin Brennan's** lead vocals . . . At the Canadian music showcase at Limelight, **David GoGo &**

(Continued on page 29)

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AMUSEMENT BUSINESS® BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	July 19-20	$695,233 $22.50/$13.25	36,599 40,000	Sony Music PACE Concerts Cellar Door Concerts
YES	The Spectrum Philadelphia	July 12-13	$622,910 $35/$20	29,389 36,240	Electric Factory Concerts
GUNS N' ROSES SKID ROW	Birmingham Raceway Birmingham, Ala.	June 30	$571,433 $22.50	26,179 sellout	New Era Promotions Cellar Door Concerts
BAD COMPANY/DAMN YANKEES TATTOO RODEO	The New Pine Knob Music Theatre Clarkston, Mich.	July 4-5	$529,994 $24.50/$20.50	23,588 29,292	Cellar Door Prods. Belkin Prods.
DON HENLEY SUSANNA HOFFS	Jones Beach Theatre Wantagh, N.Y.	July 19-20	$508,650 $25.50	20,346 sellout	Ron Delsener Enterprises
SANTANA BLUES TRAVELER	Greek Theatre Los Angeles	June 20-22	$394,379 $24/$21/$17	17,123 17,532	Nederlander Organization
AC/DC L.A. GUNS	Palace Of Auburn Hills Auburn Hills, Mich.	July 2	$347,284 $20	17,399 18,000	Cellar Door Prods. Belkin Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 14	$318,450 $24.50/$20	15,913 20,089	PACE Concerts DiCesare-Engler Prods.
GARTH BROOKS TRISHA YEARWOOD	Olympic Saddledome Calgary, Alberta	July 11	$287,967 ($330,960 Canadian) $28.15	12,060 15,282	Perryscope Concert Prods.
GUNS N' ROSES SKID ROW	Thompson-Bowling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	June 26	$280,962 $21.50	13,304 sellout	Cellar Door Concerts
YES	Jones Beach Theatre Wantagh, N.Y.	July 21	$262,100 $40/$25	10,208 sellout	Ron Delsener Enterprises
JOE JACKSON JILL SOBULE	Radio City Music Hall New York	July 15-16	$245,853 $25/$22.50/$20	10,428 11,748 sellout	Radio City Music Hall Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	June 26	$228,691 $28/$22/$15	10,000 sellout	PACE Concerts
DARYL HALL & JOHN OATES	Jones Beach Theatre Wantagh, N.Y.	July 16	$210,285 $22.50	9,346 10,100	Ron Delsener Enterprises
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	World Music Theatre Tinley Park, Ill.	July 17	$209,115 $75/$35/ $27.50/$10	7,011 10,000	Tinley Park Jam Corp.
WHITNEY HOUSTON AFTER 7	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 13	$208,566 $25/$21	10,763 20,089	PACE Concerts DiCesare-Engler Prods.
OPERATION ROCK N' ROLL: JUDAS PRIEST ALICE COOPER METAL CHURCH DANGEROUS TOYS	Irvine Meadows Amphitheatre Irvine, Calif.	July 12	$202,659 $25/$22.50/ $20.50	11,454 15,000	Avalon Attractions
DON HENLEY SUSANNA HOFFS	Finger Lakes Performing Arts Center Canandaigua, N.Y.	July 12	$185,572 $26/$25	11,390 12,600	Metropolitan Entertainment Rochester Broadway Theatre League
AC/DC L.A. GUNS	The Spectrum Philadelphia	July 10	$184,782 $19.50	9,476 14,400	Electric Factory Concerts
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Reunion Arena Dallas	July 10	$180,200 $35/$22.50	8,351 19,000	PACE Concerts
CLUB MTV TOUR: BELL BIV DEVOE TONY! TONI! TONE! C&C MUSIC FACTORY GERARDO COLOR ME BADD TARA KEMP	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 12	$169,962 $24/$18	9,590 20,089	PACE Concerts DiCesare-Engler Prods.
YES	Garden State Arts Center Holmdel, N.J.	July 16	$168,985 $28/$17.50	6,993 10,802	in-house
BAD COMPANY/DAMN YANKEES TATTOO RODEO	Castle Farm Charlevoix, Mich.	July 6	$168,518 $21.50/$18.50	8,984 15,328	Cellar Door Prods.
WHITNEY HOUSTON AFTER 7	Providence Civic Center Providence, R.I.	July 17	$164,782 $23.50	7,012 12,000	Frank J. Russo
JOE COCKER JOHNNY WINTER	The New Pine Knob Music Theatre Clarkston, Mich.	July 16	$163,822 $22.50/$18.50	7,575 14,646	Cellar Door Prods.

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REAL-LIFE CASE STUDIES IN ARTIST DEVELOPMENT

(Continued from preceding page)

"They didn't know what they had," he said, also putting down black radio for its reluctance to program a black-sounding white group. In response, Starr recalled, he removed the New Kids' pictures from the single sleeves, and black radio jumped on. "I'm talking real deal," said Starr. "I take all pictures off white acts for black radio!"

Queen Latifah's embrace by a diverse audience was intended from the start, according to Tommy Boy president Monica Lynch. She said that the rap queen's first 12-inch singles were designed to show her artistic diversity and appeal beyond the rap/hip-hop market demographic.

Her single "Come Into My House" brought her into the dance market and Lynch said that her next album would branch out further into Brazilian, hardcore hip-hop, reggae rap, and singing. Queen Latifah will then tour behind Ziggy Marley, and benefit further from TV and film exposure, including the forthcoming "House Party II."

Meanwhile, film exposure for artists was discussed in the July 15 "Can You Break A Band Through Soundtracks?" panel. The cardinal rule here, as 20th Century Fox's Matt Walden noted, is that music has to serve the film, that you can't just take a song and slip it into a movie.

Unsigned bands are especially attractive for low-budget soundtracks

"Tin Men," which featured music by Fine Young Cannibals, and "street pictures" like "New Jack City" and "Boyz N The Hood" were hailed as flicks that have helped new artists get exposure. EMI Records A&R VP Mitchell Leib, who had been involved in both the "Cocktail" and "Pretty Woman" soundtracks, noted that the hits from the former came not from the expensive John Cougar Mellencamp track but from the then-obscure Bobby McFerrin track "Don't Worry Be Happy" and the commercially cold Beach Boys, while hits on the latter soundtrack came "not from the big guns" but from Roxette and Go West.

Whether new artists should participate in soundtracks depends on the quality of the film, said Fine Young Cannibals manager Tony Meilandt. From her standpoint as a film music supervisor, Karen Rachtman said that unsigned bands are especially attractive when compiling a soundtrack for a low-budget film. To this end, she will get demo tapes from publishers, or in the case of newly signed bands, seek cooperation between the label and studio in getting MTV and radio promotion and play.

"If we know there's an MTV guarantee and a couple singles," added Walden, "we have our bang for our bucks, and the rest [of the soundtrack] can be unsigned acts or baby bands. It's all about cooperation between the record company and studio."

In getting on soundtracks, CAA talent agent Brian Loucks pointed out the importance of access to "someone who has taste," usually the music supervisor over the director. Rachtman, however, noted that nine out of 10 soundtracks do not get albums.

The July 17 A&R panel touched on artist development issues as well, mainly choice of singles.

EMI A&R VP Ron Fair said that at EMI, A&R will yield to the promotion staff so long as an act's music is presented to its best advantage. Moderator and Polydor A&R chief Davitt Sigerson noted, "Sometimes you have to make daring choices for an act. If they don't like a song enough to have it turned into a hit, why record it in the first place?"

But Geffen's Tom Zutaut, noting that promo men are "driven by instant gratification" in getting radio adds, said that leading with a hit single is not always the best long-term policy. For some acts, he said, "I'll hide a song toward the end of a record because you know if it's upfront that's what they'll want to promote."

ARTISTS IN CONCERT

A GATHERING OF THE TRIBES II
Pacific Amphitheatre
Costa Mesa, Calif.

AN ONSTAGE EXCHANGE during Fishbone's set at this nine-act, nine-hour marathon July 6 tersely summed up the day.

"Y'all are standin' there like you got touched by the hand of God," remarked one band member.

"Nah, they got touched by the hand of boredom," riposted another.

All too true. With the exception of tumultuously received sets by local heroes Fishbone and San Francisco's Primus, Tribes II was a stupefying affair. It wasn't a very profitable day for the promoter, either: Only 4,200 attendees paid to take in the eclectic lineup at this 19,000-capacity venue.

As the audience trickled in at 2 p.m., Austin, Texas' Johnny Law kicked off the day with a brief but sometimes fierce set of capably played hard rock. John Wesley Harding followed with a surprisingly well-received solo turn that emphasized tart songs lampooning the record industry.

In stark contrast to last year's concert, when Queen Latifah and Ice-T leveled the house, the rap acts at Tribes II drew a comatose response. Yo-Yo's pleas for sisterhood fell on disinterested ears, while EPMD's brief set at dusk served largely as an intermission for the tiring crowd.

Two power trios lit up the proceedings in the afternoon. Dallas pop-metallurgist act King's X roused the headbanging constituency with its harmony-laden, Christian-themed rock. The major response of the day was reserved for Primus. Spearheaded by the loopy antics of bassist Les Claypool, the Bay-area funksters had the entire house standing, boogieing, and pumping their fists in the air.

In a major scheduling gaffe, Steve Earle brought on nightfall with an uncharacteristically lethargic solo set that was virtually ignored by the rapidly diminishing crowd.

It was left to Fishbone to turn up the juice one last time with a typically frenzied performance. As the black funk/rock unit wailed through such intense numbers as "Sunless Saturday" and "Everyday Sunshine," lead singer Angelo Moore capered ceaselessly, ultimately singing one number while perched atop the sound board in the middle of the amphitheater.

While X's rare L.A.-area appearance was greeted warmly by its hometown fans, the band was hamstrung by the lateness of the hour (the group took the stage at

(Continued on page 29)

PANELISTS PONDER 'PERFECT' MANAGER

(Continued from preceding page)

said Jim Guerinot, VP of artist development and marketing at A&M Records. "If it fails, you've got to have the next step to be able to go on."

"Don't be afraid to make dumb mistakes, don't be afraid to fail," advised Peter Mensch, a partner at Q-Prime Management (Def Leppard, Metallica, Queensryche). Perhaps the only thing a manager should fear is getting involved with the financial aspects of the artist's career. Mensch stressed that a manager should make sure an artist has separate accounting and a separate attorney to avoid conflicts of interest.

"Great managers get involved in all aspects" of an artist's career, said Glass. But can a manager become too involved?

"I spend hours and hours dealing with personal problems. Sometimes I put the business aside for it," said Vito Bruno, president of AM/PM Entertainment Concept. Added Hicks, "I have a personal relationship with all of my acts. I have a pager—they're paging me now!"

The ability to "babysit," it seems, is yet another skill a great manager must possess.

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How Pop Acts Orchestrate A Formal Musical Approach

Words & Music

by Irv Lichtman

HIGHER PRETENSIONS: **Paul McCartney's** creative elevation to the concert hall by way of an opus, "Paul McCartney's Oratorio" (to be released by **Angel Records**), is hardly the first instance where a popular music man reached for a more formal musical language in which to express himself—**Frank Zappa** comes to mind as a rocker who has created concert hall music (i.e., the mid-'80s' "The Perfect Stranger," also released on Angel).

The past masters of American popular song have done so, too, though with rather limited success. Three exceptions who come to mind are **Kurt Weill**, **Leonard Bernstein**, and **George Gershwin**. Weill and Bernstein, even though their contributions to the musical stage rank with the best of their songwriter counterparts, were products of the classical world—Bernstein was indeed one of the great symphony conductors of the 20th century.

Gershwin, however, was a joyously creative songwriter with a secure classical training enabling him to dabble in the concert hall with great commercial success—i.e., "Rhapsody In Blue" (not orchestrated by Gershwin), "American In Paris," "Concerto In F," and, of course, "Porgy & Bess."

While Weill, whose classical works appear to be subject to growing appreciation, Bernstein, and Gershwin were capable of orchestrating their own serious-music endeavors, this is not true of other songwriters (including McCartney), though most could read and write down musical notation. **Irving Berlin**, who never tried to go beyond the popular song form, could not.

Among those whose roots were in popular song, **Richard Rodgers** can claim one notable opus that stands as a popular orchestral and dance piece. Actually, its source is the musical theater, where it was performed, with choreography by **George Balanchine**, in Rodgers & Hart's ground-breaking 1936 musical "On Your Toes."

The work, "Slaughter On 10th Avenue," was central to the conclusion of the show, regarded as the first musical to take ballet seriously. Rodgers was less successful in another ballet commissioned by the Metropolitan Opera House. "Ghost Town" (1939) had seven performances at the Met, but little became of the piece, although it has been recorded in piano transcription by **Richard Rodney Bennett**. Rodgers, with longtime partner **Lorenz Hart**, also wrote what is described as a "symphonic narrative" first performed in 1936 by **Paul Whiteman**—a recording of the work, "All Points West," was put out by **Pro Arte Records** a few years ago. Of some classical pretension is Rodgers' score for the "Victory At Sea" TV series, suites from which produced several enormously successful albums on **RCA** conducted by the work's orchestrator, **Robert Russell Bennett**, in the '50s.

A **Cole Porter** ballet, "Within The Quota" (1923), was revived several years ago. But long consigned to oblivion after initial performances in the '40s is a **Jerome Kern** work celebrating **Mark Twain** that was commissioned (and recorded) by conductor **Andre Kostelanetz**. And in recent years, **Richard Adler**, co-writer of the scores for "Pajama Game" and "Damn Yankees," has penned some symphonic suites, although he himself is not an orchestrator. Of younger pop writers, **Andrew Lloyd Webber** is the author of a cello work that received widespread acclaim. He also has made millions writing stage works that early on were dubbed "rock operas."

'BEING AN ARCHIVIST, I often savor material that seems worthless to others," says writer **Brian Gari**. "A box of cassettes from the early '80s that belonged to the late lyricist **Howard Greenfield** was being thrown out. I immediately grabbed it and spent days labeling every cassette. Among these was one with the simple words 'Shire melody.' After I played it, I ran into **David Shire** [known for his collaborations with **Richard Maltby**] a few days later, introduced myself, and told him about this tape. He asked, 'Would you like to write a lyric to it?' I worked on it immediately and eventually we added a bridge." The resulting song is called "He's Not Home Yet," and it is being recorded for a debut album by **Jana Robbins**, who plays the role of Mazeppa and is **Tyne Daly's** stand-in in the hit Broadway revival of "Gypsy."

THE 15TH ANNUAL **Songwriters Expo**, hosted by the **Los Angeles Songwriters Showcase**, is scheduled for Nov. 9-10 at the Pasadena Conference Center. The event features three or four concurrent classes, panels, and workshops on the craft and business aspects of songwriting. All proceeds go to benefit LASS, a nonprofit organization. For more info, call LASS at 213-654-1665 or write P.O. Box 93759, Los Angeles, Calif. 90093.

PRINT ON PRINT: The following are the best-selling folios from **CPP/Belwin**:

1. **Jimmy Buffett**, Greatest Hits For Guitar/Tab
2. **Living Colour**, Time's Up (guitar/tab)
3. **Extreme**, Pornograffitti (guitar/tab)
4. **Gloria Estefan**, Into The Light
5. **Garth Brooks**, No Fences

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NMS NOTES

The following is a roundup of events and discussions at the New Music Seminar, July 13-17 in New York.

JUST WHO BENEFITS from the boom in new major labels? "It's a great thing for attorneys, managers; it's easier to get a band signed because of it," said music attorney and manager **Elliot Cahn**, at a panel discussion of major-label artist development. But with stiff competition and the recession affecting all businesses, said Cahn, "how they can sustain profits is beyond me." The new labels are popping up "because everyone wants a market share," said **Steve Leeds**, director of alternative and video promotions for PolyGram Label Group. "Something is going to have to fall by the wayside." Imago promotion VP **Alex Miller** stressed that the increasing number of labels are vying for airplay on the same number of radio stations. What gets play is "more of a political question than a musical question," he said.

METAL MUSIC HAS BEEN battered by the soft economy and copycat bands, said NMS panelists. "You expect a kid to drop 18 bucks to see a band," said Roadracer promotion director **Scott Given**, "then drop another 18 bucks to buy a shirt, then drink, and still expect them to pay for the record?" Music writer **Daina Darzin** targeted the copycat artist development of record labels. "You can do the **Soundgarden** model or the **Faith No More** model with the shorts, or you can do the **Poison** model, or the **Megadeth** model. That's why kids are turned off: so many bands are so alike." Added **Nick Bowcott** of Concrete Marketing, "I would have to blame the record industry, because half these people don't have a clue. They think if they go to the Cat Club once every two weeks and sit in the VIP room for half an hour that they're in touch with the street."

CENSORSHIP IS AN ISSUE on the concert trail, agreed promoters and booking agents. Triad Artists agent **Marc Geiger** says the multi-artist Lollapalooza tour canceled a date in Hershey, Pa., rather than allow officials to forbid language they considered vulgar. QBB's **Dennis Arfa** says his client **Andrew Dice Clay** has been turned down by 20% of the venues he might have played because of his controversial material. Other restrictions emerge from economic decisions. Talent buyer **Moss Jacobs** with Avalon Attractions added that insurance rates for rap shows are higher than for any other genre.

BLUES ROOTS: "The blues, in its most basic expression, that of a disadvantaged African-American culture, has ceased to exist," music writer **Sam Charters** argued at an NMS "Roots Music" panel. "It has become an entertainment form that appeals mostly to white college audiences. I now listen to rap because that is what the black culture is saying today." Booking agent **Ron Kaplan** disputed the view, citing new artists emerging on the pioneering black-owned indie label **Malaco Records** in Jackson, Miss., and the strong audiences of all races drawn to blues clubs, concerts, and festivals.

LAMENTING THE GROWTH of record-label bureaucracy at the expense of creativity during his New Music Seminar keynote speech, Elektra Entertainment chairman **Bob Krasnow** looked back fondly at simpler days of indie labels in the '50s: "We had no financial projections to meet, no fiscal quarters—because we didn't even know what fiscal quarters were."

Compiled by Catherine Applefeld, Barbara Davies, Thom Duffy, Trudi Miller, and Karen O'Connor.

THE BEAT

(Continued from page 26)

the Persuaders proved blues-rock is alive and well in Vancouver . . . **Face Of Concern** from Atlanta, a previous Beat pick from regional showcases in Nashville and Austin, topped the ASCAP showcase bill, which also featured the **Promise** and **Pearls Of Swine**. Face of Concern manager **Russell Carter (Indigo Girls, Kris McKay)**, meanwhile, has tapped former Sony Music regional A&R rep **Tom Simonson** to open a West Coast office . . . Island Records artist **Phranc** dropped off the **Morrissey** tour (which included an NMS-related date at Madison Square Garden) after learning of the fatal shooting of her brother. In one of those rare instances of talent prevailing over touring politics, the opening slot fell to unsigned singer/songwriter **Melissa Ferrick** after Morrissey heard her demo tape. Ferrick thus found herself playing club and arena dates days apart.

ARTISTS IN CONCERT

(Continued from page 27)

10 p.m.) and a horrendous sound mix. A set that ordinarily might have been considered anticlimactic was merely par for the course.

Considering the poor gate and the dire quality of the event, it seems unlikely that the tribes will be gathering again next year.

CHRIS MORRIS

SPAIN, LIVE MUSIC BRAVO!

Palladium, New York

OLD WORLD RHYTHMS met modern rock and pop as the New Music Seminar and Sociedad General de Autores de Espana (Society of Spanish Authors and Publishers, or SGAE) hosted "Spain, Live Music Bravo!" July 13 at the Palladium.

Echoing the success of last year's Spanish showcase, which featured the bands Ketama, Camaron, and El Ultimo de la Fila, this year's lineup of Jaleo, Seguridad Social, Azucar Moreno, and Heroes de Silencio played to a full house, as music fans of all ages and nationalities enjoyed a spectacular array of musical styles that ran the gamut from traditional flamenco to reggae, rock, and contemporary dance music.

Azucar Moreno, or Brown Sugar, is the band of the moment on the Spanish dance charts, having recently won new-artist-of-the-year honors at the prestigious Premio Lo Nuestra a La Musica Latina awards. Toni and Encarna Salazar, the striking gypsy sisters whose powerful vocals drive the band's sound, had the audience on their feet as they tore through hits like "Mambo," "Bandito," and the classic "Devorame." They were flanked by three male dancers who combined voguing with flamenco ballet, and were backed by a full band of talented musicians—a refreshing change from the usual backing tracks that accompany many of today's dance music performances.

Rock'n'roll aficionados were treated to a heavy dose of Spanish rock in the form of Heroes del Silencio and Seguridad Social, both of whom reflected the influence British and American rock has had on the rest of Europe. Black-clad Heroes del Silencio, referred to by SGAE's Eduardo Bautista as "the Spanish U2," reveled in the simplicity of their finely tuned craft, evoking images of a more intelligent, more mature hard rock than we in America are used to hearing. Seguridad Social, on the other hand, parodied the vanguard of rock history, calling to mind such groups as the Clash, the Ramones, and even Elvis Presley.

The highlight of the evening by far was Jaleo, whose name is a gypsy term referring to the cacophony of sounds induced by the voices, clapping, and tapping of flamenco. Led by the outstanding guitarist Diego Cortes, who has played with such musicians as Paco De Lucia and Santana, Jaleo's unique blend of flamenco and jazz captivated the audience. Drummer Enric Canada and flautist Domingo Patricio wove melody and rhythm through Cortes' guitar work, while dancers Meritell Cardellach and Maria Rosa Jimenez performed exquisitely elaborate flamenco ballet that transported the viewer to another time and place. This band in particular deserves an extended tour of the U.S. in the very near future.

VICTORIA STARR

REGGAE SUNSPLASH '91

Beacon Theater, New York

IN THE SEVEN years since it began touring, Reggae Sunsplash has been an uneven extravaganza. This year's edition, sold-out crowd notwithstanding, was no different.

Little Lenny, a Kingston, Jamaica-born toaster whose first big hit, "Gun Inna Baggy," candidly discussed the spread of venereal disease and was largely banned, opened the four-hour-plus set. His rapid-fire toasting rode dancehall rhythms and sported dub and double-time sections. It clearly gripped the crowd's large Jamaican contingent, which responded happily to his respectful invocation of Bob Marley and cover of "Get Up Stand Up."

Marley's name got bandied about during the evening, but in a talismanic way obviously due to his international commercial impact. Carlene Davis, for instance, is known for love songs—her other efforts, like "Welcome Home" for Nelson Mandela, are empty sloganeering. So when she said, "I truly believe we are living in a world that's in need," then sang an insipid cover of Marley's "Buffalo Soldier," it felt as dissociated as Donna Summer doing Bob Dylan.

Andrew Tosh, Peter's son, rode on and off the stage on a unicycle, but his set didn't live up to that flamboyance. He turned in solid if lackluster versions of his own material, like "Make Place For The Youth." Then he finished— not surprisingly, given Reggae Sunsplash's perspective—with a medley of his father's tunes.

Jamaica-born/Bronx-bred Shinehead stole the show. An energetic and charismatic performer, he careened from riser to riser as he sang and rapped finely nuanced hits like "Unity" and "Family Affair." His wonderful parody of Sting, "A Jamaican In New York," struck resonant chords in his fellow aliens, who responded enthusiastically to its catalog of prejudicial stereotypes.

After an intermission, other segments of the audience got to go wild over Maxi Priest. Like everyone except Shinehead and Dennis Brown, the lightweight popster felt obliged to mention Marley, though it's not too hard to imagine what Bob would have thought about sappy and clichéd Tin Pan Alley-style tunes like "Close To You" and "Space In My Heart." Still, the teenies exploded at every move he made.

Last up was Brown, who was backed, like the others, by his able A-Team band and the all-female Burning Brass. Kids began streaming from the hall, but the silken baritone clearly held the Jamaicans' attention with his rock-steady, political reggae and Rastaman patter.

GENE SANTORO

NEW ON THE CHARTS

The La's self-titled debut album on London Records has to date sold more than 140,000 units and has become the label's biggest success story since London was relaunched as part of last year's restructuring of PolyGram, its parent company. "There She Goes," the U.K. band's first single, which recently entered the Hot 100 chart, was initially promoted at alternative radio and climbed to No. 2 on the Modern Rock Tracks chart three months ago.

The La's, a foursome from Liverpool composed of brothers Lee and Neil Mavers, Cammy, and John Power, were signed by Go! Discs in England three years ago and built a following with the singles "There She Goes," "Way Out," and "Timeless Melody." Those songs earned the La's a platinum album in their home country, and the media exposure caught the attention of London president Peter Koepke.

In addition to the La's, another Go! Discs' band, the Trash Can Sinatras, convinced Koepke that the label had an eye for talent and he negotiated a Go! Discs' deal that allowed him to sign both groups for U.S. debuts earlier this year.

While London had some success on the Modern Rock Tracks chart with the Trash Can Sinatras, the La's have established a marketplace niche for the label. Koepke says critical raves the band has received here are due in large part to its stripped-down, no-nonsense sound.

"Everything is cyclical," he says. "Every generation will want something that isn't slick and crowded with production but something that is a bit more purist. The La's songs are as pure as rough little diamonds."

Tour dates later this month with Elvis Costello will help to augment the La's credibility, a credibility that Koepke says has much to do with the band's knack for writing good songs: "Their songs say something and they say it passionately. When you put the album on, the whole thing works—you don't have to take it off after three songs. You can throw it on, make an omelet in the kitchen, and have a great time."

JIM RICHLIANO

THE LA'S: Pictured, from left, are Cammy, Lee Mavers, Neil Mavers, and John Power.

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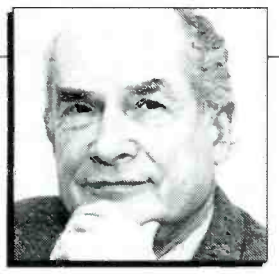
Classical KEEPING SCORE



by Is Horowitz

Sony Classical is exploiting its catalog via reissue program

SECONDARY EXPLOITATION: Sony Classical is not about to fudge its reissue program with euphemisms. As it digs ever deeper into catalog it's not at all diffident about calling a spade a spade.

And if the label chooses to call the program "secondary exploitation," so much the better. It only serves to remind us that the record business is indeed a business.

In any event, upcoming midline reissue programs at Sony mine a rich lode. In many cases, the titles will appear again, and yet again, after several past incarnations. Others are fresh to CD. And there is less reluctance now to dig back to the mono stratum if the performances merit revival, as so many undeniably do.

Peter Munves, in charge of Sony Classical's domestic catalog exploitation wing, notes that much of the recycled material has been remastered to take advantage of 20-bit technology.

The program is headed internationally by **Andreas Packhauser**, director of secondary exploitation. In addition to Munves, members of his staff include **George Kadar** in Germany, **Paul Blitz** in Holland, and **Ray Burford** in the U.K. Most reissues are slated for worldwide release.

It comes as no surprise that the late **Leonard Bernstein** will be the subject of major reissue attention. Due in October is a "Portrait" series that will present the triple-threat artist in five multidisc sets, featuring him as composer, conductor of his own works, and pianist. Three will showcase Bernstein's stage and concert works, one will star him as both soloist and conductor in a group of concertos as well as pianist in chamber works, and another as accompanist, both on podium and keyboard, in songs by Mahler.

But all that is only prelude to the "Bernstein Royal Collection," which bows early next year with 25 titles and will encompass 100 CDs before running its course.

Sony Classical will mark the 10th anniversary of the death of **Glenn Gould** next year with the release of more than 25 CDs that will include a number of titles never before available. Rights to the latter were acquired from the Canadian Broadcasting Co. and the Gould estate, says Munves. Among these he points to sonata with **Yehudi Menuhin**, and solo works by Chopin and other composers outside the usual Gould repertoire.

Sony expands its **Rudolf Serkin** reissue program next year with a four-CD Schubert package and a five-disc set of vintage Mozart piano concerto performances. The latter are mono recordings considered landmarks in their time. Prestereo Beethoven sonata packages are also being considered for release, says Munves.

This fall, when the Mozart bicentennary celebration peaks, the label will release 10 multiple-disc sets under the "Legendary Mozart Interpreters" rubric. Featured are such artists as **Bruno Walter, George Szell, Robert Casadesus, Isaac Stern**, the **Budapest Quartet**, Serkin, **Lily Kraus**, and a batch of singers including **Lily Pons, Eleanor Steber, Ezio Pinza**, and **George London**.

A **Pierre Boulez** retrospective series is due in November, and **Jean-Pierre Rampal's** 70th birthday will be feted at midprice next year with a reissue cycle.

Labels agree that the flood of midlines, as well as budgets, is inhibiting exposure of top-of-the-line CDs. But no major seems willing to be the first to cut back.

There's lots more in this splurge of catalog activity by Sony Classical. But space here, just as in dealer bins, is finite.

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VOL. 3, No. 2

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1	1	45	IN CONCERT ▲ LONDON 430 433-2*	43 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	4	65	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
3	5	9	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
4	3	11	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
5	2	25	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
6	6	9	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
7	7	15	BRAHMS: CONCERTO IN D ANGEL CDC-54187*	KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)
8	8	55	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
9	11	7	DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103*	STARKER, SEATTLE SYMPHONY (SCHWARZ)
10	12	29	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
11	9	11	PROKOFIEV: PETER AND THE WOLF DG 429 396-2*	STING, CLAUDIO ABBADO
12	14	9	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2*	MARGIONO, GILFRY (GARDINER)
13	13	7	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
14	10	21	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*	MURRAY PERAHIA
15	20	3	BARBER: 1ST SYMPH./BEACH: GAELIC SYMPH. CHANDOS CHAN 8958*	DETROIT SYMPHONY (JARVI)
16	15	7	GLENN GOULD CONDUCTS WAGNER SONY CLASSICAL SK 46279*	GLENN GOULD
17	18	9	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
18	NEW ▶		ENCORE! SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
19	17	71	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
20	19	59	RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
21	25	3	HANDEL: SONATAS RCA 60441-4-RC*	KEITH JARRETT, MICHALA PETRI
22	24	15	ROSSINI: OVERTURES ANGEL CDC-54091*	LONDON CLASSICAL PLAYERS (NORRINGTON)
23	16	13	AMERICAN ELEGIES NONESUCH 79249-2*	JOHN ADAMS, DAWN UPSHAW
24	RE-ENTRY		VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*	NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA
25	23	3	SIBELIUS: SYMPHONIES 4 & 5 LONDON 425 858-2*	SAN FRANCISCO SYMPHONY (BLOMSTEDT)

TOP CROSSOVER ALBUMS™

			★★ NO. 1 ★★	
1	1	19	SPIRITUALS IN CONCERT DG 429 790-2*	17 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	7	I LOVE A PARADE SONY CLASSICAL SK 46747*	BOSTON POPS (WILLIAMS)
3	5	5	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
4	8	3	HOLLYWOOD DREAMS PHILIPS 432 409-2*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
5	3	13	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
6	4	19	THE AMERICAN ALBUM RCA 60778-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
7	11	3	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2*	JOSE CARRERAS
8	6	25	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
9	10	5	MOVIE LOVE THEMES TELARC CD-80243*	CINCINNATI POPS (KUNZEL)
10	7	11	CINEMA ITALIANO RCA 60706-2-RC*	MANCINI POPS (MANCINI)
11	9	33	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
12	15	15	SCREAMERS MERCURY 432 019-2*/PHILIPS	EASTMAN WIND ENSEMBLE (FENNELL)
13	12	9	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2*	BOSTON POPS (WILLIAMS)
14	RE-ENTRY		MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*	BOSTON POPS (WILLIAMS)
15	14	13	A CAPPELLA AMADEUS VIRGIN 91208*	SWINGLE SINGERS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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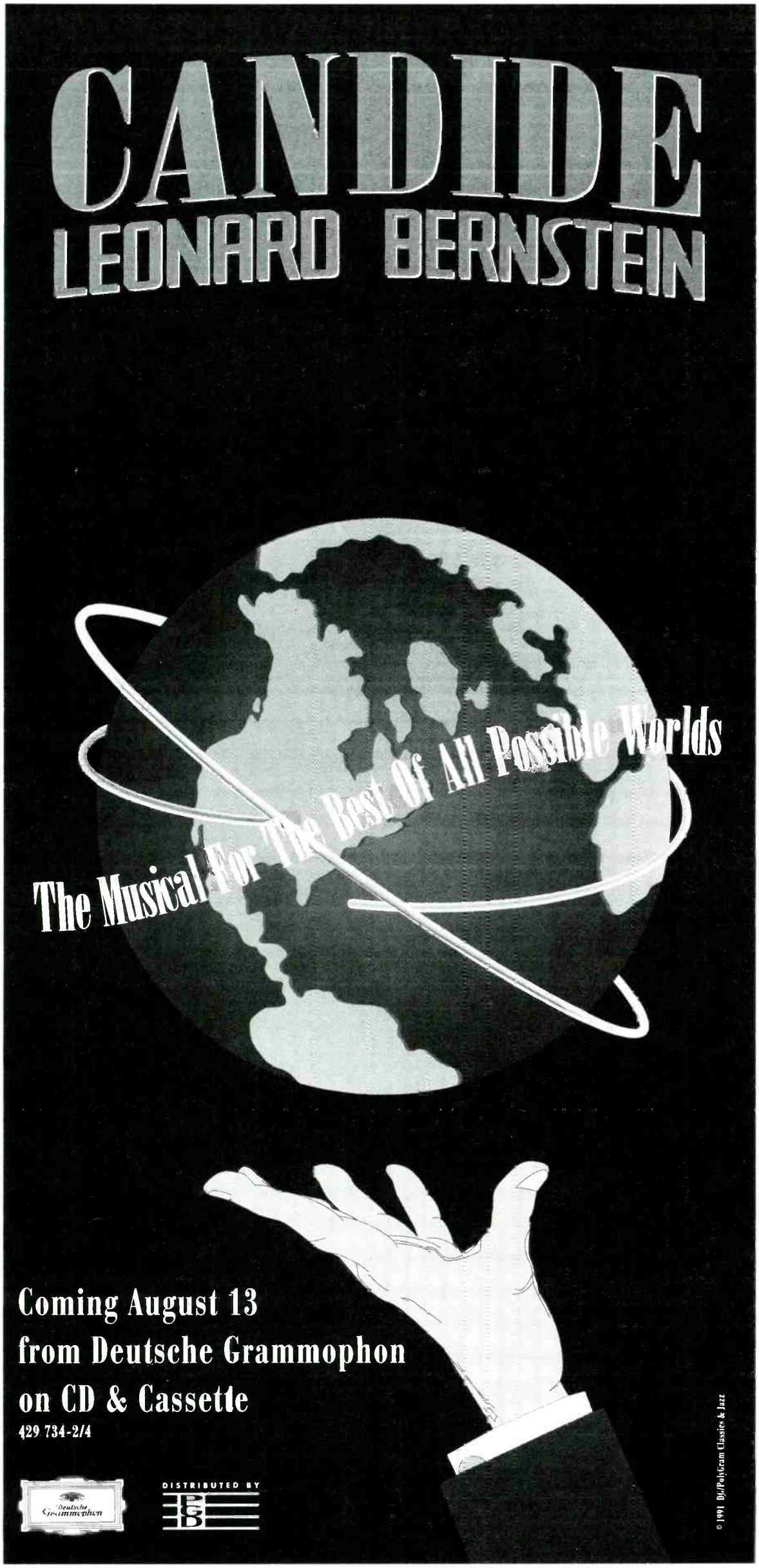

Billboard. FOR WEEK ENDING AUGUST 3, 1991

Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	1 week at No. 1
1	2	5	NATALIE COLE ELEKTRA 61049	UNFORGETTABLE
2	3	15	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
3	1	15	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
4	4	13	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
5	16	3	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
6	5	7	STAN GETZ EMARCY 838 770*	SERENITY
7	8	11	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
8	7	25	SHIRLEY HORN VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
9	6	15	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
10	11	9	JAMES MOODY NOVUS 3111*/RCA	HONEY
11	24	3	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
12	15	3	JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
13	25	3	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD
14	14	5	CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
15	9	15	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
16	10	15	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
17	12	53	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
18	NEW▶		CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
19	13	7	ELLIS MARSALIS TRIO BLUE NOTE 96107*	ELLIS MARSALIS TRIO
20	NEW▶		TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
21	22	5	JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
22	20	13	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
23	NEW▶		RICHIE BEIRACH & GEORGE COLEMAN TRILOKA 185*	CONVERGENCE
24	19	27	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
25	NEW▶		MCCOY TYNER ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	7 weeks at No. 1
1	1	13	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
2	2	13	JON LUCIEN MERCURY 848 532	LISTEN LOVE
3	4	7	SPYRO GYRA GRP 9642*	COLLECTION
4	3	11	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
5	5	7	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
6	13	3	CANDY DULFER ARISTA 8674*	SAXUALITY
7	8	7	LEE RITENOUR GRP 9645*	COLLECTION
8	17	3	BELA FLECK AND THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
9	6	17	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
10	10	7	GARY BURTON GRP 9643*	COOL NIGHTS
11	15	5	TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
12	7	21	YELLOWJACKETS GRP 9630*	GREENHOUSE
13	11	17	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
14	16	5	DON GRUSIN GRP 9644*	ZEPHYR
15	14	11	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
16	20	6	SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
17	9	21	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
18	18	39	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
19	NEW▶		KIM WATERS WARLOCK 2726*	SAX APPEAL
20	12	25	DIANE SCHUUR GRP 9628	PURE SCHUUR
21	19	29	DAVE KOZ CAPITOL 91643*	DAVE KOZ
22	NEW▶		MICHEL PETRUCCIANI BLUE NOTE 95480*/CAPITOL	PLAYGROUND
23	NEW▶		PETER APFELBAUM & THE HIEROGLYPHICS ENSEMBLE ANTILLES 848 634*/EPIC	SIGNS OF LIFE
24	22	5	JIM BEARD CTI 847926*/POLYGRAM	SONG OF THE SUN
25	23	5	VARIOUS ARTISTS GRP 9641*	GARFIELD: "AM I COOL OR WHAT?"

◯ 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 each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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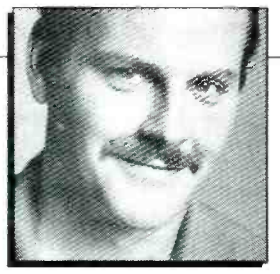
Latin Notas



by John Lannert

TWO YEARS AGO, the French guitar sextet the **Gipsy Kings** broke into the American market with their up-tempo flamenco rock groove. Now, asserts **Jeff Gottesfeld,** media services coordinator of Warner Music International, "the time is ripe for the stateside domestic debut of Mexico City's venerable rock outfit **El TRI**.

"My opinion," he says, "is that the music is great and it should stand on its own, and if the Gipsy Kings can make it [in the U.S.], a rock'n'roll band can make it."

In an unusual promotional campaign, Gottesfeld is planning to market El TRI's latest album, "Una Leyenda Viva Llamada El TRI," solely through the print media. No radio stations are being serviced, nor is there a tour in the works, save for a tentative New York appearance this fall. Gottesfeld is attempting to convince major U.S. retailers to restock the slamming, socially aware album as a rock disc. In addition, he says a video of the WEA Latina group's live show will soon be forthcoming.

El TRI's June 7 set at the sold-out Hollywood Palladium raised a few eyebrows when fans and security personnel scuffled upon the show's conclusion. Local police said two concertgoers were injured and two spectators and a security guard were arrested.

No such incident marred the "Rock Sin Fronteras" concert June 29 in Los Angeles. The four-act bill featuring BMG's **Caifanes,** Sony Argentina's **Los Fabulosos Cadillacs, Kenny Y Los Electronicos,** and **Feel-ix** drew 2,500 fans to the Shrine Expo Hall.

And what of the Gipsy Kings? The Elektra act is alive and well and on tour, supporting its just-released album, "Este Mundo."

ANGEL GOES INDEPENDENT: San Antonio, Texas-based Angel Records became "an official label" last month, says VP/GM **Jesus Guillen.** The company's star act, **Los Temerarios,** had been previously licensed to TH-Rodven. A current rerelease of Los Temerarios' 1983 debut, "Edicion De Oro," will be followed by a new album from the group next month. Other new albums being shipped by Angel include "Con Tu Adios" by **Grupo Imagen** and "Poema" from **Grupo Amigo De Los Hermanos Diaz**.

MIDWEST TEJANO MUSIC AWARDS BOW: More than 500 spectators showed up at the debut Midwest Tejano Awards, June 14 in Toledo, Ohio. The kudos ceremony was hosted by Tejano veteran **Sunny Ozuna** and

Warner Int'l aims to rock States with Mexico's El TRI

sponsored by La Prensa Nacional newspaper, La Prensa Records, and the Midwest Tejano and Latin Music associations. **Richard Neller,** director of the Midwest Tejano Music Assn., claims the 300,000 Mexicans and Hispanics of Mexican descent living in the Midwest comprise "the largest listening block for Tejano music outside of Texas." **Juve Adalco Jr.** of Sony Discos' **Grupo Adalco** won the male-vocalist-of-the-year award.

MISCELLANEOUS NOTE: In its July issue devoted to the Latin entertainment industry, Hispanic Business magazine compiled a top 20 list of highest-paid Hispanic media figures based on 1990 gross revenues and projected 1991 gross earnings. Heading the moneyed list was **Julio Iglesias** with a two-year tally at $120 million. **Gloria Estefan,** who placed a distant second at $43 million, was followed by her husband, **Emilio,** at $22.5 million. Talk show host **Geraldo Rivera** ($22 million) and **Grateful Dead** guru **Jerry Garcia** ($16.5 million) rounded out the top five.

Jazz BLUE NOTES

by Jeff Levenson

IT'S BEEN DIFFICULT FOR PIANIST **McCoy Tyner** to get out from behind the shadow of **John Coltrane.** Not that his contributions to jazz are limited only to those he made while a member of Trane's ground-breaking quartet between 1962 and 1965. Indeed, Tyner's recording career as a leader can be divided into four distinct phases: his **Impulse** years, covering the time when he was still working for the Promethean tenorist; his **Blue Note** period, marking his departure from the group; his **Milestone** days, beginning in 1972, which reaffirmed his place as a singular stylist and group master; and his current, multilabel phase, which finds him recording for any number of companies.

Adjectives summoned to describe Tyner's play invariably evoke the male side of things: *muscular, robust, beefy, thunderous.* The words are meant to underscore his percussive, swells-of-sound attack that mixes serpentine lines with elephantine chord structures. But Tyner is capable of much tenderness; he can caress the keyboard and coax from it melodic inventions that echo and decay with a melancholic afterglow. He is a romantic with the ferocity and heart of an African warrior.

Three recent titles—one reissue and two new recordings—illuminate Tyner's touch within various group configurations. "Echoes Of A Friend," a Milestone session released by **Fantasy** as part of its OJC series, dates from 1972. It features Tyner honoring the memory of Coltrane with a stately set of unaccompanied reads. Even while interpreting hushed and solemn compositions such as "Naima," Tyner rumbles and roars in pain—a lion mourning the death of a mate. "Remembering John" is a new **Enja** release that covers similar emotional territory. Bassist **Avery Sharpe** and drummer **Aaron Scott** lift the leader as he essays tunes (mostly) composed by Trane. "New York Reunion" is a quartet date that reunites Tyner with tenorist **Joe Henderson,** bassist **Ron Carter** (both appeared on the leader's fine Blue Note record "The Real McCoy"), and drummer **Al Foster.** Here, he shares the spotlight with masterful playmates, all romping on his own high level. They mesh well despite each member's star status.

What these issues illustrate is that Tyner may never escape the shadow of Trane. Nor may he want to. Time and again he reasserts his solemn belief that mu-

3 recent titles illuminate McCoy Tyner's touch

sic is a vital life force emanating from the Creator. It's a sentiment advanced by many, most decidedly by Tyner's former employer.

STUFF: Trumpeter **Nat Adderley** recently won the Swing Journal Pick Award (Japan's equivalent of the Grammy) for his **Alfa** album "The Old Country" . . . **Roger Kellaway** has just become the 11th pianist in **Concord's** ongoing series of solo piano recitals, "Live At Maybeck Recital Hall." The composer of the television theme to "All In The Family" (bet you didn't know that) follows **Kenny Barron** (volume 10) and brings to the date, no doubt, his singularly orchestral sensibility . . . Three-quarters of **VIEW Video's** latest batch of releases should interest jazz fans: "**Grover Washington, Jr.** In Concert," "**Louis Bellson** And His Big Band," and "[**Billy**] **Cobham** Meets Bellson" . . . **Time Records** is about to issue "Soft Picks," a lite-jazz, easy-listening compilation by guitarist **Al Caiola.** Included, I'm told, is Caiola's homage to **Michael Landon,** the theme from "Bonanza."

Billboard. FOR WEEK ENDING AUGUST 3, 1991

Hot Latin Tracks™

Compiled from national Latin radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	11	DANIELA ROMO / CAPITOL-EMI LATIN	◆ TODO TODO (7 weeks at No. 1)
2	3	3	8	BANDA BLANCA / SONOTONE	FIESTA
3	2	2	10	RICARDO MONTANER / TH-RODVEN	◆ DEJAME LLORAR
4	21	—	2	VIKKI CARR Y ANA GABRIEL / SONY	COSAS DEL AMOR
5	13	11	5	YURI / SONY	TODO MI CORAZON
6	7	13	7	SERGIO DALMA / TH-RODVEN	◆ BAILAR PEGADO
7	11	21	4	VICTOR VICTOR / SONOTONE	MESITA DE NOCHE
8	8	16	4	LISA LOPEZ / DISCOS INTERNATIONAL/SONY	DIME QUIEN ES
9	4	6	10	BRAULIO / SONY	◆ NAVEGAR EN TI
10	6	5	15	LUIS MIGUEL / WEA LATINA	AMANTE DEL AMOR
				★★★POWER PICK★★★	
11	37	—	2	ANA GABRIEL / SONY	AHORA
12	5	4	21	LOS BUKIS / FONOVISA	MI DESEO
13	19	38	5	LA SOMBRA / FONOVISA	EL SANCHO
14	16	10	8	XUXA / GLOBO	CHINDOLELE
15	10	15	16	MIJARES / CAPITOL-EMI LATIN	NO HACE FALTA
16	12	9	18	PANDORA / CAPITOL-EMI LATIN	CON TU AMOR
17	9	7	11	ROCIO DURCAL / ARIOLA	A QUE ME QUEDO CONTIGO
18	17	17	8	RUBEN BLADES / SONY	CAMALEON
19	24	24	5	OSCAR D'LEON / TH-RODVEN	DETALLES
20	20	29	3	NAOMI / DISCOS INTERNATIONAL/SONY	◆ QUEDATE
21	15	14	13	VICENTE FERNANDEZ / SONY	QUE SEPAN TODOS
22	14	8	11	WILKINS / RCA	◆ SERENO
23	18	12	7	FRANCO DE VITA / SONY	YA LO HE VIVIDO
24	27	27	7	EDNITA NAZARIO / CAPITOL-EMI LATIN	DESPUES DE TANTO
				★★★HOT SHOT DEBUT★★★	
25	NEW▶		1	JUAN GABRIEL / ARIOLA	AMOR ETERNO
26	34	32	3	JOSE LUIS RODRIGUEZ / SONY	SE ME HACE AGUITA LA BOCA
27	32	—	2	ALEJANDRA GUZMAN / MELODY	HACER EL AMOR CON OTRO
28	23	20	12	GLORIA TREVI / ARIOLA	◆ PELO SUELTO
29	25	28	4	SIMONE / SONY	PROCURO OLVIDARTE
30	26	23	9	EL GRAN COMBO / COMBO	LA CURANDERA
31	22	18	9	LOS YONICS / FONOVISA	POR QUE VOLVI CONTIGO
32	31	—	2	LOS BUKIS / FONOVISA	CHIQUILLA BONITA
33	NEW▶		1	LOS TIGRES DEL NORTE / FONOVISA	HOY NO ES MI DIA
34	NEW▶		1	BRONCO / FONOVISA	AMIGO
35	NEW▶		1	GIPSY KINGS / ELEKTRA	BAILA ME
36	29	26	11	ROBERTO CARLOS / DISCOS INTERNATIONAL/SONY	MUJER
37	NEW▶		1	JOSE JOSE / ARIOLA	UN HOTEL EN VEZ DE CORAZON
38	NEW▶		1	OLE-OLE / CAPITOL-EMI LATIN	SOLDADO DE AMOR
39	NEW▶		1	IMPACTO DE MONTEMORELOS / FONOVISA	ENDULZAME EL CAFE MARIA
40	NEW▶		1	LOURDES ROBLES / SONY	ES EL

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Country

All-Star Cast. Vince Gill and Mary-Chapin Carpenter perform "Jenny Dreamed Of Trains," a song written by Carpenter, for guest-host Kathy Mattea during a recent episode of The Nashville Network's "Nashville Now" show.

Jamboree In Hills At Peak Potential

15th Annual Fest Draws Large Crowd

BY EDWARD MORRIS

MORRISTOWN, Ohio—In spite of the relentless heat that burned into the upper 90s all three days, the 15th annual Jamboree In The Hills here, July 19-21, drew what appeared to be the largest crowd in its history. Certainly, there were several thousand more in the huge outdoor arena than last year, when torrential rains almost brought the usually sunny event to a halt.

For the past two years, Jamboree officials have refused to release the actual number of ticket-buyers. A source involved in the event says the refusal arises from the fact that counts for earlier editions of the show were inflated and that an exact tally now would make it appear that the festival was losing steam. The size of this year's crowd, however, was a clear demonstration of the Jamboree's continuing appeal to country fans.

The Pirates Of The Mississippi opened the 1991 edition Friday evening at 7, with Mark Chesnutt, Vince Gill, and Barbara Mandrell following. Saturday's lineup was Billy Joe Royal, Patty Loveless, Exile, Lorrie Morgan, Charlie Pride, Travis Tritt, the Judds, and the Charlie Daniels Band. The Sunday set included Waylon Jennings, Don Williams, Joe Diffie, Baillie & the Boys, Doug Stone, Kathy Mattea, and Ricky Van Shelton.

The Nashville Network's Lorianne Crook and Charlie Chase were the chief Jamboree hosts.

While there is usually a fair amount of flag-waving involved in the festival, there was more than usual this year. Frank Osborn, whose Osborn Communications Corp. owns the Jamboree (as well as WWVA/WOVK, the Wheeling, W.Va., radio stations that produce and carry it) opened the Saturday segment with a salute to the veterans of the recent Persian Gulf war. A Marine unit presented the colors following Osborn's remarks. And this, in turn, was followed with the singing of patriotic songs.

On Sunday, there was an "ecumenical worship service" held on-site.

Irene Louda, who directed a 150-member volunteer medical team that included four doctors, says the Jamboree produced few serious injuries or illnesses. The medical team was in place on Thursday, since many ticket-buyers came early to get choice locations or to set up camp nearby. On that day, only 20 patients were treated, and none hospitalized.

Friday's casualties numbered 60, five of whom were treated at an area hospital and released. There were 175 cases written up on Saturday, Louda says, adding that many more than that came by the medical tent to have minor cuts and scratches treated. Three were admitted to the hospital, one for a possible heart attack, one for dehydration and heat exhaustion, and one for a severe cut. The Sunday toll was about 130, with only one taken to the hospital.

"I think the crowd worked better than it ever did," Louda says. "I think they worked on the buddy system and really cared for each other a lot more than they ever have in the past."

Concessions manager Paula Anderson says the souvenir, food, and beverage vendors were open

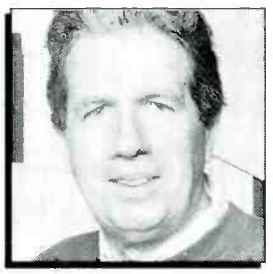
(Continued on page 37)

The Darker Meaning Of Holly Dunn's Song

Is 'Maybe I Mean Yes' Traitorous To Women?

Nashville Scene

by Edward Morris



WHAT *DOES* **HOLLY DUNN** MEAN? Ladies and gentlemen, in this corner, Holly Dunn, joint writer, co-producer, and performer of the song "Maybe I Mean Yes." And in this corner, all the people who say Dunn should be ashamed of herself—that the song belittles women, that it sends the wrong signal to men, and that it may even encourage that most recently isolated social ill, "date rape." The song has yet to create a **2 Live Crew**-level firestorm, but it was the subject of a lead piece on "Entertainment Tonight," and at least one country radio station—KUGN Eugene, Ore.—has refused to play the song. TNN and CMT, bulwarks of social responsibility when it came to shielding the public from "The Thunder Rolls," **Garth Brooks'** minimovie on domestic violence, are both playing Dunn's more frolicsome video. In the meantime, "Maybe I Mean Yes" has climbed to No. 53 on the Billboard country singles chart.

At issue are such lyrics as "When I say no I mean maybe, or maybe I mean yes" and "nothin's worth havin' if it ain't a little hard to get." Dunn has told interviewers that all she's singing about is a specific case of flirtation. But both the lyrics and the video imply that she's describing what she sees as a universal—and desirable—phenomenon. The video lightheartedly trots out such mythic couples as Adam and Eve, Romeo and Juliet, and Cinderella and the Prince to suggest that indirection and evasiveness are the primary ways for women to relate to men.

Will the song lead directly to dire consequences for women? Probably not. It is difficult to imagine any man forcing himself upon his date and, afterward, pleading in his own defense, "I was prepared to take no for an answer, but Holly Dunn said I shouldn't."

This doesn't mean, however, that Dunn's song isn't traitorous to women. It is. It presents women generally—not women individually—as too weak and too genetically coy to speak their own minds in matters of love. It suggests that men should pursue while women dissemble. It is a throwback to those overbearingly paternal "I Love Lucy" days when women were called "girls" and treated accordingly. It is a thematic carbon copy of that old pop favorite of male singers, "Your Lips Tell Me No No, But There's Yes Yes In Your Eyes."

In short, it is propaganda for a socially and intellectually unhealthy point of view. Messages like this rarely precipitate anti-social action, but they can—over the long term and in concert with similar messages—shape anti-social attitudes. If "Maybe I Mean Yes" doesn't actually endanger women, it certainly reduces them to the level of prey. Flirting is an ego-protecting reality and a perfectly legitimate subject for artists to explore. But this song is redeemed neither by insight nor irony.

CAPITOL LOBBY: Speaking of the Garth Brooks video—Capitol Nashville president **Jimmy Bowen** has sent copies of "The Thunder Rolls" to members of the Country Music Assn., soliciting votes for the CMA's music-video-of-the-year award. In the cover letter, Bowen explains, "Although 'The Thunder Rolls' video by Garth Brooks aired on all networks and hundreds of local and regional video shows, it never received the continuous airplay enjoyed by other videos on CMT and TNN this year." **Ed Benson**, associate executive director of the CMA, says the trade association doesn't make its list of 6,000-plus members available to anyone, but the mailing appears to be comprehensive. A spokeswoman for the label says "a couple of thousand" copies were sent out.

MAKING THE ROUNDS: **Baillie & the Boys (Kathy Baillie** and **Michael Bonagura)** and RCA Records have parted company—amicably, inside sources say . . . First-round nominees for the Country Music Assn.'s Horizon Award are **Mary-Chapin Carpenter, Carlene Carter, Mark Chesnutt, Billy Dean, Joe Diffie, Ray Kennedy, Mike Reid, Doug Stone, Pam Tillis,** and **Travis Tritt.** This slate will be reduced to five for the final round of voting . . . **Glenn Warren**, who was for years a mainstay with the Nashville Songwriters Assn. International, has finally gotten his big break. He has co-written (with **Worley Max**) the title cut for **Conway Twitty's** upcoming MCA album, "Even Now" . . . Songwriter **Redd Stewart** and his wife, **Darlene**, have established a scholarship at South Plains College, Levelland, Texas. Stewart's best-known composition is "Tennessee Waltz," which he co-wrote with Country Music Hall of Famer **Pee Wee King** . . . **Charlie Monk**, director of creative services for the Opryland Music Group, has been elected to the board of Country Radio Broadcasters, replacing **Mac Allen**, who resigned to pursue business interests.

SIGNING: **La Grange,** an Austin, Texas, band, to Wyatt Easterling Productions.

CMA Announces Nominees For Country Hall Of Fame

NASHVILLE—The Country Music Assn. has announced the five nominees for induction into the Country Music Hall of Fame: Boudleaux and Felice Bryant, Don Gibson, Merle Haggard, George Jones, and Ray Price.

The Bryants are one of country music's most famous husband-and-wife songwriting teams. Their catalog of more than 1,500 songs includes "I'm Little But I'm Loud" and "Out Behind The Barn" (Jimmy Dickens); "Hey Joe" (Carl Smith); "All I Have To Do Is Dream," "Bye, Bye, Love," "Wake Up Little Susie," and "Bird Dog" (Everly Brothers). "Rocky Top," a hit for Buck Owens, later became Tennessee's state song. Boudleaux Bryant died in 1987.

Singer/songwriter Gibson recorded for RCA Victor, Columbia, and MGM. His songwriting collection includes "Sweet Dreams" (Faron Young) and "I Can't Stop Loving You" (Ray Charles, Kitty Wells). The numbers he recorded himself include "Sea Of Heartbreak," "Blue, Blue Day," "Just One Time," and "Lonesome Number One."

Haggard, a songwriter and artist, sought a career in music after serving time in San Quentin prison, where he performed in the warden's band. He penned such songs as "Hungry Eyes," "Mama Tried," "Sing Me Back Home," and "Workin' Man Blues." Haggard's lengthy list of recordings includes "Okie From Muskogee," "Natural High," and "That's The Way Love Goes."

Jones, aka "Possum" and "Thumper," has been recording since 1953. His songs include "Why, Baby Why," "White Lightnin'," "She Thinks I Still Care," "He Stopped Loving Her Today," and "I Always Get Lucky With You."

Price, who once enrolled in college as a veterinary major, got his start in music when he joined the "Big D Jamboree" at radio station KRLD Dallas in 1948. He recorded such numbers as "Don't Let The Stars Get In Your Eyes," "Release Me," "Talk To Your Heart," "Heartaches By The Number," "Same Old Me," and "You're The Best Thing That Ever Happened To Me."

A panel of 300 country music industry professionals select the inductees. The award will be presented during the CBS-televised "CMA Awards Show" Oct. 2 at the Grand Ole Opry House here.

DEBBIE HOLLEY

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Billboard® HOT COUNTRY SINGLES™ & TRACKS

FOR WEEK ENDING AUGUST 3, 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	4	4	12	SHE'S IN LOVE WITH THE BOOK (1 week at No. 1) / G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
2	5	5	10	HERE'S A QUARTER (CALL SOMEONE WHO CARES) / G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
3	6	7	9	HERE WE ARE / J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
4	3	3	14	SOMEWHERE IN MY BROKEN HEART / C.HOWARD,T SHAPIRO (B DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
5	1	2	14	I AM A SIMPLE MAN / S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
6	7	11	8	YOU KNOW ME BETTER THAN THAT / J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 54127
7	2	1	12	DON'T ROCK THE JUKEBOX / S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
8	8	10	12	LORD HAVE MERCY ON A COUNTRY BOY / D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
9	10	13	11	FALLIN' OUT OF LOVE / T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
10	14	18	7	DOWN TO MY LAST TEARDROP / J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
11	17	20	13	SMALL TOWN SATURDAY NIGHT / A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
12	13	17	8	LIZA JANE / T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 54123
13	9	9	14	THE MOON OVER GEORGIA / R.HALL,R.BYRNE (M NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
14	18	19	13	HOPELESSLY YOURS / J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690
15	11	8	12	THE THUNDER ROLLS / A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
16	19	26	10	SHADOW OF A DOUBT / R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
17	21	25	9	SILVER AND GOLD / S BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
18	24	29	7	EVEN NOW / R.SHARP,T DUBOIS (R SHARP,M.BEESON)	◆ EXILE (V) ARISTA 2228
19	12	6	14	POINT OF LIGHT / K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
20	25	31	9	DOWN AT THE TWIST AND SHOUT / M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
21	15	15	16	SHE'S A NATURAL / S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
22	31	34	7	BRAND NEW MAN / S HENDRICKS,D.COOK (D COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
23	20	16	19	WE BOTH WALK / R.LANDIS (T.SHAPIRO,C WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
24	33	41	4	SINCE I DON'T HAVE YOU / R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
25	22	22	13	BLUE MEMORIES / T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 54075
26	23	14	18	ONE OF THOSE THINGS / P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
27	35	44	5	LEAP OF FAITH / B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
28	29	40	5	WHOLE LOTTA HOLES / A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
29	26	23	20	MEET IN THE MIDDLE / M.POWELL,T.DUBOIS (C.HARTFORD,J FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
30	16	12	16	TILL I FOUND YOU / R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 54065
31	28	33	13	PICTURE ME / R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
32	41	49	4	YOUR LOVE IS A MIRACLE / M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
33	30	24	18	IF THE DEVIL DANCED (IN EMPTY POCKETS) / B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
34	39	43	11	TO BE WITH YOU / S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
35	34	32	20	IF I KNOW ME / J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 54052
36	45	45	9	ALL I CAN BE (IS A SWEET MEMORY) / J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
37	47	61	3	I THOUGHT IT WAS YOU / D.JOHNSON (T.MENSY,G.HARRISON)	DOUG STONE (V) EPIC 34-73895
38	46	53	3	MIRROR MIRROR / M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	DIAMOND RIO (V) ARISTA 2262
39	43	46	7	FRIDAY NIGHT'S WOMAN / B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
40	40	37	20	LUCKY MOON / R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
41	36	27	17	ONE HUNDRED AND TWO / B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
42	49	64	3	THE WALK / R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
43	42	35	15	ONE MORE PAYMENT / J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
				★★★POWER PICK/AIRPLAY★★★	
44	73	—	2	WHERE ARE YOU NOW / J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62016-7
45	44	38	19	BLAME IT ON TEXAS / M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 54053
46	55	60	3	BALL AND CHAIN / B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
47	50	54	6	CALLOUSED HANDS / T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
48	38	28	14	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.
49	48	42	17	BING BANG BOOM / P.WORLEY,E SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS 4-19346
50	57	57	6	TOO MANY HONKY TONKS (ON MY WAY HOME) / R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
51	51	51	8	IF I CAN FIND A CLEAN SHIRT / B.MONTGOMERY (T.SEALS,W.JENNINGS)	◆ WAYLON & WILLIE (V) EPIC 34-73832
52	54	58	5	NOTHIN' BUT YOU / J.STROUD (S.EARLE)	◆ ROBIN LEE (V) ATLANTIC 7-87680
53	58	65	4	MAYBE I MEAN YES / H.DUNN,C.WATERS (H.DUNN,C.WATERS,T SHAPIRO)	◆ HOLLY DUNN WARNER BROS. 7-19266
54	56	59	5	IF WE CAN'T DO IT RIGHT / R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
55	53	50	18	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY / R.PENNINGTON (A SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
56	61	66	4	AS SIMPLE AS THAT / S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
57	59	56	7	WITH BODY AND SOUL / THE KENTUCKY HEADHUNTERS (V.STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7
58	60	62	6	TOO MUCH CANDY FOR A DIME / B.BECKETT (E.RAVEN,D POWELSON)	EDDY RAVEN CAPITOL PRO-7979
				★★★HOT SHOT DEBUT★★★	
59	NEW ▶		1	NEW WAY (TO LIGHT UP AN OLD FLAME) / B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
60	62	52	19	TILL YOU WERE GONE / S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
61	67	—	2	SPEAK OF THE DEVIL / J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
62	63	67	5	WORKING FOR THE JAPANESE / R.STEVENS (R.DELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
63	70	71	5	THIS COWBOY'S HAT / J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
64	71	—	2	THE VERY FIRST LASTING LOVE / J.STROUD (L.TAYLOR,L.WILSON,P.HOLLOWELL)	◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
65	66	72	4	ONE SHOT AT A TIME / R.PENNINGTON (C.RYLE)	◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430
66	64	55	11	I MUST HAVE BEEN CRAZY / W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7
67	68	68	3	LILLIE'S WHITE LIES / B.MEVIS,N.LARKIN (W.NEWTON,B.R.REYNOLOS)	◆ MARTIN DELRAY (V) ATLANTIC 7-87680
68	65	63	18	I WONDER HOW FAR IT IS OVER YOU / E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
69	72	73	19	RESTLESS / M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
70	69	70	3	THE CRUSH / J.STROUD (J.HIATT)	◆ JJ WHITE (C) (V) CURB 4-76852
71	NEW ▶		1	SAME OLD STAR / T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH,G.NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
72	NEW ▶		1	YOU GOTTA GET SERIOUS / B.BECKETT (J.P.PENNINGTON,T.SEALS,E.SETSER)	J.P. PENNINGTON (V) MCA 54126
73	NEW ▶		1	A PICTURE OF ME (WITHOUT YOU) / R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
74	NEW ▶		1	WALKING IN MEMPHIS / M.COHN,B.WISCH (M.COHN)	◆ MARC COHN (C) ATLANTIC 4-87747
75	NEW ▶		1	NOW IT BELONGS TO YOU / M.O'CONNOR,J.E.NORMAN (S.WARINER)	◆ MARK O'CONNOR & STEVE WARINER WARNER BROS. PRO-4913

◯ 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	IN A DIFFERENT LIGHT / D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC
2	—	—	1	CAN I COUNT ON YOU / T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE MCA
3	—	—	1	HEROES / B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET RCA
4	4	4	17	WALK ON FAITH / S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
5	3	1	3	DOWN HOME / J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
6	5	5	11	ONLY HERE FOR A LITTLE WHILE / C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
7	1	—	2	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU / R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP RCA
8	6	7	3	ROCKIN' YEARS / S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON COLUMBIA
9	2	2	3	YOU'RE THE ONE / P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
10	10	9	6	TWO OF A KIND, WORKIN' ON A FULL HOUSE / A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
11	9	8	31	FRIENDS IN LOW PLACES / A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
12	8	3	5	DRIFT OFF TO DREAM / G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
13	7	11	9	I'D LOVE YOU ALL OVER AGAIN / K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
14	11	10	17	BROTHER JUKEBOX / M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
15	12	16	17	DADDY'S COME AROUND / B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
16	14	13	7	LOVING BLIND / J.STROUD (C.BLACK)	◆ CLINT BLACK RCA
17	16	12	11	I COULDN'T SEE YOU LEAVIN' / J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
18	19	20	24	CHASIN' THAT NEON RAINBOW / K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
19	20	23	29	BETTER MAN / M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
20	17	22	24	KILLIN' TIME / J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
21	13	14	47	FOREVER AND EVER, AMEN / K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
22	23	25	20	UNANSWERED PRAYERS / A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
23	25	24	41	THE DANCE / A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
24	21	—	19	I'VE COME TO EXPECT IT FROM YOU / J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
25	18	15	4	OH WHAT IT DID TO ME / J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL

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

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COUNTRY ★★★★★★★★★★ CORNER

by Lynn Shults

NO. 1: **Trisha Yearwood's** debut release, "She's In Love With The Boy," explodes from No. 4 to No. 1. The strength of the single pushes Yearwood's self-named album from No. 10 to No. 8 on the Top Country Albums chart and from No. 79 to No. 62 on the Top Pop Albums chart.

THERE ARE MANY components to Yearwood's success story, chronicled in last week's Billboard. One is how Yearwood and producer Garth Fundis found the song. It was written by a heretofore unknown Denver songwriter named John Ims, who has been working the Southwest acoustic singer/-songwriter circuit for 13 years. His first exposure to the commercial Nashville community came when songwriter/publisher Paul Craft heard some of his bluegrass songs and tracked Ims down. Later, Fundis discovered "Boy" and kept the song in his "hit" stack for more than a year. But he had no artist for the tune until Yearwood entered his life. Shelia Shipley, MCA's VP of national promotion, says that when Yearwood showcased, "I knew she was special." The MCA team was also unanimous in its belief that "She's In Love With The Boy" was the one to "go to the bank with" and proceeded to put the game plan together.

INSIDE THE TOP 10: **Tanya Tucker** is crying all the way to the bank as "Down To My Last Teardrop" moves from No. 14 to No. 10. Tucker's album, "What Do I Do With Me," leaps from No. 19 to No. 13 on the Top Country Albums chart and powers from No. 145 to No. 106 on the pop albums list. Leading the way with airplay are WKJN Baton Rouge, La.; KEBC Oklahoma City; WDOD Chattanooga, Tenn.; and KWJJ Portland, Ore. **Reba McEntire's** "Fallin' Out Of Love" moves from No. 10 to No. 9 as traffic inside the top 10 gets heavy. For you trivia buffs, guess what? John Ims also wrote "Fallin' Out Of Love."

ROUNDING OUT THE TOP 20: **Hal Ketchum's** "Small Town Saturday Night" rockets from No. 17 to No. 11. Dennis Hannon, Curb Records' VP of sales and marketing, says the album, "Past The Point Of Rescue," is showing action throughout the Southwest, Midwest, Southeast, and in Los Angeles and New York. Curb, through CEMA, ran a 7% discount program from July 8-July 26, and Handleman featured the album during July. Ketchum also showcased for radio and accounts prior to Fan Fair, performed at the annual Amusement Business party and showcase, and showcased again during Fan Fair. Monterey Artists' Cindy Grimes reports that Ketchum has been "on the road" playing clubs, fairs, and radio appreciation shows since the beginning of July.

THE MOST ACTIVE TRACK for the week is **Clint Black's** "Where Are You Now," which jumps from No. 73 to No. 44. Others making noise for the week are "Leap Of Faith" (35-27) by **Lionel Cartwright**; "Since I Don't Have You" (33-24) by **Ronnie Milsap**; **Doug Stone's** "I Thought It Was You" (47-37); and **Exile's** "Even Now" (24-18).

THE ALBUMS CHART: By combining point-of-sale data with radio monitoring from BDS, we can actually watch the consumer respond. Other than Yearwood and Tucker, albums showing notable sales increases are **Waylon & Willie's** "Clean Shirt" (36-30); "Buick" (54-43), by **Sawyer Brown**, and **Mary-Chapin Carpenter's** "Shooting Straight In The Dark" (46-42).

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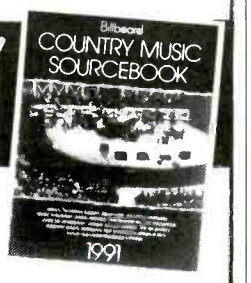

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Top Country Albums 8
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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING AUGUST 3, 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	45	**GARTH BROOKS** ▲[4] CAPITOL 93866* (9.98) 34 weeks at No. 1	NO FENCES	1
2	2	2	10	**ALAN JACKSON** ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
3	3	5	9	**RICKY VAN SHELTON** ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
4	4	4	8	**TRAVIS TRITT** WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	4
5	5	3	116	**GARTH BROOKS** ▲[2] CAPITOL 90897* (9.98)	GARTH BROOKS	2
6	6	6	45	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
7	7	7	18	**DOLLY PARTON** ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
8	10	13	3	**TRISHA YEARWOOD** MCA 10297* (9.98)	TRISHA YEARWOOD	8
9	8	9	37	**CLINT BLACK** ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
10	9	8	17	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
11	11	10	15	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
12	12	12	16	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
13	19	24	3	**TANYA TUCKER** CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	13
14	14	15	72	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
15	15	16	71	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
16	13	11	44	**THE JUDDS** ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
17	16	14	13	**HANK WILLIAMS, JR.** WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
18	22	25	60	**ALABAMA** ● RCA 52108* (9.98)	PASS IT ON DOWN	3
19	17	17	19	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	5
20	23	26	14	**LORRIE MORGAN** RCA 30210-4* (9.98)	SOMETHING IN RED	20
21	20	18	8	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	16
22	21	22	116	**CLINT BLACK** ▲[2] RCA 9668 (9.98)	KILLIN' TIME	1
23	25	20	68	**DOUG STONE** EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
24	26	23	154	**THE JUDDS** ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
25	27	21	90	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
26	24	19	51	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
27	31	32	60	**SHENANDOAH** COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
28	28	27	12	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
29	29	30	25	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24
30	36	42	3	**WAYLON & WILLIE** EPIC 47462*/SONY (9.98)	CLEAN SHIRT	30
31	34	36	41	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME	12
32	30	28	82	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
33	33	29	37	**DWIGHT YOAKAM** REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
34	35	34	17	**KATHY MATTEA** MERCURY 846 975* (9.98)	TIME PASSES BY	9
35	32	31	49	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	5
36	18	35	79	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1
37	37	33	44	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
38	38	44	11	**LEE GREENWOOD** CAPITOL 95541* (9.98)	A PERFECT 10	38
39	40	37	36	**K.T. OSLIN** ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
40	39	41	47	**KATHY MATTEA** ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
41	41	38	79	**DAN SEALS** CAPITOL 48308 (4.98)	THE BEST	7
42	46	45	40	**MARY-CHAPIN CARPENTER** COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22
43	54	72	24	**SAWYER BROWN** CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
44	44	43	49	**TANYA TUCKER** CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
45	45	53	94	**RANDY TRAVIS** ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
46	42	39	24	**PAM TILLIS** ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
47	48	50	50	**TEXAS TORNADOS** REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
48	50	49	25	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES	17
49	51	54	111	**LORRIE MORGAN** ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
50	52	52	18	**RONNIE MILSAP** RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
51	43	40	5	**HIGHWAY 101** WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
52	53	51	95	**REBA MCENTIRE** ● MCA 8034* (8.98)	REBA LIVE	2
53	47	46	40	**HANK WILLIAMS, JR.** WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
54	49	48	61	**GEORGE STRAIT** ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
55	57	55	12	**CHARLIE DANIELS** EPIC 46835*/SONY (9.98)	RENEGADE	25
56	56	60	25	**MARTY STUART** MCA 10106* (9.98)	TEMPTED	20
57	60	58	61	**PATTY LOVELESS** MCA 6401 (9.98)	ON DOWN THE LINE	12
58	59	57	25	**RONNIE MCDOWELL** CURB 77414* (9.98)	UNCHAINED MELODY	32
59	58	56	16	**THE FORESTER SISTERS** WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
60	61	59	41	**JOE DIFFIE** EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
61	55	47	48	**LEE GREENWOOD** MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	27
62	67	67	44	**SAWYER BROWN** CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
63	66	61	5	**VERN GOSDIN** COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
64	63	66	10	**DEAN DILLON** ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	62
65	62	64	70	**RESTLESS HEART** ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
66	64	63	49	**SHELBY LYNNE** EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	31
67	68	68	47	**MICHAEL MARTIN MURPHEY** WARNER BROS. 26308* (9.98)	COWBOY SONGS	25
68	70	70	121	**K.T. OSLIN** ▲ RCA 8369 (9.98)	THIS WOMAN	2
69	69	73	6	**ALISON KRAUSS** ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	69
70	73	71	105	**SHENANDOAH** ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
71	NEW ▶		1	**THE STATLER BROTHERS** MERCURY 848 370* (9.98)	ALL AMERICAN COUNTRY	71
72	65	62	14	**THE OAK RIDGE BOYS** RCA 3023-4* (9.98)	UNSTOPPABLE	41
73	72	—	128	**RICKY VAN SHELTON** ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	1
74	NEW ▶		1	**EARL THOMAS CONLEY** RCA 3116* (9.98)	YOURS TRULY	74
75	71	69	24	**MIKE REID** COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22

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

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING AUGUST 3, 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) 11 weeks at No. 1	GREATEST HITS	11
2	2	**GEORGE STRAIT** ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	11
3	3	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	11
4	5	**RANDY TRAVIS** ▲[4] WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	11
5	4	**ANNE MURRAY** ▲[3] CAPITOL 46058* (7.98)	GREATEST HITS	11
6	6	**GEORGE STRAIT** ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	11
7	9	**REBA MCENTIRE** ▲ MCA 2789 (8.98)	GREATEST HITS	11
8	8	**ALABAMA** ▲[3] RCA AHL1-4939 (8.98)	ROLL ON	11
9	7	**THE JUDDS** RCA 2278-4* (3.98)	COLLECTOR'S SERIES	10
10	10	**THE JUDDS** ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	11
11	12	**VINCE GILL** RCA 9814-4R* (4.98)	BEST OF VINCE GILL	11
12	13	**KENNY ROGERS** ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	11
13	11	**GEORGE STRAIT** ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	11
14	14	**ALABAMA** ▲[3] RCA 7170 (8.98)	GREATEST HITS	11
15	21	**WILLIE NELSON** ▲[2] COLUMBIA 237542*/SONY (9.98 EQ)	GREATEST HITS	4
16	18	**REBA MCENTIRE** ● MCA 6294 (9.98)	SWEET SIXTEEN	9
17	15	**DOLLY PARTON** ▲ RCA 4422 (6.98)	GREATEST HITS	9
18	17	**WAYLON JENNINGS** ▲[3] RCA AHL1-3378 (8.98)	GREATEST HITS	8
19	16	**ALABAMA** ▲[4] RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	9
20	19	**THE JUDDS** ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	10
21	20	**GEORGE STRAIT** ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	10
22	22	**HANK WILLIAMS, JR.** ▲[2] WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	8
23	—	**VARIOUS ARTISTS** PRIORITY 8659* (4.98)	TEN GALLON COUNTRY, VOL. 3	5
24	23	**PATTY LOVELESS** ● MCA 42223 (8.98)	HONKY TONK ANGEL	10
25	—	**HANK WILLIAMS, JR.** ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	6

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

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Deviled Hams. Sony/Epic artist Joe Diffie is congratulated on his No. 1 record, "If The Devil Danced (In Empty Pockets)," at a recent party in his honor at Sony Tree music publishing. Pictured at the celebration, from left, are Kim Williams (Sony Tree), co-writer of the song; Diffie; and Ken Spooner (Affiliated Publishers Inc.), co-writer.

U.K. Country-Chart Eligibility Rule Altered

Now Individual Albums, Not Artists, Judged For Genre

LONDON—The criterion for entry into the U.K.'s country music chart has been redefined after pressure from local representatives of the country music industry and its trade association.

The U.K. office of the Country Music Assn. says the change will make it easier for new artists to break into the chart. However, some in the trade are asking whether any restructuring is relevant in a market where country has considerably less than 3% of total sales.

Following pressure from the CMA here, the chart supervisory committee of Chart Information Network—the company that oversees production of the charts from data compiled by Gallup—agreed to alter eligibility from being artist-based to album-based.

Before July, any artist who had been designated a country act could have any or all of his or her albums in the chart. As of July 1, each album is taken on its own merits.

Laura Buckley, assistant to the CMA's director of European operations, says her organization pushed for the change on behalf of record companies here. She says, "The chart had lost credibility because it was not relevant anymore. A number of the albums in it weren't country albums at all. They were too MOR or too folk."

She argues that because a number of inappropriate titles have been removed, there is now more room for emerging country acts to break through. "This has to help new acts to come through," she says.

According to the July issue of CMA Close Up, the artist hardest hit by the change is Ireland's Daniel O'Donnell, who loses six of his seven chart positions. Among the U.S. country acts whose titles debuted after the change are Dolly Parton, Restless Heart, and the Kentucky Headhunters.

However, some people doubt the ability of any country act to have significant sales in the U.K. Andy Gray, whose Andy's Records chain is based in East Anglia, the traditional British heartland of country, says, "They can change the chart as much as they like, it won't have any effect on sales. There isn't the product there for people to buy."

Gray adds, "There are no new artists [breaking through] and everyone owns the albums they want from the older brigade. There's simply nothing happening."

Figures compiled by the British Phonographic Industry for 1988—the last year for which they are available—show that country and folk combined accounted for just less than 3% of all U.K. album sales. The BPI commented at the time that this was "a renaissance year" for country.

JEFF CLARK-MEADS

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

36 **ALL I CAN BE (IS A SWEET MEMORY)** (Sony Tree, BMI) HL
56 **AS SIMPLE AS THAT** (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
46 **BALL AND CHAIN** (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
49 **BING BANG BOOM** (Careers, BMI/Hugh Prestwood, BMI) HL
45 **BLAME IT ON TEXAS** (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
25 **BLUE MEMORIES** (Irving, BMI/Littlemarch, BMI) CPP
22 **BRAND NEW MAN** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
47 **CALLOUSED HANDS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM
70 **THE CRUSH** (Lillybilly, BMI/Bug, BMI)
7 **DON'T ROCK THE JUKEBOX** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
20 **DOWN AT THE TWIST AND SHOUT** (EMI April, ASCAP/Getarealjob, ASCAP) HL
10 **DOWN TO MY LAST TEARDROP** (Paul & Jonathan, BMI)
18 **EVEN NOW** (With Any Luck, BMI/Sleepy Time, ASCAP)
9 **FALLIN' OUT OF LOVE** (Paul Craft, BMI) CPP
39 **FRIDAY NIGHT'S WOMAN** (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
2 **HERE'S A QUARTER (CALL SOMEONE WHO CARES)** (Sony Tree, BMI/Post Oak, BMI) HL
3 **HERE WE ARE** (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)
14 **HOPELESSLY YOURS** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
5 **I AM A SIMPLE MAN** (Rick Hall, ASCAP)
51 **IF I CAN FIND A CLEAN SHIRT** (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)
35 **IF I KNOW ME** (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
55 **(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY** (Millstone, ASCAP)
48 **IF IT WILL IT WILL** (Bocephus, BMI) CPP
33 **IF THE DEVIL DANCED (IN EMPTY POCKETS)** (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
54 **IF WE CAN'T DO IT RIGHT** (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI)
66 **I MUST HAVE BEEN CRAZY** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)
37 **I THOUGHT IT WAS YOU** (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)
68 **I WONDER HOW FAR IT IS OVER YOU** (Acuff-Rose, BMI) CPP
27 **LEAP OF FAITH** (Warner-Tamerlane, BMI/Long Run, BMI)
67 **LILLIE'S WHITE LIES** (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)
12 **LIZA JANE** (Benefit, BMI/Englishtowne, BMI)
8 **LORD HAVE MERCY ON A COUNTRY BOY** (Polygram, ASCAP/Ranger Bob, ASCAP) HL
40 **LUCKY MOON** (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
53 **MAYBE I MEAN YES** (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL
29 **MEET IN THE MIDDLE** (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL
38 **MIRROR MIRROR** (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP)
13 **THE MOON OVER GEORGIA** (Fame, BMI)
59 **NEW WAY (TO LIGHT UP AN OLD FLAME)** (Zomba, ASCAP/Forest Hills, BMI)
52 **NOTHIN' BUT YOU** (Gold Line, ASCAP/WB, ASCAP)
75 **NOW IT BELONGS TO YOU** (Steve Wariner, BMI/Irving, ASCAP)
41 **ONE HUNDRED AND TWO** (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
43 **ONE MORE PAYMENT** (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
26 **ONE OF THOSE THINGS** (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
65 **ONE SHOT AT A TIME** (Tillis, ASCAP)
31 **PICTURE ME** (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
73 **A PICTURE OF ME (WITHOUT YOU)** (Al Gallico, BMI/Algee, BMI)
19 **POINT OF LIGHT** (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
69 **RESTLESS** (Cedarwood, BMI) HL
71 **SAME OLD STAR** (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/CMI, ASCAP)
16 **SHADOW OF A DOUBT** (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
21 **SHE'S A NATURAL** (Grand Coalition, BMI/Maypop, BMI) WBM
1 **SHE'S IN LOVE WITH THE BOY** (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
17 **SILVER AND GOLD** (Brick Hit, BMI) CPP
24 **SINCE I DON'T HAVE YOU** (Bonnyview, ASCAP/Southern, ASCAP)
11 **SMALL TOWN SATURDAY NIGHT** (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
4 **SOMEWHERE IN MY BROKEN HEART** (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
61 **SPEAK OF THE DEVIL** (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI)
63 **THIS COWBOY'S HAT** (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI)
15 **THE THUNDER ROLLS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
30 **TILL I FOUND YOU** (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
60 **TILL YOU WERE GONE** (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
34 **TO BE WITH YOU** (Silverline, ASCAP)
50 **TOO MANY HONKY TONKS (ON MY WAY HOME)** (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
58 **TOO MUCH CANDY FOR A DIME** (Milene, ASCAP) CPP
64 **THE VERY FIRST LASTING LOVE** (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP)
74 **WALKING IN MEMPHIS** (Museum Steps, ASCAP)
42 **THE WALK** (Zoo II, ASCAP)
23 **WE BOTH WALK** (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
44 **WHERE ARE YOU NOW** (Howlin' Hits, ASCAP)
28 **WHOLE LOTTA HOLES** (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
57 **WITH BODY AND SOUL** (Bill Monroe, BMI) HL
62 **WORKING FOR THE JAPANESE** (Paul Craft, BMI)
72 **YOU GOTTA GET SERIOUS** (Pacific Island, BMI/Music Of The World, BMI/East 64th, BMI/Warner-Tamerlane, BMI/Yasa, BMI/WB, ASCAP)
6 **YOU KNOW ME BETTER THAN THAT** (Millhouse, BMI/Sheddhouse, ASCAP) HL
32 **YOUR LOVE IS A MIRACLE** (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP

JAMBOREE IN THE HILLS AT PEAK POTENTIAL

(Continued from page 33)

for business Wednesday at noon, more than two days before the first act took the stage. The two food and supplies stores for the adjacent campgrounds were open around the clock. There were five souvenir stands, an on-site general store, three beer and ice stands, and 22 food stands.

The best-selling souvenir "by far," Anderson says, was the official Jamboree T-shirt. She estimates as many as 25,000 of these were sold at prices of $9.95 (for children's sizes) and $12.95. Satin Jamboree jackets—at $59.95 each—also sold well, she says. The souvenir stands remained open until 9 p.m. Sunday.

The Jamboree subcontracts its food sales, Anderson explains, and charges vendors for the space. Anheuser-Busch's Budweiser, Bud Light, and Busch were the only beer brands sold at the festival. Ticket buyers were permitted to bring in their own food and drinks, a practice that has become a festival tradition.

The Belmont (Ohio) County Sheriff's Department handled site security, while the Criswell Security Agency, Wheeling, was in charge of stage security. A sheriff's representative says the number of arrests in and around the festival have not yet been tallied.

Jamboree sponsors were Anheuser-Busch, Cabin Fever Entertainment, Hills department stores, Wendy's, and Cellular One mobile phones.

Announced to appear at next year's Jamboree In The Hills, July 17-19, are Alan Jackson, Conway Twitty, the Oak Ridge Boys, Lee Greenwood, Marty Stuart, Shelby Lynne, Vince Gill, Pam Tillis, Eddie Rabbitt, and Willie Nelson. More acts will be added to this lineup.

Advance tickets for the 1992 festival, which went on sale at this year's event, are $64 each for three days; $54 for two days; $34, Saturday only; $30, Sunday only; and $20, Friday only. These prices will remain in effect through March 31, 1992.

Festivalgoers were also offered tickets to the upcoming Bluegrass In The Hills extravaganza, Aug. 16-18, for 25% off the regular price. The move indicates that ticket sales are slow for this event, which has been advertised and promoted since last year's Jamboree.

The current site of Jamboree/Bluegrass In The Hills was opened last year and immediately damaged by the rains. In the months since, access roads have been resurfaced and fences built.

Steed Audio, Monaca, Pa., provided and handled the festival's sound system. Jim Taylor produced the Jamboree, under the direction of Larry Anderson, VP/GM of WWVA/WOVK and the Jamboree.

Gold Mining. Ricky Van Shelton accepts a gold video award for his "RVS . . . To Be Continued" video at a party held in his honor. Pictured, from left, are Debbie Newman, VP of programming and marketing, Sony Music Video; Shelton; and Robert Deaton and George Flanigen of Deaton Flanigen, directors of the video.

N'ville Music Biz Puts $1.2 Bil Into State

NASHVILLE—Tennessee's music industry, which is most heavily concentrated here, contributed $1.2 billion to the state's economy last year, according to a report just released by the governor's office and the Tennessee Film, Entertainment And Music Commission. In all, the entertainment industry accounted for $2.5 billion of the Gross State Product during 1990 and used the full-time services of 18,000 people.

Of the total, the in-state film and video business amounted to $333 million. Most of the entertainment activity—82%—was in Middle Tennessee, which includes Nashville. Western Tennessee, anchored by Memphis, registered 11%, and Eastern Tennessee scored 7%.

The state's total GSP was about $96 billion in 1990, which means that the entertainment business share was 2.24%.

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Pro Audio

Ampex Undergoes Global Restructuring

250 U.S. Jobs Cut In Productivity Move

■ BY SUSAN NUNZIATA

NEW YORK—Ampex Recording Media Corp., Redwood City, Calif., has reorganized its worldwide structure, effective July 13.

As part of the reorganization, 250 positions in the U.S. were eliminated from the company's worldwide work force of approximately 4,000 employees. In addition, Ampex combined its research and development division with its manufacturing engineering department, forming one group headed by Dave Davies, VP of engineering.

The reorganization is an effort to increase productivity while investing heavily in new recording format technologies, according to a statement issued by Ampex July 11. The company states that the move stems from its need to absorb economic pressures from the recession in the U.S., coupled with the appreciation of the dollar vs. most international currencies.

"The consolidation is organizational in nature," says Phil Ritti, VP of marketing at Ampex. "It isn't dependent on brick and mortar. What's important is combining the two brain trusts to collectively supply the resources to shorten the product development cycle."

A softening of the market for standard-format video products in the last year, combined with the U.S. dollar's increase of 15% over other currencies in the last few months, helped prompt the reorganization effort, according to the company.

Ampex is now concentrating on designing and introducing new generations of products, according to Ritti. The company plans to debut a metal-particle videotape to complement its recently announced component digital video recording format, slated for introduction in 1992.

The Ampex reorganization follows the opening of a new $17.5 million metal-particle coating line earlier this year in Opelika, Ala. (Billboard, May 11). The line is part of a long-term expansion program that has included new investments in pilot production engineering facilities, plastics manufacturing, information systems, new warehouses, clean rooms, and automated manufacturing.

Ritti notes that, in spite of problems in the video marketplace, the professional audio arena has maintained its health for Ampex.

"The pro audio market's been pretty strong and remains a very significant part of our business," says Ritti. "We think the technological changes are exciting, and we are well-poised to continue to serve our customers."

Ampex has a complete line of pro audiotape products for recording studios and duplicators. The company has not yet announced any plans for duplicator tape for Philips' digital compact cassette format, but is studying the technology carefully, says Ritti. "We always look at the professional aspects of any new format, and try to understand that application," he says.

Ampex was established in the '40s, acquiring its tape division in 1959. It maintains 25 sales and customer-service facilities worldwide to service customers in more than 100 countries. In the U.S., the firm maintains seven regional offices.

Here's Looking At You. At The Looking Glass Studios, New York, Kevin Killen, right, is mixing an album for the Poppies, due next month on Sony/Columbia. Solid State Logic's SL 4000 E console is being used on the project by Killen and Poppies artist/producer Clifford Lane. Looking Glass is a joint venture between Philip Glass' Euphorbia Productions and Power Flower Productions, owned by Lane and fellow Poppies member Roger Greenwalt. The two-studio complex features Sony MCI JH 600 tape machines and twin Otari MTR 90 IIs.

NEW PRODUCTS AND SERVICES

WORKSTATION SYMPOSIUM: **Berklee College of Music**, Boston, is hosting a Symposium on Digital Audio Workstations, Aug. 15-17. Aimed at audio pros and musicians, the panel will feature discussions with experts in the field and product demonstrations. Presenters include **Mel Lambert**, **Max Matthews**, and representatives from Berklee, **Akai**, **Dyaxis**, **Digidesign**, **Lexicon**, **New England Digital**, **Otari**, **Roland**, and **Sonic Solutions**.

MOBILE EFFECTS: **Design FX Audio**, an equipment rental company in Los Angeles, purchased **Mobile Unit #3** from the **Record Plant**. Renamed **The Design FX Remote**, the unit will be in full operation after an acoustical and electronic upgrading. The truck features a vintage, customized **API** console, and digital or analog multitracks will be available.

TAKE TWO: **Take One Recording Studios**, Burbank, Calif., has been reopened by **Frank Reisen** and **Jonni Tegarden** of **Ruthless Management Inc.** Previous clients include **Guns N' Roses**, **Cheap Trick**, **Heart**, **Billy Idol**, and **Roy Orbison**.

REACHING CRESCENDO: **Euphonix** has begun delivery of its **Crescendo System II**, a new version of the digitally controlled analog studio system first introduced by the company in 1990. The system makes its U.S. debut at the upcoming **Audio Engineering Society** convention in New York, Oct. 4-8.

HDTV ON ROUTE 66: **Pat Kogan Productions Inc.** signed an agreement with **NHK Enterprises USA** in New York to produce a three-part music/documentary shot entirely in HDTV based on the historic Route 66 highway. The shoot, using one of NHK's HDTV mobile units, is scheduled for late-August through September.

PIANO PICKUP: **Barcus Berry Inc.**, Huntington Beach, Calif., developed a new type of sensor designed to solve piano pickup problems in recording and live-sound reinforcement. The planer wave piano system uses a single sensor attached to the piano soundboard, and the signal can be fed to a wide range of equipment, according to the company. The unit is designed to virtually eliminate feedback even with the piano lid open at full stick, says the company.

(Continued on page 40)

The Allman Brothers Turn To Ardent Again

Record New Album At 'Comfortable' Memphis Studio

■ BY JESSE NASH

NEW YORK—Last year, the Allman Brothers released their first album in nearly a decade. "Seven Turns" (Epic) was hailed as a fine collection of music, and it has paved the way for a second Epic album project.

PRO FILE

Produced by Tom Dowd, the latest album, "Shades Of Two Worlds," was recorded at Ardent Studios in Memphis (Billboard, April 13). Guitarist Dickey Betts was pleased with the facility. "The atmosphere was great," he says. "It's probably the best studio we've ever worked in. It's really comfortable, no equipment breakdowns. It's nice when you can do a record under relaxing circumstances."

Scheduling was probably the most difficult factor in recording the album, according to Dowd. The group had been touring, which did not allow much time to write new material. In addition, Gregg Allman was working on a film project called "Rush."

"Gregg would be in for a week to 10 days, and we'd inhale two or three of his songs and work on them when he was gone," says Dowd. "But while he was there, we would be hammering him with all the songs, so that he'd become familiar with them."

When Allman was away filming, Dowd says the rest of the group worked all the material out. Each time Allman returned, he would review their efforts.

Needless to say, most of the tunes and arrangements required last-minute adjustments, and the studio was very accommodating at a time when flexibility was essential, say the group members and their producer.

All of the initial recording was done using the new Neve VR console with Flying Faders, and a Mitsubishi 850 digital 32-track recorder. Mixing was done on the Solid State Logic 6000E console.

"I personally am not impressed with mixing on the same board that I record on," explains Dowd. "I think the SSL is a harder-sounding board. If you take an SSL, or a Trident, they're rock'n'roll-y, hard-sounding boards, as opposed to the Neves, which I find to be very sweet consoles."

Dowd says mixing on the Neve might have prompted overequalization to try to get a harder sound out of the console. But, by recording on a Neve and mixing on an SSL, Dowd says he got "the best of both worlds."

A special Betts instrumental has become a tradition on Allman Brothers albums. "Like A Bird," the offering on "Shades Of Two Worlds," is a tribute to the music of Charlie Parker. An exciting departure from past Allman instrumentals, the tune borders on bebop and jazz and marks one of the few times that Betts has written with another guitarist (Warren Haynes).

Two, and sometimes three, microphones were used to mike Betts' Gibson Les Paul guitar. The choice of mikes depended on which amps and heads were being used.

A unique challenge was posed by band member Allen Woody's 18-string bass. One of the world's only such instruments, it was made by Modulus about 10 years ago for Tom Peterson of Cheap Trick.

"We've been working on a part for the instrument," says Dowd, who adds that when he first heard it he had no idea what it was. "It's a difficult instrument because it has so many strings and takes up so much space in the track."

In spite of the challenges, the Allman Brothers feel a little relieved that they are past the comeback stage. "There's not as much pressure this time," says Gregg Allman. "When we put out 'Seven Turns,' we hadn't recorded as the Allman Brothers in nine years. We weren't sure if people would accept us.

"With 'Shades Of Two Worlds,' our main concern was to keep the level of the songwriting up there with some of our past work," he continues. "This record goes from Robert Johnson acoustic Delta blues through urban blues influences, and it ends up on the traditional instrumental. We call the album 'Shades Of Two Worlds' because musically we're covering a lot of ground."

Allman Brothers guitarist Dickey Betts, with his Les Paul guitar, left, and producer Tom Dowd at Ardent Studios in Memphis. (Photo: David Allen)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 27, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	ALBUM ROCK
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R."Mutt"Lange (A&M)	BABY I'M READY Levert/ G.Levert,M.Gordon (Atlantic)	I AM A SIMPLE MAN Ricky Van Shelton/ S.Buckingham (Columbia)	LET THE BEAT HIT EM' Lisa Lisa & The Cult Jam/ R.Clivilles D.Cole (Columbia)	LEARNING TO FLY Tom Petty/ J.Lynne With T.Petty M.Campbell (MCA)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	RIGHT TRACK (Cleveland) Pete Tokar	NIGHTINGALE (Nashville) Marshall Morgan	AXIS (New York) Bob Rosa Acar S.Key	RUMBO (Los Angeles) Richard Dodd
RECORDING CONSOLE(S)	SSL 4000 E Series	Trident Series MTR 90	Helios	Amek Angela	Trident 80
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR 90	Studer A-820	Studer A-827 A-80	Otari MTR 90
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Yamaha NS10	System 12 DMT Tannoy	Yamaha NS10M Custom TAD
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	RIGHT TRACK (Cleveland) Pete Tokar	DOGHOUSE (Nashville) Marshall Morgan	PLATINUM ISLAND (New York) Bob Rosa	RUMBO (Los Angeles) Richard Dodd
CONSOLE(S)	SSL 6072 G Series	Trident Series MTR 90	Trident Series 80	SSL 4000 E/G Series	Trident 80
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR 90	Studer A-80	Studer A-800 MK III	Otari MTR 90
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Yamaha NS10	Custom Steve Dunn	UREI 813B Tannoy DMT 12	Yamaha NS10 Custom TAD
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	ATLANTIC STUDIOS Dennis King	GEORGETOWN Denny Purcell	DMS Herb Powers	FUTURE DISC Steve Hall
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing	MCA MAnufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing	MCA Manufacturing

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AUDIO TRACK

NEW YORK

POWER STATION hosted projects by **Eric Clapton, Chic, Chaka Kahn, Phil Ramone,** and **Family Stand.** Clapton and producer **Russ Titleman** mixed his live-at-**Albert-Hall** concert disc with engineer **Alex Haas. Nile Rodgers** and **Bernard Edwards** were in recording the Chic album. Kahn was in tracking with producer **Marcus Miller. Steve Boyer** engineered. Ramone worked on tracks by his new **SBK** act **Russ Irwin.** Family Stand tracked with producer **Peter Lord.**

Millie Jackson and producer **P.J. Smith** were in Studio B at **Battery Studios** tracking vocals on the **Neve 8068. Barbera Aimes** engineered. **Mike Davis** and producer **Timmy Allen** worked on vocals and tracks with engineer **Anthony Saunders.**

D&D had SBK act **Vanilla Ice** in working on tracks and mixes with producer **Gail "Sky" King** and programmer/player **Joe Moskowitz** for his upcoming live album. **Kieran Walsh** engineered. Producer **Junior Vasquez** was in with Moskowitz working on overdubs and remixes on "Unitize," the first single by **Lydia Rhodes** from her **MCA/This Beats Workin'** album debut. **Arty Oganyan** engineered. **Cutting Records** act **2 In A Room** and producer **Aldo Marin** worked on the remix of "She's Got Me Going Crazy" with engineer **Mike Rogers.**

LOS ANGELES

WARNER BROS. artist **El DeBarge** was in **Ignited** completing his upcoming album with producer **Maurice White** and engineer **Paul Klingberg. Jeff Welch** and **Fletcher Dobrocke** assisted, with **Mike McKnight** handling programming duties.

Several projects were in the oven at the **Bakery Recording Studio,** including mixes on the recently released **David Byrne** album, "The Forest," with **Andy Waterman** at the board. **Jon Baker** completed a remix of **Jane Child's** "Don't Let It Get To You," and is working on her next release.

The **Rock House** had producer **Larry Robinson** in remixing "P.A.S.S.I.O.N." for **Impact/MCA** act **Rythm Syndicate. Paul Arnold** engineered, assisted by **Tally Sherwood.**

A&M Mastering Studios mastered projects by **Island** acts **Aswad, Baaba Maal,** the **Buck Pets,** and the late **Bob Marley;** and **Delicious Vinyl** acts **Kenyatta, Def Jef,** and **Attic Black. Rhino's Bill Ingot** and mastering engineer **Ken Perry** wrapped projects for **Johnny Rivers, Julie London,** the **Sparks Anthology,** and **Screamin' Jay Hawkins.**

Irish band the **Chieftains** were in **Skyline** recording cuts for their new BMG album. **Brian Masterson** engineered. **Jackson Browne** and **Rickie Lee Jones** stopped in to lend vocals to the project. Keyboardist **Don Grusin** recorded and mixed a cut for **GRP's** Christmas collection. Engineer **Moogie Canazio** was seated at the **Neve V-Series** with producer **Pedro Ramirez** while mixing **Vincente Fernandez's** 40th album for **Sony Mexico,** as well as **Ana Gabriel's** new single. **Luis Quine** assisted.

Davey Johnstone and **Guy Babylon** (of **Elton John's** band) were in **Hollywood Sound Recorders Inc.** producing tracks on hard-rock act **Droke** for **Artful Balance/JCI. Al Phillips** engineered. **Frankie Valli & the Four Seasons** were in Studio B mixing an upcoming album for **Curb. Bob Gaudio** produced, with **Tony D'Amico** at the **Neve V-60** console.

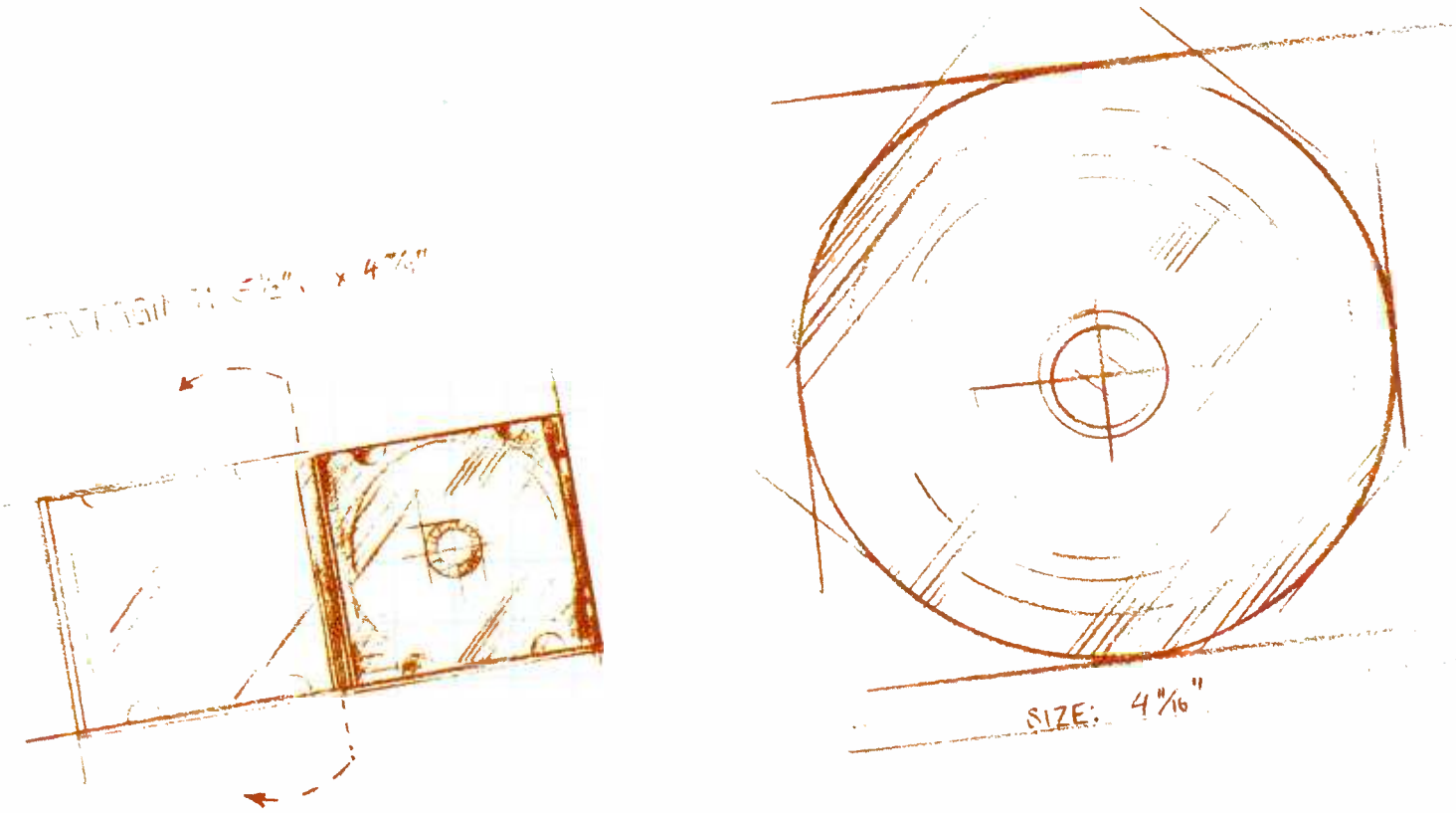
Paramount Studios had **Ice Cube** in Studio B tracking his new self-produced **Priority** album. **Stoker** engineered. **Timmy T** was in Studio A cutting vocals for his newest **Quality Records** release. Stoker was at the board. **Russ Reagen** produced.

NASHVILLE

RESTLESS HEART worked on album tracks for BMG/**RCA** in the **Sound Emporium. Josh Leo** pro-

(Continued on page 48)

A SOUND IDEA.



Both the expert's and the consumer's choice, the compact disc has become the leading music configuration in both quality and sales. In the September 28 issue, Billboard examines the latest word in CD replication, including: the packaging wars, production and future directions. Watch your ad response multiply in Billboard's CD Replication Spotlight. It's sound business.

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NEW PRODUCTS

(Continued from page 38)

FAIRLIGHT SHIPS: **Fairlight ESP,** Sydney, began shipping its **MFX** digital audio production system to dealers worldwide. The disc recording system offers 24 tracks of digital recording and editing. Systems have been delivered to **Albert's Studios,** Sydney, home of **AC/DC** and the **Easybeats,** and Toronto's **Digital Music Inc.** In addition, the company has appointed **Sycom Japan,** Tokyo, and **CD Videosuono Spa,** Milan, as its distributors in Japan and Italy, respectively.

STUDER REFLECTIONS: **The Reflections Recording Studio** in Nashville added a second **Studer A827** recorder to its array of gear, which includes the **Studer A810, A80,** and **B67** 2-tracks. **Clint Black, Barbara Mandrell, Willie Nelson,** and **Charlie Daniels** are among the artists who have recorded at the facility.

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Retail

Party People. Celebrating Black Music Month at CEMA's "Rappin', Rhymin', Rhythm'N'Blues" party, from left, are Rainbow Records owner Phyllis Locus, Keith Guru of Gang Starr, CEMA urban specialist Bobbi Kiser, and Pearl Distributors owner Freddie Taylor, who is shown wearing the Freddie Jackson tour jacket she won as a door prize.

France's Retailers Say 'Oui' To Growth

Aim For More Of Lucrative Music Market

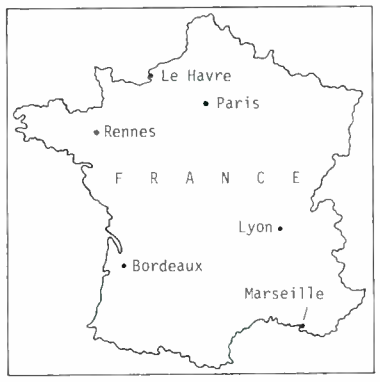
■ BY RAYMOND BOULT

PARIS—Imagine a department-store chain using music as a loss leader for its book business, a giant superstore closing after only six months, another mega retail outlet losing 20% of its business because it is no longer allowed to open on Sundays, and the managing directors of two major chains resigning in the same month.

Such are the vagaries of the French music retail market, the fifth largest in the world after the U.S., Japan, Germany, and the U.K.

The main players here are the FNAC department-store chain, the Nuggets and Madison chains, a webwork of suburban hypermarkets with music sections, and U.K. company Virgin, which operates three megastores nationwide. Another British firm, HMV, pulled out of France in March after an abortive six-month foray in Bordeaux (Billboard, April 27).

According to a report prepared for the French Ministry of Culture and obtained by Billboard, more than 30% of the retail market is controlled by the major specialized chains. Thirty-one-store FNAC controls 20% of the market, while Virgin's three stores account for 7%-8%. Eighty-store Nuggets and 40-unit Madison comprise a combined 5%, department stores make up another 5%, and indies account for 15%. The remainder is dominated by two of France's hypermarket chains, Auchan and Carrefour, with about 10% each, while a dozen other hyper- and supermarket chains account for nearly 30%. Moreover, Carrefour's market share has increased substantially due to its recent acquisition of another hypermarket, Euromarche.



In the French music retail market, the fifth largest in the world, the main players are the FNAC department-store chain, the Nuggets and Madison chains, a webwork of suburban hypermarkets with music sections, and U.K. company Virgin. Major independent retailers include Auditorium in Le Havre and Rennes Musique in Rennes.

EXECUTIVE FLUX

As if the French retail market was not fluid enough, a new, unsettling factor surfaced in June with the resignation of the managing directors of both FNAC and Virgin.

Pierre Mondan quit the top job at FNAC reportedly due to a policy disagreement with company president Jean-Louis Petriat; Mondan was opposed to Petriat's plan to open a giant FNAC store at the Avenue des Ternes in Paris.

The reason for Patrick Hourquebie's departure from Virgin has never been made public. However, it is understood that he agreed to buy the stock from the crashed HMV store in Bordeaux, which brought him into direct conflict with Virgin chairman Richard

(Continued on next page)

NMS Panel Fails To Wrap Up CD Packaging Issue

■ BY TRUDI MILLER

NEW YORK—In a session that often resembled a free-for-all, advocates of the jewel box and paperboard-based alternative packages, such as the Eco-Pak, went head-to-head July 17 at the New Music Seminar panel on CD packaging.

NMS REPORT

Interruptions were frequent, as audience members complained about the lack of consumer testing for the Ivy Hill-manufactured Eco-Pak and expressed fears that its adoption would mean added industry costs that would be passed along to the consumer.

In response, Ivy Hill executive VP Arthur Kern said that Warner Music Group and Sony Music Entertainment will do a consumer test of alternative CD packages at the end of July.

Kern also said that the Eco-Pak

(Continued on page 46)

Rules Of Sunday Trading In France

PARIS—Virgin Megastore's decision to open seven-day-a-week outlets on the Champs Elysées in Paris, as well as in Bordeaux and Marseilles, recently ran up against the extremely complex French Sunday trading laws, which apply to all retailing by companies with salaried employees.

That means that while Virgin cannot sell music, videos, or books on Sundays, a mom-and-pop operation with no salaried staff can trade on any day of the week.

Following negotiations with the CFDT French workers' trade union in January, only the three Virgin stores' cafes are now open on Sundays. In this respect, food and beverages sold for immediate consumption are not subject to regular French retailing laws, nor are the miniconcerts and record- and book-autographing sessions that take place in the Virgin cafes.

The company's customers are not, however, allowed to buy music recordings, videos, or even books on Sundays, pending appropriate changes in the trading laws that are being urged, notably, by the SNEP French music producers' federation.

In France, obligatory Sunday closing of retail outlets is based on a law that dates from 1906. That law gave rise to restrictive clauses in the country's Code du Travail, the Working Practice Code for organizations with salaried employees. Much of the Code du Travail has been amended over the years, in accordance with changes in the overall work situation in France.

According to the French National Wholesale and Retail Trade Federation—which is in no hurry to change the existing Sunday laws—the result is that the Sunday opening of retail stores with salaried staff must be officially authorized beforehand, normally by departmental prefects, which are the local representatives of central government.

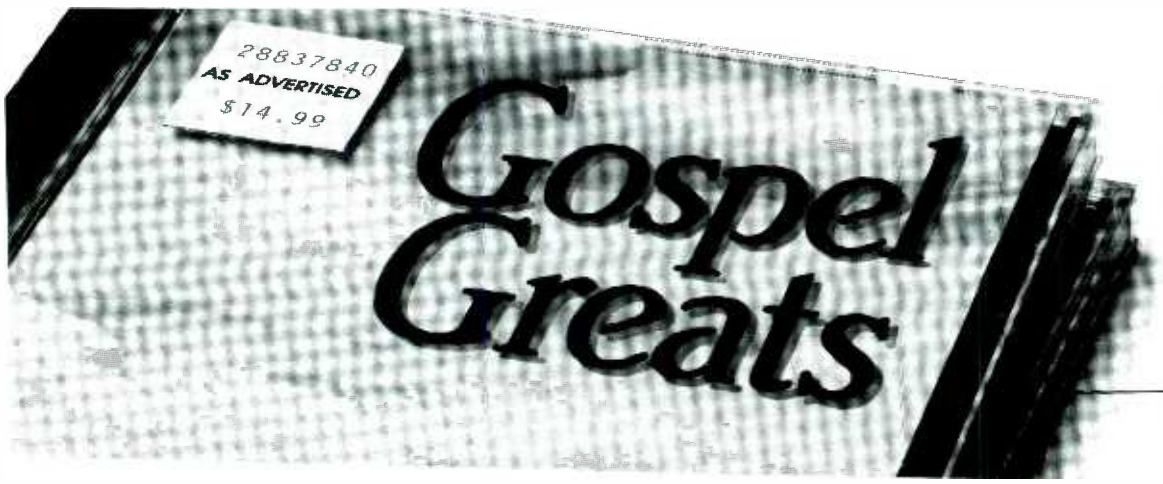
However, a store can open on Sunday if the appropriate trade unions and employers' federation agree in generic work contracts. Also, such areas as the French Riviera, which are heavily dependent, economically, on seasonal tourism, can be given blanket authorization for Sunday trading, although that does not apply to central Paris.

Otherwise, opposition to Sunday opening can come, for instance, from individual employees, or—as happened at Virgin—from a trade union chapter specific to a store.

Where Virgin apparently went wrong was in failing to obtain prior authorization for Sunday trading from the Paris, Bordeaux, and Marseilles prefectures. The company is now preparing a manifesto on the subject, designed to serve as a basis for getting the laws changed. Virgin expects to present this report at an upcoming session of the French parliament.

Despite Virgin's difficulties, and the nearby FNAC store's no-Sunday-trading stance, music buffs on the Champs Elysées have no need to fret as they walk along the avenue on a Sunday afternoon. Because each Sunday trader is treated as a specific case under French law, record buyers merely have to cross the street (a not inconsiderable undertaking!), from Virgin to the Publicis French-style drugstore, whose music department offers its wares, Sundays included, perfectly legally.

RAYMOND BOULT



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FRANCE'S RETAILERS SAY 'OUI' TO GROWTH

(Continued from preceding page)

Branson.

FNAC ATTACK

Even without the spur of HMV's entry, FNAC has an extensive expansion program planned and is speeding up the rate at which it is being implemented. The chain is well aware that it has to act to counter competition from the hypermarkets, which have been modernizing their record retailing operations, by developing in-store "musical corrals."

Bruno Gerentes, record division marketing manager at FNAC, says, "We have been implementing our three-year, $200 million development program since 1989. As far as financing this operation is concerned, we are fortunate to have the cash-rich GMF insurance company as 70% shareholder."

In the coming months, the chain will open a second store at Lyon, and new stores will go into service in the towns of Pau, Nancy, Reims, and Metz. A new store in the Ternes district of Paris will provide double the area for music retailing relative to the existing outlet nearby, which will be closed.

"By 1993, we will have increased the size of certain existing stores and opened enough new stores to be present in France's 45 largest towns," says Gerentes. "Outside France, we have four outlets in Belgium and we will open a new store in Berlin by the end of this year."

Typical FNAC music stores have a surface area of approximately 2,000 square meters (roughly 6,500 square feet). According to Gerentes, a major-market FNAC store stocks up to "100,000 references," a figure that comprises cassette, CD, and vinyl entries on all titles. FNAC's smaller-market outlets carry 50,000 references.

With regard to pricing, Gerentes says, "Our 'Prix FNAC' ['FNAC Price'] is generally considered to be an industry reference. We sometimes offer a 'Prix Vert' ['Green Price'] at a discount of 20% relative to the corresponding 'Prix FNAC' to help launch new products. However, we never sell below manufacturers' catalog prices, from whom we buy directly."

CD prices in France range from 100-120 francs. At an exchange rate of 17 cents to the franc, that translates to approximately $17-$20.40.

Strategically, FNAC aims to outclass its competitors in the three key areas of customer service, pricing, and general reputation. Among these competitors, indies "have their place," says Gerentes. Major independent retailers are to be found, notably, in the northwestern part of France (where music sales are particularly buoyant at the moment), and include Auditorium in Le Havre and Rennes Musique in Rennes.

Competitors also include the new Music Way, which is a wholly owned subsidiary of the BHV department-store chain. The first Music Way opened in 1989 at the Rosny-2 shopping center, east of Paris. BHV's 25 stores have their own music sections, separate from the Music Way stores.

FNAC's sales are split 70% CD, 20% cassette, and 10% vinyl. CDs are packaged in plastic jewel boxes without the longbox. Packaging for 5-inch CDs, however, varies from one manufacturer to another. "This lack of standardization," warns Gerentes, "is an impediment to sales" on the format.

> *'Nuggets is aiming to open eight new stores in 1991'*

Lastly, he notes, "We have never had to withdraw a title because of unacceptable lyrics. Most recordings of this nature are of Anglo-Saxon origin, and there are just not enough people here who understand the [English] words well enough to start a protest movement."

THE MADISON DIFFERENCE

A different style of chain is Madison, which was founded in 1986 as an association of independent retailers, and which is now a subsidiary of DCG Disques, one of France's leading independent wholesalers. New stores, whose size is limited to 150 square meters (about 500 square feet) and 400 square meters (1,300 square feet) as a matter of policy, are set up either by the original grouping or by independents that want to benefit from the Madison logo.

During the period of April-December 1990 alone, nine new stores were opened, to bring the total to more than 40. These are located in out-of-town commercial centers, shopping malls, or prime city-center sites, "according to where our customers go for shopping or leisure," says CEO Francis Caussou.

NUGGETS EYES EXPANSION

The third major French-owned retail chain is Nuggets, which operates entirely on a franchise basis. A new franchisee needs a catchment area of at least 120,000 people, while the store's area has to exceed 150 square meters (500 square feet). The cost, borne by the franchisee, of fitting out a new Nuggets store is about $150,000, to which is added a preliminary technical study costing $10,000. The franchisee then pays Nuggets 75% of what he or she sells.

In addition to major cities, both Nuggets and Madison tend to locate in smaller markets than the ones FNAC typically occupies.

Nuggets CEO Yves Portrat tells Billboard, "We are aiming to open eight new stores in 1991 in towns such as Vannes, St. Raphael, Agen, and Laval. Our store areas don't go much over 300 square meters [approximately 1,000 square feet], although there are some exceptions: 600 or even 700 square meters. The number of titles car-

(Continued on page 47)

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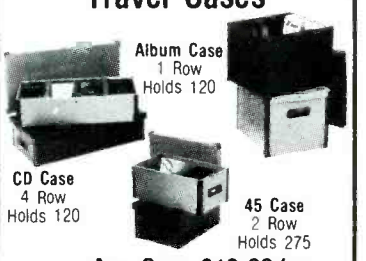

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Bettering Singles' Performance At Retail

Indie Firm's In-Store Promo Device Steps Up Sales

■ BY LARRY FLICK

NEW YORK—Best Performances, an independent marketing and promotion company, has introduced a point-of-purchase counter-top item some retail and label executives agree has begun to help successfully move cassette and CD singles.

Called the Best Box and placed alongside the cash register, it features weekly sales specials on pop, rap, and R&B singles, usually by up-and-coming acts. The suggested price for cassette singles is 99 cents, while 5-inch CD singles are often $1.99.

Labels supply Best Performances with product for the sales. Because the Best Box is not directly connected to one specific record company, a variety of singles are made available.

"Our goal is to reach the impulse buyer," says Richard Weinman, president of Best Performances. "We're looking for that person who is walking up to the counter with an M.C. Hammer record and may feel inspired to give something else a shot since the price is so reasonable."

The Best Box is currently in place in nearly 300 stores nationwide, according to Weinman, who predicts that 1,000 stores will be plugged in within a year. Among the chains currently on board is Spec's Music & Video in Miami. "The way it's set up, no one can lose," says Cindy Barr, director of purchasing and product management. "It has been extremely successful for us."

'The idea is to provide thorough information on what is selling at all levels'

Retailers are not exclusively tied to using Best Performances product for the box.

"This is virtually pure profit for [the stores]," says Weinman. "We have stores that regularly sell out of our stuff and then start their own 99-cent sales. It's taking off quicker than we expected. Our next step is to increase the number of labels involved."

Labels and acts that have benefited from the Best Box include Interscope Records and rapper Gerardo.

"[The Best Box] is an item that is long overdue," says Michael Papale, senior director of promotion at Interscope. "We used it in the early stages of the Gerardo project last December, when we were initially focusing on the Latin community. It helped a lot in breaking him in the rap community."

Weinman is currently plotting to expand this concept to include home music video.

Best Performances was formed by Weinman and his wife, Arleen, in 1986, and initially focused on national club promotion and 12-inch retail marketing. Eventually, the emphasis shifted exclusively to retail and musically broadened to include rap, pop, and R&B.

The Best Box is the first step in a new program that Weinman is developing called Best Performances Data Systems. It offers labels sales and marketing research from stores at secondary levels.

"The idea is to provide thorough information on what is selling at all levels around the country," he says. "Very often, it's those smaller, more specialized stores that are initially moving music by new and unknown acts. Our goal is to reach those stores and get that information to the labels."

Best Performances Data Systems kicked off with stores in 30 cities. Many of those stores report sales information to local radio.

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■ BY BILL HOLLAND

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Richard Thompson	Henry the Human Fly	(CGCD 4405/CGC)
Richard Thompson	(Guitar/Vocal)	(CGCD 4413/CGC 4301)
Richard & Linda Thompson	Shoot Out the Lights	(HNCD 1303/HNBC)
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CD RCA 2289
CA 2289

RICHARD THOMPSON
Amnesia
CD Capitol 48845
CA 48845

VICIOUS RUMORS
Welcome To The Ball
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CA 82276

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CA 20001

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CA 91744

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CA 1362

R&B

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Love Over-Due
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DEFINITION OF SOUND
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CA 8002

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Johnnie B. Bad
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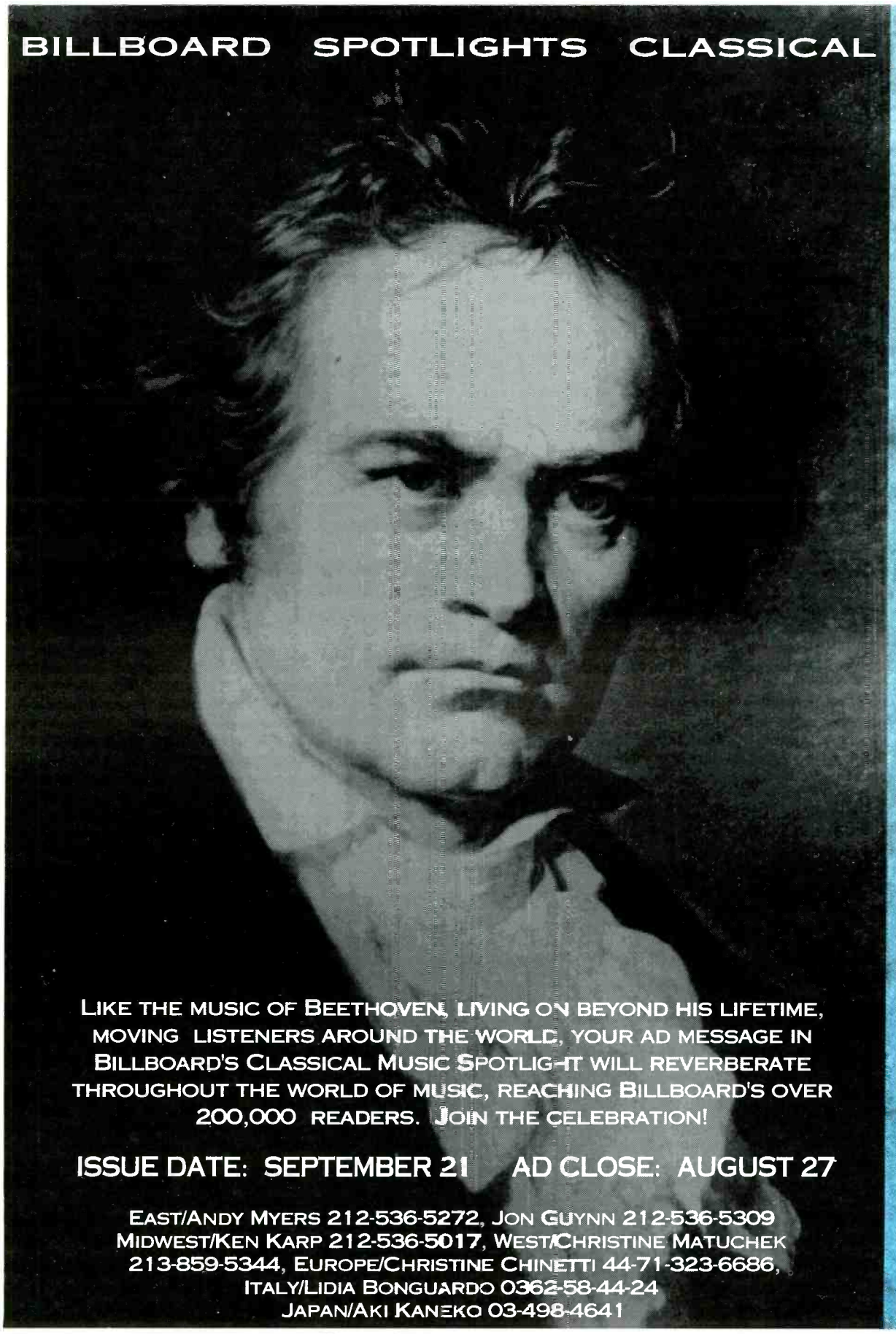

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RETAIL PEOPLE

CD One Stop in Bethel, Conn., promotes director of sales **Jay Fink** to VP of sales and marketing. The director of sales position was filled by **Ken Alterwitz**, who previously held the position of sales manager. In addition, **Steven Lerner**, previously an assistant VP of Chase Manhattan Bank, is named director of marketing.

Ron Spaulding is named Midwest regional sales manager in Minneapolis for J.C.I. Records and Video, which is headquartered in Los Angeles. Spaulding was previously corporate buyer for music and video for Shopko stores in Green Bay, Wis.

Thomas Henderson is named systems administrator for Harmony House Records & Tapes in Troy, Mich. He previously was the buyer of Sony and MCA product for the chain. Also, **Colleen Hering** is promoted to assistant distribution center manager for Harmony House. She was senior clerk in the company's distribution center.

FINK

ALTERWITZ

ROSENBERG

BAUER

Wherehouse Entertainment in Torrance, Calif., names **Gale Rosenberg** local promotion manager. She will oversee and manage the Wherehouse Music and Movie Machine promotional van on its tours and appearances throughout the western U.S. Rosenberg was formerly branch administrator at PolyGram Group Distribution; prior to that, she was ESPN national advertising and promotion director at Leonard and Associates.

Fred Held is named VP of operations for Cheetah Records in Orlando, Fla. He was Southeastern sales and promotion manager for Schwartz Brothers in Atlanta.

R. Stanton Bauer is promoted from GM to VP/GM of the magnetic products division of Fuji Photo Film U.S.A. in Elmsford, N.Y. Bauer oversees the development of all sales, marketing, and promotional programs.

Rick Markman is promoted from manager to supervisor, Northern California region, for Golden Valley, Minn.-based Record Shop. Markman will be based in Palo Alto, Calif.

Jim Brown is named national director of marketing for Grand Slamm Records in New York. He was with public accounting firm Robert Ercolini and Co.

Disney Records Grows Up With Benefit Album

Aims To Awaken Adult Fans With 'Slumbers' Single

ITSY BITSY LIFESAVER: **Walt Disney Records** isn't just for kids anymore. As the force behind "For Our Children," a benefit album designed to raise money for the **Pediatric AIDS Foundation**, Disney has ventured into some very *grown-up* territory.

After achieving a typically strong showing in the kid's market with "For Our Children," the Burbank, Calif.-based independent is testing its mettle in adult circles with the recent release of the album's **Jackson Browne/Jennifer Warnes** cover of **John Lennon & Paul McCartney's** "Golden Slumbers."

The single, gradually gaining momentum at AC radio, is one of 20 tracks recorded for children by artists who typically cater to a more mature audience: **Bruce Springsteen, Barbra Streisand, Ziggy Marley, Brian Wilson,** McCartney, **Bob Dylan,** and **Sting** to name a few.

Since its May 28 release, "For Our Children" has raised more than $1 million for the Pediatric AIDS Foundation and is a heartbeat away from gold certification.

To keep sales momentum brisk, Disney has employed its sister label, **Hollywood Records,** to attack grown-up consumers via adult radio. The label is banking on the fact that one needn't be a kid—or the parent of one—to groove to such classics as "This Old Man," "Chicken Lips And Lizard Hips," and "Mary Had A Little Lamb."

Meanwhile, Disney bucked the industry norm when it released a **Little Richard** video, but no single, to "Itsy Bitsy Spider." Now, it's pushing the single, sans video, to "Golden Slumbers." The unconventional strategy is just one of many unusual elements about this special album.

"When working on this project, I realized I'd been given the rare opportunity to take what I do for a living and give kids hope for living," says **Mark Jaffe**, Disney Records VP.

Everyone from printers, packagers, and retailers offered to donate *some* service, space, and/or funds to help facilitate the project, Jaffe says. And many vendors made separate donations directly to the foundation, he says.

As the Pediatric AIDS Foundation literally subsists on donations and volunteer support, its cofounder, **Susan Zeegen**, reports, "We're very proud and very happy" with the album's success.

GRASS ROUTE

by Deborah Russell

CONCRETE MARKETING'S **Retail Network**, the innovative marketing tool that links indie retailers and small chains into a sort of "independent chain" (Billboard, June 1), continues to pick up stores around the nation. Concrete reports that Carmel, Ind.-based **Karma**, Grand Rapids, Mich.-based **Believe In Music**, and St. Louis' **Music Vision** recently signed up. Artists who are featured on the network's August agenda include **Metal Blade's Armored Saint, Word's Guardian**, and **Titanium's Tuff.** The network's goal is to gain the same pricing and promotion advantages that major chains enjoy by giving indies strength in numbers. Such clout can only enhance the indies' traditional role of breaking new acts.

LOOK FOR ex-**Rhino** publicist **Brett Milano** in the director-of-publicity chair at Burbank, Calif.'s **Alias Records** . . . **Jeff Pachman** is now label manager at Rockville Centre, N.Y.'s **Rockville Records**, while **John McGrath** is the label's national college radio promotion director and retail promotion assistant . . . **Issy Sanchez** is now director of club and retail promotion at New York's **MicMac Records** . . . **Kenny Altman** is upped to sales and promotion manager at San Rafael, Calif.'s **Music West Records**, and the label's **Ken Evans** is now retail marketing manager. **Anthony King** recently was appointed sales coordinator at Music West.

Can You Spare A Dime? Many bands do in-store performances, but the Leslie Spit Treeo broke with tradition and did an *out*-store appearance to promote its debut, "Don't Cry *Too* Hard." Shown performing on the street outside Northern Lights record store in Minneapolis, from far left, are Tag, the band's mascot; Laura Hubert; Pat Langner; and Jack Nicholsen. Later that night, the group opened for the Alarm at First Avenue.

MVA mulls meetings with NARM, NAIRD . . . see page 60

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VSDA'ers Voice Sell-Through Complaints, Bemoan Perceived Mass-Merchant Mentality

RETAIL TRACK

by Ed Christman

E.C. SIGNS ON: Even if you didn't read last week's Retail Track, the absence of **Geoff Mayfield's** picture from this column's logo should give you a clue that something's changed on this page. What's changed is that I will now be writing Retail Track by myself, allowing Geoff more time to fulfill his growing responsibilities within Billboard. What's not going to change is the format of the column, nor the type of topics it addresses. Also, since Geoff helped to shape my perspective on music retailing, his influence will continue to be felt in Retail Track.

But this column amounts to so much more than what the author puts into it. The key ingredient to Retail Track's success is you, the reader. Whether you are in retail, sales, or distribution, I need and expect your input; I can be reached at 212-536-5038.

So to Geoff, I say thanks for, among many other things, helping me to understand the complex world of music retailing. And to the reader, I ask, What are you waiting for? Pick up the phone and call.

ON TO BUSINESS: At the **Video Software Dealers Assn.** annual convention in Las Vegas July 13-17, retailers confirmed what many have long suspected: that dealers are unhappy with the studios' lack of year-round commitment to sell-through video (Billboard, July 27). Since the first of the year, only one major sell-through title—**Disney Home Video's "The Jungle Book"**—has been released. In last week's Billboard, a story chronicled how Albany, N.Y.-based **Trans World Music Corp.**, New York-based **RKO/Warner Video**, and **Spec's Music & Video** have been forced to cut back on their video departments. Another chain reducing its exposure to sell-through video is **Camelot Music**. **Joe Bressi**, senior VP of purchasing and marketing for the N. Canton, Ohio-based chain, reports that Camelot has cut in half the 4,000 titles a typical store carries. "We now look at sell-through as a catalog, low-end business, doing one-sys on a title," Bressi says. "Also, the older stuff is beginning to lose its luster and doesn't sell anymore."

Moreover, other retailers that are disappointed in sell-through and are cutting back, according to sources, include Minneapolis-based **Target** and New York-based **Nobody Beats the Wiz**. Also, management at Amarillo, Texas-based **Hastings Books, Music, and Video** recently indicated to Billboard that they were disappointed in sell-through sales.

Although most retailers are down on sell-through, **Darrell Baldwin**, president and CEO of Dallas-based **Super Club N.A.**, said he thinks part of the problem with the product line has to do with perception. "I think video sell-through is healthy but not as big as people think it should be," Baldwin said.

Nevertheless, **Bill Shepard**, president and chief operating officer of **Super Club Retail Operations** and acting president of newly formed **Super Club Video Corp.**, said the Dallas-based company was like other retailers at VSDA, telling home video labels that if sell-through is going to be successful it needs "steady product flow." To enhance his argument, Shepard said there are too

(Continued on next page)

NEW MUSIC SEMINAR PANEL FAILS TO WRAP UP CD PACKAGING ISSUE

(Continued from page 41)

would not cause an increase in CD prices and would in fact be cheaper than current packaging. He cited the wholesale cost of a jewel box with longbox and eight-page booklet as 60 cents; without the longbox it would cost 32 cents. The Eco-Pak with booklet would be 43 cents. He added that the Eco-Pak could be issued without a booklet—since it contains seven panels that could be used for graphics—at a cost of 34 cents.

Scott Sanderude, market manager of consumer electronics at Dow Chemical and chairman of Jewelbox Advocates and Manufacturers, criticized the National Assn. of Recording Merchandisers for going to paperboard manufacturers in its search for a new package. "The issue was to get rid of the longbox, and the issue has been clouded. If they told you to get rid of this package, how come they didn't come to any plastics suppliers?" he asked.

Sanderude also cited a study done by Chiat-Day with consumer focus groups in three cities. "They had the alternative there, and they liked the jewel box best," he said.

That finding was backed by Susanna Seirafi, who cited a survey by Lift DiscPlay that was printed in CD Review magazine in which 87% of readers said they would prefer a jewel box to a paperboard box. Floyd Glinert, executive VP of Shorewood Packaging, objected, holding up a tearsheet of the survey and saying, "On this page it shows an empty jewel box and a brown, unprinted, opened-up paperboard package . . . with no creative graphic design. This package doesn't show what DigiTrak or Eco-Pak is all about graphically."

The two sides also argued over which package was more ecologically sound. Sanderude said, "Let's talk about replaceability. On the rare occasion when you do break a jewel box, for a dollar or less you can replace it. What happens if you happen to step on an Eco-Pak? Can you go out and replace it? We have plants in place that can recycle jewel boxes. Is there somewhere you can ship a [paperboard] box?"

Kern responded that the Eco-Pak could be made from recycled paperboard if desired. He pointed out that the plastic part of the Eco-Pak would be composed of 50% broken and returned jewel boxes that had been reground. Later, however, Kern conceded that recycled paperboard is not as sturdy as virgin paperboard, because of its shorter fibers. "This is really an artist and manufacturers' decision," he said, regarding whether virgin or recycled board would be used on a given release.

Sanderude pointed out that the tray in a jewel box is currently often made of ground-up jewel boxes. From the audience, Tony Gelardi of Shape Industries responded, "Let's get some things straight. You cannot recycle the clear material back into another clear shell. You can make the trays, that is correct. So you can make a lot of trays out of reground jewel boxes.

"What we, Shape Industries, did was develop a product where you can use 100% of the jewel box, including the clear material, to make additional Eco-Paks."

Gelardi also said his company had participated with a major label, which he declined to name, in a test of open, shrink-wrapped jewel boxes, and that 60% of them had broken before they got to the store. But Lift DiscPlay's Seirafi argued that the jewel boxes had not been wrapped tightly enough.

Another argument in favor of merchandising in just the jewel box, according to jewel-box advocates, is that it would save money in shipping and warehousing. "There's a whole lot of savings that aren't being calculated here," said Sanderude. "In every other country, the jewel box is the world standard—why not in this country?"

An international importer in the audience expressed concern over that fact. If U.S. releases were in Eco-Paks, she said, importers would have a problem sending them to Europe. Seirafi added that independent labels would also have a problem. "You deal globally—are you going to have to sell abroad in jewel box and then for home use an Eco-Pak?"

Kern said, "The Eco-Pak does not work for all labels. I think when all is said and done, there will be more than one package."

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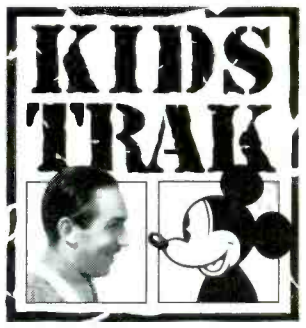

Can You Believe It?!

THE BILLBOARD STAFF has asked Walt Disney Records to contribute a weekly column on the state of the children's music industry!

OK, so it was actually the advertising department who suggested it (as long as we paid on time). But we still think it's a great idea because, let's face it, there's a lot happening in children's music. For example:

For Our Children is still on the charts (the first children's album to debut in the top 40), and through our combined efforts with you at retail, we've already raised over 1 million dollars for the Pediatric AIDS Foundation.

But why is this column next to Retail Track? Because Disney has a partnership with you, and we're proud of the success stories we've established together in the past year.

So every week, when you turn to Retail Track, you'll also tune in to what's hot in the children's music industry.

WALT DISNEY RECORDS

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RETAIL TRACK

(Continued from preceding page)

many old titles among the top 25 video sellers, which he described as "not healthy for the business."

ANOTHER PROBLEM: If the studios finally do come back to the sell-through party year-round, specialty retailers will still have one more problem to tackle: getting the home video labels to realize that the mass merchandisers likely do not represent the future of the business.

For example, Camelot's Bressi complained that even though "the hit business dried up in terms of releases [from the studios], mass merchants' low-ball pricing had already destroyed it for us anyway."

Super Club's Shepard agreed. "Sell-through has taken on a mass-merchandise mentality," he said. "But the mass merchant's vision and usage of sell-through is a lot different than the specialty stores. The mass merchant's mission is not to sell 'Jungle Book' or be a great video retailer. The mass merchant wants the customer in the store. Therefore, his mission is finding items that put customers in the store. Right now, hit video titles work. The day it doesn't work, mass merchants will find something else, maybe a barbecue stand, to bring people into the store."

Ten years ago, music was the product mass merchants used to lure customers into the store, Shepard said. "But the customer has decided it wants to go to the specialty stores for music and eventually that will happen with video," he argued. "The studios should be more sensitive to the [specialty stores], who will help them grow the business. We will still be there in 10 years."

PARALLEL PROBLEMS: Like the pain inflicted on music retailers by record clubs, sell-through video retailers have been hit hard by video clubs, according to **Jack Eugster**, chairman, CEO, and president of Minneapolis-based **Musicland Stores Corp.** "The video clubs are a big problem," he says. "We saw an $89.95 title available through a video club for 69 cents. The video clubs hurt us every bit as bad as the record clubs. They are using unrealistic and unfair pricing." Even worse, he says, is that the video-club business "seems to be growing."

ALPHA BIT: Track caught up with **Alpha Enterprises** president **Jim Sankey** at VSDA. Alpha, a supplier of videocassette cases, CD keepers, and other plastic goods for the industry, recently introduced an alternative CD package (Billboard, July 6). Without revealing the particulars, Sankey said, "It resembles an open jewel box. It's basically the dimensions of an open jewel box. It protects the CD, it houses the CD . . ." Sankey added that the package is still "in the prototype stage." An improved version will go to retail and distribution bigwigs in the next few weeks, after which multiple samples will be distributed to other sectors of the industry, said Sankey.

QUICK TAKES: **Judi Lucarelli**, formerly sales assistant to **BMG** senior VP of sales **Rick Cohn**, is moving to the BMG Boston branch as product development coordinator for mainstream pop . . . **Jim McCall** was misidentified in a recent article. Based in CEMA's Dallas branch, he is regional sales manager for **Capitol Nashville**.

Assistance in preparing this column was provided by Paul Verna.

FRANCE'S RETAILERS

(Continued from page 42)

ried by stores ranges from 15,000 to 30,000, with an average of about 20,000. These are taken from the 70,000 titles which Nuggets manages centrally, and which are constantly renewed according to our 'Multitop' style-oriented hit parades, themselves inspired by Billboard's Hot 100. Multitop, a Nuggets trademark, is broadcast by the nationwide RMC radio and M6 TV stations, and forms the basis of our sales strategy."

Nuggets' sales are split 70% CD, 25% cassette, and 5% vinyl. Its main competitors are FNAC, Madison, Music Way, and the hypermarkets. "Independent retailers are on the way out," says Portrat. The company has a reputation for being entirely dedicated to audio recordings and music videos, which are all supplied directly by manufacturers or importers. This, however, has its drawbacks.

"The French music retail market," says Portrat, "may soon be stifled by the fact that large organizations, such as FNAC and the main hypermarkets, can use their sheer size to finance low unit profits on record sales—with which we have to compete—through high profits on the books they sell to essentially the same clientele."

Artificially high profit margins on new books are regulated by French law, so there is no point in customers' bargain-hunting. Ironically, the law was originally intended to stop a small number of large companies from taking control of the book retail market.

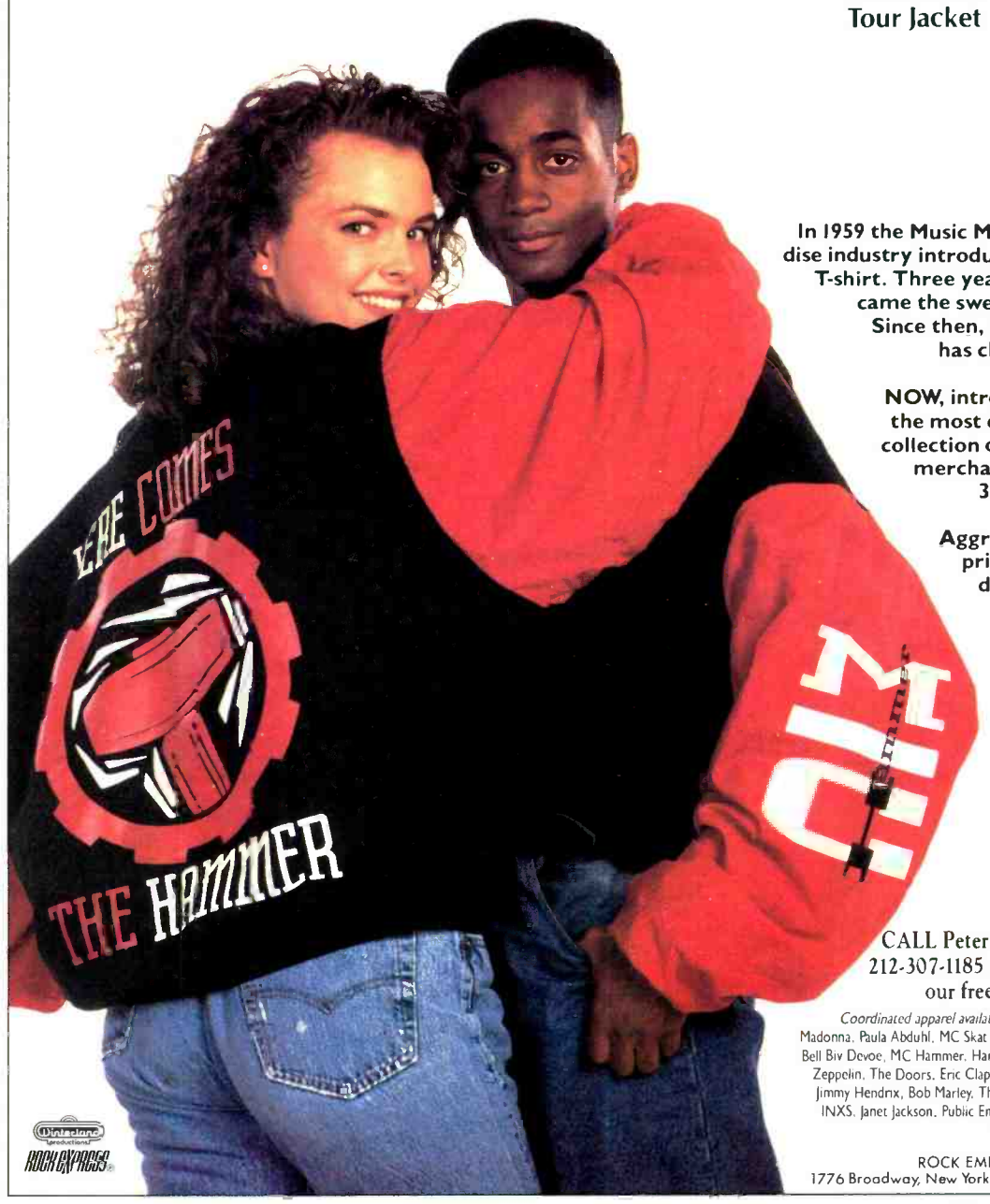
Finally, with regard to future developments, Portrat says, "The major manufacturers are pushing cassette singles, but there are many technical problems with these. I would prefer to promote mini-CDs [i.e., CD singles], but I can't get this idea across to the record companies. In any case, it seems that most decisions are taken outside France, so there is little I can do about it."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

"Tour Jackets dramatically increase Record store profits!"

ROCK EMBASSY

The Official Tour Jacket



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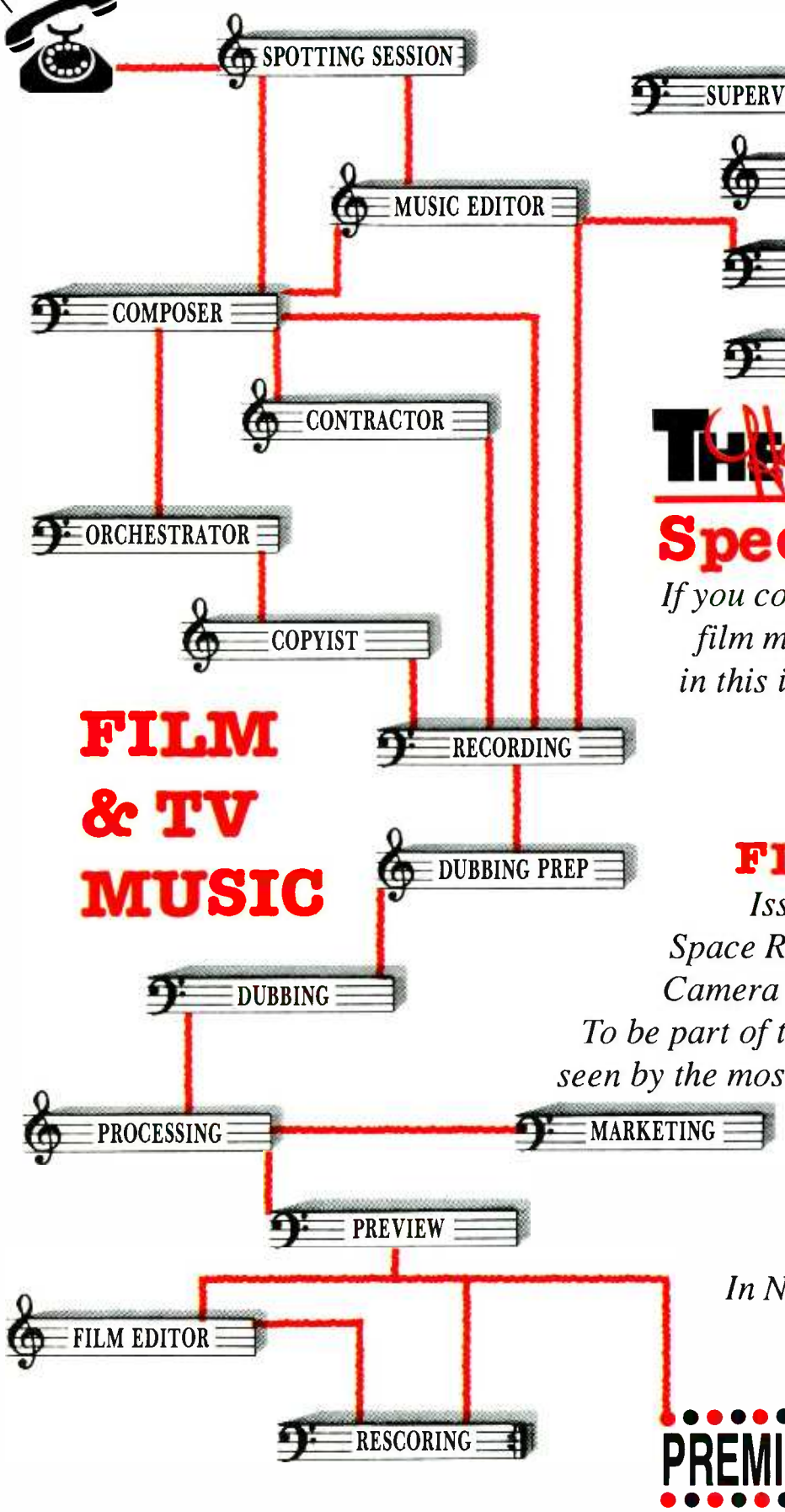
FILM & TV MUSIC



FILM & TV MUSIC

THE Hollywood REPORTER

Special Report

If you contribute to any aspect of the film music process, you need to be in this issue. On August 27th, 1991, The Hollywood Reporter will publish its eighth special issue focusing on

FILM & TV MUSIC

Issue Date: ***August 27th, 1991***
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PREMIERE

AUDIO TRACK

(Continued from page 40)

duced, with **Steve Marcantonio** at the board. **Linell** assisted. **Garth Fundis** worked on an upcoming album project for BMG/RCA by the late **Keith Whitley. Gary Laney** engineered, assisted by **Dave Sinko.**

Chris Willis was in **Recording Arts** with producer **Mervin Warren** tracking vocals and overdubs for an album project on **Warner Alliance. Tony Shepperd** engineered. **Greg Nelson** and engineer **Brent King** worked on self-produced vocals for Warner Alliance.

Billy Dean was in **Sound Stage** overdubbing with producers **Chuck Howard** and **Tom Shapiro** for SBK/**Capitol. Bob Campbell Smith** engineered, assisted by **Paula Montondo. Cleve Francis** mixed tracks with producer **Jimmy Bowen** for a Capitol Nashville project. **John Guess** engineered, assisted by **Marty Williams.** Bowen overdubbed and mixed tracks by **Barbara Mandrell** for Capitol Nashville. **Mark Coddington** engineered, assisted by Montondo.

OTHER CITIES

AT NEW RIVER STUDIOS, Fort Lauderdale, Fla., **Danger Danger** overdubbed its upcoming project for Sony with producer **Erwin Musper.** Musper also engineered, assisted by **Jim Thomas.** The album, titled "Screw It," is slated for release in August. Final mixes on rap artist **Mario's** album debut on **Nastymix Records** were completed. Mario and **Reggie Lalanne** produced. **Dave Barton** was at the board, assisted by **Riley Connell.**

Tracks for **Blues Traveler** were produced for A&M at **Ardent Recording,** Memphis, by **Jim Gaines. John Hampton** produced and engineered cuts by **Tora Tora** for A&M.

Doppler Studios in Atlanta had **Word** act **Babbie Mason** and the Rev. **Milton Brunson** working on upcoming albums. Mason's tracks were produced by **Cheryl Rogers** and engineered by **Ron Cristopher** and **Jeff Brugger.** Brunson's project was produced by **Jerry Peters** and engineered by **Joe Neil.**

Tabu act the **S.O.S. Band** was in **Cheshire Sound Studios** in Atlanta cutting live drum tracks, live horns, and vocals for its new album. **Curtis Williams (Kool & the Gang)** produced. **David Koenig** was at the **Solid State Logic** console, assisted by **Dale Abbott.** Producer **Scott Litt** transferred cuts from **R.E.M.'s** latest Warner Bros. album for remixes. **Thom Kidd** produced and engineered tracks for a project by **Liking The Idea.**

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

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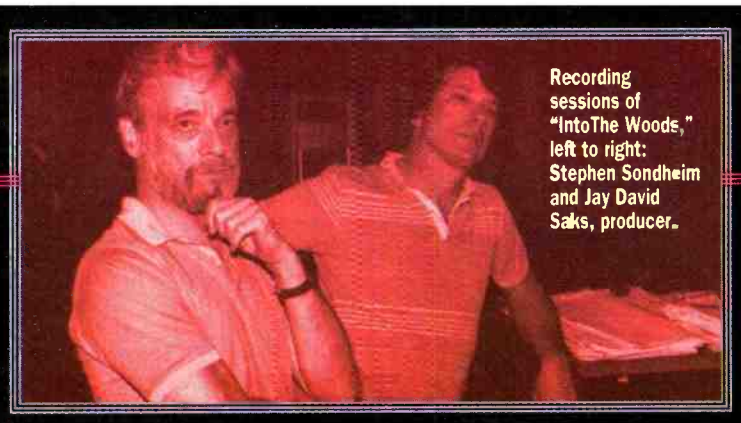
Stephen Sondheim, Harold Prince and recording engineer Anthony Salvatore at the "Sweeney Todd" recording sessions in March 1979.



Recording sessions of "Into The Woods," left to right: Stephen Sondheim and Jay David Saks, producer.

Len Carlou and Angela Lansbury at the "Sweeney Todd" recording sessions in 1979.

A Special Salute

STEPHEN SONDHEIM ON RECORD

RCA's recordings have helped to generate and sustain interest in Sondheim's shows long after the stage productions have closed.

By THOMAS COTT

As the liner notes for RCA Victor's comprehensive recording, "The Collected Sondheim," declared: "Once an unknown [on Broadway], then a newcomer, Stephen Sondheim grew to cult figure, to star, to legend. Now he is even more. He's an adjective. Other works are now often described as being 'Sondheimescue' or not. His work is the barometer against which everyone else is measured."

Winner of seven Grammy Awards, six Tony Awards, the Pulitzer Prize, and most recently, the 1991 Academy Award for Song of the Year—he is no longer a cult figure in the music business, either: Stephen Sondheim is a recording star.

The change began in 1975 when Judy Collins' cover of his "Send In The Clowns" won the Grammy for Song of the Year. By 1985, with Barbra Streisand's multimillion-selling "The Broadway Album" (with seven Sondheim songs) topping the album chart, Stephen Sondheim's music had broken out into a new and broader audience.

Over the last 15 years, RCA Victor has been a key player in bringing about Sondheim's stardom, as the exclusive label to record each of his Broadway shows, as well as (to paraphrase a Sondheim lyric) "putting them together" in number of special collections.

Since RCA Victor is the top label for Broadway cast albums, it is no surprise that Sondheim—the the-

(Continued on page S-10)

Flanked by his distinguished cast, Stephen Sondheim takes a bow after the New York Philharmonic performance of "Follies." Pictured here on the stage of Avery Fisher Hall are, left to right: Liliane Montevecchi; Elaine Stritch; Phyllis Newman; George Hearn; Lee Remick; Stephen Sondheim; Barbara Cook; Mandy Patinkin; Carol Burnett. The concerts were recorded live by RCA Victor to create the musical's first complete recording, which is currently in release.

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'Assassins' Brought Back Alive on CD

By KEN MANDELBAUM

There was nothing unusual about RCA Victor recording such musicals as "Sweeney Todd," "Sunday In The Park With George," or "Into The Woods." These shows, although not blockbusters, were commercial successes in their initial Broadway productions, they all received their share of acclaim and awards, and, more to the point, they all had music and lyrics by Stephen Sondheim, the most original and important musical theater talent of the last three decades.

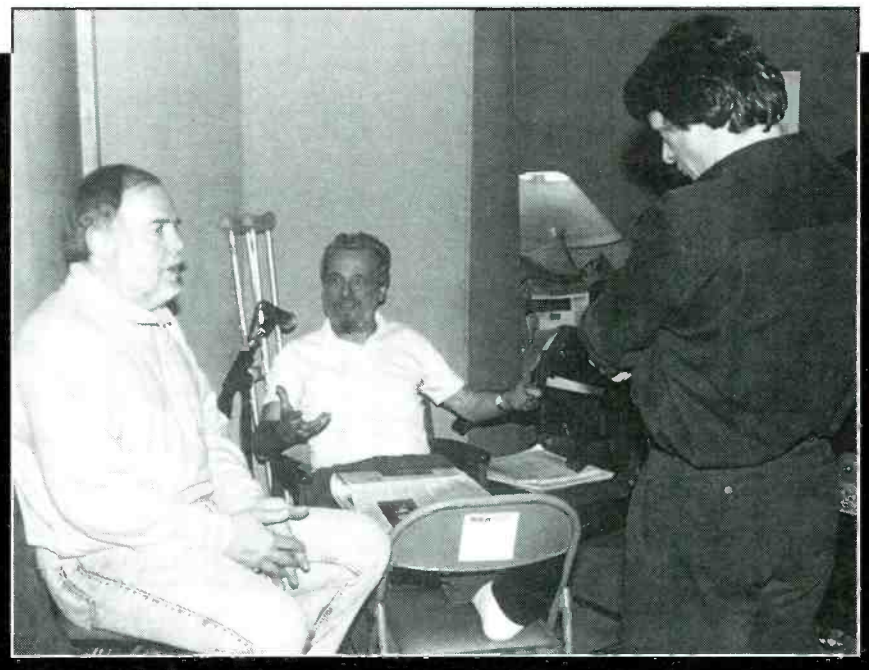
RCA's commitment to the work of Sondheim has even extended to recording his score for "Merrily We Roll Along," which played just two weeks on Broadway in 1981. But RCA's decision to record Sondheim's latest musical, "Assassins," which played a limited engagement at off-Broadway's Playwrights Horizons this past winter, was decidedly daring. "Assassins" ranks as the least-seen Sondheim musical ever to play New York. Its run at Playwrights Horizons was sold out in advance to subscribers, and only 140 people got to see each performance. Diehard Sondheim fans lined up outside the theater for up to 10 hours before curtain time, hoping to obtain cancellations, but only a few of them ever made it into the theater. The reaction of the New York critics was more negative than positive, and an attempt to transfer the show to Broadway after its off-Broadway run failed. When the cast of "Assassins" arrived at BMG studios at 110 West 44th on March 6 to record the show, "Assassins" had been closed for three weeks, and was officially dead.

It is not an exaggeration to say that the release of the 'Assassins' cast album is the most significant musical theater recording event of the year.

"Assassins" was about the American dream—when that dream turns into a nightmare. It was an attempt to explore the psyches of nine people who killed or attempted to kill American Presidents, to explain what motivates such people and to probe what it is about America itself that causes such hideous acts to recur. Stylistically unlike any other musical, "Assassins" was a show that made its own rules, then changed them from scene to scene. It actually took the form of a nightmare. It opened at a carnival shooting gallery, with the gallery's proprietor urging the assassins (with the exception of Lee Harvey Oswald, who was saved for the final scene) to take a chance at shooting a President. Thereafter, the scenes of John Weidman's book and the Sondheim songs spilled out with the unstoppability of a bad dream, mixing sequences of uproarious farce and devasting intensity from the lives of the principal characters, who were allowed to interact across centuries

(Continued on page S-4)

Left to right: Patrick Cassidy and Victor Garber sing "The Ballad Of Booth," from the RCA Victor original cast recording of "Assassins," with music and lyrics by Stephen Sondheim and book by John Weidman.



Left to right: Musical director Paul Gemignani, Stephen Sondheim, and RCA executive producer Jay David Saks at the original cast recording of "Assassins." Recorded at BMG's Studio C on March 6 & 7, "Assassins" and will be released in August on CD and cassette on RCA Victor.

The International Challenge: Broadway Around the World

By IRV LICHTMAN

Take the commitment of more than 40 years to a genre of song, a knowledgeable view of what properties to take on, and, if selected, how to market them, and you're in business.

For RCA Victor in its quest to add even more luster to a remarkable original cast catalog that was launched with the classic Lerner & Loewe musical "Brigadoon" in 1947, the search for properties begins with Bill Rosenfield, director of Broadway A&R for the label, who reports directly to Guenter Hensler, president of BMG Classics.

'It's reliving that theater experience we're after—that's our job.'

BILL ROSENFIELD

"What do I look for in a show? First, I have to believe in the show and second, if the score was absolutely integral to the success of the show," says Rosenfield, who claims not to have missed much on the Broadway scene since moving to New York 20 years ago from Boston.

"Lately, there have been shows where the staging and the sets have been the stars of the show and the score is, seemingly, of secondary importance. While a show like that can make a dull cast recording, if we can credibly re-create the power of that show in a cast recording then the property is of interest to us. It's reliving that theater experience we're after—that's our job."

As director of marketing worldwide for RCA Victor, Steve Vining naturally takes a global view of his responsibilities.

For instance, he notes, while Broadway shows have "long been a staple in London's West End, several new territories have embraced the American musical, which now presents us the chance of a marketing campaign that encompasses the entire world."

Vining—who came to RCA Victor after a 10-year association in marketing and A&R at Intersound Inc., which markets such labels as Pro Arte and Pro Jazz—cites several recent developments in this area:

Recent investments by Japanese media conglomerates in the actual stage production guarantee runs in Japan and other parts of the Far East opening up a vital new market for the cast recording.

European state or city-run theaters are now experimenting with musicals as evidenced by the extremely successful run of "42nd Street" in Vienna. "As part of our work on an international scale in behalf of cast recordings, BMG Austria capitalized on the Vienna run by releasing the project prior to the opening, much the same way we would handle a touring rock or pop act. By

'The globalization of popular entertainment will be very kind to the American musical in the next decade. We at RCA Victor are poised to aggressively capitalize on this exciting new market expansion.'

STEVE VINING

(Continued on page S-6)

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SONDHEIM

THE SOUND OF SONDHEIM ON RCA VICTOR

COMING SOON ON RCA VICTOR VIDEO AND LASERDISC

A Film by D.A. Pennebaker

ORIGINAL CAST ALBUM: COMPANY

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'ASSASSINS'

(Continued from page S-2)

and generations with total disregard for historical accuracy. The 90-minute, intermissionless show flowed from one sequence to another, hurtling toward the final one, in which John Wilkes Booth led his fellow assassins in convincing Oswald that it is his responsibility to give their acts meaning and their names permanence by killing a President rather than himself. Oswald shoots, and the other assassins become legendary. Their nightmare is finally over, while that of America continues.

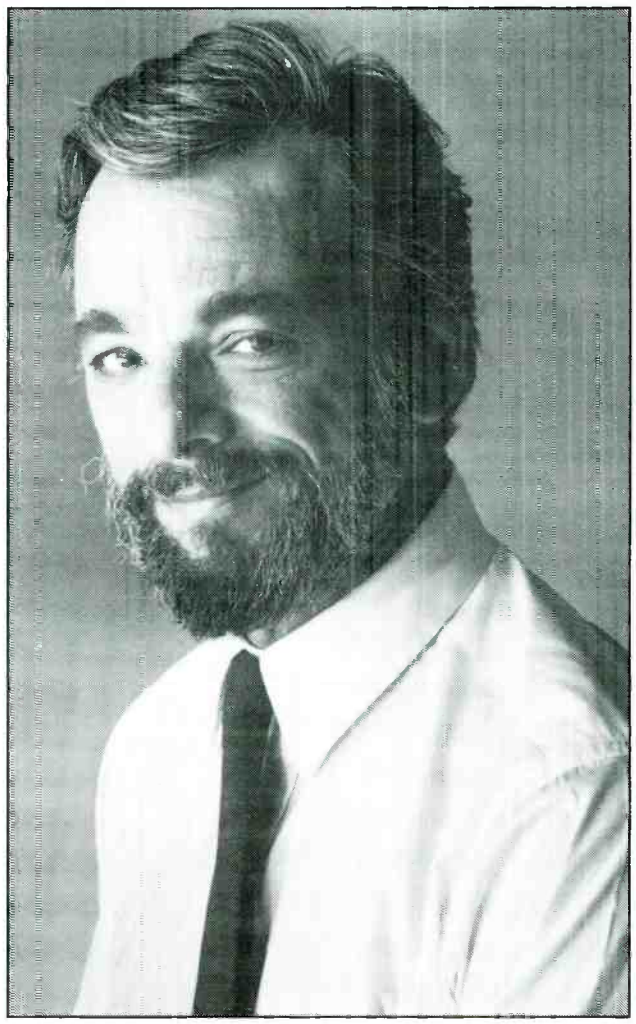
While this observer found "Assassins" to be a brilliantly original and intelligent piece of musical theater, it is not difficult to understand "Assassins" lack of widespread acceptance. Some found its subject matter inappropriate for a musical, particularly one with a generous amount of comedy. It did not help matters that a show that questioned American values opened during the second week of the Persian Gulf War. And "Assassins" ' surreal treatment of its material made it difficult for many first-time viewers to understand how the show was operating until it was almost over.

Sondheim's score is one of his shortest and sharpest, a subtle and insidious triumph of intricate wordplay and haunting tunes. The nine musical sequences all employ one or another form of traditional American music, underscoring the action of the play with the sounds of pure Americana. Folk music, Sousa marches, barbershop quartets, gospel, and middle-of-the-road pop all make appearances, but invariably transmuted through the unique composing sensibility of Sondheim.

If few saw "Assassins," RCA Victor saw to it that everyone would have the chance to hear it. Never before has such a short-lived and little-seen show been given such royal treatment in the studio. In fact, what was most unusual about the recording of "Assassins" was not the fact that the show had already closed or that it had played in a tiny off-Broadway house. But in that theater, the performers were accompanied by just three musicians, on piano, synthesizer and percussion. And for the recording, Michael Starobin, who was at the synthesizer in the theater, was commissioned to create a full orchestration, and so the 16 actors who recorded the album were joined by 33 musicians for the 12 hours of recording sessions. The "Assassins" cast recording cost $225,000, a budget comparable to that for the recording of many internationally performed, blockbuster hits.

The "Assassins" recording sessions, with Sondheim forced to sit in the listening booth throughout as the re-

(Continued on page S-8)



'Assassins' was about the American dream—when that dream turns into a nightmare. It was an attempt to explore the psyches of nine people who killed or attempted to kill American Presidents, to explain what motivates such people and to probe what it is about America itself that causes such hideous acts to recur. Stylistically unlike any other musical, 'Assassins' was a show that made its own rules, then changed them from scene to scene. It actually took the form of a nightmare . . .

Stephen Sondheim
and
Geffen Music.

Are We A Pair.

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ASSASSINS

ORIGINAL CAST RECORDING

ASSASSINS

MUSIC AND LYRICS BY

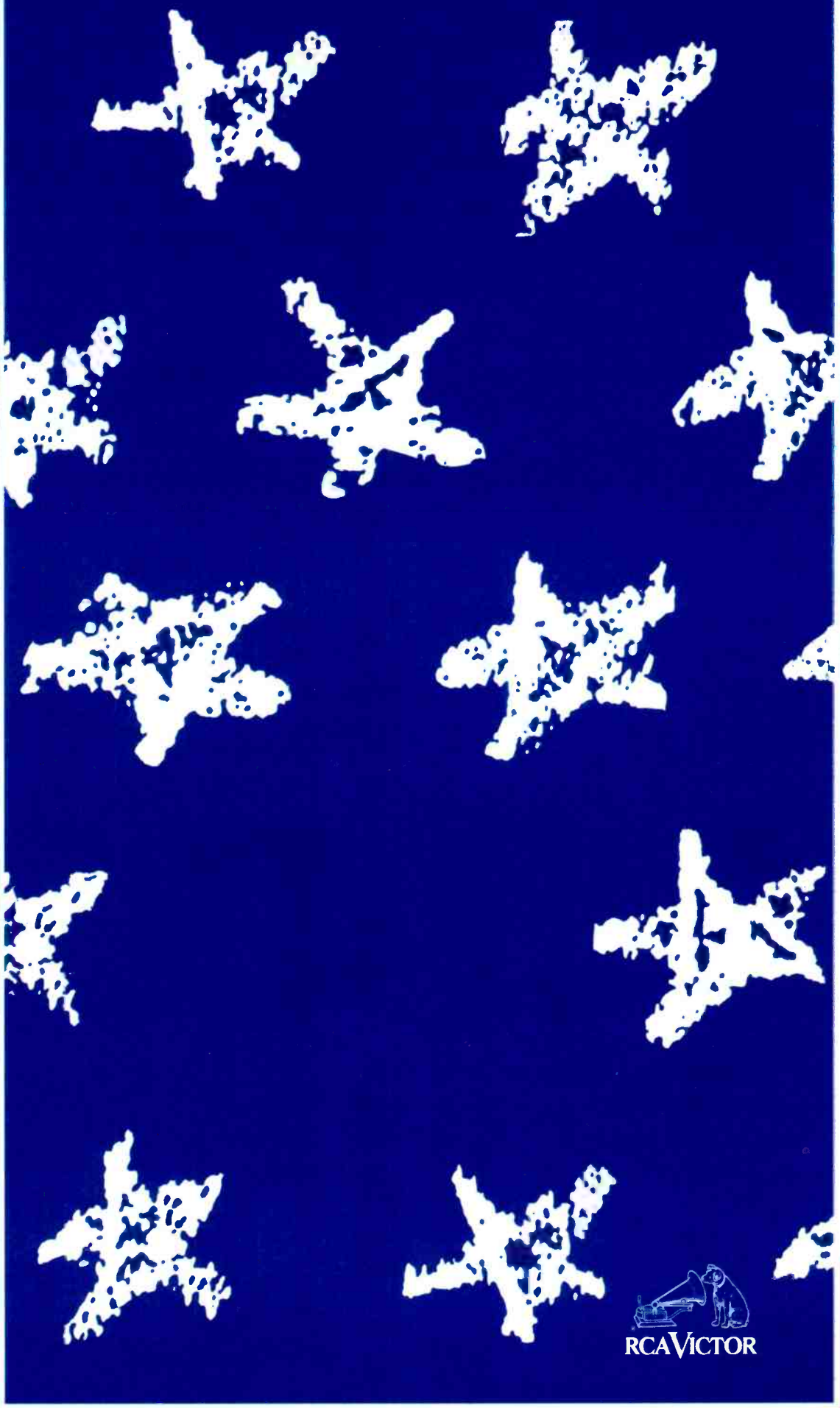
STEPHEN SONDHEIM

BOOK BY

JOHN WEIDMAN

DIRECTED BY

JERRY ZAKS



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AROUND THE WORLD

(Continued from page S-2)

applying a page from the pop marketing textbook, we were then able to create significant excitement and sales spurred by the show's run."

In addition to exploring ways to expose a catalog of more than 50 original cast projects, Vining says the new shows require a three-fold domestic marketing approach "that, long-term, looks to establish them as a marketable selection nationwide."

Vining's strategies in pursuit of such goals include: hitting the East Coast market as a hit evolves, but, crucially, creating an awareness nationwide while the show is still running in New York. Eventually, a national campaign takes shape when a hit show begins its touring schedule or appears on television.

A&R director Rosenfield says that "sometimes a decision to record a show is one of commitment to a particular artist such as Stephen Sondheim.

"Being one of the few honest-to-God genuises around, we have no doubt that recordings of a Sondheim work will endure as some of the most significant theatrical statements for decades to come. As the leader in cast recordings we take a long-term view of our involvement with our artists that hopefully embraces many, many works.

"There is no doubt in my mind that the reason 'Merrily We Roll Along' is performed all over the country is due to the consistent popularity of our original cast recording. As far as 'Assassins' is concerned, despite the fact that the show only ran off-Broadway for a limited time, we felt that it was an important work and worth the investment both artistically and commercially. I think the recording will generate the same kind of interest that the 'Merrily' recording had among regional theaters throughout the English-speaking world."

Yet Rosenfield's challenge as he sees it in terms of A&R is also "knowing the difference between business and artistic decisions.

"There was a time when a record company could afford to record most of the shows that came along and if one out of four made money that was fine. However, today the financial stakes are so much greater that the law of averages isn't acceptable. Finding shows that are quality works as well as commercially viable is tougher and tougher."

Realistically, Rosenfield isn't about to counter the view that the Broadway musical's greatest triumphs are behind it; yet he sees hopeful signs of future delights.

"While the future of Broadway itself might not be as bright as we would like it to be, there is enough talent at the beginning of their careers to be excited about. Lynn

(Continued on page S-8)

'Being one of the few honest-to-God genuises around, we have no doubt that recordings of a Sondheim work will endure as some of the most significant theatrical statements for decades to come. As the leader in cast recordings we take a long-term view of our involvement with our artists that hopefully embraces many, many works.'

BILL ROSENFIELD

Broadway By Sondheim
By RCA Victor

Queens Group applauds this winning combination with the release of the original cast recording of the new Sondheim musical Assassins on the RCA Victor label.

QUEENS

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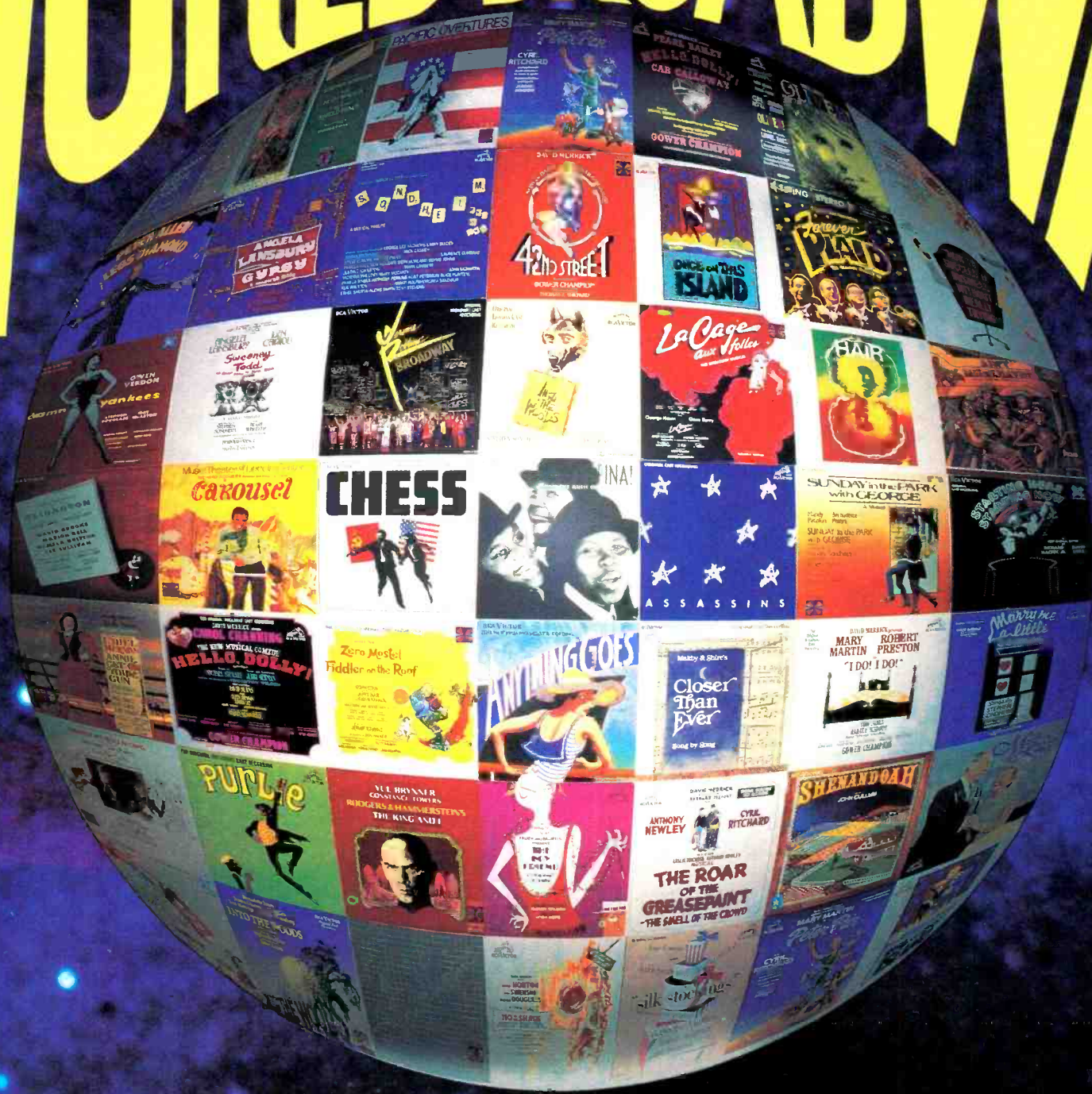

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'ASSASSINS'

(Continued from page S-4)

sult of a broken ankle, were a notably bittersweet occasion. The cast members had been led to believe for several weeks that the show would be moving on, but when they reconvened for the recording, they were all aware that this would be the last time they would ever be performing the score together. Near the end of the sessions, at least one member of the show's team broke down, realizing that the experience of "Assassins" was actually over.

But the sessions were also marked by exhilaration and excitement, largely because the cast was singing with a full orchestra (conducted by Paul Gemignani) for the first time. As everyone assembled soon became aware, Starobin's orchestrations are inspired, giving Sondheim's score a rich, complex texture and blending such sounds of America as calliopes and banjos with the sound of state-of-the-art theater orchestration. Cast members were occasionally thrown by singing to orchestrations they had never heard before, but the new sound the score acquired as it was recorded was so extraordinary that performers tended to stand around listening to takes of songs in which they were not involved rather than taking breaks.

The "Assassins" compact disc and cassette, painstakingly produced by Jay David Saks, preserve such vivid musical highlights as the ironically jaunty opening and closing song, "Everybody's Got The Right"; the ravishing and creepy duet for Lynette "Squeaky" Fromme and John Hinckley, "Unworthy Of Your Love"; "Gun Song," in which four of the assassins assert that "All you have to do is move your little finger, and you can change the world"; Garfield-killer Charles Guiteau's cakewalk up the gallows steps in "The Ballad Of Guiteau"; and "Another National Anthem," the penultimate outcry of the assembled assassins who, even after their acts, find themselves still deprived of fame and unable to "get into the ballpark."

It is not an exaggeration to say that the release of the "Assassins" cast album is the most significant musical theater recording event of the year; one can safely predict that what listeners will hear on the recording will prove a revelation. Those who dismissed the score after a first hearing may be forced to admit that it is on a par with any of Sondheim's work. Those who did not see the show may wonder how it could possibly have been greeted with anything less than critical raptures. Soon after the release, a race is bound to ensue among regional theaters across the country and theaters abroad to mount a production of "Assassins." And those who care most about musical theater will have to offer up a prayer of thanks to RCA, whose long-term commitment to the work of Sondheim has extended to what is, at least for now, Sondheim's most obscure, and more importantly, most daring and challenging work.

Ken Mandelbaum is the author of " 'A Chorus Line' And The Musicals Of Michael Bennett." His next book, "Not Since 'Carrie': Forty Years Of Broadway Musical Flops," will be published by St. Martin's Press in October.

From left: Paul Gemignani, musical director, and Michael Starobin, orchestrator, with 33-member orchestra at RCA Victor's original cast recording of "Assassins."

AROUND THE WORLD

(Continued from page S-6)

Ahrens and Stephen Flaherty, who wrote 'Once On This Island,' are a team to watch as well as Richard Maltby Jr. and David Shire, who [though hardly newcomers] are always working on projects which even if they don't pan out might result in another [cabaret-type retrospective like] 'Starting Here, Starting Now' or 'Closer Than Ever.' "

And in bringing the Broadway musical and its various recorded spin-offs to the world market, Steve Vining holds that "the globalization of popular entertainment will be very kind to the American musical in the next decade. We at RCA Victor are poised to aggressively capitalize on this exciting new market expansion."

Irv Lichtman is Billboard's Deputy Editor and author of the "Words & Music" column.

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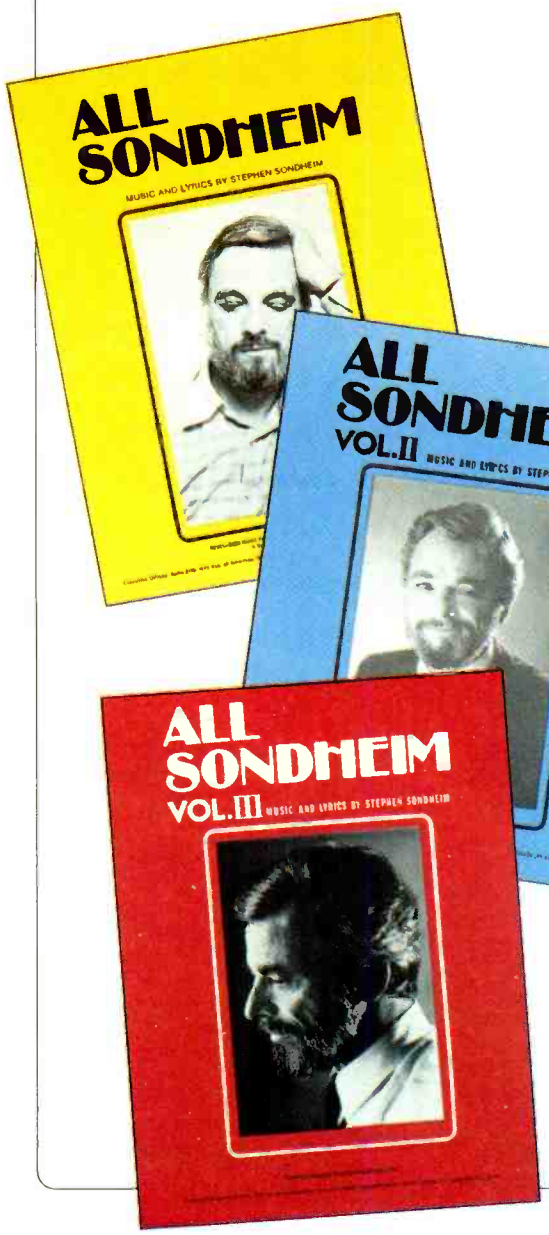

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SONDHEIM ON RECORD

(Continued from page S-1)

ater's top composer—is the cornerstone of the Victor catalog.

To date, RCA Victor has released an impressive number of Sondheim recordings—17 in all—which have much to do with the world's recognition of Stephen Sondheim as a major composer for our times.

But the adulation has been slow in coming. Because Sondheim's musicals are often complex and challenging, audiences have not always embraced his work right away. But RCA's recordings have helped to generate and sustain interest in Sondheim's shows long after the stage productions have closed.

For example, Sondheim's "Merrily We Roll Along" was a Broadway flop in 1981, but the RCA Victor cast album (made the day after the show closed) kept interest alive in the score. In this superlative recording, Sondheim's score received first-class treatment and even people who hated the show loved the album.

As a result, two songs from "Merrily" have gone on to mass popularity, as recorded by singers as diverse as Carly Simon ("Not A Day Goes By") and Frank Sinatra ("Good Thing Going"). The show itself has also received major revivals at theaters in Seattle, San Diego and Washington, D.C.

"Follies," which some consider to be Sondheim's greatest show, was poorly recorded by Capitol in 1971—its lush, vast score was inexplicably cut and compressed onto one disc and with inferior sound quality. But in 1985, RCA Victor organized a new concert recording, featuring a star-studded cast accompanied by the New York Philharmonic, and the outcome was a triumph.

New York Times drama critic Frank Rich wrote that this recording "made the case that 'Follies,' like such other initial commercial failures as 'Porgy And Bess' and 'Candide,' can take its place among our musical theater's very finest achievements."

RCA Victor has been unusually thorough in recording (and reissuing) as much of Sondheim's body of work as possible. Each new cast album has come with a complete libretto and authoritative liner notes; a number of the shows have even been issued in more than one incarnation.

For instance, RCA has released two versions of Sondheim's critically acclaimed "Pacific Overtures" (the Grammy-nominated 1976 Broadway cast album and the Grammy-nominated 1987 English National Opera cast recording—both nominated for Grammys in their respective years) and two versions of Sondheim's 1979 operatic tour-de-force, "Sweeney Todd" (one with the complete Grammy-winning score and libretto, the other with selected highlights).

They have also recently added to the RCA catalog newly remastered London cast recordings of two of Sondheim's best-loved shows, "A Little Night Music" and "Gypsy" (with music by Jule Styne and starring Angela Lansbury).

Sondheim's 1984 musical, "Sunday In The Park With George," is one of only four musicals to win the Pulitzer Prize for Drama, and the Grammy-winning RCA Victor cast album beautifully captures its emotional power.

In fact, this visually-oriented musical about the French painter Georges Seurat was stunningly reconceptualized for records, to recreate with "sound pictures" what was achieved with stage pictures in the theater.

Cast recordings are expensive to produce, especially with such attention to detail, but RCA's dedication to Sondheim has paid off in commerce as well as artistry.

For example, although the label has released two versions of Sondheim's "Into The Woods" (the 1988 Grammy-winning Broadway cast album and the 1991 London cast album), *both* editions are selling well, buoyed by the two stage productions, an American national tour, a European tour, a video adaptation seen on PBS—and the overall heightened interest in Sondheim's music in recent years.

"Into The Woods" is undoubtedly Sondheim's most accessible work to date, and these two recordings are appropriately easy to love from the first listening. Both interpretations are entertaining in their different ways: the Broadway album, with Bernadette Peters, is funny and sweet (and includes the complete lyrics), while the London disc featuring Julia McKenzie, is a firecracker loaded with wit (and includes a wonderful new song not heard on Broadway).

The definitive RCA Victor catalog of Sondheim music also contains a number of noteworthy compilation albums, including:

"Sondheim: A Musical Tribute," a 1973 concert LP originally released by Warner Bros. Records which went out of print within its first year. Remixed, remastered and restored by RCA (including a few previously unreleased tracks), this is a must-have disc for the growing audience of Sondheim lovers.

"Side By Side By Sondheim," the Grammy-nominated recording of the popular 1975 musical revue, whose success was "a turning point in Sondheim's acceptance beyond his cult status," according to Sondheim biographer Craig Zadan.

Since RCA Victor is the top label for Broadway cast albums, it is no surprise that Sondheim—the theater's top composer—is the cornerstone of the Victor catalog.

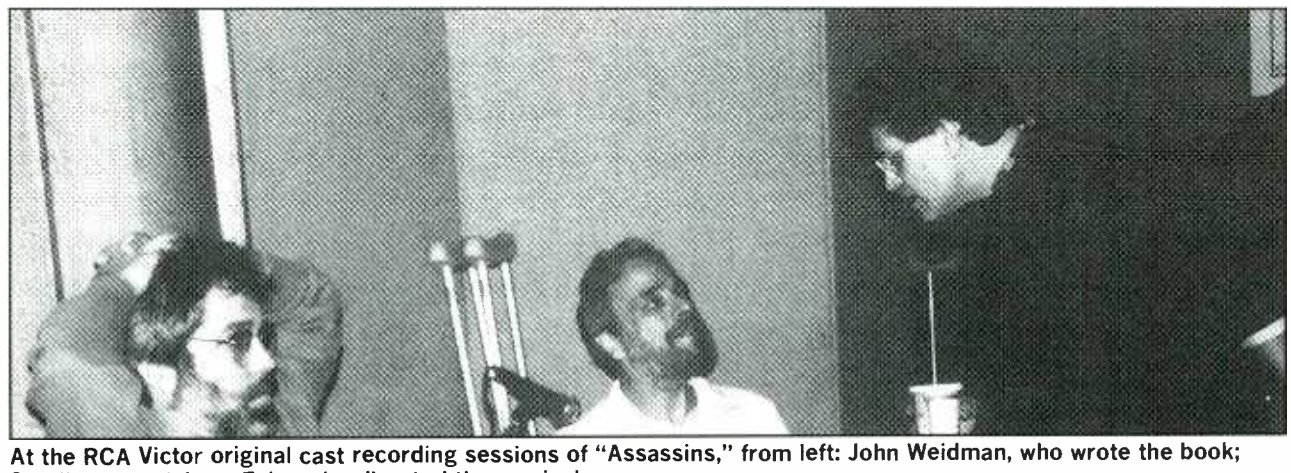
"Marry Me A Little," a musical revue of Sondheim's "trunk songs" (i.e. numbers that were cut from his past shows for various reasons), which revealed a delightful intimate side of the composer.

And "Cleo Sings Sondheim," a Grammy Award winner for British singing star Cleo Laine, who brings out the heat in some of Sondheim's most passionate songs—drawing on 25 years of his musicals, from "A Funny Thing Happened On The Way To The Forum" to "Into The Woods."

What's next? In addition to the eagerly-awaited release of the cast album for Sondheim's latest musical, "Assassins," RCA Victor has already begun to stake out new territory.

By the end of the year, the label will release a home video of D.A. Pennebaker's documentary about the historic non-stop, 18-and-a-half-hour recording session for the Broadway cast album of "Company." After that, who knows—would you believe . . . Stephen Sondheim, music video star?

Thomas Cott is Director of Marketing for Lincoln Center Theatre in New York.



At the RCA Victor original cast recording sessions of "Assassins," from left: John Weidman, who wrote the book; Sondheim; and Jerry Zaks, who directed the musical.

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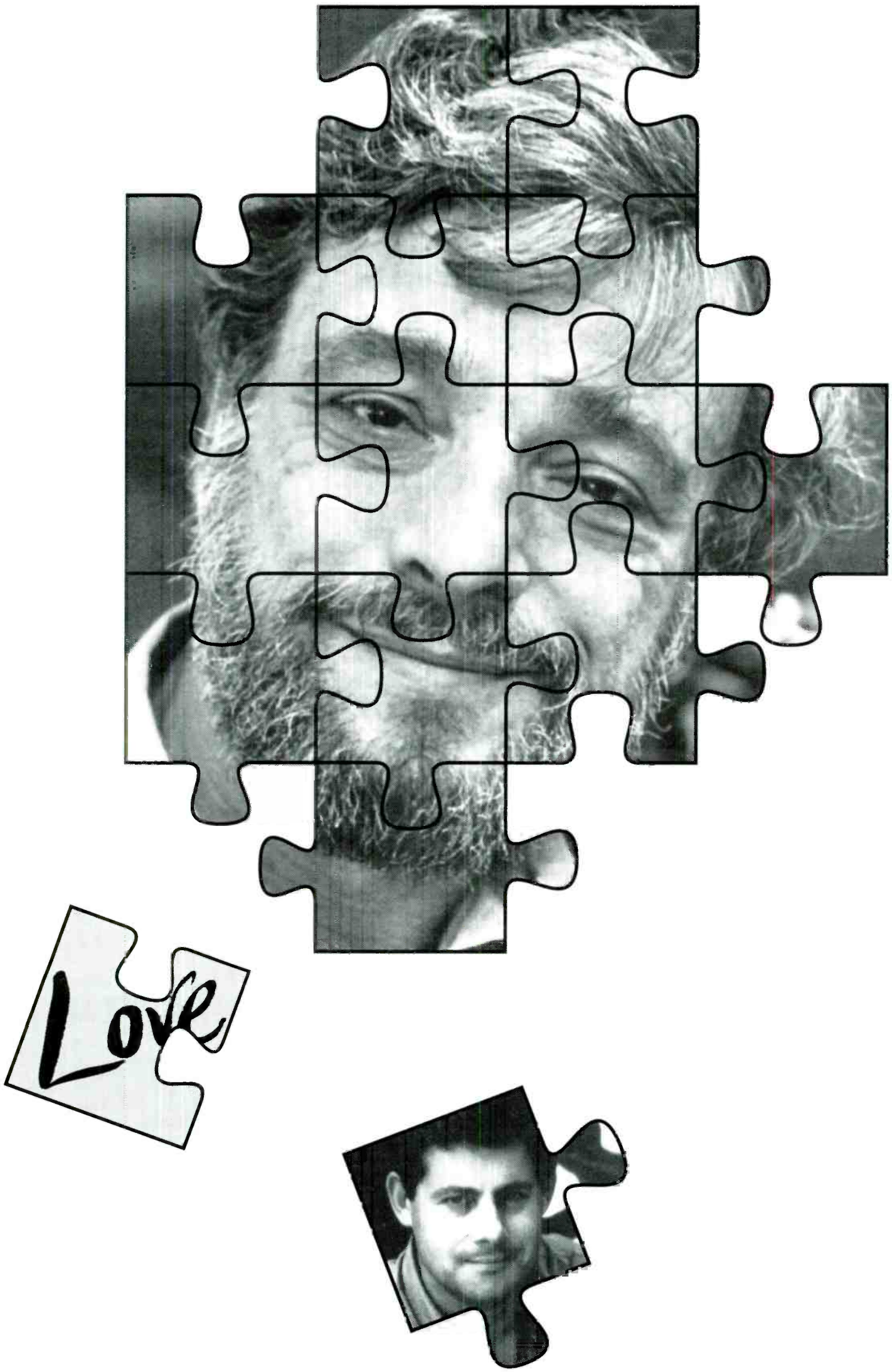

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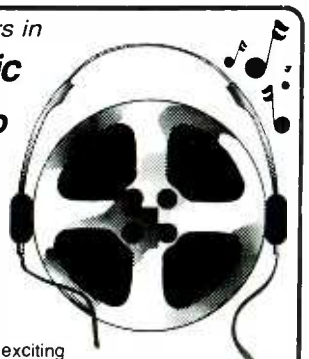

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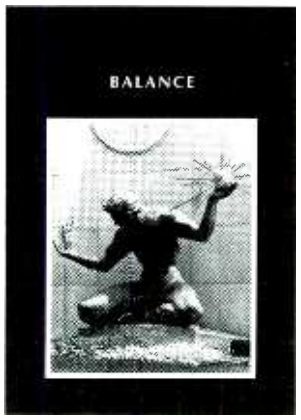

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SPRING '91 ARBITRON RATINGS

(Continued from page 15)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KKCW	AC	8.0	7.6	7.1	7.1
KUFO	album	6.3	5.5	4.7	7.0
KKSN-FM	oldies	4.4	6.3	6.4	4.9
KKFR	top 40/dance	4.1	4.1	4.9	4.6
KXL	N/T	4.0	5.5	4.9	4.3
KGON	album	4.0	4.1	3.1	4.2
KKSN	adult std	4.2	3.0	2.1	3.2
KWJJ-FM	country	3.0	3.0	2.9	2.9
KXL-FM	AC	3.8	4.5	3.7	2.9
KXYQ	top 40	5.0	3.6	3.5	2.9
KGW	N/T	1.7	2.7	3.2	2.8
KMXI	AC	2.2	1.3	2.0	2.4
KPDQ-FM	religious	1.3	1.8	1.3	2.0
KUPL	country	.9	1.3	1.3	1.0

KANSAS CITY, MO.—(26)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KFKF	country	7.8	9.2	9.7	11.2
WDAF	country	11.0	12.1	14.1	10.3
KYYS	album	8.3	7.9	7.1	9.0
KMBZ	N/T	6.4	4.4	3.4	6.8
KPRS	urban	5.5	7.3	6.1	6.1
KCMO	N/T	5.6	5.9	4.7	4.9
KBEQ	top 40	6.8	5.1	5.2	4.7
KRVK	AC	5.1	3.6	2.5	4.7
KMBR	AC	4.3	5.3	6.0	4.5
KCFX	cls rock	4.8	6.1	4.8	3.9
KUDL	AC	4.1	2.9	4.0	3.9
KCMO-FM	oldies	5.2	4.8	5.3	3.8
KXXR	top 40	3.0	4.4	3.4	3.7
KLSI	AC	4.0	3.9	5.3	3.0
KXTR	classical	2.1	2.9	2.2	2.8
WHB	oldies	1.8	2.1	1.8	2.3
KNHN	N/T	.4	.7	—	1.4
KPRT	jazz	1.8	1.0	2.2	1.4
KCCV	religious	.6	.9	.4	1.1

MILWAUKEE—(27)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WTMJ	AC	11.4	10.3	9.4	11.9
WMIL	country	6.5	8.6	6.8	9.8
WOKY	adult std	6.9	5.2	7.4	7.5
WLUM	top 40	9.3	9.5	8.0	7.3
WKTI	top 40	8.6	7.5	6.3	6.5
WKLH	cls rock	7.5	6.5	7.3	4.9
WMYX	AC	3.3	4.6	4.6	4.9
WEZW	AC	4.1	6.0	5.2	4.8
WLZR-FM	album	4.5	4.5	5.5	4.8
WZTR	oldies	4.1	4.0	3.8	4.3
WISN	N/T	2.9	3.6	5.2	3.7
WQFM	album	3.2	2.7	3.1	3.3
WLTQ	AC	4.1	4.0	3.9	3.2
WFMR	classical	2.6	2.4	1.7	3.0
WMVP	urban	1.7	2.3	1.8	1.8
WBZN-FM	adult alt	2.1	1.8	1.8	1.5
WTKM-AM-FM	polka	1.6	.9	.7	1.4
WEMP	oldies	1.7	.9	1.4	1.3
WGN	N/T	.6	.8	.8	1.1
WRJN	AC	1.0	1.1	.7	1.0

NORFOLK, VA.—(33)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WOWI	urban	9.4	13.1	10.9	8.2
WCMS-AM-FM	country	9.3	8.2	9.0	8.1
WNOR-AM-FM	album	8.6	6.7	7.0	7.4
WWDE	AC	6.4	5.9	5.9	7.1
WFOG	easy	6.8	5.5	7.3	6.8
WAFX	cls rock	8.3	7.6	5.2	6.2
WLTY	oldies	2.8	5.1	5.1	6.1
WNVZ	top 40/dance	6.2	6.4	6.9	6.1
WMYK	urban	5.2	4.6	4.9	6.0
WJQI-AM-FM	AC	6.5	6.2	5.1	5.5
WMXN	top 40	2.9	3.4	4.6	4.3
WGH-FM	country	2.5	1.4	2.2	4.2
WTAR	adult std	2.9	3.2	2.8	2.6
WNIS	N/T	2.7	2.3	3.3	2.5
WKEZ	country	1.4	1.3	1.3	1.6
WTZR	album	1.9	1.7	1.6	1.5
WPCE	religious	1.9	1.9	2.6	1.4
WBSK	urban	2.1	1.5	1.7	1.3
WKSV	urban	.4	.8	—	1.3

COLUMBUS, OHIO—(34)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WNCI	top 40	11.0	10.9	11.7	11.1
WTVN	AC	9.8	8.5	9.4	10.8
WSNY	AC	8.1	10.8	9.2	8.5
WLVQ	album	8.4	8.3	7.3	7.9
WHOK	country	4.6	5.9	6.1	6.8
WBNS-FM	adult alt	5.2	4.8	5.8	5.9
WCOL-AM-FM	oldies	7.2	5.5	5.5	5.2
WMGG	cls rock	5.3	4.4	5.7	4.7
WWHT	top 40/dance	.8	—	2.2	4.6
WWCD	modern	.5	1.5	1.2	2.9
WVKO	urban	4.9	4.4	3.3	2.7
WCLT-FM	country	1.7	2.5	2.6	2.5
WMNI	country	3.0	1.7	1.9	2.0
WBNS	adult std	3.0	4.1	3.6	1.7
WLW	AC	2.7	2.9	1.7	1.6
WTLT	religious	1.4	1.1	1.5	1.6
WBBY	adult alt	1.1	1.7	1.0	1.2
WCKX	urban	2.6	2.9	1.5	1.2

SAN ANTONIO, TEXAS—(35)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KCYY	country	8.9	10.9	12.4	10.6
KTFM	top 40/dance	7.3	9.0	10.1	9.2
KXTN	Spanish	1.8	2.0	3.9	7.4
WOAI	N/T	5.4	6.1	6.2	6.3
KCOR	Spanish	4.9	5.4	3.6	5.8
KAJA	country	6.5	8.4	6.0	5.3
KQXT	AC	5.0	4.9	5.6	5.2
KSAQ	album	4.7	4.3	4.8	5.2
KZEP-FM	cls rock	5.8	5.9	5.6	4.9
KSMG	oldies	6.0	4.2	4.8	4.4
KKYX	country	4.3	4.3	4.2	4.3
KONO-AM-FM	oldies	3.8	4.1	2.0	3.2
KSRR	AC	5.9	3.4	3.1	3.2
KMMX	AC	4.0	3.7	2.5	3.0
KTSA	N/T	3.9	3.4	3.3	2.8
KSAH	Spanish	1.2	1.4	.6	1.6
KCHL	religious	1.4	.6	.7	1.2
KEDA	Spanish	1.2	2.4	2.2	1.2
KISS-FM	oldies	2.8	2.2	2.2	1.2
KSLR	religious	1.0	1.0	1.4	1.2
KRIO-FM	country	—	—	—	1.1
KZVE	Spanish	1.9	1.5	1.3	1.1

NEW ORLEANS—(36)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WQUE-AM-FM	urban	10.2	10.0	10.3	10.8
WYLD-FM	urban	11.8	13.3	11.1	10.7
WEZB	top 40	9.1	9.2	8.5	9.3
WNOE-FM	country	5.3	7.5	7.2	8.2
WWL	N/T	7.2	8.1	10.9	8.0
WLMG	AC	5.8	5.6	5.0	6.4
WLTS	AC	4.8	5.7	6.7	5.1
WCKW-FM	album	3.3	4.3	3.3	4.0
KQLD	oldies	4.5	4.7	4.0	3.8
WMXZ	AC	3.7	2.7	2.4	3.8
WBOK	religious	5.2	3.1	4.1	3.4
WBYU	adult std	4.9	3.4	3.5	3.3
WRNO	album	3.6	3.5	4.0	2.4
WYLD	religious	1.9	1.5	1.2	1.9
KNOK	adult alt	1.8	.9	1.1	1.7
KHOM	oldies	1.9	1.6	1.4	1.4
WNOE	country	.7	.7	.6	1.3
KGLA	Spanish	.6	.6	.3	1.1
WSMB	N/T	1.4	.8	1.1	1.1
WYAT	oldies	.8	.7	1.1	1.0

INDIANAPOLIS—(37)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WIBC	AC	11.0	13.1	13.4	14.9
WFBQ	album	14.3	10.2	10.6	13.4
WFMS	country	11.8	13.3	13.1	11.0
WZPL	top 40	12.7	10.4	11.6	10.4
WENS	AC	8.3	7.8	8.0	7.4
WTLC	urban	9.0	8.1	9.2	7.4
WTPI	AC	5.3	6.3	7.3	6.8
WKLR	oldies	5.5	5.5	5.5	5.9
WFXF-FM	cls rock	3.2	5.8	4.1	4.7
WTUX	adult std	3.5	3.2	3.0	3.8
WNDE	N/T	1.9	1.3	1.5	1.5

SALT LAKE CITY—(38)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KKAT	country	9.3	7.6	11.1	13.9
KSFI	AC	6.7	8.3	9.0	8.8
KSOP-AM-FM	country	4.8	5.6	5.2	7.6
KLZX	cls rock	6.2	8.4	7.1	6.7
KBER	album	6.7	4.2	4.6	6.4
KSL	N/T	6.4	9.6	8.3	5.3
KISN-FM	top 40	7.3	4.6	5.7	3.9
KCPX	AC	5.3	3.8	2.2	3.7
KJQN-FM	modern	4.0	4.1	3.7	3.7
KRSP-FM	album	5.1	2.9	3.3	3.4
KALL	AC	2.6	3.0	2.4	3.0
KUTQ	top 40	2.7	2.0	2.4	2.8
KZHT	top 40	3.0	3.3	2.6	2.8
KBCK	country	1.5	1.8	1.6	2.6
KDYL	adult std	2.5	2.2	3.2	2.3
KMGR-FM	AC	3.9	3.7	2.8	2.3
KLCY-FM	AC	1.9	2.6	1.6	2.1
KTKK	N/T	1.2	3.1	1.7	1.6
KRPN	oldies	.7	.9	.4	1.5
KISN	top 40	1.2	1.2	.7	1.4
KBZN	adult alt	1.8	1.1	1.6	1.3
KCNR	N/T	.1	.5	4.0	1.3

CHARLOTTE, N.C.—(41)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WPEG	urban	11.6	12.3	10.9	12.5
WSOC-FM	country	14.4	12.3	15.2	11.4
WRFX	album	7.5	7.6	6.6	8.3
WCKZ	top 40/dance	7.5	6.6	7.5	7.3
WTDR	country	4.7	4.4	5.8	6.2
WBT	AC	4.8	5.7	6.7	6.0
WEZC	AC	4.7	7.2	3.8	6.0
WMXC	AC	5.6	4.8	4.1	5.2
WBT-FM	AC	4.6	5.4	5.7	5.0
WWMG	oldies	5.0	5.0	4.3	4.8
WXRC	album	1.9	1.8	2.5	3.1
WGSP	religious	1.1	1.0	.8	1.5
WGIV	urban	1.1	.3	1.2	1.2
WFGW/WMIT	religious	1.4	1.0	1.2	1.1
WFMX	country	—	1.2	1.4	1.1

MEMPHIS—(43)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WHRK	urban	12.8	14.0	13.5	12.0
WGKX	country	10.2	10.0	10.4	9.8
WDIA	urban	9.4	10.0	9.7	9.7
WEGR	album	9.4	8.8	11.2	8.0
KJMS	urban	5.1	5.4	4.1	7.9
WMC-FM	top 40	8.7	8.4	6.8	7.9
WRVR	AC	8.5	8.0	9.1	6.9
WLOK	religious	5.5	5.4	5.5	5.5
KPYR	oldies	4.1	6.2	4.9	4.8
WEZI	AC	3.9	2.5	3.4	3.4
WMC	N/T	3.9	2.7	4.1	2.7
WREC	adult std	1.7	3.2	2.2	2.7
KFTH	religious	1.5	1.5	1.2	1.3
WCRV	religious	1.1	1.3	1.0	1.2
WMPS	religious	—	—	.3	1.0

ROCHESTER, N.Y.—(45)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WCMF	album	16.0	15.5	16.2	16.6
WBEE-FM	country	10.7	10.6	10.5	12.5
WHAM	N/T	9.9	10.0	15.0	11.5
WPXY-FM	top 40	11.8	10.5	9.5	10.4
WKLX	oldies	6.1	5.5	4.9	6.6
WVOR	AC	7.5	7.6	8.1	6.6
WRMM-AM-FM	AC	7.3	6.1	6.8	6.3
WDKX	urban	6.1	4.9	4.6	4.3
WBBF	adult std	2.8	2.2	2.2	3.8
WZSH	AC	4.6	4.5	3.6	3.2

NASHVILLE—(46)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WSIX	country	11.5	11.6	11.2	12.2
WYHY	top 40	12.0	11.4	10.4	9.9
WSM-FM	country	8.8	9.9	8.3	9.0
WLAC-FM	AC	6.7	7.7	7.4	7.9
WZEZ	AC	7.7	6.8	8.1	7.8
WKDF	album	8.4	6.1	6.9	7.6
WQQK	urban	6.6	7.5	7.5	6.0
WRMX	oldies	4.4	5.8	3.8	5.1
WGFX	cls rock	5.3	4.1	4.4	4.6
WSM	country	3.5	3.2	3.8	4.3
WVOL	urban	2.5	1.6	2.4	3.1
WLAC	N/T	2.7	4.0	5.1	2.5
WBVR	country	1.3	1.4	1.1	2.2
WAMB-AM-FM	adult std	2.3	2.6	2.5	1.7
WRLT	album	2.2	.7	1.1	1.2

DAYTON, OHIO—(47)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WHKO	country	8.5	8.5	10.5	9.7
WGTZ	top 40	11.0	9.1	8.5	9.2
WTUE	album	7.4	9.7	6.0	8.5
WHIO	N/T	8.6	7.0	8.8	6.9
WWSN	AC	7.4	6.5	7.5	6.6
WVUD	AC	4.6	6.0	5.0	6.5
WAZU	album	5.0	6.0	4.6	5.8
WLW	AC	6.2	5.9	6.8	5.5
WDAO	urban	5.0	3.5	4.5	4.5
WYMJ	oldies	3.5	5.7	5.5	4.5
WONE	country	3.0	3.4	3.3	4.0
WCLR	easy	2.9	3.7	3.4	2.5
WPFB-FM	country	2.6	1.7	1.3	2.5
WOFX	cls rock	1.9	.7	1.5	1.5
WIZE	AC	1.4	1.3	1.2	1.3
WFCJ	religious	1.0	1.5	.8	1.2
WING	oldies	1.6	2.3	1.1	1.2
WZRZ	album	.6	1.0	1.4	1.2

OKLAHOMA CITY—(48)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KXXY-AM-FM	country	14.9	17.1	15.7	18.0
KJYO	top 40	9.6	7.3	9.0	9.8
KATT	album	10.2	10.2	11.1	8.4
KRXO	cls rock	5.7	7.3	6.9	8.1
KMGL	AC	6.9	7.0	6.2	7.6
KEBC	country	5.3	6.8	6.9	7.4
KTOK	N/T	4.9	7.2	8.0	6.9
KOQL	oldies	5.1	4.4	5.4	5.7
WKY	easy	6.5	4.8	3.9	4.9
KKNG	AC	5.9	4.9	5.0	3.8
KZBS	top 40	5.8	5.9	4.2	3.6
KQCV	religious	.9	1.6	1.1	2.0
KOMA	oldies	3.7	2.3	2.2	1.9
KTNT	adult alt	2.1	2.4	2.5	1.9
KNTL	N/T	—	.4	1.3	1.1

JACKSONVILLE, FLA.—(49)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WQIK-FM	country	9.9	11.3	11.4	13.7
WAPE	top 40	11.5	11.3	9.5	10.2
WFYV-FM	album	6.4	7.7	9.5	7.2
WIVY	AC	5.2	5.6	5.4	7.1
WEJZ	AC	8.8	8.1	6.4	6.5
WKQL	oldies	8.5	7.6	4.5	6.3
WHJX	urban	5.8	6.5	7.4	5.9
WCRJ	country	5.5	4.6	5.7	5.0
WOKV	N/T	5.0	4.1	4.5	3.5
WZAZ-FM	urban	3.6	2.9	3.1	3.4
WAIA	cls rock	—	.5	1.9	2.5
WCGL	religious	1.6	2.5	2.8	2.1
WSVE	religious	2.2	2.3	1.9	2.1
WZAZ	urban	2.4	2.6	1.2	2.1

GREENSBORO, N.C.—(50)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WTQR	country	18.6	15.0	19.9	17.6
WKRR	album	10.6	9.4	8.8	8.2
WJMH	urban	7.7	6.5	6.3	6.7
WQMG-FM	urban	5.2	5.2	5.7	6.2
WSJS	adult std	4.6	5.1	5.6	5.8
WMAG	AC	3.6	6.3	5.4	5.2
WWWB	AC	4.8	5.0	4.5	5.1
WKZL	top 40	3.9	4.5	5.1	4.8
WMQX-FM	oldies	4.7	4.3	2.5	4.4
WKSI	top 40	4.0	4.6	4.5	3.6
WAAA	urban	1.0	1.1	1.3	2.6
WFMX	country	1.6	1.8	1.3	2.2
WPCM	country	2.5	2.1	1.8	1.8
WMFR	AC	1.7	2.4	1.6	1.6
WWGL	religious	1.9	1.4	.5	1.5
WHPE	religious	1.4	2.1	1.7	1.4
WWMY	AC	2.5	2.9	1.8	1.4
WTNC	religious	.5	1.3	.6	1.1
WQMG	religious	.3	1.0	1.0	1.0

LOUISVILLE, KY.—(51)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WAMZ	country	16.7	20.8	17.1	19.5
WHAS	AC	12.8	15.0	17.3	14.3
WDJX-AM-FM	top 40	7.9	7.4	7.3	9.0
WQMF	album	7.0	6.4	8.4	7.8
WGZB	urban	5.6	6.3	6.3	6.7
WVEZ	AC	8.3	7.0	7.6	6.5
WZKS	top 40	4.3	3.4	3.9	5.0
WRKA	oldies	4.8	6.7	6.9	4.9
WLRS	AC	5.5	3.8	2.8	3.4
WLOU	urban	4.3	3.1	3.7	2.7
WAVG	adult std	1.6	.9	2.3	2.1
WXVW	adult std	2.5	2.9	2.3	1.5
WLLV	religious	1.5	.6	1.0	1.2
WWKY	country	2.1	1.0	.7	1.2

WEST PALM BEACH, FLA.—(52)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WEAT-AM-FM	easy	14.4	14.1	13.6	16.2
WJNO	N/T	8.8	8.4	8.9	8.5
WRMF	AC	8.9	8.5	8.3	7.9
WKGR	album	4.0	4.0	4.7	6.9
WOVV	top 40	2.6	3.6	5.1	5.5
WIRK	country	6.4	6.3	6.4	5.2
WEDR	urban	2.9	3.1	3.5	4.3
WHQT	urban	3.5	3.3	3.2	2.9
WHYI	top 40	2.2	1.8	1.4	2.6
WIOD	N/T	1.7	1.7	2.1	2.6
WOLL	oldies	2.5	4.2	1.5	2.3
WPOW	top 40/dance	1.2	1.8	2.6	2.3
WLYF	AC	1.1	2.3	1.7	2.1
WNGS	AC	1.9	2.6	2.0	2.0
WYFX	urban	.8	1.5	.9	1.9
WDBF	adult std	2.4	1.1	1.7	1.8
WSHE	album	1.8	2.0	1.9	1.6
WMRZ	adult std	.5	.6	1.2	1.5
WMXJ	oldies	1.8	1.6	.9	1.4
WKIS	country	1.2	1.3	1.1	1.2
WTMI	classical	1.3	1.4	1.8	1.1
WJQY	AC	.8	1.3	1.6	1.0
WZTA	cls rock	2.5	2.5	2.1	1.0

BIRMINGHAM, ALA—(53)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WZZK-AM-FM	country	16.1	17.0	16.9	18.2
WENN	urban	11.9	10.6	11.7	9.7
WZRR	cls rock	7.6	9.4	7.4	8.9
WMJJ	AC	9.2	9.6	8.6	8.8
WAPI-FM	top 40	10.0	7.7	8.1	5.8
WERC	N/T	6.0	5.4	8.9	5.8
WKXX	top 40	5.7	4.9	5.1	5.7
WATV	urban	4.8	4.9	4.7	5.0
WAPI	adult std	3.4	4.8	3.4	3.9
WJLD	urban	2.7	3.2	2.2	3.3
WAGG	religious	3.5	3.0	2.5	2.9
WDJC	religious	4.1	2.8	2.4	2.2
WTUG	urban	—	—	—	2.0
WVOK	oldies	.7	1.4	1.6	1.8
WZBQ-FM	top 40	1.6	1.2	.8	1.6

ALBANY, N.Y.—(54)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WFLY	top 40	7.4	10.2	8.6	10.1
WGNA-FM	country	10.0	9.6	8.5	8.8
WGY	AC	8.4	7.4	8.9	8.3
WKLI	AC	7.9	7.5	7.6	8.0
WROW-FM	AC	7.9	10.9	9.1	7.0
WQBK-FM	cls rock	4.4	3.3	5.9	6.9
WGY-FM	oldies	4.8	5.9	5.5	6.2
WPYX	album	10.2	9.4	6.7	4.9
WQBK	N/T	3.8	3.6	3.9	3.0
WROW	AC	1.7	1.4	1.3	2.8
WVKZ-FM	top 40	3.0	3.0	2.5	2.6
WABY	adult std	2.5	1.8	2.9	2.5
WTRY	oldies	3.9	3.3	2.5	2.1
WEQX	album	1.5	.5	1.1	2.0
WPTR	N/T	1.6	1.3	2.9	1.9
WHRL	adult alt	1.0	.6	—	1.3
WSHZ	oldies	.5	1.0	.5	1.3
WMVI	adult std	.7	—	.4	1.1

RICHMOND, VA.—(55)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WRVA	AC	12.5	12.2	11.7	11.3
WKHK	country	9.5	9.7	9.7	11.2
WRXL	album	8.7	12.5	9.8	10.3
WCDX	urban	11.7	9.9	9.1	9.9
WRVQ	top 40	9.5	10.5	9.6	9.7
WTVR-FM	easy	8.0	6.8	6.6	7.4
WMXB	AC	7.3	5.3	6.0	6.8
WPLC/WPLZ	urban	6.0	6.8	8.2	6.1
WDCK	oldies	1.7	2.1	2.9	3.6
WVGO	oldies	3.7	4.5	3.7	3.3
WGCV	religious	.7	1.2	.8	1.5
WANT	urban	.9	1.2	1.6	1.4
WAFX	cls rock	1.4	1.3	1.1	1.1
WXGI	country	.7	.8	1.2	1.1

HONOLULU—(56)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KIKI-FM	top 40/dance	8.2	9.9	9.3	12.7
KCCN-FM	Hawaiian	6.4	6.7	9.2	10.9
KSSK	AC	9.4	10.3	11.5	10.5
KSSK-FM	AC	6.9	10.6	9.2	9.7
KUMU-AM-FM	easy	10.8	9.4	8.3	8.8
KQMQ-AM-FM	top 40	12.3	9.3	8.8	6.6
KULA/KRTR	AC	6.0	7.2	5.8	5.4
KPOI	album	6.7	4.4	5.7	5.1
KGU	N/T	2.9	3.5	2.9	3.8
KHFX	cls rock	4.7	4.6	4.8	3.5
KIKI	oldies	2.3	2.3	3.6	3.3
KHVH	N/T	2.4	3.1	2.3	3.2
KCCN	Hawaiian	4.6	3.0	3.9	2.3
KDEO-FM	country	2.5	1.7	1.3	2.0
KHHH	album	1.4	.9	1.2	1.6
KZOO	Hawaiian	.7	.7	.3	1.0

TULSA, OKLA.—(60)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KWEN	country	11.3	13.9	13.4	18.1
KRMG	AC	10.9	8.3	13.0	9.6
KMOD	album	10.5	8.1	8.9	8.9
KMYZ-FM	top 40	10.3	7.3	6.4	7.5
KVOO	country	5.4	6.3	5.3	6.3
KAYI	top 40	6.4	6.0	6.0	6.0
KBEZ	easy	7.7	6.5	6.5	6.0
KQLL-AM-FM	oldies	6.4	3.5	3.8	4.5
KTHK	cls rock	—	4.4	3.3	4.1
KVOO-FM	country	3.6	4.6	4.5	4.0
KRAV	AC	4.1	4.6	3.7	3.6
KTFX	country	1.8	1.7	3.7	3.3
KQMJ	AC	3.4	3.6	2.3	1.8
KGTO	adult std	—	.1	.5	1.6
KTOW-FM	urban	.6	1.3	.9	1.4
KAKC	oldies	—	.8	1.2	1.3
KCMA	classical	1.0	2.0	1.1	1.2
KXOJ	religious	1.7	1.8	1.2	1.2

WILKES-BARRE, PA.—(62)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WKRZ	top 40	17.9	15.0	15.6	15.7
WEZX	album	6.1	8.7	7.1	7.9
WARM	AC	6.6	6.0	7.4	6.1
WMGS	AC	4.8	5.1	4.0	5.3
WNAK	adult std	5.3	4.3	5.6	4.3
WEJL	adult std	4.2	5.4	3.9	4.1
WDLS	country	4.2	4.3	4.8	3.4
WWSH	AC	2.7	2.5	2.8	3.0
WSGD	oldies	2.3	2.1	3.3	2.7
WGBI-FM	AC	3.6	3.3	3.2	2.6
WTLQ	top 40	2.2	2.6	2.4	2.5
WBAX	adult std	2.0	1.6	3.1	2.2
WILK	N/T	1.9	1.7	2.2	1.9
WZZO	album	1.7	1.7	1.7	1.9
WSBG	top 40	.9	.9	1.2	1.8
WYOS	oldies	2.0	1.4	1.7	1.6
WHLM	top 40	2.2	1.5	1.8	1.5
WVPO	AC	.9	.4	1.2	1.4
WHXT	top 40	.4	.7	.6	1.2
WCNR	country	—	.9	.6	1.1
WFMZ	easy	1.6	1.9	1.3	1.1
WILQ	country	.8	1.2	.7	1.1

TUCSON, ARIZ.—(65)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KRQQ	top 40	16.8	15.1	14.8	13.9
KIIM	country	13.4	14.2	13.8	13.2
KLPX	album	9.9	7.6	11.9	11.5
KCEE/KWFM	oldies	10.0	8.1	8.7	8.6
KKLD	AC	7.6	7.2	8.8	7.7
KNST	N/T	3.6	5.9	4.4	5.0
KGVY	adult std	3.0	3.9	2.0	3.3
KXEW	Spanish	2.6	2.3	2.2	2.9
KCUB	country	2.4	3.6	2.0	2.8
KQTL	Spanish	2.7	4.5	2.4	2.3
KGRX	album	—	1.3	1.1	2.1
KQYT	easy	3.8	1.7	2.0	2.0
KMRR	adult std	2.3	2.0	2.6	1.7
KUPD	album	2.6	1.5	2.8	1.6
KJYK	top 40	—	.7	.5	1.4
KTZR	Spanish	1.1	2.3	1.2	1.2
KTKT	N/T	1.4	1.8	3.9	1.0

GRAND RAPIDS, MICH.—(66)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WGRD-FM	top 40	11.2	9.1	9.7	9.6
WCUZ-FM	country	6.4	6.3	8.1	8.8
WOOD-FM	easy	8.7	9.1	9.1	8.0
WODJ	oldies	6.5	9.5	4.5	7.3
WOOD	AC	3.3	5.3	5.3	7.2
WKLQ	album	9.4	8.2	9.2	6.8
WLHT	AC	8.0	6.8	8.3	6.4
WMUS-FM	country	3.8	4.4	5.2	4.6
WJFM	cls rock	5.0	2.5	3.6	3.9
WCUZ	country	1.5	2.0	1.8	3.1
WLAV-FM	album	5.1	3.9	5.2	2.9
WSNX-FM	top 40	4.0	3.5	2.5	2.9
WFUR-FM	religious	2.4	3.3	2.1	2.0
WYXX	AC	1.5	1.8	2.0	1.8
WGHN-AM-FM	AC	.6	1.0	.9	1.7
WJQK	religious	.8	1.8	1.6	1.7
WHTC	AC	1.4	1.3	.3	1.4

SYRACUSE, N.Y.—(67)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WYYY	AC	12.3	10.4	12.1	11.1
WNTQ	top 40	9.4	11.1	9.3	10.7
WSYR	AC	8.8	9.8	14.3	10.2
WKFM	cls rock	8.3	7.9	5.7	8.2
WAQX	album	6.6	6.8	7.7	6.7
WRHP	easy	4.0	6.6	7.7	6.3
WEZG	AC	2.5	2.1	1.7	4.9
WSEN-AM-FM	oldies	4.2	4.6	4.1	4.5
WPCX	country	2.2	3.9	2.3	3.5
WHEN	AC	3.3	4.9	2.5	2.6
WMHR	religious	2.3	1.3	1.1	2.6
WFBL	adult std	2.5	2.2	2.1	2.4
WNDR	country	2.6	1.4	1.6	2.4
WSCP-AM-FM	country	2.6	1.6	2.3	1.9
WOLF	urban	—	—	—	1.5

FRESNO, CALIF.—(69)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KMJ	N/T	9.5	12.7	15.0	11.5
KNAX	country	8.4	10.9	8.5	9.8
KJOI	AC	4.1	5.8	6.8	6.6
KBOS	top 40/dance	9.9	9.6	5.5	4.8
KFRE	country	3.7	3.8	3.8	4.8
KFSO	oldies	3.6	3.9	5.2	4.5
KQPW	top 40/dance	1.2	2.5	4.4	4.2
KJFX	cls rock	5.2	2.9	3.2	4.1
KRZR	top 40	3.1	3.6	3.5	3.8
KKDJ	album	4.0	3.8	2.4	3.7
KTHT	AC	6.1	3.8	4.0	3.5
KGST	Spanish	3.1	3.1	3.7	3.4
KEZL	adult alt	1.6	2.5	1.8	3.0
KEYQ	adult std	1.4	1.6	2.8	2.9
KSKS	top 40/dance	2.8	2.7	2.0	2.3
KYNO	oldies	1.5	1.0	.6	2.3
KFIG-FM	AC	2.3	1.8	2.0	2.2
KXMX	Spanish	2.8	1.2	.6	2.1
KOQO	Spanish	2.2	2.8	1.5	2.0
KXEX	Spanish	.6	1.5	.9	1.4

KNOXVILLE, TENN.—(70)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WIVK-FM	country	32.4	35.4	29.8	32.0
WEZK	AC	8.7	11.8	13.4	14.2
WMYU	AC	11.9	10.5	11.5	9.6
WIMZ-AM-FM	album	9.9	10.0	8.1	9.5
WOKI	top 40	12.1	9.5	10.9	9.1
WQBB	adult std	2.4	4.1	4.0	3.9
WWZZ	album	1.7	.6	2.9	3.8
WIVK	country	2.8	3.4	2.8	2.1
WJBZ	religious	—	—	—	1.3
WRJZ	religious	2.0	1.3	1.1	1.2
WGAP	country	1.2	1.5	1.0	1.2
WSEV/WDLY	country	1.1	.4	.7	1.2

TOLEDO, OHIO—(71)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WIOT	album	14.7	12.6	10.2	12.0
WKKO	country	8.0	10.9	10.0	11.4
WWWM-FM	AC	8.4	7.8	8.8	8.9
WVKS	AC	7.4	8.4	9.4	8.2
WRQN	top 40	8.6	9.6	9.5	8.1
WSPD	N/T	5.5	7.2	7.7	6.6
WLQR	AC	8.9	7.8	8.5	6.0
CKLW	adult std	3.7	3.5	3.5	5.0
WJR	AC	5.4	4.7	4.4	3.5
WVOI	urban	2.8	2.4	2.6	3.5
WTOD	country	2.6	3.6	2.7	2.7
WXKR	cls rock	2.7	3.0	2.7	2.3
WCWA	oldies	2.3	1.1	1.4	1.6
WMTR-FM	oldies	.7	.6	1.2	1.5
WQTE	country	1.0	—	—	1.0

OMAHA, NEB.—(73)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WOW-FM	country	7.2	9.0	10.8	11.9
KEZO-AM-FM	album	13.1	12.1	13.8	11.7
KQKQ	top 40	11.1	11.5	9.5	10.3
KFAB	N/T	12.3	14.6	13.4	10.2
KEFM	AC	7.1	7.5	8.6	8.4
KGOR	oldies	5.9	6.8	6.5	7.8
KESY-AM-FM	AC	13.1	8.2	10.8	6.8
WOW	country	4.7	5.1	5.2	5.3
KXKT	top 40	4.9	4.9	3.5	4.3
KKVU	adult alt	1.9	3.9	2.6	3.4
KKAR	N/T	2.8	2.4	2.8	3.0
KOIL	oldies	3.9	1.7	1.6	1.8
KFMQ-AM-FM	album	1.8	1.7	2.5	1.5

HARRISBURG, PA—(74)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WNNK-AM-FM	top 40	14.2	13.3	15.4	13.3
WTPA	album	7.6	7.8	7.6	12.4
WRKZ	country	7.8	6.7	6.2	9.5
WWKL	oldies	7.6	7.3	7.1	7.2
WIMX	AC	5.8	5.0	5.1	5.0
WHYL-FM	country	2.4	4.8	2.5	5.0
WQXA	top 40/dance	8.0	4.8	6.0	4.5
WHYL	adult std	3.5	3.8	3.3	3.8
WNCE	easy	3.2	4.3	4.1	3.0
WHP	N/T	6.0	5.9	6.9	3.2
WHP-FM	easy	2.5	2.7	2.3	3.2
WLBR	AC	2.9	2.7	2.5	2.3
WDAC	religious	1.9	1.4	2.3	1.7
WHTF	cls rock	1.5	2.6	1.7	1.8
WKBO	N/T	1.4	1.7	2.6	1.3
WIKZ	top 40	.6	—	.6	1.1
WLGL/WYGL-FM	country	.4	.5	.9	1.1

LITTLE ROCK, ARK.—(81)

Call	Format	Su '90	Fa '90	W '91	Sp '91
KSSN	country	—	24.2	21.0	20.1
KEZQ	AC	—	7.3	9.9	10.2
KMJX	album	—	10.6	10.7	9.2
KIPR	urban	—	9.1	6.5	8.9
KARN	N/T	—	6.3	8.2	6.3
KOLL	oldies	—	6.5	4.3	5.7
KURB-FM	AC	—	4.9	4.7	4.9
KHLT	AC	—	4.6	5.0	4.3
KKYK	top 40	—	4.4	6.3	4.3
KLRG	religious	—	3.8	3.2	2.9
KXIX	country	—	—	1.3	2.8
KGKO/KAKI	adult std	—	1.1	2.2	2.5
KMZX	urban	—	2.6	2.1	2.1
KBIS	N/T	—	1.5	1.8	1.7
KMTL	religious	—	.5	.6	1.1

SARASOTA, FLA.—(84)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WDUV	easy	—	17.1	—	17.9
WYNF	album	—	10.1	—	7.7
WWRM	AC	—	6.9	—	6.1
WSRZ	oldies	—	4.4	—	5.8
WFLA	N/T	—	3.4	—	5.7
WFLZ	top 40	—	9.3	—	4.5
WSUN	country	—	3.1	—	4.3
WCTQ	country	—	1.4	—	4.2
WHVE	adult alt	—	3.7	—	4.0
WXTB	album	—	2.1	—	3.9
WMTX	AC	—	3.7	—	2.8
WQYK-FM	country	—	1.8	—	2.5
WAMR	adult std	—	3.2	—	2.1
WINK-FM	top 40	—	.8	—	1.6
WBRD	N/T	—	1.2	—	1.5
WKII	adult std	—	2.3	—	1.2
WTKN	N/T	—	.6	—	1.0
WYUU	oldies	—	1.5	—	1.0

YOUNGSTOWN, OHIO—(85)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WQXK	country	9.5	8.7	10.6	11.2
WHOT-FM	top 40	14.3	10.2	13.1	11.0
WKBN	N/T	8.4	10.9	9.4	10.9
WBBG	oldies	10.7	8.9	8.8	10.5
WKBN-FM	AC	9.8	9.0	7.7	7.8
WNCD	album	8.1	7.9	7.5	7.7
WHOT	adult std	4.0	4.2	3.7	5.6
WYFM	AC	5.2	6.8	5.6	5.5
WPHR	top 40	2.5	3.6	4.2	3.5
WBBW	N/T	2.8	2.9	2.7	3.2
WSOM	AC	1.4	2.0	2.2	2.4
WRKU	album	1.4	2.0	1.4	2.1
WGFT	religious	1.1	1.1	2.1	1.5
WMMS	album	1.1	.9	.5	1.5
WNRB	urban	.6	1.7	2.0	1.5

MOBILE, ALA.—(89)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WKSJ-AM-FM	country	—	16.0	13.3	17.0
WBLX-FM	urban	—	17.2	17.4	15.9
WABB-FM	top 40	—	10.8	9.5	6.8
WGOK	urban	—	5.3	5.1	6.8
WGCX	album	—	5.2	6.1	5.9
WAVH	oldies	—	5.6	4.0	5.6
WKRG-FM	AC	—	5.0	7.3	5.3
WKRG	N/T	—	3.4	6.1	4.9
WDLT	AC	—	2.7	4.0	2.8
WMEZ	easy	—	4.0	2.7	2.8
WZEW	album	—	1.9	2.4	2.8
WXBM	country	—	2.5	2.0	2.1
WBLX	urban	—	1.9	1.8	1.8
WMOB	religious	—	.6	2.1	1.8
WMMV	urban	—	1.2	.4	1.6
WZBA	country	—	—	—	1.6
WLPR	adult std	—	1.5	1.1	1.2

MELBOURNE, FLA.—(96)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WMMB	adult std	—	8.9	—	11.0
WWKA	country	—	11.3	—	10.1
WHTQ	album	—	7.1	—	7.6
WLRQ-FM	AC	—	4.5	—	7.1
WZTU	AC	—	8.6	—	5.4
WHKR	country	—	2.6	—	4.9
WOMX-AM-FM	AC	—	5.0	—	4.3
WAOA	top 40	—	4.7	—	4.1
WSTF	AC	—	4.9	—	3.7
WDIZ	album	—	2.4	—	3.5
WJHM	urban	—	2.8	—	3.5
WOCL	oldies	—	5.0	—	3.5
WGNE-FM	country	—	1.6	—	3.4
WGGD	oldies	—	4.2	—	3.0
WQOL	oldies	—	.6	—	1.7
WWLV	AC	—	2.1	—	1.5
WTAI	N/T	—	2.4	—	1.3
WMGF	AC	—	.8	—	1.1

WORCESTER, MASS—(98)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WSRS	AC	—	15.1	—	12.6
WAAF	album	—	8.0	—	9.1
WTAG	N/T	—	8.0	—	9.1
WXLO	AC	—	6.8	—	7.1
WZOU	top 40	—	7.1	—	6.8
WBZ	AC	—	3.8	—	4.3
WZLX	cls rock	—	3.9	—	3.7
WNEB	adult std	—	4.7	—	2.9
WBCN	album	—	3.0	—	2.8
WCRB	classical	—	2.2	—	2.8
WODS	oldies	—	4.7	—	2.8
WBMX	AC	—	2.2	—	2.6
WORC	oldies	—	.9	—	2.6
WRKO	N/T	—	.9	—	2.2
WQVR	country	—	2.4	—	1.8
WXKS-FM	top 40	—	2.4	—	1.7
WPLM-FM	adult std	—	.8	—	1.4
WMJX	AC	—	.9	—	1.2

LANSING, MICH.—(100)

Call	Format	Su '90	Fa '90	W '91	Sp '91
WITL-FM	country	14.7	18.3	13.4	17.6
WVIC-AM-FM	top 40	13.0	13.3	14.6	13.2
WJXQ	album	8.2	6.1	7.6	10.1
WJIM-FM	AC	7.8	8.7	8.1	7.0
WJR	AC	4.2	3.8	4.6	5.7
WFMK	AC	7.7	5.6	8.5	5.1
WGOR	top 40	5.7	5.3	3.7	4.7
WIBM-FM	oldies	4.5	5.1	5.9	4.6
WMMQ	cls rock	3.7	2.4	4.9	3.1
WILS	urban	2.3	1.7	1.5	1.8
WLYY	AC	2.8	2.6	1.5	1.6
WODJ	oldies	1.0	1.0	.5	1.3
WJIM	N/T	1.3	.7	2.2	1.0
WXLA	urban	.7	.9	—	1.0

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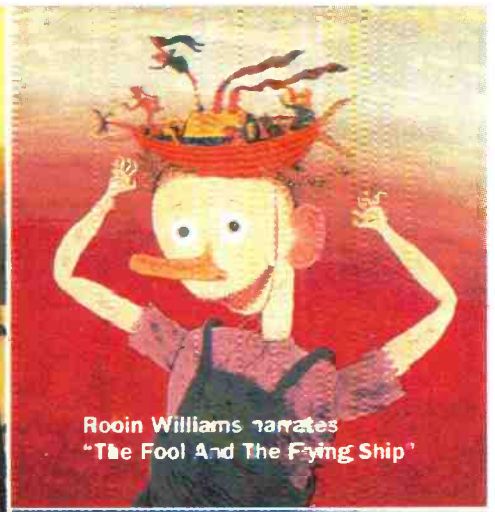
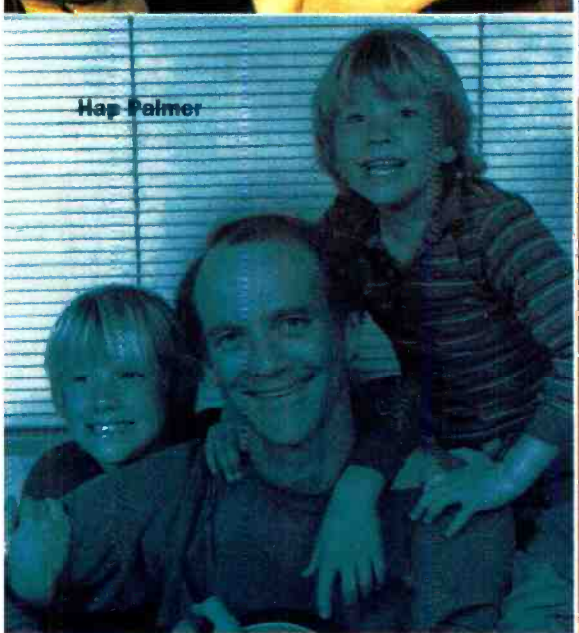
The Banana Slug String Band


Robin Williams narrates "The Fool And The Flying Ship"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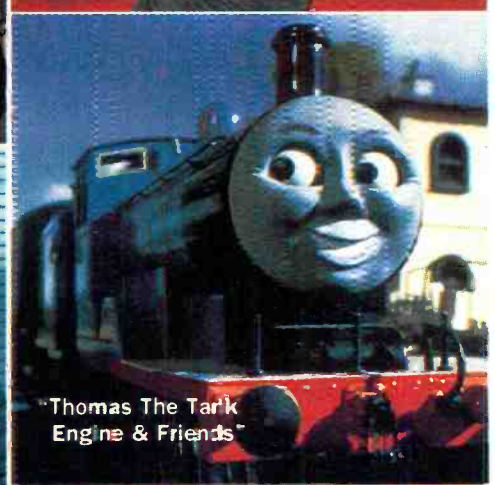
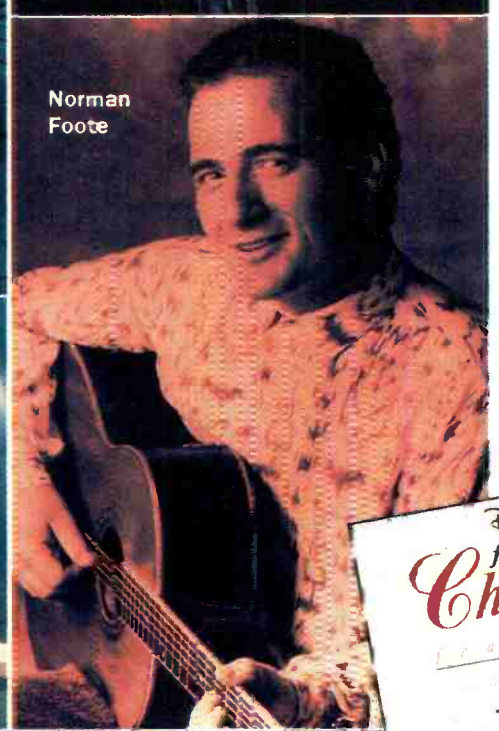
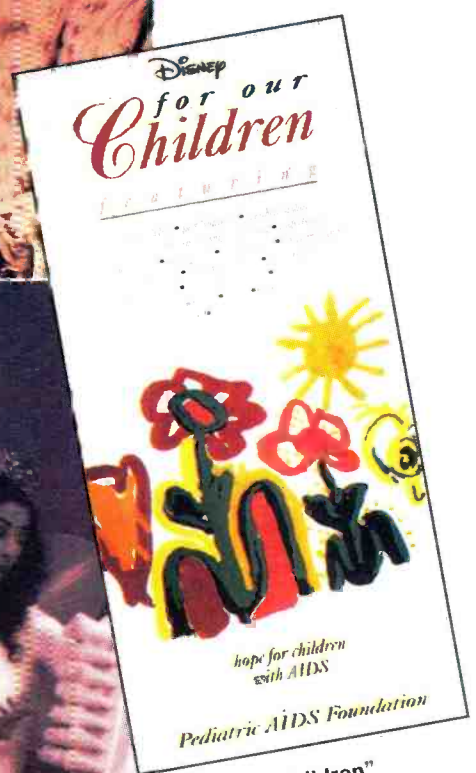

"Thomas The Tank Engine & Friends"


Norman Foote

"The Rescuers Down Under"

Tickle Tune Typhoon



"For Our Children" CD Package

ENTERTAINMENT

The Major Labels Are Signing Children's Artists--a Sure Sign of Progress and Promise for the Hyperactive Kids Audio & Video Market.

SPOTLIGHT

The children's audio and video market, a steady performer over the last decade, has made a quantum leap in the '90s. Under cover of the Gulf War, diminished along with other business by the recession, and partially obscured by a slower year for children's video, in general, the children's industry overall is finally developing a solid center to go along with its dynamic fringe.

This was the year that the major labels—which dabbled in children's music through the years only to finally abandon it altogether in the '80s—began to edge back into the scene. Warner Bros. is still setting up house, as are Sony and MCA, while A&M (through PolyGram) and BMG are refining already existing product lines, and Kid Rhino (through CEMA) chimes in with Rabbit Ears audio and other licensing-based projects, Rhino's specialty.

The impact of major-label entry into children's music remains to be seen, but the competition is already heating up to see which key artists are signed by which labels.

"Currently," says BMG's Bob Morelli, "BMG's intention is to continue to bring a wide selection of high-quality children's music to the marketplace. Each of the [BMG] labels are in the process of signing new artists, from which you will see releases coming before the end of the calendar year.

"Pop strategies utilizing in-store play, price and positioning, developing and using p-o-p discount programs, one-stop involvement, in-store appearances, etc. have been used effectively. Alternative marketing such as grassroots awareness campaigns, advertising in parenting magazines, cross-promotions and concert tie-ins have also been very effective."

Warner Reprise hit the bulls-eye with the contemporary, live-action "Kidsongs" music videos, and as the series adds its 12th video, the bulls-eye seems to keep getting larger in the amazing, ever-expanding kids' market. "We intend to keep 'Kidsongs' running indefinitely," says producer Carol Rosenstein for Together Again Productions. "Our sales have increased every year and continue to grow at a very exciting pace. We have sold approximately 2.5 million units to date, which I believe makes us the best-selling series made originally for home video. I believe it is successful because it appeals to both children and their parents."

The independents who struggled to develop the market in the '80s are not overly worried about being run out of business by the majors and their strip-mining strategies, but *are* concerned about major fallout from a possibly dramatic increase in product, especially through record stores where the indies have fought and scratched for little-to-no shelfspace, and the level of product quality, the lack of which drove many indies into business in the first place.

Music For Little People, based in Redwood, Calif., is one of those dynamic indies the majors will encircle. With a thoroughly dedicated approach to children's entertainment, MFLP has es-

(Continued on page C-14)

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Disney Delivers

Sebastian
350,000 units sold

For Our Children
500,000 units sold

The Little Mermaid
2,400,000 units sold

Disney Babies
350,000 units sold

Minnie 'n Me
225,000 units sold

Scheduled Deliveries

Sebastian's
"Party Gras"
September 1991

DISNEY'S Music Box Artist Series

Music Box Artist Series
Fall 1991
Spring 1992

The Little Mermaid
"Songs from the Sea"
February 1992

Disney Babies
New Release
March 1992

Christa Larson
April 1992

This Fall's Special Delivery

"Beauty and the Beast"
October 1991

Walt Disney Records

© Disney

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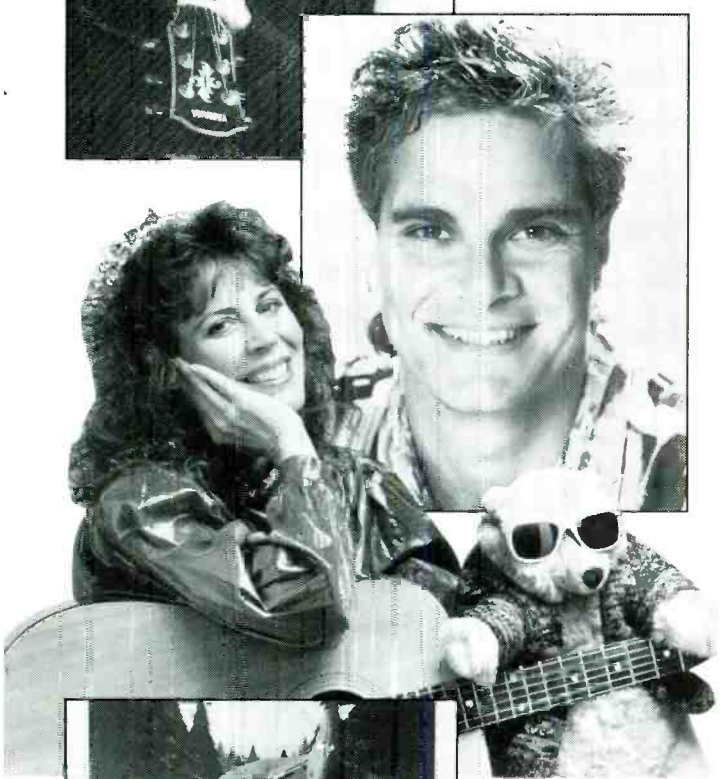
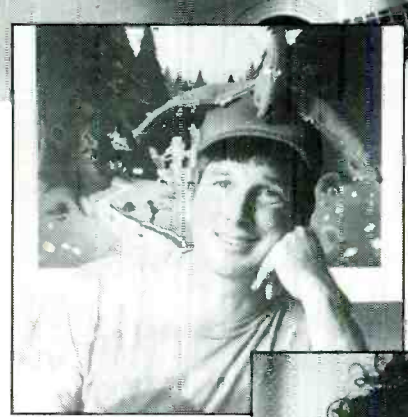
Joanie Bartels

Craig Taubman

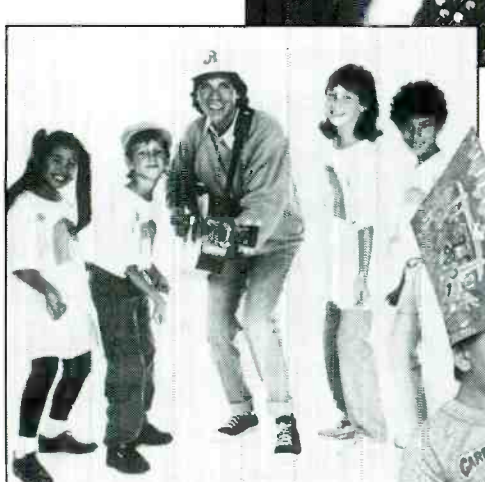


Linda Arnold



Jim Valley

Maria Muldaur



Bob Schneider & The Rainbow Kids

Major Labels Climb onto New-Look Children's Music Bandwagon of the '90s

The big news in children's audio this year is that the major labels are back.

Until quite recently, the children's audio market was primarily supplied by a vast network of independent manufacturers. Over the last decade, which is when the current boom in kids' audio began building in earnest, the indies learned to bypass traditional record store channels, for the most part, exploiting their niches—via savvy indie distributors—through children's book and toy stores, mail order, and other nontraditional outlets. Many of them ended up doing very, very well for themselves.

The independents' success was hardly lost on the majors, many of whom had discontinued their children's division years, even decades earlier. Until 1990, only A&M—the label that launched groundbreaking children's superstar Raffi—had a kids' division.

Then, a year ago, BMG announced it would begin distributing indie children's labels. And now, Sony, Warner Bros., MCA, and CEMA are getting into the act, setting up children's divisions and, in some cases, signing prominent indies to manufacturing and distribution deals. Other big labels, who prefer to remain anonymous, are firming up plans to deal in children's audio as well.

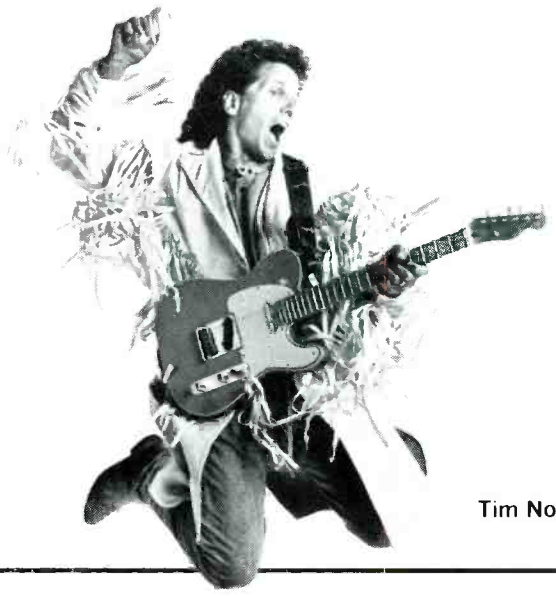
Clearly, kids' audio has become big business. A children's album recently rocketed to Billboard's top 20, courtesy of Walt Disney Records—which is technically an independent, but whose huge worldwide distribution system brings in numbers on a par with the majors. Of course, the primary draw of that album, "For Our Children," is its all-star lineup, including Sting, Paula Abdul, Paul McCartney, and Bruce Springsteen. But it is nevertheless another indicator of the viability of the children's music.

Even the classical market is taking notice of the boom in children's audio. Deutsche Grammophon has released a recording of Sting narrating Prokofiev's "Peter And The Wolf," with conductor Claudio Abbado & the Chamber Orchestra of Europe, available on cassette and CD. A Spanish version narrated by Jose Carreras is one of DG's fast-selling titles, according to director of promotions Wende Persons, and other versions have been released in French, Italian, German, and Japanese.

"The story has been narrated by rock stars before—like David Bowie—and been successful," says Persons. "We, as well as other majors, are getting involved with the children's scene; in our case, to build new audiences for classical music." HMV retail stores in New York, she notes, began placing "Peter And The Wolf" and Sting's "The Soul Cages" together in store displays.

CBS Records had a children's division 20 years ago, and now Sony Music has revived it. As to why the majors are choosing to get back in again, Linda Morgenstern, di-

(Continued on page C-4)



Tim Noah

Indie Specialists Weigh Success, Majors' Impact, Product Glut, Quality 'Gap' . . .

Though the children's audio industry is abuzz with the recent re-entry of major labels into the fold, the independents—who nurtured and developed the current market for kids' music and stories—say that, for the most part, they do not expect this newest development to affect seriously the way they do business. Many have become quite proficient at exploiting their niches, and question the majors' ability to make a serious dent in an area which takes time, patience, and persistence to develop. The majority, though, expresses the belief that there is always room for quality kids' product—and that the top-quality children's audio is what will survive the inevitable shakeout.

At Music For Little People in Redwood, Calif., president Jim Deerhawk expects "a glut of new product out there in the next year or so." Deerhawk says the re-entry of the majors could indeed have an effect on indies' business on the record store end, in the form of "more pressure to get good placement in record stores. We're not feeling much of a threat at this point, but we're watching production and planning carefully."

In fact, Deerhawk confirms that Music For Little People has been negotiating with Warner Bros. over a possible joint venture, but says he is unable to discuss specifics. A positive outcome of the coming deluge of kids' product, he notes, is that "as record store buyers become more acquainted with children's product, then in-store presentations and promotions will pick up."

The company was founded as a mail-order catalog by Leib and Linda Ostrow, who had "found it impossible to locate quality audio and instruments for children and families that was affordable," says Deerhawk. Six years after its formation, the MFLP catalog (which includes a wide sampling of kids' audio, video, and musical instruments) is now mailed out to 4 million people.

The label itself, begun in 1988, currently encompasses about three dozen titles. "Mail order is important for the label, but we work strongly with our distributors, who are Rounder, Landmark, Silo, and Goldenrod," says Deerhawk. "We've also just signed our first licensing of children's product to Japan."

Lead sellers on the Music For Little People label include Sweet Honey In The Rock's "All For Freedom" and Taj Mahal's "Shake Sugaree," both of which have moved 30,000 units, and Maria Muldaur's "On The Sunny Side." Newest signing is Ric Louchard, whose "G'night Wolfgang" and "G'morning Johann" are classical piano solos aimed at kids' bedtime and morning time. Another new release is "Slugs At Sea" by MFLP staple Ba-

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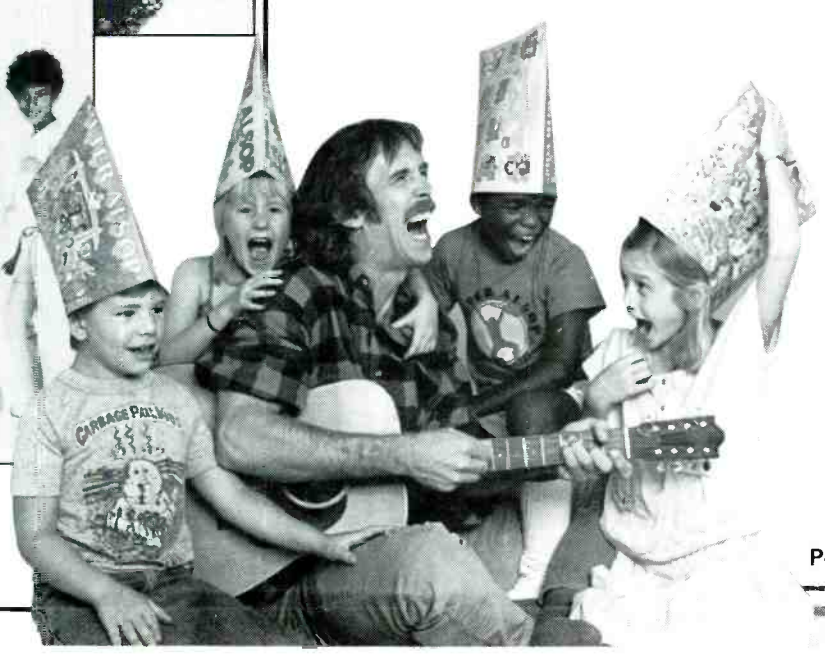

Peter Alsop

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BANDWAGON OF THE '90s

(Continued from page C-3)

rector of children's programming for Sony Kids' Music, says, "Everybody's pointing to the baby boomlet—we baby boomers are now having our own kids, and having them later than our parents did. By 1996, the boomlet is expected to peak, with a lot of children aged 0 to 10. There is a need for quality children's media, because we're very discriminating parents. This is a great opportunity for creating quality audio, video, and combinations of both—product which doesn't provoke nausea in parents."

The other half of Sony's Kids' division is SMV (Sony Music Video) Children's Library, which works closely with Sony Kids' Music to promote their artists. "Right now we're working in the record and video retail market," says Morgenstern, who previously worked in the children's media field with Caedmon (now Harper Audio) and Random House, "and we're targeting the bookstore/toystore and educational markets.

"Records and video stores require education on how to display this product," Morgenstern notes. "Some are taking our advice, and combining audio and video in a kids' section, complete with little chairs."

Sony's first signing is Rory, a Washington, D.C. mother of two who performs original "kidrock" songs co-written with Tom Guernsey. An hourlong special, "The Rory Story" (which also happens to be a wickedly funny send-up of the music industry) premiered on The Disney Channel June 18, and is now available as a $14.98 video. Sony is also releasing a pair of Rory audio titles, "I'm Just A Kid" and "Rory's Little Broadway," on cassette and CD. Those albums originally appeared on the artist's own Roar label, distributed by Silo/Alcazar.

"It's good to see the majors focusing on this marketplace," says Rory's manager Harriett Sternberg. "You just don't receive maximum saturation until you have major distribution."

Scheduled for a September release is Californian Roy Fegan's "Rappin' Roy," a collection of "rap-story songs for kids," according to Morgenstern. "Roy combines different genres with rap—there's country rap, a reggae rap, a salsa rap." A video project for Fegan is "down the road," says Morgenstern. Another new signing, Kevin Roth, is set to release a new album called "Daddysongs" in September. Morgenstern says two previous independent releases by Roth, "The Toymaker's Christmas" and "Lullabyes For Little Dreamers," will also be reissued by Sony.

Also due in September are a pair of "learning projects," packaged with flash cards, called "Rap A-B-C" and "Rap 1-2-3." Scheduled October releases include a pair of audiotapes, and a video entitled "Oops," from former Rounder Records artist Dan Crow; and three audio titles from Californian Lois Young.

Sony has no specific numbers goal in mind as far as signings, says Morgenstern, but the company will continue to sign artists "who have that special something that really speaks to children and their parents."

Over at A&M, which got into the children's market seven years ago, and now boasts some 30 audio and 12 video titles, Regina Kelland, director of children's marketing, says the influx of majors comes as no surprise. "I'm wondering what took them so long," she says. "There's an incredible pool of independent talent out there that's reached their peak independently, and need to team up with a major."

However, she cautions, "To go at it seriously, it takes almost five years to build a career. We're now seeing everybody and their grandmother doing kids' music. There's an incredible glut, and in the next two years, a number of the people jumping on the children's bandwagon will be jumping off."

A&M's success in the children's market began when they signed Raffi, and began asking $8.98 as a list price for children's product—meaning, says Kelland, "that children's artists were finally able to earn much of the same amount of money that pop artists earn." Raffi departed A&M, along with his catalog, for MCA (A&M still retains rights to his videos), but Kelland says the children's division has regrouped since then. Top-selling act is Sharon, Lois & Bram, veterans of A&M with 10 albums and six videos to their credit; Sesame Street's Bob McGrath; Tom Chapin; Linda Arnold; Tim Noah; Frank Capelli; and newest signing, children's veteran Shari Lewis, who has an audio and video due in August called "Lamb Chop In The Land Of No Manners" and a PBS series in '92.

"We're not signing a lot of new artists, but taking care of existing artists," says Kelland. "We have a wealth of artists, and we're committed to developing them."

Warner Bros. children's division is still very much in the process of formation, according to a label spokesman. The company has, however, firmed up a distribution agreement with Jeff Barry and Richard Goldsmith of Big Kids Entertainment, a production company. Warner Bros. will be distributing two labels affiliated with Big Kids Entertainment: Rockin' Horse and True Blue. The company is also in negotiations with Redwood, Calif.-based independent Music For Little People over the possibility of a joint venture. BMG had begun manufacturing and distributing independent children's labels last year, including Discovery Music (original artists), Lightyear Entertainment (titles based on children's literature and picture books), and the Children's Group (classical music with stories). Robert Morelli, national singles director of BMG, points to a "viable marketplace for high-quality kids' entertainment" in explaining BMG's decision to market children's product.

For Van Nuys, Calif.-based Discovery Music, the BMG deal has been "going terrifically—all the record stores are carrying our product," says Kym Pahoundis, director of artist management. "The only thing is, you really have to educate the retailers on how to promote kids' music. We're setting up promos with Sound Warehouse, Sam Goody, and soon Tower Records."

Discovery Music's main artist Joanie Bartels released in June the eighth tape in her "Magic series," "Dancin' Magic," featuring rock'n'roll hits and classic dance tunes. It is the first of the series to be released on CD as well as cassette, and a promotion videoclip of album cut "The Loco-motion" will be aired on Nickelodeon beginning in September. Bartels has also signed to do cross-promotions with Playskool, Gund, and Mr. Bubble.

Discovery recently signed a second artist, Dennis Hysom, whose first release is due in January '92. The company has plans for both artists to put out audio/video series in the near future.

Lightyear Entertainment president Arne Holland says the company was originally formed in 1987 as a division of RCA. Following a management buyout and the formation of the Lightyear Entertainment in July '87, the record division came into being in July 1990, with initial releases last October.

All Lightyear product is available on cassette and CD, and video versions of the titles are available through Hi-Tops Video.

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Current titles include "Baby's Bedtime" and "Baby's Morningtime" by Judy Collins, "Baby's Nursery Rhymes" by Phylicia Rashad, "Baby's Storytime" by Arlo Guthrie, Mia Farrow's "Beauty And The Beast" and "Pegasus," James Earl Jones' "Noah's Ark" (music by Stewart Copeland), Kevin Kline's "Merlin And The Dragons," Sigourney Weaver's "Snow Queen" and "Wild Swans" are due late this year and in early '92.

MCA, which inherited Raffi's catalog when he signed with them, has "made a commitment to get into the children's business," according to VP of maketing Geoff Bywater. He describes this children's business as covering "two forms of entertainment. There's the parenting music [such as Raffi], and there is kids' entertainment like Ninja Turtles and 'Home Alone.' "

Under the "parenting" category for MCA is the upcoming "Animal Express" by Nat Kipner, which features Shelly Duvall on three tracks. And as for the "kids" category, MCA is releasing an album with a Nintendo theme in October, with rock tracks by artists like Trixter.

As for Raffi, who last year made a well-publicized shift from children's artist to environmental artist (and whose packaging of his MCA debut "Evergreen Everblue" without a longbox caused an industry furor), "He'll always be a kids' artist," says Bywater. "New kids are born every year, and there are [few] parents who don't know who he is. He's done a lot of records, and there's a new audience every year for them. Raffi is careful to say he's no longer making music for three-or four-year-olds, but for "emergent thinkers" of all ages. His concern and love for kids have translated to his concern and passion for the environment."

CEMA is distributing a number of children's titles on different labels, most notably licensed product. According to CEMA's Kathy Callahan, the company is in the early stages of dealing with children's entertainment, but already handles Chipmunks product for EMI and Teenage Mutant Turtles titles for SBK. CEMA also distributes the newly-formed Kid Rhino, the children's division formed by Rhino Records. Kid Rhino in turn is distributing Rincon Recordings, a Los Angeles company whose current product is based around the toy characters Barbie and Teddy Ruxpin.

According to Rincon president Ralph King, Barbie's album "The Look" has sold over 150,000 units and actually spawned a video, "Together We Can Do It," which aired on BET and National Video Network. Upcoming titles include Mother Goose recordings, the series "Monster In My Pocket," the Archies (with new and old music) and lullaby recordings with vocalist Vikki Watson.

"Kids are going to be hit-sensitive where their music is concerned," says King, "and we feel we're ahead of the competition by being hit-driven. The majors are rumbling, but they're mostly still very early in planning. The smaller companies are cutting edge."

King is involved in planning the proposed Playing For K.E.E.P.S. (Kids Entertainment and Educational Product Symposium) Seminar, in conjunction with New Music Seminar directors Tom Silverman and Peggy Dold. Scheduled to be held before the International Toy Fair in New York. K.E.E.P.S. proposes to "bring together leaders from the entertainment world, along with educational leaders to sit down and talk about issues and concerns in the kids' entertainment industry," says King.

The aforementioned Kid Rhino made a big splash with its April announcement that it had made a marketing and distribution arrangement with the Rabbit Ears line, formerly handled by Windham Hill.

Westport, Ct.-based Rabbit Ears, founded in 1984 by producer/director Mark Sottnick, is best known for its "Rabbit Ears Storybook Classics" TV series and line of videocassettes, recordings, and picture books, which teamed up prominent actors, music artists and illustrators. Rabbit Ears' first Rhino-distributed release will be the new series "We All Have Tales," a collection of 13 recordings of ethnic folk stories from around the world.

First releases, slated for early fall, are "Jack And The Beanstalk" from England (narration by Michael Palin, music Dave Stewart); the Japanese tale "Peachboy" (narration by Sigourney Weaver, music by Ryuichi Sakamoto); "East Of The Sun, West Of The Moon" from Scandinavia (narration by Max Von Sydow, music by Lyle Mays); and the Russian story "Fool And The Flying Ship," (narration by Robin Williams, music by the Klezmer Conservatory Band). Subsequent releases include, from India, "The Tiger And The Brahmin" (narration by Ben Kingsley, music by Ravi Shankar), and the Jamaican story "Ansi" (narration by Denzel Washington, music by UB40). Rabbit Ears' back catalog is retained by Windham Hill.

According to Mary Mueller, director of marketing & sales for Kid Rhino, the next 13 titles to be released will comprise another new series, "American Legends."

Rhino specializes in niche marketing, so getting into the children's field was perfect for us," says Mueller. "We basically started the reissue market, and now we're the No. 1 reissue company."

Mueller says Rhino "won't deal only with traditional music stores, but more with mass merchants, gift stores, and children's book and toy stores. Product will be released on cassette or CD. "We hope CD players get into the educational market," she adds, "so teachers can more easily select tracks they want."

All this major label activity at the children's level is "welcome," according to Mark Jaffe, VP of Walt Disney Records. "There's a large reservoir of great children's talent," he says, "and I'm grateful other people will be mining it."

Sales of "For Our Children" have been "broad-based," according to Jaffe, "with strong support in traditional record stores, mass merchants, and the Disney stores." The company has applied for gold certification for the album, which was released in May. A promotional-only single, "Golden Slumbers," was released by Disney and sister company Hollywood Records, and a video for Little Richard's "Itsy Bitsy Spider" has aired on VH-1 and "Entertainment Tonight."

Jaffe says there has been plenty of action with Disney's Music Box Artist series, which features original, live children's performers (as opposed to Disney characters). Twelve-year-old Christa Larson releases her second album of upbeat pop in the spring, along with a video of "How Much Is That Doggie In The Window?" Her debut album, "Minnie 'N' Me," sold 200,000 units according to Jaffe.

New signings include singer/children's comedian Norman Foote, and Parachute Express, a group which creates the official music for children's exercise program Gymboree. "We're strong believers in promotional music videoclips for kids," says Jaffe. Parachute Express's first clip is "Walking In My Neighborhood," from the album "Circle Of Friends" (originally issued on

(Continued on page C-14)

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Talent Uprising: New Videos Continue to Build Kids Stars with Crossover Potential

By CATHERINE CELLA

Numbered are the days of faceless, nameless recording artists for children. Acts like Raffi and Sharon, Lois & Bram have led a parade of talent proving you can make a name for yourself and sell without selling out.

Part of the trick, of course, is visibility. Today that means more than touring—it means video, including the short form. With the debut of their Music Box Artist Series, Disney Records shot the first MTV-style music videos for kids. Christa Larson, Parachute Express, and Norman Foote all have videos to support their latest albums.

"Kids love them," says Disney artist manager Torrie Dorrell. "The videos are shown in Disney Stores and other retail outlets. Managers report kids are glued to the screen and then immediately ask, 'Where can we buy these?' "

For now, according to Dorrell, the videos are just used promotionally. Outlets are opening up, however, not only on The Disney Channel but Nickelodeon's "Nick Jr. Rocks" premiering this fall. "We're also looking into home video," says Dorrell, "depending on the retail outlet, either in compilation or single artist format." Best bet for the latter is Canadian Norman Foote.

"It was a fun shoot," reports Dorrell on the making of "Dinosaur And The Progression Of Man" video off the "Foote Prints" album. "We were on the set until 11 o'clock and nobody minded because he's just so hysterical." The 36-year-old father of two began as a comedian and it shows.

"Foote Prints" is laced with in-jokes for kids, like the new punchlines for classic rhymes in "Nursery Mudley." Other song-sketches joke about demanding babies, inedible dinners, and little armadillos that swing from your nose hairs.

Foote's show, currently touring nationally, adds "improv/prop comedy" between songs to get kids rocking *and* rolling in the aisles. With the Talking Head, Foote does the talking for a large head fitted on an audience member. "I'll say 'I'm strong' and the kid will act strong," explains Foote. "Then I talk about being cool, feeling sick, whatever, and the Talking Head does it. For some reason this is the most hilarious thing to kids."

Foote's next album is due mid-1992, when he also hopes to have a concert video. "I'd like to do a 'Truth Or Dare' for kids," he says. "Travelling around the country doing concerts for children has been fantastic—even if it does mean getting picked up in a weiner-mobile instead of a limo."

Like her characters in "The Rory Story" video, Rory is going places. She has three albums out, two in the works, a new video, and has just signed with Sony Music Video (SMV Enterprises) to headline their children's artist division. And it all began with a commitment she shares with collaborator Tom Guernsey to do music for kids that they love, too.

"We decided to have a more sophisticated, pop approach because kids can take it," says Rory. "And there's a real need for music for that in-between age—too old for Mother Goose and too young for MTV."

As "strictly an entertainer," Rory draws on popular music of all styles and eras. She then skews it just enough for kid appeal and adds a highly engaging voice. As a result, her songs are top-40 quality with melodies children and their parents go around humming afterward.

"The Rory Story," airing on The Disney Channel, combines story, song, and puppetry in a Muppet Show-like rise to fame. Rory says the next video will have more concert footage, the strongest part of the first. "The bottom line is that video plays a very important role in kids' lives today," she notes. "I try to make a good product with positive messages."

Just when you thought you heard enough of "Eensy-Weensy Spider" and "London Bridge," along comes a D.C. duo whose treatment refreshes them to life. Patti & Laura, with a lilt in their voices and accompanied by the likes of dulcimers and recorders, have created a Renaissance of traditional children's music.

"We like performing children's songs in a way that shows respect for the music," says Patti Dallas. "These are beautifully written songs," agrees partner Laura Baron. "But some people have presented them in a trite, even obnoxious way. We want children to grow up loving these songs. And we hope parents will have a new appreciation, too."

Patti & Laura are working on a fifth album on their Golden Glow label called "Sunshine Summertime," promising more shimmery harmonies and blend of traditional and original material. Their third album, "Good Morning Sunshine," has been made into a video that follows a child's imagination on a summer's day. "Children love to watch each other play and look at nature shots," says Laura, "so we stressed those in our first video and will again in the second."

Patti and Laura's recordings are distributed by Silo-Alacazar.

Their name, the Banana Slug String Band, is derived from the best little decomposer in the redwood forest. Their mission comes from the larger world of nature: to open children's eyes to "the magic of the earth" so they'll take care of it.

Their three Music For Little People albums hone environmental themes: "Dirt Made My Lunch" about the interconnection of life, "Adventures On The Air Cycle" about habitats around the world, and "Slugs At Sea" about the oceans on this blue planet. All have songs that educate with the quirky, eclectic fun of a string band.

"Once you hook children with humor and music, you can really bring home important ideas," claims bandmember Doug Greenfield of the Davenport Calif.-based group. "We want to bring lightness and humor to topics which could weigh quite heavily."

So the Banana Slugs take their lively music, humor, puppetry and mime on the road to schools, theaters, and festivals. Their first video with Split Image for September release will offer glimpses of their highly interactive, get-up-off-your-seats show. Greenfield also plans shots of children doing the things their songs encourage, like recycling, gardening, and otherwise saving the earth.

As a mother with a musical theater background, Linda Arnold may be the perfect children's entertainer. She's a warm kid-relater whose voice is as strong as it is sweet. "The Rainbow Palace," her fourth A&M album due in October, shimmers with traditional and original show tunes. And it's peopled by the characters who share her concert stage.

"I love to create magical characters and weave them into songs," says Arnold. "My songs paint pictures, so my shows are

(Continued on page C-13)

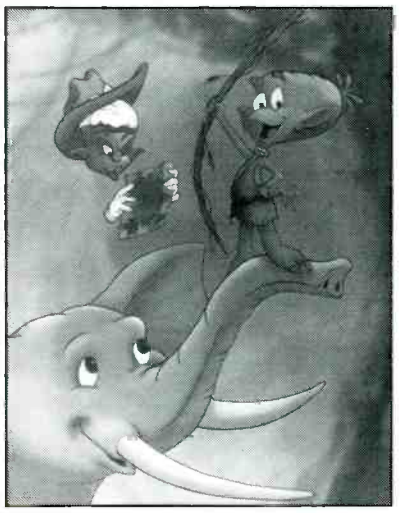
Parachute Express

Raffi

Rory

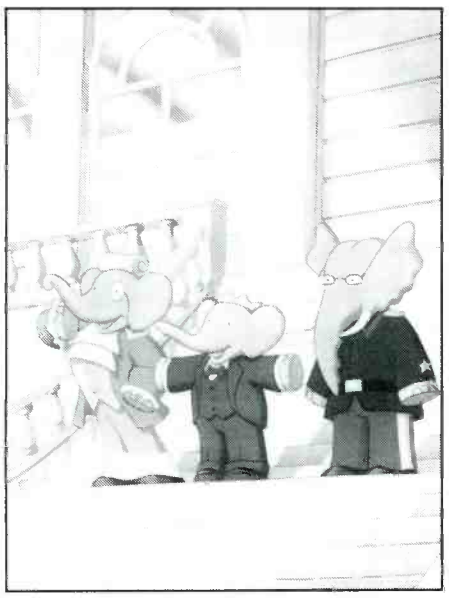
"Eco, You And Simon, Too!" (Centerpoint)

Joe Scruggs



"Widget Of The Jungle" (FHE)

"Babar's Triumph" (FHE)



"Kidsongs: Very Silly Songs" (Warner Reprise)

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Cassette Longbox R4 70901
Norelco R4 70797

RINCON RECORDINGS

SPECIALISTS

(Continued from page C-3)

nana Slug String Band, described by Deerhawk as "nature and environmental studies set to music."

Blues legend Willie Dixon is cutting a children's record for the label this summer, Deerhawk notes. Another upcoming release is an English/Spanish recording by percussionist John Santos, who records for MFLP's world-music label EarthBeat!, which currently has over a dozen titles. "It seemed natural to encourage customers to acquaint children with other cultures' music," says Deerhawk of the EarthBeat! label. "Our thrust is to encourage and celebrate multi-cultural values."

Veterans of the children's audio industry often note how dramatically the kids' market has grown in the last decade, especially in the last few years. "There never used to be a market for this stuff," says Rob Coates, marketing coordinator for Alcazar Records in Waterbury, Vt. "For a long time, children's audio was just $2 stuff at Kmart. It's nice to see how it's taken off in the last 10 years."

Alacazar itself—an adult label which distributes three independent children's labels as well as its own kids' imprint, Alacazam! Records—has only been around three-and-a-half years, but it is the sister company of prominent indie distributor Silo, long regarded as the foremost wholesaler of children's music in the country. "I think the market is just beginning to mature," says Coates. "It hasn't been fully exploited—there's a lot of growth potential. Traditional record store distributors who never knew what to do with this stuff are now going into the marketplace and searching it out."

Alacazam!'s first release, Priscilla Herdman's "Stardreamer," is its best-seller at 30,000 copies. Other titles include compilation album "American Children," with songs from Richie Havens, Rick Danko, PDQ Bach, Maria Muldaur, Taj Mahal, Rory Block, and others; Block's own "Color Me Wild"; Dave Van Ronk's jug-band version of "Peter And The Wolf"; and Doc Watson's "Songs For Little Pickers," which is sublicensed to Sugarhill Records. "Alacazam!'s focus is on well-known adult artists doing children's recordings," says Coates.

The three labels distributed by Alcazar are Mark Rubin Productions, Pax, and Round River. Mark Rubin Productions, based in Toronto, specializes in classical music. "The Orchestra," narrated by Peter Ustinov and released in 1986, is a "perennial seller," according to Coates, at 30,000 units (also available in book and video form). New release "Bring On The Brass," narrated by Leo Mckern (PBS' "Rumpole Of The Bailey") is an introduction to brass-band music for kids."

Pax is folksinger Tom Paxton's label, with seven titles total. Paxton's classic "The Marvellous Toy," originally on Flying Fish, has been reissued on Pax. Newest release is "Peanut Butter Pie," produced by Raffi collaborator Ken Whitely.

Toronto-based Round River Records also has seven titles, from storyteller Bill Harley (around whom the la-

(Continued on page C-10)

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A Rocketman, A Baby, A Beauty And A Beast, Three Jocks And A Duck.

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SPECIALISTS

(Continued from page C-8)

bel was formed) and Sally Rogers. Harley's "Grownups Are Strange" and "Come Out And Play" are the newest releases, and he is also featured on a freedom-song compilation called "I'm Gonna Let It Shine." Roger's sole release so far is 1990's "Piggyback Planet: Songs For A Whole Earth."

Like most indies, Round River's product is sold primarily in educational stores, book and toy stores, and through mail order. "Retail record stores, since they don't really promote children's product, are not heavy sellers," Block says. As for the majors coming in, she says, "We survive in a different way—we don't need to see the numbers that they do in order to grow. We care more about the grass-roots sales, and we really depend on our artists to develop their own fans."

"We do see the majors snapping up the hottest independent pieces," notes Alacazar's Coates. "BMG signed Discovery Music, A&M signed Linda Arnold, Sony signed Rory. There aren't many big unsigned acts left—Joe Scruggs and Rosenshontz come to mind."

"Joe has had major label offers," reports Peter Markham, who heads Scruggs' Austin, Texas-based Educational Graphics, "but he is not interested right now in the trade-offs that involves. Also, we're constantly improving our own business, making our own decisions. Joe would, however, like to be offered a distribution deal." Scruggs has seven audio titles, including his newest, "Bahamas Pajamas," and one video title.

"Joe is starting work on a performance video, and is also planning to record some live shows for an audio release next year," says Markham. Scruggs also, he notes, has two special teacher-related audio products to his credit.

As for the popular veteran duo Rosenshontz, Gary Rosen and Bill Shontz are currently negotiating a licensing agreement with an unnamed company. "As a small independent, it's been hard to get our stuff placed," says Rosen. "We perform 75 concerts a year, playing in many big venues in 37 states, but it's still a challenge to let the public know what Rosenshontz is."

"I've always liked being independent," says Shontz. "I believe in putting out high-quality product. But I think we've been undersold along time."

The duo recently released its sixth audio tape, "Uh-Oh." Rosenshontz also has two home videos to its credit, and "would like to do more," according to Rosen. Their catalog has sold some 300,000 pieces on their own Brattleboro, Vt.-based RS Records.

The members of Rosenshontz, who have been together 17 years, and who were among the first children's artists to make extensive use of rock music and humor in their repertoire, are also branching out on their own with solo projects. Shontz says, "I've long been interested in ecology, and Rosenshontz is not an issues-oriented group. Right now I'm putting together a show with songs and videos

(Continued on page C-12)

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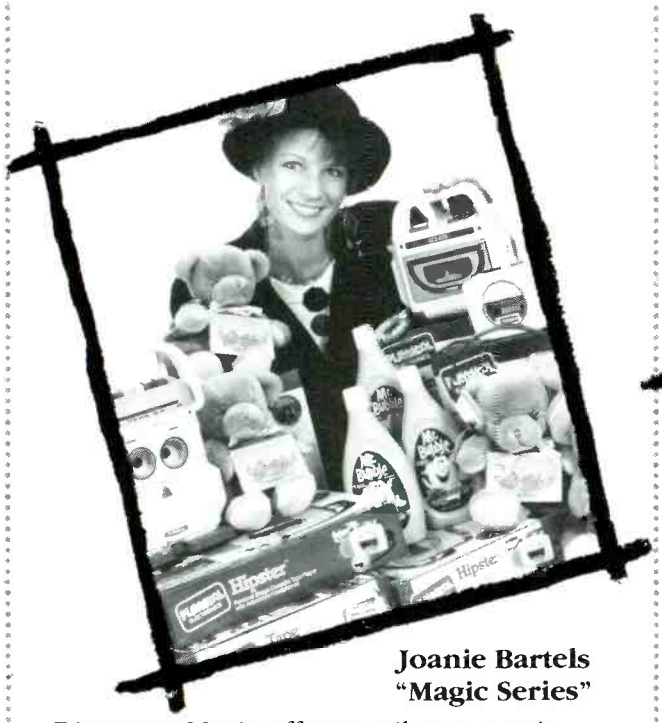

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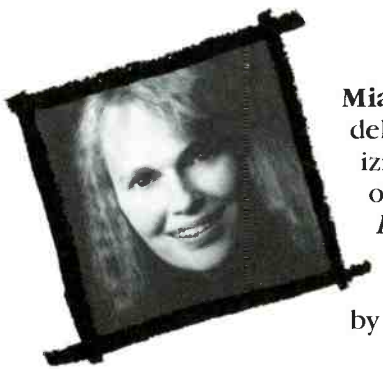
Judy Collins fills *Baby's Morningtime* and *Baby's Bedtime* with her loveliest vocals, set to the beautiful orchestrations of Ernest Troost.

Phylicia Rashad brings Mother Goose into the 90's with *Baby Nursery Rhymes*, set to contemporary music by Jason Miles.

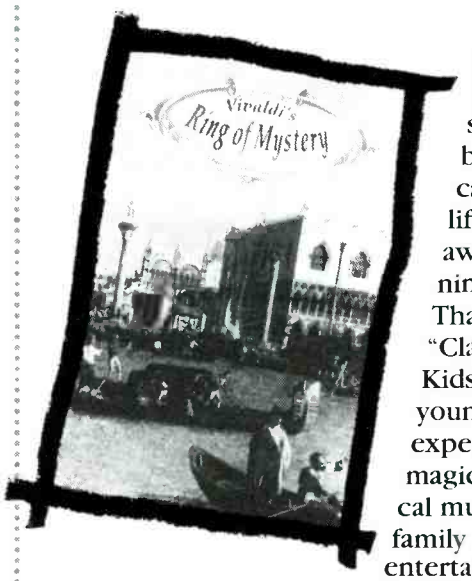


Mia Farrow delivers mesmerizing performances of *Beauty and the Beast* and *Pegasus*, with dramatic music by Ernest Troost.

Other titles available:
Baby's Storytime (with Arlo Guthrie), *Noah's Ark* (with James Earl Jones), *Merlin and the Dragons* (with Kevin Kline) and (new release in October) *The Snow Queen* (with Sigourney Weaver).

THE CHILDREN'S GROUP

The Children's Group



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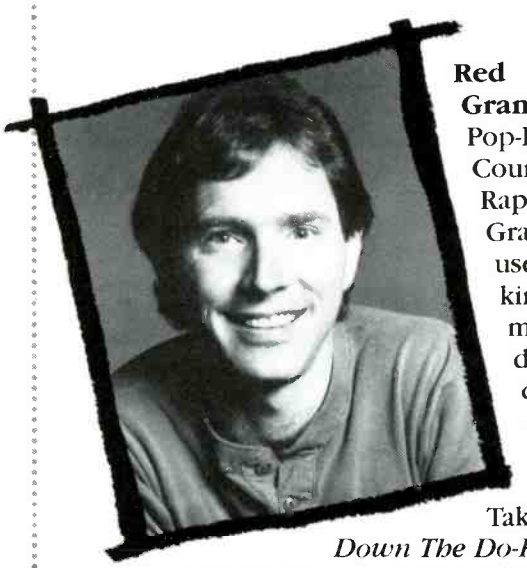
This remarkable new recording joins the "Classical Kids" series: *Mozart's Magic Fantasy, Beethoven Lives Upstairs* and *Mr. Bach Comes To Call.* Titles from The Children's Group are available on cassette and CD.



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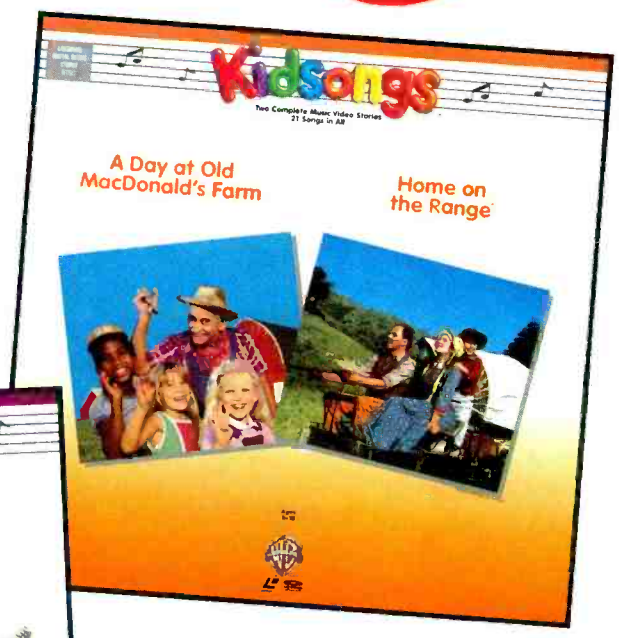
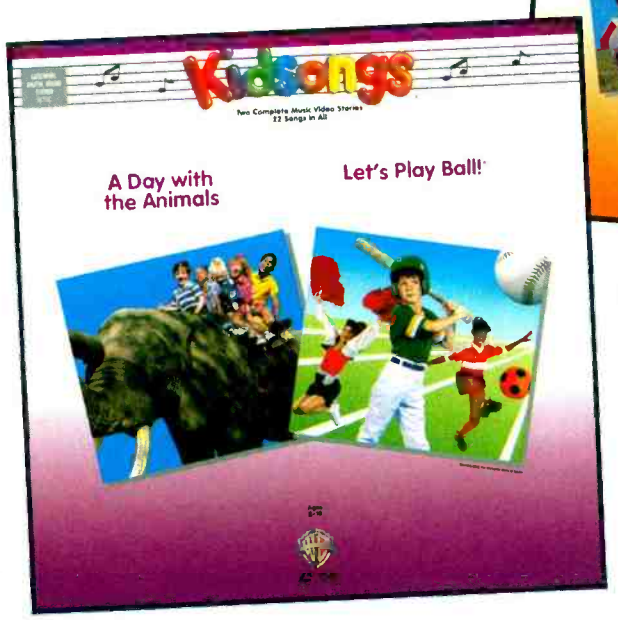


"A Day at Old MacDonald's Farm/ Home on the Range"
(6-38235)



"A Day With The Animals/Let's Play Ball"
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Each disc contains two complete Kidsongs programs, totalling nearly an hour of high-quality live-action musical programming and featuring more than 20 favorite children's songs. In addition, each disc includes a special song card to help children learn the words and sing along.

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1988 AWARD FOR ACHIEVEMENT IN CHILDREN'S TELEVISION

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SPECIALISTS

(Continued from page C-10)

centered around ecology, aimed at families—kids ages 5-12 and their parents." Rosen has his own ideas for a solo project, he says, involving music designed for younger children.

A number of children's labels have been formed by parents who simply could not find enough quality children's audio out there. One of these is A Gentle Wind, based in Albany, N.Y. Founded by Jill and Donald Person in 1981, the company boasts an extensive roster of 25-30 singers and storytellers, says Jill Person. New releases include Rachel Buchman's "Baby And Me," an activity tape for infants, and "On The Trail" by Troubador, which Person describes as "a humorous tape for school-age children." Other artists include Lisa Atkins, Paul Strausman, and Linda Schrade. A Gentle Wind offers live samplers of its artist as well. All product is available on cassette only.

Person says A Gentle Wind's philosophy regarding the ever-increasing amount of competition in the kids' industry is, "The more good stuff, the better. Despite the overwhelming amount of product there, a lot of it is junk. Anything that is good, quality product benefits the children."

Golliber Records is another label founded by a concerned parent, Jim Haber, who also happens to be a musician. Under the *nom de disque* of Floyd Domino, the Austin, Texas-based Haber has released three albums: "Baby Road," featuring instrumental renditions of Beatles' tunes, "dedicated to all children and their tired moms and dads," according to the liner notes; "The White Album," a similar project with a vocal and instrumental side, described as "12 songs peacefully arranged to help you and your little ones through a hard day's night"; and "The Four Tots," vocal/instrumentation interpretations of Motown songs, which features A&M artist Tish Hinojosa.

Grammy-winning pianist Haber's cover art is as clever as the contents: "Baby Road" shows three diapered babies toddling across the famous zebra crossing pictured on the Beatles' "Abbey Road," and "The White Album" simply depicts a carefully-pinned cloth diaper.

Haber, who sells primarily though Silo and the Educational Consumers Catalog, says he plans to put out another tape "in about two years, because it takes that long to recover from doing a record." Haber plans to work with boogie-woogie artists on his next project.

Boogie-woogie is a major component of "Hearts And Hands," the fifth and newest recording from Seattle-based Tickle Tune Typhoon. According to Dennis Westphall, co-founder of the label and group that bear the name Tickle Tune Typhoon, the new release encompasses Latin, rap, blues, country, opera, reggae, and folk as well.

"This is our first recording with technology," he says. "We've used computers and sequencing for the first time. At the same time, we've retained all our original live players on acoustic instruments." Tickle Tune Typhoon markets its socially-conscious kids' music through retail and mail order. "We have a personal mailing list of 12,000," says Westphall.

The increasing competition in the market, he notes, has not affected TTT, "because we're doing well and are well-established. However, if you're just starting, it's probably very difficult—there are so many new releases. With the economy the way it is, people are more leery of buying lesser-known artists."

Peter Alsop, who like Tickle Tune Typhoon specializes in socially-responsible, issue-oriented music for kids, has for years preferred to bypass the traditional avenues of selling records. As the sole artist on his own Moose School label, based in Topanga, Calif., Alsop—who formerly recorded folk albums with Flying Fish—has 10 children's releases. His latest, "Pluggin' Away," features 14 "toe-tapping, humorous, and sensitive songs that help kids face 'untouchable' issues," according to Moose School spokesperson Chris Fletcher.

Alsop, a Ph.D. in educational psychology, is a nationally-known lecturer who uses humor and music "to promote healthy, open communication between children and adults," according to Fletcher. "Pluggin' Away," notes Alsop, features Ry Cooder on a cut dealing with AIDS.

Alsop's music is designed to promote dialog between parents and children, "so that kids and parents can talk about sensitive issues and feelings," says Alsop. "The thought of this stuff scares some people sometimes, until they hear the music itself."

The Moose School recordings are sold by Alsop himself at conferences at which he speaks, through his 25,000-member mailing list, through the Music For Little People catalog, and through "most indie distributors." Still, he says, he'd certainly not be adverse to major-label distribution for his audio recordings and pair of videos. "I'd be willing to discuss it," he says.

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The educational field has its own share of superstars, and one of the most prominent is Hap Palmer, the voice of Hi-Tops Video's enormously popular "Baby Songs" series. Palmer, who records for Agora, Calif.-based Kids USA, has racked up major sales for the label with his six recordings. "We market him as the music behind 'Baby Songs,'" says Art Guy, a partner at Kids USA.

Two other artists are signed to the label: 12-year-old Mike Summers, the former lead singer of the Hap Palmer's Children's Chorus; and Karen Glasser, who came to Kids USA from the Disney Channel, where she did a concert as part of the Kaleidoscope series, says Guy.

The children's audio field is certainly one of the most diverse in the music business. The storyteller market is as prominent as is music, and several labels—including Rabbit Ears—specialize in it. But the storyteller genre has proven profitable for smaller companies as well. One is High Windy Audio, based in Fairview, N.C. Founder Virginia Callaway says High Windy Audio, formed in 1981, has six releases: one by Pete Seeger, two by David Holt, and two by Jay O'Callahan. In addition, the label recently released a how-to, "Getting Your Baby To Sleep," by Family Circle columnist Vicky Lansky.

Biggest seller is Seeger's "Stories And Songs For Little People," now at 35,000 copies. "Storytelling has been in a revival mode for the last 10 years, and really strong in the last five years," says Callaway.

Chicago-based Earwig Records was started by Michael Frank in 1978 as a blues/storytelling label, and Frank has been doing children's recordings since 1984. Main artists are Torrence and Bobby Norfolk. "Earwig's releases are folklore, where Rabbit Ears is actors reading dramatic stories," he says. Earwig's seventh and eighth titles are due in October.

One label involved in children's folklore and music for decades is, of course, Folkways, now Smithsonian/Folkways, distributed by Rounder Records (Rounder boasts a sizable kids' catalog of its own). Bing Broderick, director of sales & promotions for Smithsonian/Folkways, says the label currently has about 30 children's titles, most of them catalog titles of classic artists like Ella Jenkins, Pete Seeger, and Suni Paz (who sings in Spanish). Jenkins' latest release is 1990's "Come Dance By The Ocean." Broderick says a new two-volume children's compilation album by Woody Guthrie is due this summer, including artwork and notes by the late folksinger.

One children's artist, Bob Schneider, is in the midst of an imaginative promotion, tying his fandom for baseball with his children's concerts. Schneider, who records for the Golden Music label (a division of Western Publishing of Racine, Wis.)—has several albums and a pair of videos to his credit—is performing pre-game shows at major-and minor-league stadiums around the country and in his native Canada.

Schneider is promoting his kids' album "Playing Baseball," says his manager Hallary Dworet, and "the shows have met with an overwhelming response," she says. "In each case, Bob and a chorus line of 'Rainbow Kids'—12 locally-selected kids—sang and dance about baseball for a half-hour concert, playing to thousands of fans from around home plate."

Golden Music recently signed a pair of new performers, each with two titles: Debbie "You Light Up My Life" Boone, and Bob McGrath of "Sesame Street." "Bob is an A&M artist," says Golden Music spokesperson Kim McLynn. "These titles were recorded several years ago on the Kids Record Company label, and Western Publishing bought the titles from the Canadian-based company last year."

This story was prepared by Moira McCormick, Jackie Stasi and Mathhew LaFollette.

UPRISING

(Continued from page C-6)

very visual. It's difficult getting around because I'm always carting a million props!" Her vision of "The Rainbow Palace" is a "fairy tale Broadway theater for children." Its creation, however, will have to wait until after the first video gets made.

"Linda Arnold's World Of Make Believe," slated for the first quarter of '92, centers on a pastel, gingerbread-style house. Each of its different color doors will open to a special world and music video. "Imagination is the key" to these doors *and* to Arnold's success.

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Everything about Don Cooper is welcoming—his easy smile, laidback style, and especially his velvet voice. Add to this a knack for arranging very singable songs, and it's clear why he's attracting fans among children and their parents.

(Continued on page C-16)

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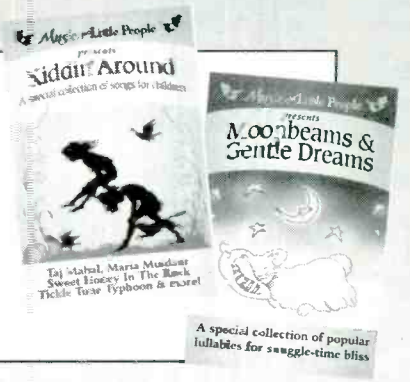

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BANDWAGON OF THE '90s

(Continued from page C-5)

their own label. Disney is releasing a new Parachute Express this fall). Foote's video is "Dinosaurs And The Progress Of Man," which, along with the rest of his work, "challenges kids with humor, wit, and ideas," according to Jaffe.

"Through videos airing in the Disney stores, we've sold a ton of records," says Jaffe. "It's a way of previewing before buying that can't occur in many retail outlets."

This fall, Disney plans to release the followup to its 350,000-selling title "Sebastian," a groundbreaking children's reggae album. It features songs by Bob Marley, Jimmy Cliff, and other classic reggae artists, sung by actor Samuel Wright, the voice of Sebastian The Crab in "The Little Mermaid." The new album, "Sebastian Party Gras," will focus on "bright calypso and soca style music," says Jaffe, "including songs by soca star Arrow, who wrote 'Hot Hot Hot.' "

Jaffe says Disney expects the soundtrack to upcoming animated feature film "Beauty And The Beast," with music by the Oscar-winning team of "The Little Mermaids' " Ashman and Mencken, to be "another blockbuster."

Another upcoming release is a Disney characters Christmas album "The 12 Days Of Christmas," which includes, among others, the Motown-flavored waiting-for-Santa song "He Delivers." Perennial sellers include the multi-volume series "Children's Favorites," "The Disney Collection," and "The Disney Babies."

"When you sell children's music," says Jaffe, "you can sell through mom-and-pop stores, bookstores, boutiques, theme parks, big toy stores, mass merchants, record stores, and parent-teacher stores—and Disney is in all of them."

This story was prepared by Moira McCormick, Billboard's Contributing Editor in Chicago, along with Matthew LaFollette and Jackie Stasi.

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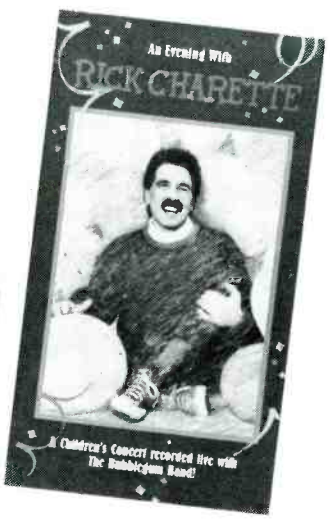

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PROGRESS AND PROMISE

(Continued from page C-1)

tablished itself in a few short years with a showcase mail-order catalog and audio label that records the children's side of Taj Mahal and Maria Muldaur, as well as Ric Louchard, Mimi Bessette and the Banana Slug String Band, among others.

Says MFLP's Jim Deerhawk, "The company was started by family people who are also musicians, dancers, DJs and performers. The first key is that we believe in what we're doing for children, and caring about the effects of our product in kids' lives translates into quality. The second key is our direct-to-consumer mail-order catalog. The catalog was launched in 1985 as a collection of audio products, from dozens of labels, and affordable musical instruments to get children and families playing music together.

"Then in 1988, we started the MLP record label as a natural outgrowth of the catalog which lends stability to the label and gives us a clear advantage in this very competitive market. With more than 4 million catalog mailings in 1991, MFLP is in very close touch with the market—we *know* what people are buying. We're glad that we got into direct marketing when we did, because the severe economic restraints placed on direct marketers by 1991 postal regulations have really hurt the mail-order industry and have made startup extremely difficult."

Deerhawk adds, "We're ready to take a big leap forward in our marketing over the next few months. We've added new staff to better service radio, to support our distributors more effectively, to keep retail aware of our product, and to more thoroughly plan our long-range marketing strategies. We're going after bigger accounts and we're succeeding. We know what we need to do, and we're doing it better and better."

One "major" that has always been in children's, has often gone confused as the children's market itself, and this year underwent a simultaneous diversification and expansion into the contemporary children's audio and video market is Disney. Behind Walt Disney and Buena Vista Home Video, Disney Records, Disney Audio and The Disney Channel, the studio that has long harnessed the past is now the most active player in new audio and video projects that are propelling the kids' market into the '90s. Now that Disney is signing fresh talent (Norman Foote, Parachute Express), it will be interesting to see if anyone can keep up with them.

While Disney continues its domination of the industry on many levels, the success of several independents testifies more directly to the enormous growth of the children's industry—by sheer dint of the fact that most did not exist five or 10 years ago and have built from nothing spiraling enterprises that defy the loosely knit market (outside Disney) short on avenues of exposure.

Exposure is still the fuse looking for a match, and The Disney Channel is not so much turning out to be diverse showcases for progressive children's video as tying up product from pursuing other outlets with exclusivity contracts that speak for the power of a few in a relatively closed industry. While each has made progress in upgrading technical presentation, e.g. MTV-like Disney Channel clips and kidvidclips on Nickelodeon, there is still a crying need for TV outlets. Kids audio will never get airplay on pop radio as it's currently formatted, but block programming on family-oriented stations is slowly finding its way to air on weekends, along with an occasional interview with one of kids' music's coming crossover stars.

The Lyons Group of Allen, Texas, creators of the "Barney & The Backyard Gang" videos, find themselves with their own 30-episode TV series on PBS starting in April '92 based on the skyrocketing, Disney-like popularity of their Barney The Dinosaur character whose audiocassettes, for the most part, are sold through their fan-club base, says Lyons Group's Sheryl Leach, "currently numbering 32,000 and growing at the rate of 1,000 members a week.

"PBS is an excellent vehicle for Barney," says Leach. "Because PBS reaches 93% of all American homes, a daily series gives us the maximum opportunity to reach children of all socioeconomic groups. Therefore, PBS broadens Barney's horizons and allows us to now do things in our programming that are in line with our vision for children's programming for the '90s and beyond."

Leach feels that while Barney tapes are reaching children through their national distribution base, "It seems that our biggest challenge right now is to stay on top of restocking our sell-through product in our retail distribution; Barney sells out and then there is the down time before the product is actually restocked by the retailer." Leach would like "to participate in co-marketing arrangements in the future with not only retail out-

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lets, but also the preschool marketplace, as well as through non-traditional channels."

When it comes to music and video stores, Rosenstein, with dual distribution, agrees with Leach. "Music and music-video stores are a small marketplace for us. Toy stores, mass-market stores are much bigger. We are selling more and more to music stores. A few years ago these accounts just weren't carrying kids products on a regular basis. They have discovered that it is worth their while to cater to the family market, and they are becoming more and more important as time goes by. Some stores do better than others in displaying and stocking the product.

"I love it when I walk into the store and the whole line is beautifully displayed. More often than not the kids' product is all mixed up together and one has to hunt and peck for the titles. It is pretty depressing when I go into a store and am told, 'No, we're sold out and we've been waiting weeks for more tapes. We just can't keep them in stock.' Both we and the retailers would do better if more attention was paid to inventory and display."

Adds MFLP's Deerhawk: "All exposure helps create demand, obviously. Especially exposure in retail stores. If people can't find the product, they can't buy it. But parents look for other things too, such as age appropriate materials that satisfy their children's developmental needs, values that reflect a positive world view, timely themes, etc."

"It's very hard to pin down why sales happen," says "Kidsong's" Rosenstein. "I believe the television esposure via the 'Kidsongs' TV show, now in its fourth year, has helped a lot. Parents magazine, which runs a very successful direct-mail continuity program, gives us a full page in every other issue, plus telemarketing and direct-mail support.

"We have been around long enough that our distribution [through Warner and Viewmaster] is pretty extensive, which is the key. Perhaps the most important factor is word of mouth, moms telling moms that their kids love the tapes and that the parents approve of the content."

One thing for sure—the children's market the majors are rejoining is a completely different one from the kiddie market they jettisoned B.R.—before Raffi. It is a market which has, in the meanwhile, developed its own tier of rising stars closer to New Kids On The Block than to Mr. Rogers' neighborhood, more in tune with world-beat music and literature than comic-book heroes, spearheading original productions that offer quality entertainment with an educational bent as entertaining as Roadrunner cartoons but thrice as nutritious for growing minds.

Where is the market going? Says Leib Ostrow, MFLP president & CEO: "To the majors. And I'm not sure they know how to do children's music. I think they are probably overestimating the market, too."

MFLP's Deerhawk is equally direct: "There's a huge amount of product available, and too much of it should never be given to kids. There's a lot of junk out there that projects rotten values and mediocre music—and much of it is priced cheap so it's at-

(Continued on page C-16)

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Henrik Drescher Edward Sorel Steven Guarnaccia

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PROGRESS

(Continued from page C-15)

tractive to retailers.

"We're in the business to provide our kids with the best, and that means offering real musical experiences that encourage creativity, interactive choices, the celebration of cultural diversity and products with educational value. Perhaps more than any other genre, we have the responsibility to produce the best product possible because it's an opportunity to help raise healthy people."

Quality is a word that does not die easily with those in the industry whose whole thrust is to uphold it, and Marc Sottnick, co-producer of the acclaimed Rabbit Ears' series "Storybook Classics," "We All Have Tales" and "American Legends," has not lost sight of his orginal philosophy despite the twists and turns of the market. "At Rabbit Ears," says Sottnick, "we have the very simple philosophy that quality material sells for children and it does so for a long time. Also the best children's programs—books, records, etc.—have always appealed to adults as well, and that's what we have strived to do. That is, to use the finest talents, visual, narrative, writing and musical, to produce programs which children will understand and enjoy at their level and which adults will understand and enjoy at their level."

UPRISING

(Continued from page C-13)

"I got interested in kids' music when my son was born," says Cooper. "And I found most of it was very much like the music we had when growing up. Even though my lyrics are geared to children, I try to make songs that sound like music they hear elsewhere in their daily lives."

Cooper has three Wood-Knapp videos out—"Musical Games" and "Star Tunes" are also Random House audio-activity book sets. "Pocket Full Of Songs," his latest video, covers American folk tunes like "She'll Be Comin' Round The Mountain," "Darlin' Clementine" and "Crawdad." It was an eye-opening project for Cooper and the band.

"Initially I wasn't interested because I'm first and foremost a writer," he recalls, "but these songs have lived on for a reason—they're great! Whistling 'Skip To My Lou' around town got us some weird looks, but really they're wonderful songs."

Coming up: Three children's artists have videos in the offering. Rainbow Planet's Jim Valley hopes to have a video out by spring. Dubbed the Pied Piper of Schooltown, Valley turns classes' poems into songs. Golden Books' Bob Schneider may do his next video on the themed album "Playing Baseball."

Silly songwriter Joe Scruggs, on Shadow Play Records, plans a live concert video next. Shooting in spring for summer '92 release, the video can draw from seven albums' worth of material. Up next is "Joe's Second Video," like the first a collection of music videos using "animation, claymation, all the -mations."

Catherine Cella is a children's video specialist and freelance writer in Cookeville, Tenn.

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Western Publishing On The Fast Track With Hi-Tops Slate

■ BY JIM McCULLAUGH

LAS VEGAS—In the wake of Racine, Wis.-based Western Publishing Co.'s acquisition of Hi-Tops Video from Media Home Entertainment (Billboard, July 20), the company plans an aggressive fall release slate.

VSDA REPORT

Among the offerings, according to Nancy Steingard, former Hi-Tops senior VP of acquisitions, who has assumed the post of VP of Western Publishing, upcoming releases include not only new Hi-Tops titles but newer offerings from Golden Book Video, the home video arm of Western Publishing, as well.

The deal gives Golden Book Video rights to 60 unreleased Hi-Tops titles, which will be marketed under the Golden Book Video logo. Previous Hi-Tops titles will continue to be distributed by Video Treasures as part of a prior Media Home Entertainment deal.

Steingard said she remains based in Los Angeles, where she will focus on developing video properties and exploiting "synergies between and among children's TV, cable, toy, book, music, and video properties."

According to Steingard, Golden Book Video gains rights to the next chapter in the popular "Baby Songs" series, "Baby Songs Christmas."

According to Bill Reitman, director of youth entertainment for Western Publishing's Golden Book Video division, the acqusition, which will essentially double the company's video offerings, puts the firm in a significant position to "expand its profile and market share in the children's video field."

Golden Book Video was established in 1985 and already offers about 60 titles aimed at children aged 3-12. The company also distributes titles under the Golden Music Video and Golden Book Video Classics lines.

Among fall releases slated for stores Sept. 15, according to Reitman and Steingard, are "Timmy's Gift: A Precious Moments Christmas," "The Making Of Toxie,"

(Continued on page 55)

Laser Disc Assn. Unveils Retailer Directory

More Than 2,400 Software Outlets Are Included

■ BY KEN TERRY

LAS VEGAS—The Laser Disc Assn. introduced the first comprehensive directory of laserdisc retailers here July 13. Compiled from lists supplied by Pioneer LCDA, Image Entertainment, and U.S. Laser, the directory will be made available to LDA members in mid-August and will be updated on a quarterly basis.

VSDA REPORT

More than 2,400 outlets are included in the catalog, ranging from small specialty retailers to stores in big chains like Blockbuster, West Coast Video, and Tower Video.

LDA director Margaret Wade says the directory was assembled "because hardware manufacturers felt it was beneficial to them and because their customers felt it would be an asset to know where you could buy laserdisc software."

Wade adds that the LDA might also assemble a list of electronics dealers that sell laserdisc players. Such a directory could facilitate local cross-promotions, she says.

Aside from the growing commitment of hardware suppliers to laserdisc, Wade said one factor spurring expansion of the format is new software manufacturing capacity. For example, WEA Manufacturing has just announced it will begin making laserdiscs at its Olyphant, Pa., plant on the world's first "video-line" manufacturing equipment. Developed by the company over the past two years, the proprietary process appears to be similar to the monoline process for manufacturing CDs.

The LDA estimates current laserdisc pressing capacity to be more than 900,000 discs per month, up from 600,000 a year ago. But in August, U.S. capacity is expected to jump to 1.6 million units a month, which would give a capacity of 15 million units for all of this year.

The current total of 2,400 laserdisc software outlets is more than double the number a year ago, and 3,500 stores are expected to be handling the product by the end of 1991, according to the LDA.

A similar expansion is seen in the number of available titles, which has jumped to 5,400 from 3,900 a year ago. And the association says 18 manufacturers are now marketing 33 combiplayer models in this country, as compared with 12 companies selling 20 models in June 1990.

Wade drew attention to the aggressive stance of several record companies in the laserdisc market. While some labels are still licensing their music video product to such distributors as Image and Pioneer, PolyGram, WEA, BMG, and Sony Classics are now selling laserdiscs directly through their own distribution systems, she noted. She added that about 30% of all laserdisc sales are now done through music stores.

Summarizing LDA's first year of existence, Wade pointed to the increasing use of video ads that tag both videocassette and laserdisc; the growing number of day-and-date releases in both formats; the inclusion of laserdisc versions in home video reviews; the increased number of hardware-software cross-promotions; and the high visibility of laser at the Video Software Dealers Assn. convention here.

Buying Formulas Set The Suites Abuzz

■ BY EARL PAIGE

LAS VEGAS—Various ploys for increasing video retailers' buying depth on new releases were in evidence at the recent Video Software Dealers Assn. convention here, but any discussions of them were strictly away from the convention floor and not part of seminars.

VSDA REPORT

Pay-per-transaction, limited-play cassettes, and inventory financing plans were all subjects of intense discussions in hotel suites at the Hilton and other Las Vegas hotels during the July 14-17 convention.

Among the more significant revelations to come out of these meetings is the fact, confirmed by numerous sources, that Rentrak Inc., the leading PPT supplier, will be handling Orion's upcoming blockbuster title, "Dances With Wolves" (see story, page 55).

Also divulged here for the first time were the identities of some of Rentrak's retail clients, including Union, N.J.-based Palmer Video, Minneapolis-based Adventures In Video (helmed by Dave Ballstadt, VSDA's newly elected president), and 23-store Warren, Ohio-based First Row Video.

That Rentrak is now identifying retailer clients and that some volunteer they are using the controversial system was seen as a sign that retailers are being forced by both competition and the poor business climate to risk the new buying formulas.

> *Divulged for the first time were the identities of some of Rentrak's clients*

In fact, Ken Dorrance, a San Francisco-area store operator and another high-profile VSDA board member, said, "I have always been open about using Rentrak," though he said other board members were surprised by his attitude.

Under Rentrak's system, retailers pay an initial price of $6-$8 for a film, but then share the rental revenue with the program supplier. Rentrak itself takes a cut as the distributor.

Firms pushing PPT, limited-play cassettes, and, to a lesser degree, inventory financing are wary because many video retailers still vehemently oppose any idea of sharing revenue with studios.

A source close to Rank Retail Services America, chief proponent of the limited-play Showcase cassette, said he was shocked "there was no booth, or at least some fliers at the exhibits of the studios working with us."

In the hotel suite where Canadian firm Dickson Video was previewing its Vutrac limited-play system, J.B. Anderson, CEO, said, "We are definitely wary about a backlash, dealer resentment, and fear."

All the same, Anderson boasted that the test of Vutrac involving all but two retail firms in Winnipeg, Manitoba, is still set to commence next month (Billboard, July 13). "We think by then we will have those two [holdouts]."

Hoping to avoid dealer anxieties and resistance, some backers of new-release purchasing plans seek to work within the existing distribution system, said Alan Coccio, president of Channel 3 Connection, Laurel, Md., an inventory financing firm.

Maintaining a low profile more for

(Continued on page 55)

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Image Coming Up 'Roses,' Also Sets Panasonic Promo

LASER SCANS

by Chris McGowan

DEVITO ON DIVORCE: **Image** is launching a special laserdisc collector's edition of **FoxVideo's** "The War Of The Roses" this month. Directed by Danny DeVito, the black comedy stars Michael Douglas and Kathleen Turner as a separating couple that just can't seem to arrive at a reasonable divorce settlement. Image's widescreen $69.98 presentation includes a second audio track with DeVito's commentary, as well as deleted scenes, a filmed intro by DeVito exclusive to laserdisc, the movie's original trailer, and its production stills, storyboards, sketches, and script.

IMAGE AND **PANASONIC** have tied for a hardware/software laser promotion. Until the end of this month, consumers who purchase a Panasonic laserdisc player can purchase up to 10 titles from Image for only $10 apiece. Panasonic currently offers three combi-players: the LX-1000 ($1,400 list), LX-200 ($850), and the new LX-101 ($600).

PIONEER ARTISTS is making available to retailers a sampler called "Pioneer Artists On Laserdisc." The 118-minute disc includes 55 different songs or performance highlights, ranging from Phil Collins ("I Wish It Would Rain Down"), Lita Ford ("Kiss Me Deadly"), and Madonna ("Vogue") to Pavarotti ("Turandot: Nessum Dorma"), Nat "King" Cole ("Unforgettable"), and John Coltrane ("My Favorite Things").

DECLINE AND FALL: Image is bowing the **PBS Home Video** epic series "I, Claudius" this month on laser in a seven-disc boxed set. The $199.95 package includes all 13 episodes of the 1977 saga; based on Robert Graves' novel, "I, Claudius" follows the Roman Empire's decadent decline, as seen from the astute perspective of its stuttering Caesar, Claudius. Several great English actors star, including Derek Jacobi (as Claudius) and John Hurt (Caligula). The Image boxed set includes restored scenes cut from the American broadcast.

Also new from Image: **Buena Vista's** "Scenes From A Mall," directed by Paul Mazursky and starring Woody Allen and Bette Midler ($39.99), and "Rosencrantz & Guildenstern Are Dead," directed by Tom Stoppard and featuring Richard Dreyfuss and Gary Oldman ($39.99); and FoxVideo's "Sleeping With The Enemy" with Julia Roberts ($39.98), and the 1954 Napoleonic tale "Desiree" (widescreen, $59.98) with Marlon Brando and Merle Oberon.

WARNER IN THE FALL: In September, Warner will launch "Billy Jack" with Tom Laughlin and the Doris Day musical "Calamity Jane" ($34.98 each), for rather different views of the West. In addition, the label will offer a full plate of widescreen laserdisc editions; priced at $34.98 each are the following: "The Bobo" with Peter Sellars; "Cahill: U.S. Marshal" with John Wayne; Richard Donner's "The Goonies"; Neil Simon's "Prisoner Of Second Avenue" with Jack Lemmon and Anne Bancroft; "Risky Business" with Tom Cruise and Rebecca De Mornay; "Robin & The 7 Hoods" with Frank Sinatra, Dean Martin, and Bing Crosby; John Ford's "Stagecoach" with John Wayne and Claire Trevor; and "The Yakuza" with Robert Mitchum and Brian Keith.

Among the $39.98 letterboxed discs from Warner are Francis Ford Coppola's 1968 musical "Finian's Rainbow" with Fred Astaire, Petula Clark, and Tommy Steele; Blake Edwards' "The Great Race" with Tony Curtis and Natalie Wood; Robert Altman's "McCabe & Mrs. Miller" with Warren Beatty and Julie Christie; "The Music Man" with Robert Preston and Shirley Jones; and John Ford's "The

(Continued on page 59)

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FOR WEEK ENDING AUGUST 3, 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	12	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	2	34	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
3	RE-ENTRY		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
4	3	42	THREE TENORS IN CONCERT ▲²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
5	4	40	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
6	5	62	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	6	42	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	12	3	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
9	7	15	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
10	14	44	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
11	9	6	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
12	8	18	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
13	16	8	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
14	19	10	THE MIND'S EYE	Miramar MPV6001	James Reynolds	1991	NR	19.95
15	11	12	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
16	18	40	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
17	13	65	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
18	10	12	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
19	23	169	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
20	22	14	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
21	29	2	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
22	20	16	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
23	40	22	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
24	24	254	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
25	17	23	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
26	21	15	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
27	15	3	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
28	33	37	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
29	31	18	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
30	34	26	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	22.98
31	27	127	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	38	17	SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
33	28	23	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
34	26	3	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	19.95
35	36	20	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
36	NEW ▶		AC/DC: CLIPPED	A*Vision Entertainment 50234-3	AC/DC	1991	NR	16.98
37	30	9	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
38	32	33	MADONNA: THE IMMACULATE COLLECTION ▲⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
39	39	3	YES: GREATEST VIDEO HITS	A*Vision Entertainment 50181-3	Yes	1991	NR	19.98
40	37	8	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98

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Rentrak's Nab Of 'Wolves' A Big Catch

LAS VEGAS—Rentrak's coup of landing Orion's blockbuster title "Dances With Wolves" galvanized many retailers and distributors during the Video Software Dealers Assn. convention here July 14-17 at the Las Vegas Hilton and Convention Center.

Although the Kevin Costner movie received all the attention, sources also believe Rentrak has landed Orion's other blockbuster, "The Silence Of The Lambs."

Ron Berger, chairman of Rentrak, would neither confirm nor deny handling the movies, stating that this has always been Rentrak policy. Officials at Orion Home Video were not available at press time.

Many attendees viewed the Orion deal as evidence that Rentrak has finally broken through after years of controversy and resistance from retailers.

Observers said that in view of the present business climate, trying Rentrak is merely a pragmatic decision. Longtime Rentrak client Ken Dorrance, owner of a Video Station store in Alameda, Calif., said, "Rentrak is great if you want to cherry pick the hits. If you purchase everything they have it's like betting against the house here at the Hilton; you will not do as well."

Berger, whose firm was headquartered at the Mirage, away from the host hotel, said, "If you interview a client who buys only A titles, another who purchases only B and C titles, and finally someone who buys everything we have, like Dave Ballstadt [just-elected VSDA president who owns a Minneapolis chain], you will get three different viewpoints. They're each one right," said Berger.

In Rentrak, Berger said, stores are required to fork over 55% of an A title's rental take, with the retailer keeping the remaining 45%. On B and C titles, the studio only charges a rate of 30%-35%, "dropping the cost considerably," Berger explains.

WESTERN PUBLISHING

(Continued from page 51)

"This Spud's For You," "Madeline's Christmas," "Baby Songs Christmas," "Beauty And The Beast," and "The Silver Pony." Pricing on all the company's offerings will range from $7.95 to $14.95.

Reitman says the company will continue to focus distribution on video specialty stores, mass merchants, and toy, book, and other types of outlets.

Top Homers: Vista, P'mount

Wherehouse Wins Retailer Award

■ BY PAUL VERNA

LAS VEGAS—Buena Vista Home Video, fresh from announcing the much-rumored video release of its animated classic "Fantasia," made a splash at the Video Software Dealers Assn.'s second annual Homer Awards ceremony by taking home prizes in the comedy, family, and classic video categories.

VSDA REPORT

Buena Vista's Touchstone Home Video label scored the comedy award for "Pretty Woman," while two Walt Disney Home Video titles, "The Little Mermaid" and "Peter Pan," won in the family and classic groupings, respectively.

In the retail category, 295-store, Torrance, Calif.-based combo retailer Wherehouse Entertainment was the top honoree, winning the large-retailer-of-the-year award for chains of 20 or more outlets. The medium-retailer award, for chains of 6-20 stores, went to Empire Video Superstore of Keene, N.H. And the small retailer of the year was Video Adventure of Evanston, Ill., owned by VSDA board treasurer Brad Burnside.

Paramount Home Video was the second biggest winner among suppliers, taking the top prize in drama with "Ghost" and in action/adventure with "The Hunt For Red October."

PolyGram Video dominated the music video categories, winning in music video with "The Wall: Live In Berlin" and in performing arts video with the "Carreras, Domingo, Pavarotti In Concert" package.

In the science fiction category, RCA/Columbia won with "Flatliners." Nelson Entertainment earned a Homer for horror video for "The First Power." Although the Nelson line is now distributed by RCA/Columbia, for the period of eligibility—May 1, 1990, through April 30, 1991—it was distributed by Orion.

Warner Home Video scored a Homer for best health-and-fitness video with "Jane Fonda's Workout: Lean Routine." Warner-owned HBO Video received the award for best foreign video with the Oscar-winning "My Left Foot."

Family Home Entertainment/LIVE Home Video's "Teenage Mutant Ninja Turtles: The Movie" won in the children's category, which

(Continued on page 57)

BUYING FORMULAS

(Continued from page 51)

fear of inspiring competition than possible dealer backlash, Coccio was quietly contacting both retailers and distributors, already boasting tie-ins with Schwartz Brothers, Ingram Entertainment, and ZBS Industries.

Unlike leasing programs, which boost new-release commitment, Channel 3's plan costs dealers an initial $18 per movie plus $7 weekly for seven weeks; the firm does not stock movies but rather arranges for purchases via distributors.

Distributors, more than retailers, are now increasingly fearful and wary of all the ploys surrounding ways to raise new-release purchases, said Coccio. In his own case, wholesalers "are sometimes just not ready" for Channel 3's highly sophisticated method of automatic and electronic accounts-receivable collection.

Dickson Video is still in the process of initially contacting distributors. Rank's test is limited to three wholesale firms in Sacramento, Calif.

Votes Of Confidence At VSDA; Tips & Tricks For Vid Vending

VSDA VITALITY: Attendees at the **Video Software Dealers Assn.** annual convention, July 14-17 in Las Vegas, couldn't help but pick up the enthusiasm of regional chapter leaders, who were charged by the week's events. Even where chapters have run into problems—as with the **Sacramento Chapter,** from which some officers have resigned—members said things will turn around.

In his official greeting, new executive VP **Don Rosenberg** vowed to visit as many chapters as he could. New president **Dave Ballstadt** talked of a new tack, offering that board members have been going out to chapters "as the experts" when in fact they will now be going into the field to learn.

STORE MONITOR

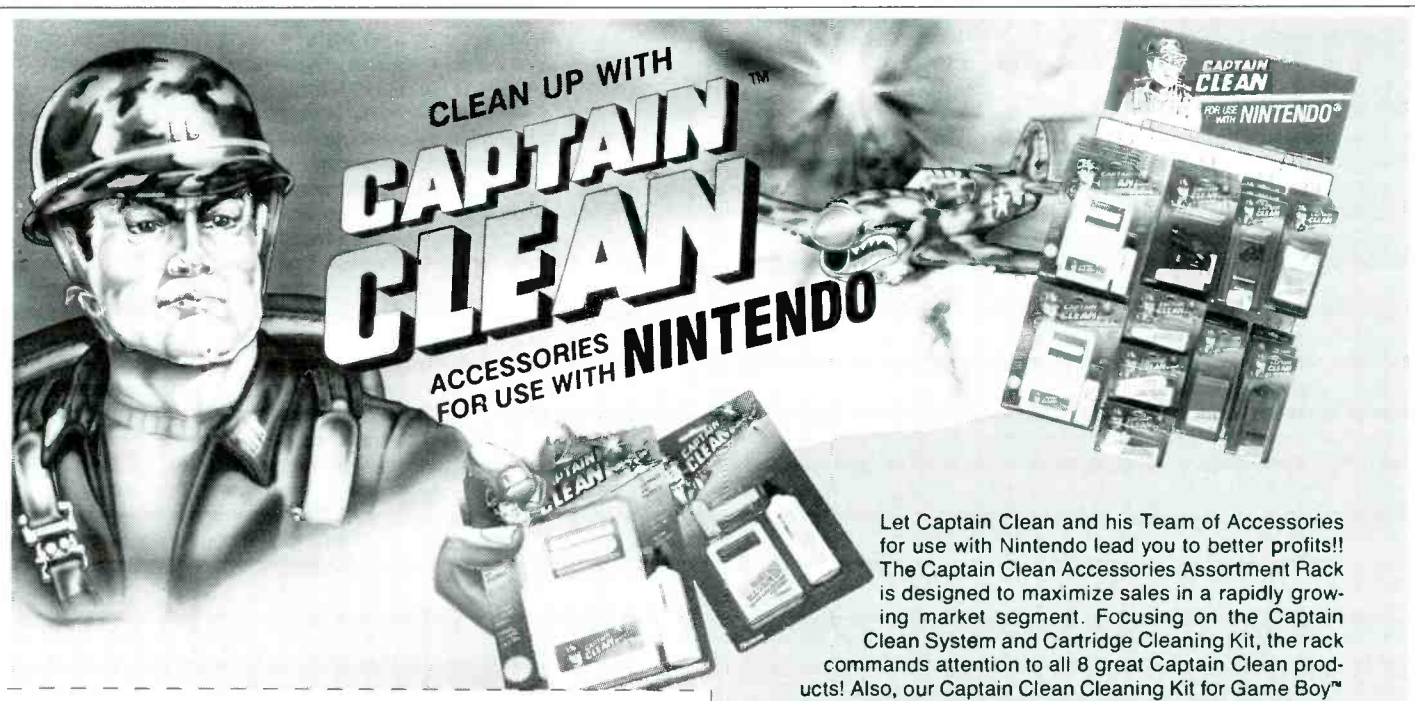
by Earl Paige

BOARD ROOM: Although no one will speak for the record, several board insiders indicate the election of Ballstadt, veteran director and Minneapolis businessman with 13 **Adventures In Video** stores, was a very satisfactory compromise. Several sources note it was an extremely close vote, and the election healed a breach between the clique of directors who were backing Ballstadt and the others. Without help from the other directors, Ballstadt's backers would not have prevailed. The larger group had at least two candidates in mind, sources report—incumbent VP **Brad Burnside**, fresh from a strong run to retain his national director's seat, and **Lou Fogelman**, head of **Show Industries**, the parent of combo web **Music Plus**. "We've broken with tradition before and not elected the [incumbent] vice president, in this case Brad Burnside," one source said of the popular operator of Chicago's three **Video Adventure** outlets. Fogelman, an appointee, is now VP and Burnside is treasurer.

SECOND CITY: A new term for pirated copies of movies cropped up in Chicago, says **Elaine Zizas**, head of **Movies In Motion**. "They were going around stores calling them 'seconds,' like manufacturer rejects for having a crack or some minor defect." The **Motion Picture Assn. of America** and the **FBI** stepped in and brought criminal charges against the owners of **Video Cinema** following a raid in suburban Mount Prospect, Ill.

READ AND REMEMBER: The following probably sounds elementary to store personnel, and yet, according to one management executive, there are no more important points in video retailing: "1) Visibly wear your name tag, with your name clearly on it; 2) Consistently take care of the customer first, no matter what else you are doing; 3) Do not allow bags into the store; 4)

(Continued on page 57)



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NEWSLINE

SVS 'Triumphs' With New Trade Name For Theatrical Release Co.

Attendees at the 10th annual Video Software Dealers Assn. show were treated to signs, literally, of the coming consolidation of Sony's video empire. The SVS booth was adorned with signage featuring a new trade name, SVS/Triumph, and posters for films produced and released through Sony-owned Columbia Pictures subsidiary Tri-Star Pictures, such as "Toy Soldiers," which earned about $15 million at the box office. Triumph is a theatrical releasing company created to handle pictures acquired by Columbia. According to trade sources, SVS/Triumph will be under the auspices of Paul Culberg, executive VP of the soon-to-be-renamed RCA/Columbia Pictures Home Video. SVS/Triumph is expected to retain control over its marketing, and will be repped by its own sales force, although distribution functions are expected to be folded into RCA/Columbia. All changes, however, are contingent upon Sony's closing its deal to acquire the 50% interest in the RCA/Columbia joint venture currently owned by G.E. Closing that deal is at least a month away, according to sources. Left unclear in all the shuffling is the fate of Sony Music Video Enterprises, which had its own booth on the floor, separate from RCA/Columbia and SVS.

VSDA REPORT

Macrovision, General Instrument Sign Deal

Macrovision Corp., the videocassette copy-protection company based in Mountain View, Calif., has signed a licensing agreement with General Instrument to incorporate Macrovision's proprietary anti-copying technology into a new digital TV compression system developed by GI. The deal will allow suppliers to protect pay-per-view programs transmitted through the GI system, called DigiCipher, with signal-scrambling codes. Joseph F. Swyt, president of Macrovision, said, "Macrovision believes that all industry participants will benefit from copy protection. By having this technology deployed in compressed-video delivery systems, we can help the rights holder, home video retailer, and cable company all maximize their revenues."

Vid Blues Band Raises $100,000 For AIDS

More than $100,000 was raised by and for the Video Industry AIDS Action Committee, from activities surrounding the Video Blues Band event sponsored by Video Insider magazine.

JVC Signs 7 Custom-Loading Duplicators

Larry Finley, consultant to JVC, was at VSDA touting seven more licensing signings with custom-loading duplicators. The new sign-ons are Cassette Productions, Custom Duplication, Centercom, Diamond Entertainment Corp., Duplication Factory, Video West, and Resolution.

VPD's Buy Of Sierra Talk Of Bally Bash

Tim Shanahan, the popular head of Sacramento, Calif.-based distributor VPD, could hardly avoid questions during the firm's big blast at Bally's about VPD's quiet purchase of Sacramento distributor Sierra Amusement, which now positions VPD in the video games business. Observers noted that VPD did not want studios to be nervous about any dilution of interest resulting from the acquisition.

'Godfather III,' 'Slickers' On Fall Lineup

In addition to the expected December release date for "Terminator 2: Judgment Day" from LIVE Home Video, other high profile fall titles that have now been firmed in the wake of VSDA include: "The Godfather Part III," featuring nine extra minutes of footage not seen in the theatrical print, from Paramount Home Video on October 10; "'City Slickers" from New Line Home Video in December; "The Hard Way," starring Michael J. Fox and James Woods, from MCA/Universal Pictures Home Video on September 12; "La Femme Nikita" from Vidmark Entertainment on September 4; "The Doors," directed by Oliver Stone, from LIVE Home Video on September 25; "The Five Heartbeats" from FoxVideo on September 12; and "Oscar," starring Sylvester Stallone, from Touchstone Home Video on September 11.

Hiltonites Fight Las Vegas Heat At Show

The consensus among attendees at this year's show is that it is even hotter in Las Vegas in July than in August, when the confab has traditionally been held. The 110-degree and up midday temps were nearly unendurable for those staying at the Hilton, as construction on a new wing of the Las Vegas Convention Center blocked the formerly short jaunt out in the open sun between the side exit of the hotel to the side entrance to the hall, forcing Hiltonites to make a nearly 10-minute trek across blistering pavement to the front doors of the convention hall. By the second day of the show, several attendees were spotted hailing air-conditioned cabs to take them back through "Death Valley" to the Hilton, to which the Convention Center is nominally attached.

Billboard®

FOR WEEK ENDING AUGUST 3, 1991

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ No. 1 ★★				
1	1	5	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
2	2	6	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
3	3	3	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
4	4	5	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
5	6	6	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
6	5	4	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
7	NEW ▶		MISERY	Nelson Home Entertainment 7777	Kathy Bates James Caan	1990	R
8	7	6	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
9	8	8	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
10	11	2	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
11	9	8	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
12	12	8	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
13	10	9	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
14	13	10	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
15	14	17	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
16	15	3	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
17	17	10	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
18	27	2	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
19	16	5	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
20	NEW ▶		NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
21	19	10	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
22	18	10	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
23	25	40	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
24	20	12	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
25	22	4	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
26	NEW ▶		ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
27	21	2	ALMOST AN ANGEL	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	PG
28	35	3	MEN OF RESPECT	RCA/Columbia Pictures Home Video 90543	John Turturro Katherine Borowitz	1991	R
29	26	10	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
30	23	8	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
31	29	5	COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	R
32	24	16	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
33	28	17	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
34	31	4	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
35	32	7	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
36	37	8	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
37	NEW ▶		THE PIT AND THE PENDULUM	Full Moon Entertainment Paramount Home Video 12893	Lance Henriksen	1991	R
38	39	12	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
39	36	22	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
40	33	2	THE APPLEGATES	FoxVideo (Media) M012758	Ed Begley Jr. Dabney Coleman	1991	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum 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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HOMER AWARDS WINNERS

(Continued from page 55)

overlapped with the family and classic groupings. This overlap prompted Homers host and "Entertainment Tonight" film critic Leonard Maltin to call for a revision of these categories.

Sports video honors went to CBS/Fox Video for "Michael Jordan's Playground"; Pacific Arts Video won in the documentary category for its "Civil War Series"; and MCA/Universal Home Video's "Help Save Planet Earth" was named best instructional/how-to video.

Among the more hilarious and poignant moments of the evening occurred during the presentation of the adult video award. Attendees were especially amused by one of the nominees, "Edward Penishands" by Video Team Inc. However, when Caballero Home Video principal Al Bloom took the podium to accept the Homer for "House Of Dreams," he quickly chilled the audience's laughter with a stirring defense of First Amendment rights.

The July 17 Homers ceremony, which took place on the closing night of the 10th Annual VSDA Convention here, also featured three special award presentations.

Karl Malden, the famed actor who serves as president of the Academy of Motion Pictures Arts & Sciences, received the Century Award for 100 Years of Motion Pictures from video industry pioneer Cy Leslie. After a glowing introduction by Leslie, Malden quipped, "Of all the introductions I've had this year, yours was the most recent."

Famed Welsh actor Anthony Hopkins was honored with the Presidential Award For Artistic Achievement for his portrayal of the serial killer Hannibal "The Cannibal" Lecter in Orion's "The Silence Of The Lambs."

The third special award, the VSDA Founder's Award, was bestowed on Joe Cohen of The Leslie Group.

In addition, retiring VSDA president Jack Messer was presented with a plaque of recognition by Video Adventure principal and VSDA VP Brad Burnside. Subsequently, the appointment of VSDA board member Burnside as the trade group's new president was made official.

After the awards presentations, comedian Dennis Miller entertained delegates with a witty, at times acerbic 45-minute stand-up routine.

STORE MONITOR

(Continued from page 55)

Be alert for shoplifting—don't rely on security systems; 5) Work quickly and never let a customer wait (whenever possible); 6) Be polite and wear a smile. Greet customers as they enter the store, thank them when they make a purchase or rent and say goodbye to every customer; 7) Habitually check I.D. before renting; 8) Regularly check to see if the videotape is the same as the cover and is fully rewound; 9) When doing a cash transaction, always announce to the customers how much money they have handed you, and keep large bills out of your drawer until you are finished with the transaction. Verbally count back any change to the customer; 10) Always hand a receipt to the customer, even for candy."

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PLUS, the **Profit-Pack** gives you all these great **Previously-Viewed promotional items:**

- **Shelf Talkers** announcing the availability of Previously-View copies in your store.
- **Poster Stickers** to place on your *DANCES WITH WOLVES* poster to tell your customers when you are ready to sell Previously-Viewed copies of this film.
- **Price Stickers** to place on Previously-Viewed cassettes.

PLUS, create exciting in-store displays with **multiple posters** available from you distributor.

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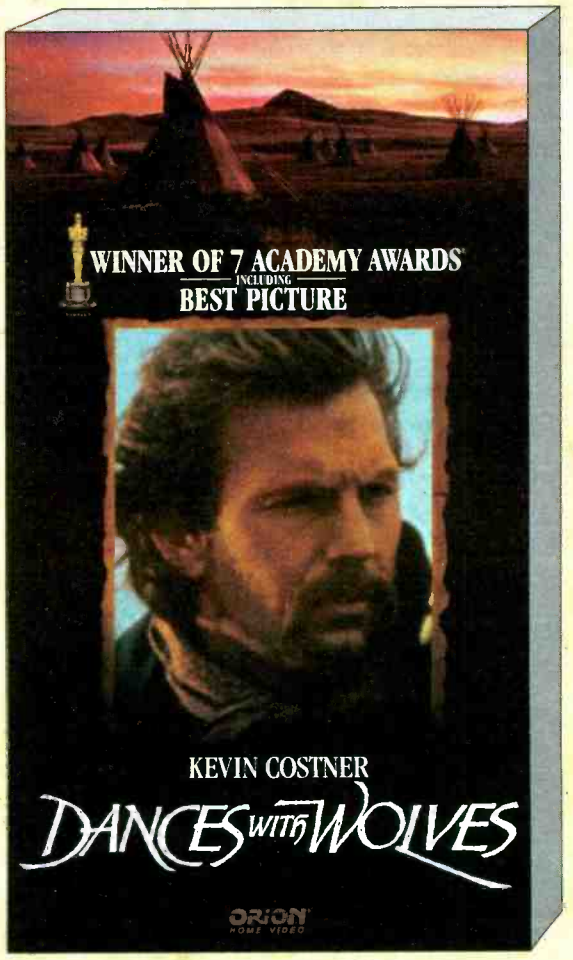

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THE CURE

PICTURE SHOW
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Length: 77 Minutes

Picture Show is a collection of the Cure's most recent 10 music videos culled from the *Kiss Me, Kiss Me, Kiss Me, Disintegration*, and *Mixed Up* albums including the previously unreleased "Catch." *Picture Show* also features 30 minutes of exclusive behind-the-scenes footage. The Cure's previous two home videos have sold close to 200,000 units. The last album, *Mixed Up* is approaching platinum.

PICTURE SHOW MARKETING PLANS:

- Spots running on MTV 7/28–8/18
- Consumer advertising in Spin, Option, Alternative Press
- Club promotions in New York, Chicago, Boston, Dallas, Houston, San Diego & other markets
- P.O.P. available

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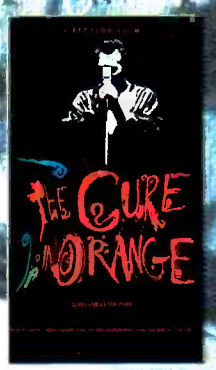

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MUSIC VIDEO REVIEW

Jellyfish, "Gone Jellyfishin'," Charisma, 15 minutes, $9.98.

This is a straightforward compilation of the three videos from Jellyfish's Charisma Records debut, "Bellybutton." The clips are all as joyfully psychedelic as the San Francisco band's stage wear, especially "The King Is Half Undressed," with its hat-full-of-everything motif, and "Baby's Coming Back," with a larger-than-life animated baby stealing the spotlight.

However, given Jellyfish's limited commercial success so far, it's doubtful that this collection will move significant units. This program needs some in-store play or word-of-mouth promotion to entice customers to check out one of the best-kept secrets of 1990-91.

PAUL VERNA

LASER SCANS

(Continued from page 54)

Searchers" with John Wayne and Natalie Wood.

REPUBLIC has some classics for September: the 1920 "Dr. Jekyll & Mr. Hyde" with John Barrymore; the 1923 "Hunchback Of Notre Dame" with Lon Chaney; and F.W. Murnau's 1922 "Nosferatu" ($29.98 each).

RCA/COLUMBIA has just launched "Awakenings," starring Robert De Niro and Robin Williams ($39.95). Also, **LumiVision** is currently releasing volumes 1 and 2 of "Incredible Animation Collection" (CAV, $34.95 each), and "Tropical Sweets" (CAV, $34.95), a "video album" that features classical music set to tropical vistas.

Billboard®

FOR WEEK ENDING AUGUST 3, 1991

Top Videodisc 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	NEW ▶		THE TERMINATOR◇	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
2	1	5	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
3	2	17	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
4	3	3	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
5	NEW ▶		MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
6	4	5	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50556	Meryl Streep Shirley MacLaine	1990	R	34.95
7	7	7	JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95
8	NEW ▶		PACIFIC HEIGHTS	Morgan Creek Image Entertainment 1900	Michael Keaton Melanie Griffith	1990	R	39.98
9	13	3	CINEMA PARADISO	HBO Video Image Entertainment ID7387HB	Philippe Noiret Jacques Perrin	1989	PG	49.95
10	5	15	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
11	NEW ▶		QUIGLEY DOWN UNDER	MGM/UA Home Video Pioneer/Image Ent. ML102174	Tom Selleck Laura San Giacomo	1990	PG-13	29.98
12	NEW ▶		THE MAGNIFICENT SEVEN	MGM/UA Home Video Pioneer/Image Ent. ML101563	Yul Brynner Steve McQueen	1958	NR	39.95
13	NEW ▶		MARKED FOR DEATH	FoxVideo Image Entertainment C1865-85	Steven Seagal	1990	R	39.98
14	10	15	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
15	8	7	THE KRAYS	Parkfield Pictures Pioneer LDCA, Inc. 90976	Gary Kemp Martin Kemp	1990	R	39.95
16	16	29	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
17	9	13	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
18	15	37	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
19	6	5	THREE MEN AND A LITTLE LADY	Touchstone Pictures Image Entertainment 1139AS	Tom Selleck Steve Guttenberg	1990	PG	39.99
20	14	9	BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R	29.98
21	NEW ▶		HENRY THE V	FoxVideo Image Entertainment 6163	Kenneth Branagh	1989	PG	39.98
22	21	19	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
23	22	13	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
24	23	9	DUCKTALES THE MOVIE	Walt Disney Home Video Image Entertainment 1082	Animated	1990	G	29.99
25	26	5	KING OF NEW YORK	Seven Arts Image Entertainment 68937	Christopher Walken	1990	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested 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 suggested 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.

Billboard.

FOR WEEK ENDING AUGUST 3, 1991

Top Music Videos™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	43	THE THREE TENORS IN CONCERT ▲² London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
2	3	7	PHOTOGRAFFITTI PolyGram Music Video 75026 17140-3	Extreme	SF	14.95
3	2	7	WELCOME HOME HEROES Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	C	19.98
4	5	35	THE IMMACULATE COLLECTION ▲⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
5	4	15	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
6	7	7	COMING OUT OF THE DARK SMV Enterprises 19V-49088	Gloria Estefan	D	19.98
7	6	31	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	C	19.98
8	11	5	HARD N' HEAVY: VOL. 13 A*Vision Entertainment 50225-3	Various Artists	D	19.98
9	9	7	QUALITY YOU CAN TASTE SMV Enterprises 19V-49074	Warrant	LF	19.98
10	8	11	RUSTED PIECES Capitol Video 40013	Megadeth	LF	19.98
11	10	23	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
12	13	9	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98
13	30	3	CLIPPED A*Vision Entertainment 50234-3	AC/DC	SF	16.98
14	12	33	PLAY THAT FUNKY MUSIC WHITE BOY ▲⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
15	18	7	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98
16	21	3	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
17	15	7	COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3 VPI/Harmony BMG Video 5521	Various Artists	D	12.98
18	16	37	HAMMER TIME ▲⁵ Capitol Video 40012	M.C. Hammer	LF	19.98
19	14	5	NINJA RAP SBK Music Video 7355	Vanilla Ice	SF	9.98
20	17	13	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF	14.95
21	23	12	PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
22	19	9	WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF	16.98
23	NEW ▶		THE REAL STORY GoodTimes Home Video	Madonna	D	9.95
24	25	17	FIVE MAN VIDEO BAND Geffen Home Video 39507	Tesla	LF	19.95
25	22	5	LUCIFUGE: THE VIDEO Def American Home Video 38244	Danzig	SF	16.98
26	27	7	THE DOORS ARE OPEN Warner Reprise Video 3-38230	The Doors	C	19.98
27	NEW ▶		DAMN YANKEES Warner Reprise Video 3-38227	Damn Yankees	SF	16.98
28	20	31	JUSTIFY MY LOVE ▲⁸ Warner Reprise Video 38224	Madonna	SF	9.98
29	24	15	RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF	19.98
30	29	21	THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D	19.95

● RIAA gold certification for sales of 25,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or $2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.

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Music Video

Do Budget Demands Stifle Creativity?

Panel Probes Making Art Vs. Making A Living

BY MELINDA NEWMAN

NEW YORK—The good news is there is room for new, bright, innovative directors in the music video universe. The bad news is such directors usually work with extremely low budgets and may never see their clips aired on MTV or other national music channels.

That was the message during the "What Price Video: How Much Is Too Much?" panel, moderated by Joel Hinman, Black + White Television/Palace Music, July 15 during the New Music Seminar here.

'If you want Bruce Willis to come thru the window in a helicopter, you can't get that for $15,000'

Are video directors artists or guns for hire? Not surprisingly, most on the panel saw themselves as artists, but admitted that sometimes they took projects for money. "I'd just as soon do a low-budget clip for a house song because I love that music," said Ben Stokes, H-Gun, "but we've done Skid Row; I didn't dig the music, but it was a good business move. Every so often you take a clip like that so that later you can do what you want."

"It's difficult to pay the rent and still turn out artful product," said Debbie Samuelson, Epoch Films. "We try not just to be a factory, but also do projects that we care about."

Often, the directors stressed, the key to a good video has nothing to do with money, but the director's affinity for the music. "If you like the artist, it's not difficult to come up with the good visuals; I've done videos where I robbed my mother's bedroom for stuff and she called the police," said Phil Maillard, of Shoot Til You Drop Productions. "The main thing is that if it's a low budget that you work closely with the artist. It helps out a lot and gives you a camaraderie. On larger budgets, you get more politics."

Maillard also thinks more artist involvement would help them understand that "if they want Bruce Willis to come through the window in a helicopter, you can't get that for $15,000."

Artist involvement is paramount for Caroline Records, according to the New York label's Janet Billig. "Our budgets are seldom above $10,000, so we often turn to our artists for any contacts they might have, such as a director who's excited about the act."

Noting that he may be cutting his own throat, Stokes said, "I've noticed a consistent direct curve. The higher the budget, the worse the video."

Representatives of labels at the session said there is no shortage of directors—albeit many untested—willing to do clips at a low budget. "The really cool alternative stuff has a lower budget," said Darcy Myers, Warner Bros. manager of video production. "But the directors are excited about the music. For example, we had $10,000 for Throwing Muses and six or seven directors who wanted to do it."

To recruit new talent, Warner Bros. also puts up notices at film schools. "If we have $30,000, we go to a 'legit' production company, but if a novice director is asking the right questions and listening to my answers, we'll [take the risk]."

While there was a fair amount of MTV-bashing during the session, panelists pointed out that labels never realistically expect some of these clips to get onto the 24-hour channel, and are targeting regional shows. "I think MTV is getting worse in promoting alternative clips, but regional shows are getting better," said Myers. "We're producing a lot of things for regional programming that aren't meant to compete with $100,000 videos."

Even the lowest budget in the U.S. can't compare with the prices in Singapore, according to director Eric Khoo, who made an elaborate video with extensive computer graphics for $500. "Apparently there are no Teamsters in Singapore," quipped Hinman.

Fit For A Princess. Stephanie, otherwise known as Princess of Monaco, fifth from left, stops by "Friday Night Videos" to tout her upcoming WTG/Epic release. With her, from left, are David Benjamin, "FNV" producer; Laurie Nocerito, associate director of video promotion, Epic; Deborah Higgins, "FNV" talent coordinator; "FNV" host Frankie Crocker; Steve Einczig, Epic VP of marketing; and Epic VP of video and alternative promotion Steve Backer.

Uniqueness, Cultural Style Hailed As 'Star Video' Traits

BY JIM BESSMAN

NEW YORK—"So You Wanna Be A Video Star?," asked the July 17 New Music Seminar session of the same name. Not exactly, answered some members of the panel, which was subtitled "Maximizing Your Impact In The TV Universe."

"A video star is somebody with a crummy record and a cool video to sell it," said Gia DeSantis-Clark, representing California's Request Video channel. So thought rapper MC Serch of 3rd Bass, who defined a video star as "somebody who can't get on radio or make a decent record, and puts out a bullshit video and sells a million."

A true star *video*, on the other hand, suggested Jay Sharer of "Pump It Up," besides starting with a good song, showcases the artist's personality "as different and distinct from everything else you see." Videos by rappers like 3rd Bass, Digital Underground, De La Soul, and Biz Markie "draw you into the screen and make you want to sit there and look no matter what they're doing," he said.

Ralph McDaniels, producer of videos by 3rd Bass and Bell Biv DeVoe, as well as the host of New York-based "Video Music Box," expressed his concern that videos should always

(Continued on next page)

THE EYE

by Melinda Newman

WE HOPE everyone's back home safe and sound from the **New Music Seminar.** It was great to see everyone. Certainly, everybody who is anybody was at the **Music Video Assn.**'s semiannual meeting July 16. The room was packed, mainly with people we've never seen before, who will hopefully become new members and take the organization to the next level. President **Jeff Walker** opened the meeting by recapping the group's latest accomplishments, including the music video industry directory, the establishment of regional meetings, and growth in membership. According to board member **Kadima Lavadi**, the organization has practically doubled since the beginning of the year.

Upcoming events include the sponsoring of a panel on regional promotions at the **Billboard Music Video Conference**, Nov. 6-8 in Los Angeles; a directory update; and the formation of an advisory committee that will include members who spearhead or work on specific projects without being a member of the board.

The MVA is also looking at linking with a college to encourage a thesis project on the effectiveness of music videos. In addition to the new regional meetings, it is also considering holding meetings at other key conventions to educate organizations such as the **National Assn. of Recording Merchandisers, National Assn. of Independent Record Distributors**, and **Recording Industry Assn. of America** about the MVA.

THE MVA IS also considering tying in with **AMPT (Artists and Musicians Protecting Tomorrow)** for AMPT's auction benefiting the **Rainforest Action Network.**

AMPT is the brainchild of **National Video Subscription's Jeff Anderson**. Anderson has been working closely with label executives, especially video promotion folks, in appropriating items for the Aug. 22 auction. Among the donated pieces are an autographed guitar from **Queensryche**; autographed albums from **Michael Jackson, Phil Collins**, and **Paul McCartney**; a "Truth Or Dare" stage costume from **Madonna**, an autographed phone and limited-edition T-shirt from **U2**; an autographed lithograph from **David Byrne**; an autographed boxed set from **Elton John** and **Bernie Taupin**; and much, much more.

In addition to securing much of the stuff through video connections, Anderson has also linked with **Request Video** to kick off the auction. Starting July 22, the Anaheim, Calif.-based daily show began auctioning off selected items by alternative artists. Among the items available through Request are an autographed hair dryer from **Morrissey** and a gold record from **EMF**. Request Video's **Gia DeSantis-Clark** and **Jon Faulkner** are on AMPT's board.

The Aug. 22 auction will be held at L.A. nightclub Spice.

MOST DAYS, I LOVE my job. But every so often, there are days that I just can't get in the groove. Everything old seems old again, and, all things considered, I'd rather be in Cancun. For such days, I'm thankful to the **National Assn. of Brick Distributors.** For those unfortunate ones not familiar with the organization, which has been proudly serving the brick industry since 1956, please plan to attend the NABD's second annual **Brick Video Awards** here in September.

NABD has nominated 29 artists in 10 categories, judging the acts' videos on the amount of brick used. A team of experts in the masonry field gathered at the organization's Alexandria, Va., headquarters (undoubtedly a fine brick structure) to consider the nominees. Other criteria include how brick was portrayed in the video, the use of brick to help convey the message of the video, and the musicians' comfort in performing with brick. All videos must have appeared at least once on MTV to be eligible. (We guess MTV will do until BTV gets its start.)

Leading vote-getter is **Iggy Pop**, who is nominated for best brick video featuring a male vocalist, best rock brick video, and brick video of the year. Iggy is also being inducted into the Brick Hall of Fame for recording "Brick By Brick." There, he joins such luminaries as **Jethro Tull** for "Thick As A Brick," the **Commodores** for "Brick House," and, of course, **Pink Floyd** for "Another Brick In The Wall." "You can say what you want about Iggy Pop over the years, but in the brick industry, he's a beautiful human being," says NABD's director of communications **(B)Rick Harris**. Iggy is expected to accept the award in person. Other acts with more than one nomination are **M.C. Hammer** and **Bell Biv DeVoe**.

According to Harris, the organization honored MTV last year for all it has done for the brick community, including using sets made of brick and producing several promo spots with a brick motif. However, he says the members of his organization have noticed that MTV's brick usage has been down a little, while its support of the brick industry has stayed high as indicated by the stellar number of videos with bricks having supporting, if not leading, roles.

The NABD is continuing to cement its relationship with the music video industry but is not actively pushing for more brick participation. "We don't lobby to get more bricks into the business, but we do let music video directors know that we're willing to consult with them on the type of brick to use. We want to keep participa-

(Continued on next page)

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Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION

Continuous programming
1515 Broadway, New York,NY 10036

EXCLUSIVE

***Metallica**, Enter Sandman
Young M.C., That's The Way Love Goes

BUZZ BIN

3rd Bass, Pop Goes The Weasel
***The Farm**, Groovy Train
The La's, There She Goes
Seal, Crazy
Siouxsie/Banshees, Kiss Them For Me

HEAVY

Bryan Adams, (Everything I Do) . . .
Boys II Men, Motownphilly
C&C Music Factory, Things That. . .
Alice Cooper, Hey Stoopid
DJ Jazzy Jeff, Summertime
EMF, Unbelievable
Extreme, Hole Hearted
Guns N' Roses, You Could Be Mine
Heavy D., Now That We Found Love
Jesus Jones, Right Here, Right Now
Tom Petty, Learning To Fly
Queensryche, Jet City Woman
R.E.M., Shiny Happy People
Scorpions, Wind Of Change
Skid Row, Monkey Business
Van Halen, Poundcake

STRESS

Alice In Chains, Man In The Box
Firehouse, Love Of A Lifetime
Amy Grant, Every Heartbeat
Marky Mark, Good Vibrations
The KLF, 3 A.M. Eternal
Lenny Kravitz, It Ain't Over Till It's Over
***Poison**, Flesh And Blood (Sacrifice)
Bonnie Raitt, Something To Talk About
Salt-N-Pepa, Do You Want Me
Slaughter, Shout It Out

ACTIVE

Anthrax, Bring The Noise
Cher, Love And Understanding
***Toni Childs**, I've Got To Go Now
***Color Me Badd**, I Adore Mi Amor
Corina, Temptation
Crowded House, Chocolate Cake
Drivin' N' Cryin', Build A Fire
The Escape Club, I'll Be There
Ice T, O.G. Original Gangster
Kix, Girl Money
L.A. Guns, Kiss My Love Goodbye
Michael McDermott, A Wall I. . .
Nelson, Only Time Will Tell
Ric Ocasek, Rockaway
Rythm Syndicate, P.A.S.S.I.O.N.
Roxette, Fading Like A Flower
Rod Stewart, The Motown Song
Stress, Flowers In The Rain
***Tuff**, I Hate Kissing

ON

Divinyls, Make Out Alright
Kingofthehill, If I Say
Primus, Jerry Was A Race Car Driver
Ratt, Nobody Rides For Free
School Of Fish, 3 Strange Days
White Trash, Apple Pie
***Chris Whitley**, Living With The Law
*** DENOTES ADDS**

RECORD GUIDE — THE ALL NEW

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees,NJ 08043

CURRENT

Van Halen, Poundcake
L.A. Guns, Kiss My Love Goodbye
Ratt, Nobody Rides For Free
Downtown Science, Room To Breathe
Kix, Girl Money
O.M.D., Pandora's Box
Twenty Four Gone, Trust
Sisters Of Mercy, Doctor Jeep
Fishbone, Everyday Sunshine
Tony Terry, With You
Divinyls, Make Out Alright
Electronic, Get The Message
Leaders/New School, Sobb Story
Slaughter, Shout It Out
Cathy Dennis, Too Many Walls
B.A.D. II, Rush
Biz Markie, What Comes Around. . .
Ric Ocasek, Rockaway
Stevie Wonder, Gotta Have You
Bobby Jimmy, Erotic Psychotic
Primus, John The Fisherman
David Lee Roth, Tell The Truth

VH-1 VIDEO HITS ONE

Continuous programming
1515 Broadway, New York,NY 10036

ADDS

Aretha Franklin, Everyday People
Huey Lewis/News, It Hit Me Like A Hammer
James Brown, So Tired Of. . .

DEVELOPMENT

Peabo Bryson, Can You Stop The Rain
Cher, Love And Understanding
The Escape Club, I'll Be There
Kenny G, Theme From Dying Young
Tara Kemp, Piece Of My Heart
Aaron Neville, Everybody Plays. . .
Roxette, Fading Like A Flower
Wilson Phillips, The Dream Is Still Alive
Stevie Wonder, Gotta Have You

HEAVY

Bryan Adams, (Everything I Do) . . .
Michael Bolton, Time, Love & . . .
Natalie Cole, Unforgettable
Gloria Estefan, Can't Forget You
Amy Grant, Every Heartbeat
Lenny Kravitz, It Ain't Over Till It's Over
Bonnie Raitt, Something To Talk About
Rod Stewart, The Motown Song

LIGHT

Extreme, Hole Hearted

THE JUKE BOX NETWORK

Continuous programming
12000 Biscayne Blvd, Miami,FL 33181

ADDS

Firehouse, Love Of A Lifetime
King Missile, My Heart Is A Flower
Quayshaun, Party Slammin'
Warrant, Blind Faith
West End Girls, Kissin' You
Corina, Temptation
Jane's Addiction, Ain't No Right
Javier/Stra8jackers, The Other Guy
Nikki D, Hang On Kid
Prince Rakeem, Ooh I Love. . .
Alias, Perfect World
Anthrax, Bring The Noise
Bingoboys, Borrowed Love
Cher, Love And Understanding
Drivin' N' Cryin', Build A Fire
Ex-Girlfriend, Why Can't You. . .
Gloria Estefan, Can't Forget You
Harry Connick Jr., Recipe For Love
J.T. Taylor, Long Hot Summer
Jaz, A Groove
Keith Washington, Are You Still In. . .
Loose Bruce, She's A Brickhouse
Life With The Thrill Kill, Sex. . .
Nicki Richards, Summer Breeze
Organized Konfusion, Who Stole. . .
Robert Palmer/UB40, I'll Be Your. . .
Rod Stewart, The Motown Song
Sandee, Love Desire
Sinead O'Connor, My Special Child

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Compton's Most. . ., Growing. . .

PEOPLE-POWERED HEAVIES

Biz Markie, What Comes Around. . .
Boys II Men, Motownphilly
Color Me Badd, I Wanna Sex You Up
Enigma, Principles Of Lust
DJ Quik, Tonite
DJ Jazzy Jeff, Summertime
Hi-Five, I Can't Wait Another Minute
Naughty By Nature, O.P.P
Paula Abdul, Rush Rush
Ralph Tresvant, Do What I Gotta Do

FRIDAY NIGHT VIDEOS

1 hour weekly
888 7th Ave, NY,NY 10106

CURRENT

Bonnie Raitt, Something To Talk About
Guns N' Roses, You Could Be Mine
Bryan Adams, (Everything I Do) . . .
Corina, Temptation
Rod Stewart, The Motown Song
Rythm Syndicate, P.A.S.S.I.O.N.
Stevie Wonder, Gotta Have You
The KLF, 3 A.M. Eternal

BET

Black Entertainment Television

14 hours daily
1899 9th St NE, Washington,DC 20018

ADDS

Tony Terry, With You
Tevin Campbell, Just Ask Me To
Phyllis Hyman, I Don't Want To. . .
Lisa Lisa & Cult Jam, Let The Beat. . .

HEAVY

Damian Dame, Exclusivity
Freddie Jackson, Main Course
Boys II Men, Motownphilly
LeVert, Baby I'm Ready
Stevie Wonder, Gotta Have You
DJ Jazzy Jeff, Summertime
Hi-Five, I Can't Wait Another Minute
Sounds Of Blackness, Optimistic
Peabo Bryson, Can You Stop The Rain
Gene Rice, You're Gonna Get Served
Shirley Murdock, In Your Eyes
BeBe & CeCe Winans, Addictive Love
Phil Perry, Amazing Love
Lisa Fischer, How Can I Ease The Pain
Gladys Knight, Men
Vesta, Special
Riff, If Your Serious
Al B. Sure!, Had Enuf?
3rd Bass, Pop Goes The Weasel
Natalie Cole, Unforgettable
Diana Ross, Force Behind The Power
Will Downing, I Go Crazy
Special Generation, One Night Lover
Ralph Tresvant, Do What I Gotta Do

MEDIUM

Pretty In Pink, All About You, All About Me
Small Change, Why
JT, Swing It
The Winans, Don't Leave Me
Chubb Rock, The Chubbster
En Touch, Drop Dead Gorgeous
Aaron Neville, Everybody Plays. . .
Ready For The World, Straight. . .
B Angie B, So Much Love
Rythm Syndicate, P.A.S.S.I.O.N.

CMT COUNTRY MUSIC TELEVISION

Continuous programming
704 18th Ave South, Nashville,TN 37203

ADDS

Kelly Willis, The Heart That Love Forgot
Marc Cohn, Walking In Memphis
Marty Brown, High And Dry

HEAVY

Aaron Tippin, She Made A Memory. . .
Alan Jackson, Don't Rock The Jukebox
Alison Krauss, Steel Rails
Billy Dean, Somewhere In My. . .
Brooks & Dunn, Brand New Man
Collin Raye, All I Can Be
Davis Daniel, Picture Me
Dolly Parton, Silver And Gold
Earl Thomas Conley, Shadow. . .
Eddie London, If We Can't Do It Right
Exile, Even Now
Hal Ketchum, Smalltown. . .
Hank Williams, Jr., If It Will, It Will
Holly Dunn, Maybe I Mean Yes
JJ White, The Crush
Charlie Daniels, Hopelessly Yours
Linda Davis, Three Way Tie
Lionel Cartwright, Leap Of Faith
Lorrie Morgan, A Picture Of Me
Mark Chesnutt, Your Love Is A Miracle
O'Connor/Wariner, Now It Belongs. . .
Martin Delray, Lillie's White Lies
Marty Stuart, Tempted
Mary-Chapin Carpenter, Down At. . .
McBride & The Ride, Can I. . .
McBride And The Ride, Same Old Star
Mel McDaniel, My Ex Life
Nitty Gritty Dirt Band, Mr. Bojangles
Randy Travis, Point Of Light
Ricky Van Shelton, I Am A Simple Man
Robin Lee, Nothin' But You
Ronnie Milsap, Since I Don't Have You
Sawyer Brown, The Walk
T. Graham Brown, You Can't. . .
Tanya Tucker, Down To My. . .
The Marcy Brothers, She Can
Statler Brothers, You've Been. . .
Travis Tritt, Here's A Quarter
Trisha Yearwood, She's In Love. . .
Vince Gill, Liza Jane
Jennings/Nelson, If I Can Find. .
Wild Jimbos, Let's Talk. . .

TNN THE NASHVILLE NETWORK — The Heart of Country

The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville,TN 37214

ADDS

Marty Brown, High And Dry
Kelly Willis, The Heart That Love Forgot
Amy Grant, Every Heartbeat
Alex Harvey, Cool Drink Of Water

HEAVY

Alan Jackson, Don't Rock The Jukebox
Billy Dean, Somewhere In My. . .
Ricky Van Shelton, I Am A Simple Man
Hal Ketchum, Smalltown. . .
Trisha Yearwood, She's In Love. . .
Charlie Daniels, Hopelessly Yours
Travis Tritt, Here's A Quarter
Dolly Parton, Silver And Gold
Vince Gill, Liza Jane
Exile, Even Now
Mary-Chapin Carpenter, Down At. . .
Sawyer Brown, The Walk
Tanya Tucker, Down To My. . .
Earl Thomas Conley, Shadow. . .
Brooks & Dunn, Brand New Man

MEDIUM

JJ White, The Crush
Collin Raye, All I Can Be
Holly Dunn, Maybe I Mean Yes
Jennings/Nelson, If I Can Find. . .
Mark Chesnutt, Your Love Is A Miracle
Robin Lee, Nothin' But You
Lionel Cartwright, Leap Of Faith
The Marcy Brothers, She Can
Eddie London, If We Can't Do It Right
Aaron Tippin, She Made A Memory. . .
Nitty Gritty Dirt Band, Mr. Bojangles
McBride And The Ride, Same Old Star
Ronnie Milsap, Since I Don't Have You
Lorrie Morgan, A Picture Of Me
O'Connor/Wariner, Now It Belongs. . .
T. Graham Brown, You Can't. . .
B.B. Watson, Light At The End . . .
Linda Davis, Three Way Tie
Marty Stuart, Tempted
Clinton Gregory, One Shot At A Time
Martin Delray, Lillie's White Lies

videosyncrasy

VideoSyncrasy

1 hour weekly
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HEAVY

EMF, Unbelievable
The Alarm, Raw
The Escape Club, I'll Be There
Huey Lewis/News, Couple Days Off
Roxette, Fading Like A Flower
Extreme, More Than Words
Scorpions, Wind Of Change
Mariah Carey, I Don't Wanna Cry
Sting, Why Should I Cry For You?
Mike/Mechanics, Everybody Gets A. . .
Amy Grant, Every Heartbeat
BeBe & CeCe Winans, Addictive Love

NIGHT TRACKS

7 hours weekly
1722 Gower Street, Los Angeles,CA 90028

ADDS

The Farm, Groovy Train
A Lighter Shade Of Brown, Latin Active
Hi-Five, I Can't Wait Another Minute
Skid Row, Monkey Business
Ned's Atomic Dustbin, Happy
B.A.D. II, Rush
Chapterhouse, Pearl
C&C Music Factory, Things That. . .
Tuff, I Hate Kissing You Goodbye

HEAVY

UB40, Here I Am (Come And Take Me)
Corina, Temptation
The KLF, 3 A.M. Eternal

MEDIUM

Scorpions, Wind Of Change
Roxette, Fading Like A Flower
Lenny Kravitz, It Ain't Over Till It's Over
Natalie Cole, Unforgettable
Tara Kemp, Piece Of My Heart
Paula Abdul, Rush Rush
Rhythm Syndicate, P.A.S.S.I.O.N.
Bryan Adams, (Everything I Do) . . .
R.E.M., Shiny Happy People
Ziggy Marley, Kozmik
Richard Thompson, I Feel So Good
Psychedelic Furs, Until She Comes
Divinyls, Make Out Alright

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

FRAGILE FILMS' CREW reeled a batch of L.A.-based videos recently, including **Oaktown's 3-5-7's** "Turn It Up" for **Capitol. Rupert Wainwright** directed the postapocalyptic, slammin' dance video with producer **Howard Woffinden.** Wainwright and Woffinden also directed and produced **B Angie B's** sensual **Bust-It** clip, "So Much In Love." Fragile's **David Florimbi** is the eye behind **Raymone Carter's** colorful **Warner Bros.** video, "The Way You Love Me," and **David Byrnes** produced. In addition, **Timothy Walton** directed the politically charged, high-powered "Glory" clip for **Ruthless** duo **Yomo & Maulkie. John Speaks** produced. Wainwright and **Terance Power** executive-produced the clips.

Zinc Productions' Ralph Ziman directed the **Dan Reed Network** in "Mix It Up" from the **Mercury** album "The Heat." **Benjamin Howell** produced the conceptual clip, which contains a mixed bag of images relating to the world today. Director Ziman's baby appears in a cameo role.

Actor **Blair Underwood** directed **Tony Terry's** new **Epic** video, "With You," for **Mark Freedman Productions. Julius Montoyer** directed photography and **Doug Friedman** produced.

NEW YORK

Director **Rich Murray** of **GPA Films** takes **Tuff Crew** on a tour of New York's nighttime danger zones as the song "Robin Hood" tells the sad tale of the street-gang underworld. The black-and-white video, taken from the **Warlock Records** album "Still Dangerous," was produced by **Kate Judge.**

Picture Vision producer **Ethan Wolvek** has completed **Arista** artist **Titiyo's** new clip, "My Body Says Yes." The British film team known as "The Thunder Jockies" **(John England** and **Graham Elliott)** directed the video. The clip, shot in Manhattan, is a performance piece mixed with layered film images. Animation and painted sets create a feeling of traveling from one little world to another. **Jon Small** and **Steven Saporta** served as executive producers.

Rebo Studios has wrapped "This Jam Is Cold" for new **Rendezvous/RCA** act **C'vello. Alan Miller** directed the high-energy clip, which features three "Club MTV" dancers and makes extensive use of quick cuts, computer-generated line art, and abstract cel animation. **Susan Wile** served as producer.

Portfolio Artists Network director **Marcus Nispel** shot **Lisa Lisa & Cult Jam's** new clip at Brooklyn's Cinema World stage. "Let The Beat Hit 'Em," from the upcoming **Columbia** album "Needle To The Groove," was shot to emphasize constant movement and a sensual theme. Producer was **Brendon Heath.**

UNIQUENESS, CULTURAL STYLE HAILED AS VID TRAITS

(Continued from preceding page)

have "something different going on" and not look alike, especially when creating more than one video for the same artist.

But the best videos also promote a "cultural aspect" unavailable elsewhere, said The Jukebox Network's Mike Cooper. Hailing clips by Mellow Man Ace and Kid Frost for "showing their Spanish culture instead of crossing over and looking white," McDaniels added that white and black audiences are interested in learning about each other's cultures through videos.

As video promoter and panel moderator, R 'N R Freelance's Mark Weinstein noted that videos illustrating an artist's culture are not limited to rap and hip-hop, but are also prominent in the metal and alternative areas. Brenda Kelly, producer of England's underground video show "Snum TV," said that the show emerged out of frustration that England's underground music scene was not getting exposure.

"When a video works is when it's true to the culture it comes out of," said Kelly, whose show often highlights bands that are difficult to see live. "Seeing our bands on TV is the only way you can see them, so you have to make sure you stay true. Otherwise, you wind up being seen in a way that misrepresents you. We're not interested in making ads for record companies."

Cooper further assailed videos that "perpetuate a fraud," particularly those clips in which the featured singers are not the ones actually singing on the audio track. When such artists perform live, noted McDaniels, "audiences find out quick" what is entertainment as opposed to music.

But MC Serch was critical of programmers who "perpetuate the same fraud" by programming Vanilla Ice in an "Ice Pack" with Ice-T and Ice Cube. "Call him a pop star, a pop act like Gerardo and M.C. Hammer," he said. "But don't put him in rap."

THE EYE

(Continued from preceding page)

tion on the upswing and keep it growing instead of being replaced with wood. Who needs that?"

Who indeed?

A date hasn't been set, but Harris assures me it won't compete with the MTV awards. Since the suspense would be just too much, all winners except for brick video of the year will be announced in advance. Nominees in that prestigious category are **Salt-N-Pepa**, "Do You Want Me"; **Boyz II Men**, "Motownphilly"; **Iggy Pop**, "Home"; **Tyketto**, "Forever Young"; **Amy Grant**, "Baby Baby"; **Another Bad Creation**, "Iesha"; and **Heavy D & the Boyz**, "Now That We've Found Love."

C-C-CHANGES: **Peter Shaev**, formerly with **Relativity Records**, is now manager of video promotion for **Imago Records.** First projects are clips from **Baby Animals** and **Nikolaj Steen.**

Picture Vision has added director **Sara Nichols**, formerly with **New Generation Pictures**, to its roster.

www.americanradiohistory.com

International

Cassette Singles Find Favor In France

■ BY EMMANUEL LEGRAND

PARIS—Two months after the launch of the cassette single in France, the format seems to have found a niche—and broad-based approval—in the French market.

Backed by a massive, music-industry-funded advertising campaign, cassette singles are attracting considerable consumer interest. Preliminary industry statistics indicate that they have already taken about 20% of the singles market.

Jean-Claude Gastineau, GM of Sony Music France, says that the industry launch campaign "has reached its goals," and created a real interest among consumers, especially among the teenage target group.

He says that on hit tracks, cassettes can represent as much as 20% of a single's sales in all formats for Sony product. Jean-Yves Mirski, who oversaw the launch for record industry organization SNEP, says retailers report that same percentage being reached across a range of titles.

However, access to the product remains a problem as production facilities are limited. A number of titles have been unavailable or not released on cassette at all.

An early survey among retailers shows that PolyGram and Sony Music have been the most active distributors, offering a wide range of product, while Warner Music and BMG have been efficiently focusing on limited titles among the best-sellers. EMI and Virgin are described as having encountered problems in meeting demand. Mirski says these difficulties are linked to the speed of the introduction of the format and should be overcome as the production capacities increase.

Wholesale giant Cogedep, which ships more than 50% of all singles sold in France, made initial pre-orders of 100,000 units at the beginning of June and began reordering two weeks later. Company president Olivier Sauty de Chalon says, "The product was met with enthusiasm by two of the retailers we service, the popular chains Monoprix and Prisunic. This is reasonably normal because they are strong single sellers, and found this new format suited to their needs."

Sauty de Chalon reveals that in the case of stores serviced by Cogedep, sales are concentrated on a limited number of titles, generally the chart's top 15. For popular songs, cassette singles already represent one-third of all sales, and in the case of lesser-known product the rate is one half.

He forecasts that the cassette single will quickly outsell its vinyl counterpart, and comments, "The cassette single has not created a new market; it has cannibalized vinyl and accelerated its decline."

Olivier Montfort, marketing manager of Virgin's three French megastores, says, "For us, it has created an additional market. We have never sold many vinyl singles. We are more CD-singles-oriented, and the arrival of the cassette single has, in fact, increased our sales of singles."

Bruno Gerentes, director of record retail at the FNAC chain, confirms that although singles were never a top priority for the company, FNAC "did everything to give a chance to the product." He adds, "Cassette singles have taken off quite strongly, especially in our stores in the provinces. Paris is a little different because our customers are better off and not interested in short-play formats."

FNAC's average price for a cassette single is the equivalent of $3.68, but will get lower "if there is a retailer with lower prices than ours near an FNAC store." Gerentes says that FNAC now sells as many singles on cassette as on vinyl.

Expanded German Music Trade Fair Set

■ BY WOLFGANG SPAHR

COLOGNE, Germany—The German music industry is gearing up for its biggest trade fair of the year—POPKOMM—which this year will be twice the size of the 1990 event.

The 1991 POPKOMM, set for Aug. 22-25 here, is also promising a number of specialist workshops for the first time, in addition to the established program of conferences, seminars, and concerts.

Organizer Dieter Gorny comments, "The basic concept and aim of POPKOMM will be unchanged. The idea will still be to combine a trade fair with a conference and concert program to present and discuss the entire musical spectrum.

"What will be different is that the scope of the fair is being enlarged and should be more informative. Twice as many exhibitors—a total of 40—will be present and the structure of the conference has been completely altered to produce a clearer set of topics and create a better appeal for the attendees.

"This time, there will be lectures and discussions, a seminar program, and, for the first time, workshops, where experts will tackle specific issues within a tight framework."

One of the workshops will address contractual rights and look at whether the current generation of recording deals might be, in the long run, to the disadvantage of both record companies and artists.

The '91 POPKOMM will also be more open. Says Gorny, "For the first time this year, an open day for the public will be held to show the fans what the music industry does. At all the Cologne clubs, there will be an opulent concert program and numerous artists will be present."

The 40 stands at the event will represent record companies, music publishers, distributors, production companies, and broadcasters.

Admission for four days is $51; tickets can be obtained from INPOP/Institut fur Popkultur in Wuppertal, Germany.

Cityvision Sees Plunge In Its Pretax Earnings

LONDON—Cityvision Plc., operator of the U.K.'s largest chain of video stores, has announced a plunge in pretax profits of 58% in the six months ended May 31, as consumers cut back on video rentals during the recession.

Pretax profits fell from $13.6 million to $5.7 million in the period as revenues edged up from $57.7 million to $64.5 million, according to Cityvision, which runs 860 Ritz Video stores in the U.K. and is currently embarking on expansion in continental Europe.

The company says profits dropped steeply because it lost high-margin revenues as customers cut back on video rentals while it still had to cover the high fixed-costs of running the stores.

"Management action has been taken to reduce overhead costs in all areas," Cityvision states, adding that when consumer spending returns to normal levels "profits should move significantly higher."

Cityvision is already experiencing an improvement in business during the second half of the year. "Average store turn-

(Continued on page 65)

BMG Italy Banking On Artist Development

MILAN—Italian talent is to get a $6.7 million boost through a new investment program by BMG (Italy). The three-year project is aimed at strengthening the company's national artist roster to include a wide range of musical genres.

Michele Mondella, advertising and promotions director at the company, believes that no other firm on national territory is making such a commitment to local newcomers. He comments, "We've given the green light to mobilize and modernize the BMG cast. We have a new artistic director, Pope Fabrizio, who is currently working with musicians who range from singer/songwriters to funk and blues bands. Each act or artist will have a different road to tread."

The first step for BMG is the release of a number of maxicassette singles by new acts and artists. These include the groups Io, Tiromancyno, Stop, Fandango, and Dharma, plus solo artists Tosca, Leandro Barsotti, and Fabrizio Pieraccini. Some of the acts have albums slated for autumn release.

Mondella is under no illusion that the firm is about to conquer the international market immediately and is currently concentrating most of his efforts on securing radio airplay in Italy. BMG is also investing in advertising campaigns on some of the major private network stations.

"There is little space for newcomers on TV, and I believe radio airplay is one of the most important promotional channels," he says. "We are also producing videos for some acts for screening on Videomusic, the local 24-hour music channel. I also believe strongly in that particular outlet."

DAVID STANSFIELD

SACEM Records Jump In Revenues

PARIS—French authors' rights society SACEM/SDRM produced total revenues of $391 million in 1990, an 11.93% increase on the figure for 1989.

In announcing the totals, SACEM managing director Jean-Loup Tournier says the increase is "very satisfying." SACEM states that, overall, management costs amount to 18.23% of revenues and claims it is "one of the cheapest performing rights societies in the world, and especially in Europe."

In 1990, the organization distributed royalties to 50,000 French and foreign authors, composers, and publishers for the use of about 500,000 different works. Nearly 100,000 new works from outside France were registered with SACEM last year, while new domestic compositions reached 80,000; 3,700 new French authors, composers, and publishers registered in 1990.

National repertoire accounts for 54.3% of the total amount distributed. Foreign works in France come from these countries in descending order: the U.S., the U.K., Germany, Italy, and Belgium. SACEM notes that, compared with 1989, the share of French repertoire in recorded music decreased by about two points to 46.7%.

SACEM's main revenue sources are:

- Audio/visual media (26.88%—of which 19.46% is from television and 7.22% from radio).
- Public use of recorded music (24.5%). This sector has not shown substantial increases due to a com-

(Continued on next page)

An in-depth look at music retailing in France . . . page 41

Dutch Rights Group Reports Revenue Rise

AMSTERDAM—Dutch authors' society and mechanical rights organization BUMA/STEMRA has notched a substantial increase in revenues last year compared with 1989, due partly to RTL-4, the Netherlands' first satellite-to-cable TV station.

Authors' society BUMA had revenues of $38.6 million in 1990 compared with $35 million in 1989. Mechanical rights body STEMRA reports revenues up 26% at $111.3 million; the increase was thanks mainly to pan-European license deals made with several major record companies. WILLEM HOOS

Sydney Station Closes In On Radio Rival

SYDNEY—Sydney's 2DAY FM is getting closer to being the station with the highest cumulative audience reached in Australian broadcasting history—a weekly listenership of 1.012 million. While rival station 2MMM won its 17th consecutive survey with a 14.6% share, 2DAY is fast closing the gap at 14.4%, indicating that Sydney listeners are favoring 2DAY's change to dance and contemporary pop over 2MMM's longstanding format of gold and contemporary rock. KATHERINE TULICH

The Simple Truth's Take Put At $92 Mil

LONDON—Worldwide fund-raising based around The Simple Truth concert has raised $92 million for Kurdish refugees, according to the British Red Cross.

Of that, $66 million came from donations from British and other governments and $24 million from individual and corporate donations. A total of $1.07 million was raised by the commercial activities centered on the concert itself.

JEFF CLARK-MEADS

www.americanradiohistory.com

'Grease' Reissue Reaches No. 1 With PolyGram Push

BY GLENN A. BAKER

SYDNEY—In 1978, PolyGram Australia sold more than 650,000 sets of the soundtrack to the Robert Stigwood film "Grease," lodging it in the country's all-time biggest-selling album top 10.

Now, 13 years later, the company has sold 10% of that total again with a bold and deftly executed marketing and promotion campaign, which has taken a CD/cassette reissue back to No. 1 nationally and likely to reach a six-figure sales mark.

The campaign was conceived in January by Melissa Temple, PolyGram promotions manager for New South Wales, Australia's largest state. Earlier this year, it was her steady belief in Janet Jackson's "Rhythm Nation 1814" album that helped it overcome radio resistance to reach No. 1 in its 68th week on the national chart.

Then, inspired by the high U.K. charting of "The Grease Megamix," she set up a series of "Grease Balls" in Sydney before the single's local release. The first, at the Oz Rock Cafe, was so successful that 15 more followed, each featuring giveaways of "Greasepacks," containing T-shirts, combs, chewing gum, a CD, a cassette single—even a condom.

With John Scott, her counterpart in Victoria, she spread the DJ-supported "Grease Ball" concert cross-country, some 40 events in all. What had been a novelty single hit, itself now a national No. 1 here, became a No. 1 full-price CD and double-cassette.

Says Temple: "From that first ball, a great momentum developed, and in the end we had to turn down dance DJs who wanted to stage similar events. It spread to radio, which ran 'Grease Weekends.' We started TV advertising a few days before it went to No. 1, but I don't doubt it would have gotten there without that.

'It is being discovered by a new generation'

"It's interesting that cassette sales have been very high for this package. I think that's because it is being discovered by a new generation of kids who weren't around the first time and certainly aren't indulging in nostalgia.

"To them, it's just a really exciting sound they haven't heard before."

Marie Marie Music On Move

Will Open Florida Office In Sept.

HAMBURG—Marie Marie Music, the music publishing and promotion company headed by Hubert Branzko and Mike Thulke, is to open an office in Tampa, Fla., in September—Marie Marie Music Inc.—in search of repertoire by bands for exploitation in Europe and Japan. The U.S. office will be managed by a prominent German DJ whose name cannot be revealed for contractual reasons.

Founded in Hamburg in 1962, Marie Marie has built up a catalog of more than 1,000 rock and pop copyrights. It recently concluded licensing deals for the catalog with Warner Basart in the Netherlands and Warner/Chappell in France. The company has also acquired representation in Europe and Japan of the 300-title catalog of former Bill Haley pianist Joey Welz.

Operating on behalf of German heavy metal label Crazy Life, Marie Marie has negotiated the release by Meldac in Japan of repertoire by metal acts from the Netherlands, Scandinavia, and the U.S., including Titan Force, Mercy, Pagan, Jack Starr, and Battle Bratt.

As part of future expansion, Marie Marie is planning to market and promote its repertoire in the Eastern European territories and to sign Eastern European bands for release in Western Europe and Japan.

MIKE HENNESSEY

SACEM RECORDS 11.9% JUMP IN REVENUES FOR YEAR

(Continued from page 62)

bination of thin times for discos and the fact that many clubs are in dispute with SACEM over rates and are withholding payments.

• Records, videos, and home-taping (22.22%). Mechanical rights from discs, tapes, and videos represent 16.57% of this total, while private copying represents 5.65%, due to a 30% rise in income from blank-tape levies. SACEM notes that videocassettes and laserdiscs are "continuing to have a promising career."

• Foreign revenues (14.88%). The organization says the main source of foreign income is due to the use of works from French composers of the 20th century—mainly Maurice Ravel—film scores, and standards including "My Way." Main suppliers of foreign earnings are the Netherlands ($15.9 million), Germany ($10 million), Belgium ($5.8 million), Italy ($3.95 million), Japan ($3.2 million), and the U.S. ($3.1 million).

EMMANUEL LEGRAND

U.K. country-chart eligibility altered . . . see page 37

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HITS of the WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 7/27/91

		SINGLES
1	1	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS A&M
2	5	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS A&M
3	2	**SENZA UNA DONNA (WITHOUT A WOMAN)** ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
4	3	**WIND OF CHANGE** SCORPIONS MERCURY
5	4	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER GEFFEN
6	13	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN
7	6	**I WANNA SEX YOU UP** COLOR ME BADD GIANT
8	7	**LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE** THE KLF KLF COMMUNICATIONS
9	10	**RUSH RUSH** PAULA ABDUL VIRGIN
10	11	**AUTEUIL NEUILLY PASSY** LES INCONNUS PRODUCTIONS
11	8	**ANY DREAM WILL DO** JASON DONOVAN REALLY USEFUL
12	15	**7 WAYS TO LOVE** COLA BOY ARISTA
13	12	**DESENCHANTEE** MYLENE FARMER POLYDOR
14	9	**CHORUS** ERASURE MUTE
15	14	**SAGA AFRICA** YANNICK NOAH CARRERE
16	18	**FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)** ROXETTE EMI
17	22	**LA ZOUBIDA** LAGAF FLARENSASCH
18	17	**RING RING RING (HA HA HEY)** DE LA SOUL TOMMY BOY
19	16	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
20	NEW	**LOSING MY RELIGION** R.E.M. WARNER BROS.
21	23	**ALWAYS THERE** INCOGNITO FEATURING JOCELYN BROWN TALKIN' LOUD
22	19	**BABY BABY** AMY GRANT A&M
23	NEW	**MORE THAN WORDS** EXTREME A&M
24	NEW	**NOW THAT WE'VE FOUND LOVE** HEAVY D. & THE BOYZ MCA
25	26	**SAILING ON THE SEVEN SEAS** OMD VIRGIN
26	NEW	**MY NAME IS NOT SUSAN** WHITNEY HOUSTON ARISTA
27	27	**BOW DOWN JESUS** JESUS LOVES YOU MORE PROTEIN
28	21	**JOYRIDE** ROXETTE EMI
29	20	**SHINY HAPPY PEOPLE** R.E.M. WARNER BROS.
30	NEW	**ARE YOU MINE?** BROS COLUMBIA
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WARNER BROS.
2	2	**ROXETTE** JOYRIDE EMI
3	6	**CHER** LOVE HURTS GEFFEN
4	5	**SCORPIONS** CRAZY WORLD MERCURY
5	3	**EURYTHMICS** GREATEST HITS RCA
6	7	**ROD STEWART** VAGABOND HEART WARNER BROS.
7	4	**SEAL** SEAL ZTT
8	8	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
9	13	**ALICE COOPER** HEY STOOPID EPIC
10	24	**THE JAM** GREATEST HITS POLYDOR
11	9	**SIMPLE MINDS** REAL LIFE VIRGIN
12	11	**LENNY KRAVITZ** MAMA SAID VIRGIN
13	NEW	**TOM PETTY & THE HEARTBREAKERS** INTO THE GREAT WIDE OPEN MCA
14	10	**SOUNDTRACK** THE DOORS ELEKTRA
15	12	**VAN HALEN** FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
16	NEW	**YELLO** BABY MERCURY
17	16	**MARILLION** HOLIDAYS IN EDEN EMI
18	20	**ZUCCHERO FORNACIARI** ZUCCHERO LONDON
19	21	**MYLENE FARMER** L'AUTRE BARCLAY
20	14	**SKID ROW** SLAVE TO THE GRIND ALTANTIC
21	18	**SOUNDTRACK** GREASE POLYDOR
22	15	**THE KLF** THE WHITE ROOM INDISC
23	25	**OMD** SUGAR TAX VIRGIN
24	NEW	**GIPSY KINGS** ESTE MUNDO COLUMBIA
25	17	**CHRIS REA** AUBERGE EAST WEST
26	22	**BOB MARLEY** LEGEND ISLAND
27	19	**KRAFTWERK** THE MIX EMI
28	26	**ENIGMA** MCMXC A.D. VIRGIN
29	NEW	**BEVERLEY CRAVEN** BEVERLEY CRAVEN EPIC
30	NEW	**PATRICK BRUEL** ALORS REGARDE RCA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/28/91

		SINGLES
1	2	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS POLYDOR/POLYGRAM
2	1	**READ MY LIPS** MELISSA PHONOGRAM/POLYGRAM
3	4	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN
4	3	**GREASE MEGAMIX** OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
5	6	**LAST TRAIN TO TRANSCENTRAL** THE KLF LIBERATION/FESTIVAL
6	7	**RING, RING, RING** DE LA SOUL LIBERATION/FESTIVAL
7	5	**RUSH RUSH** PAULA ABDUL VIRGIN/EMI
8	NEW	**THINGS THAT MAKE YOU GO HMMMM . . .** C&C MUSIC FACTORY COLUMBIA
9	8	**HOT CHILLI WOMAN** NOISEWORKS COLUMBIA
10	NEW	**UNFORGETTABLE** NATALIE COLE WARNER BROS.
11	9	**BABY BABY** AMY GRANT POLYDOR/POLYGRAM
12	NEW	**MORE THAN WORDS** EXTREME POLYDOR/POLYGRAM
13	14	**I WANNA SEX YOU UP** COLOR ME BADD WARNER BROS.
14	10	**LOVE REARS ITS UGLY HEAD** LIVING COLOUR EPIC
15	12	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
16	11	**SHOCKED** KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL
17	NEW	**PEOPLE ARE STILL HAVING SEX** LATOUR POLYDOR/POLYGRAM
18	15	**WHERE ARE YOU NOW** ROXUS MELODIAN/FESTIVAL
19	16	**FADING LIKE A FLOWER** ROXETTE EMI
20	NEW	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS PHONOGRAM/POLYGRAM
		ALBUMS
1	3	**ROD STEWART** VAGABOND HEART BMG
2	2	**CROWDED HOUSE** WOODFACE EMI
3	4	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
4	NEW	**NATALIE COLE** UNFORGETTABLE WARNER
5	1	**NOISEWORKS** LOVE VERSUS MONEY COLUMBIA
6	6	**DARYL BRAITHWAITE** RISE COLUMBIA
7	5	**THE KLF** THE WHITE ROOM LIBERATION/FESTIVAL
8	7	**JIMMY BARNES** TWO FIRES MUSHROOM/FESTIVAL
9	8	**SKID ROW** SLAVE TO THE GRIND WARNER
10	12	**LENNY KRAVITZ** MAMA SAID VIRGIN/EMI
11	10	**MARIAH CAREY** MARIAH CAREY COLUMBIA
12	11	**R.E.M.** OUT OF TIME WARNER
13	18	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA
14	9	**VAN HALEN** FOR UNLAWFUL CARNAL KNOWLEDGE WARNER
15	13	**PAULA ABDUL** SPELLBOUND VIRGIN/EMI
16	19	**ROXETTE** JOYRIDE EMI
17	16	**LIVING COLOUR** TIME'S UP EPIC
18	17	**RATCAT** BLIND LOVE ROO/POLYGRAM
19	15	**DE LA SOUL** DE LA SOUL IS DEAD LIBERATION/FESTIVAL
20	14	**JAMES REYNE** ELECTRIC DIGGER DANDY VIRGIN/EMI

CANADA (Courtesy The Record) As of 7/29/91

		SINGLES
1	12	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS A&M/A&M
2	3	**MORE THAN WORDS** EXTREME A&M/A&M
3	17	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN/GEFFEN
4	1	**RUSH RUSH** PAULA ABDUL VIRGIN/A&M
5	2	**UNBELIEVABLE** EMF CAPITOL/CAPITOL
6	7	**FADING LIKE A FLOWER** ROXETTE CAPITOL/CAPITOL
7	5	**CONDUCTIN' THANGS** DETROIT EMERALD ATTIC/ATTIC
8	6	**PEOPLE ARE STILL HAVING SEX** LATOUR POLYDOR/PLG
9	NEW	**WIND OF CHANGE** SCORPIONS MERCURY/PLG
10	19	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY/PLG
11	13	**MAMA SAID . . .** L.L. COOL J DEF JAM/SONY
12	11	**I LIKE THE WAY (THE KISSING GAME)** HI-FIVE JIVE/BMG
13	NEW	**SUMMERTIME** D.J. JAZZY JEFF JIVE/BMG
14	10	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON COLUMBIA/SONY
15	8	**POWER OF LOVE** LUTHER VANDROSS EPIC/SONY
16	NEW	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ VIRGIN/A&M
17	4	**TOO HOT** ALANIS MCA/MCA
18	9	**I TOUCH MYSELF** DIVINYLS VIRGIN/A&M
19	NEW	**A BETTER LOVE** LONDONBEAT ANXIOUS/MCA
20	NEW	**HEY STOOPID** ALICE COOPER EPIC/SONY
		ALBUMS
1	3	**R.E.M.** OUT OF TIME WARNER BROS./WEA
2	1	**EXTREME** EXTREME II PORNOGRAFFITTI A&M/A&M
3	2	**VAN HALEN** FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
4	4	**PAULA ABDUL** SPELLBOUND VIRGIN/A&M
5	8	**CRASH TEST DUMMIES** THE GHOSTS THAT HAUNT ME BMG/BMG
6	12	**TOM PETTY** INTO THE GREAT WIDE OPEN MCA/MCA
7	5	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA/SONY
8	10	**EURYTHMICS** GREATEST HITS RCA/BMG
9	13	**EMF** SCHUBERT DIP CAPITOL/CAPITOL
10	9	**ROXETTE** JOYRIDE CAPITOL/CAPITOL
11	7	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA/SONY
12	6	**SKID ROW** SLAVE TO THE GRIND ATLANTIC/WEA
13	16	**NATALIE COLE** UNFORGETTABLE ELEKTRA/WEA
14	11	**BLACK CROWES** SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
15	19	**BONNIE RAITT** LUCK OF THE DRAW CAPITOL/CAPITOL
16	14	**THE TRAGICALLY HIP** ROAD APPLES MCA/MCA
17	20	**CROWDED HOUSE** WOODFACE CAPITOL/CAPITOL
18	15	**LONDONBEAT** IN THE BLOOD RADIOACTIVE/MCA
19	17	**MARIAH CAREY** VISION OF LOVE COLUMBIA/SONY
20	NEW	**ALICE COOPER** HEY STOOPID EPIC/SONY

GERMANY (Courtesy Der Musikmarkt) As of 7/16/91

		SINGLES
1	1	**WIND OF CHANGE** THE SCORPIONS MERCURY/PHONOGRAM
2	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY/PHONOGRAM
3	3	**THE SHOOP SHOOP SONG** CHER EPIC
4	4	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG LONDON
5	5	**I WANNA SEX YOU UP** COLOR ME BADD WARNER BROS.
6	6	**FADING LIKE A FLOWER** ROXETTE ELECTROLA
7	8	**BOW DOWN MISTER** JESUS LOVES YOU VIRGIN
8	7	**LAST TRAIN TO TRANSCENTRAL** THE KLF BLOW UP
9	10	**BABY BABY** AMY GRANT POLYGRAM
10	11	**SAILING ON THE SEVEN SEAS** OMD VIRGIN
11	9	**RING, RING, RING** DE LA SOUL EAST WEST
12	12	**SHINY HAPPY PEOPLE** R.E.M. WARNER BROS.
13	17	**RUSH RUSH** PAULA ABDUL VIRGIN
14	13	**GYPSY WOMAN** HOMELESS EMI
15	16	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
16	15	**JOYRIDE** ROXETTE ELECTROLA
17	NEW	**CHORUS** ERASURE MUTE
18	NEW	**TANZPIRATOR** TIME TO TIME ELECTROLA
19	NEW	**LOVES BURN** KARL KEATON BMG/ARIOLA
20	14	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
		ALBUMS
1	2	**THE SCORPIONS** CRAZY WORLD MERCURY/PHONOGRAM
2	1	**ROXETTE** JOYRIDE ELECTROLA
3	3	**R.E.M.** OUT OF TIME WARNER BROS.
4	4	**EURYTHMICS** GREATEST HITS RCA
5	5	**ROD STEWART** VAGABOND HEART WARNER BROS.
6	20	**YELLO** BABY POLYGRAM
7	6	**VAN HALEN** FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
8	NEW	**CHER** LOVE HURTS GEFFEN
9	7	**KRAFTWERK** THE MIX ELECTROLA
10	NEW	**MARILLION** HOLIDAYS IN EDEN EMI
11	10	**ZUCCHERO** ZUCCHERO POLYGRAM
12	14	**OMD** SUGAR TAX VIRGIN
13	9	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
14	8	**SEAL** SEAL ZTT/WEA
15	13	**FOREIGNER** UNUSUAL HEAT EAST WEST/ATLANTIC
16	11	**THE DOORS** SOUNDTRACK ELEKTRA
17	12	**SIMPLE MINDS** REAL LIFE VIRGIN
18	16	**VARIOUS** 21 JUMP STREET HITS IDEA
19	15	**SKID ROW** SLAVE TO THE GRIND ATLANTIC/EAST WEST
20	19	**PAULA ABDUL** SPELLBOUND VIRGIN

FRANCE (Courtesy of Nielsen/Europe 1) As of 7/20/91

		SINGLES
1	3	**LA ZOUBIDA** LAGAF CARERRE
2	1	**AUTEUIL, NEUILLY, PASSY** LES INCONNUS SONY
3	2	**SAGA AFRICA** VANNICK NOAM CARERRE
4	4	**DESENCHANTEE** MYLENE FARMER POLYDOR
5	5	**TELL ME BONITA** DANA DAWSON SONY/COLUMBIA
6	8	**LES BROVILLARDS DE LONDRES** THIERRY HAZARD SONY/COLUMBIA
7	6	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG POLYDOR
8	13	**LOSING MY RELIGION** R.E.M. WARNER BROS.
9	16	**DIS MOI BEBE** BENNY B. SONY
10	7	**PROMISE ME** BEVERLEY CRAVEN SONY/EPIC
11	9	**E VADO VIA** GRAY & DIDIER BARBELIVIEN BMG
12	14	**JE ME BATTRAI POUR ELLE** FREDERIC FRANCOIS EMI
13	11	**SEND ME AN ANGEL** SCORPIONS MERCURY
14	18	**DARLIN** ROCH VOISINE BMG
15	10	**CRAZY** SEAL WEA
16	12	**HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)** MECANO BMG
17	19	**LE SERPENT QUI DANSE** FRANCOIS FELDMAN POLYDOR
18	20	**FESTA NO MAR** CHICO ET ROBERTA CARRERE
19	NEW	**GAMES** NEW KIDS ON THE BLOCK SONY/COLUMBIA
20	NEW	**WHERE DOES MY HEART BEAT NOW** CELINE DION SONY/COLUMBIA
		ALBUMS
1	1	**MYLENE FARMER** L'AUTRE POLYGRAM
2	2	**PATRICK BRUEL** ALORS REGARDE RCA/BMG
3	4	**ELMER FOOD BEAT** JE VAIS ENCORE DORMAIR CE SOIR POLYDOR
4	3	**JEAN-JACQUES GOLDMAN** FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
5	10	**FRANCOIS FELDMAN** MAGIC'BOUL'VARD POLYDOR
6	6	**FELIX GRAY & DIDIER BARBELIVIEN** LES AMOURS CASSEES BMG
7	5	**ENIGMA** MCMXC A.D. VIRGIN
8	7	**SOUNDTRACK** GREASE POLYDOR
9	NEW	**R.E.M.** OUT OF TIME WARNER BROS.
10	12	**UB40** LABOUR OF LOVE PART II VIRGIN
11	11	**SCORPIONS** CRAZY WORLD MERCURY
12	NEW	**MICHEL SARDOU** BERCY 91 EMI
13	16	**THIERRY HAZARD** POP MUSIC SONY/COLUMBIA
14	8	**ROLLING STONES** FLASHPOINT SONY/COLUMBIA
15	17	**SIMPLE MINDS** REAL LIFE VIRGIN
16	NEW	**BERNARD LAVILLIERS** SOLO POLYDOR
17	15	**ROCH VOISINE** DOUBLE BMG
18	NEW	**MECANO** DESCANSO DOMINICAL BMG
19	19	**BENNY B.** L'ALBUM SONY
20	NEW	**YANNICK NOAH** BLACK AND WHAT CARRERE

JAPAN (Courtesy Music Labo) As of 7/22/91

		SINGLES
1	4	**DONNA TOKIMO** NORIYUKI MAKIHARA WEA MUSIC
2	NEW	**KAKKOWARUI HURAREKATA** SENRI OE EPIC/SONY
3	NEW	**ROSA** MIHO NAKAYAMA KING
4	2	**ANATANI AETE YOKKATA** KYOHO KOIZUMI VICTOR
5	1	**NEO BRAVO** SOUTHERN ALL STARS VICTOR
6	5	**BELIEVE IN LOVE** LINDBERG TOKUMA JAPAN
7	3	**PROPOSE/KOISURU KIMOCHI** KAN POLYDOR
8	6	**HAZIMARI WA ITSUMO AME** ASKA PONY CANYON
9	NEW	**SAYONARA YESTERDAY** TUBE SONY
10	NEW	**HATSUKOI DORI** MICHIYO NAKAJIMA PONY CANYON
		ALBUMS
1	NEW	**TAKAKO OKAMURA** CHOU FLEUR FUN HOUSE
2	2	**MISATO WATANABA** LUCKY EPIC/SONY
3	1	**CHISATO MORITAKA** THE MORITAKA WARNER MUSIC JAPAN
4	5	**TATSURO YAMASHITA** ARTISAN MMG
5	NEW	**HIS** NIHON NO HITO TOHSIBA/EMI
6	7	**ASKA** SCENE 2 PONY
7	3	**EIKICHI YAZAWA** DON'T WANNA STOP TOSHIBA/EMI
8	9	**X** JEALOUSY SONY RECORDS
9	4	**TUNNELS** MINO MONTA NO GYAKUSYU PONY/CANYON
10	NEW	**RISA ONO** MENINA BMG/VICTOR

SPAIN (Courtesy TVE/AFYVE) As of 7/13/91

		SINGLES
1	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS POLYGRAM
2	1	**AGUEST ANY SI** VARIOUS GINGER
3	3	**ALL MY LOVING** LOS MANOLOS RCA
4	6	**LAST TRAIN TO TRANSCENTRAL** THE KLF BLANCO Y NEGRO
5	5	**WE NEED FREEDOM** ANTICO MAX
6	4	**EL 7 DE SEPTEMBRE** MECANO BMG/ARIOLA
7	8	**NO COKE** DR. ALBAN BMG
8	9	**JUST GET UP AND DANCE** A. BAMBAATTAA BLANCO Y NEGRO
9	7	**ALL TOGETHER NOW** THE FARM GINGER
10	NEW	**SOPA DE CARACOL** SOCA FACTORY HISPAVOX
		ALBUMS
1	1	**MECANO** AIDALAI BMG/ARIOLA
2	3	**JUAN LUIS GUERRA Y LA 440** BACHATA ROSA KAREN
3	2	**SOUNDTRACK** GREASE POLYGRAM
4	8	**JUAN LUIS GUERRA Y LA 440** OJALA QUE LLUEVA CAFE KAREN
5	NEW	**LOS MANOLOS** PASION CONDAL RCA
6	4	**R.E.M.** OUT OF TIME WARNER
7	5	**STATUS QUO** ROCKING ALL OVER THE YEARS POLYGRAM
8	6	**VARIOUS** ZONA DE BAILE EMI
9	9	**SOUNDTRACK** SKATE BOARD V.II BLANCO Y NEGRO
10	7	**SERGIO DALMA** SINTIENODOROS LA PIEL HORUS

ITALY (Courtesy Musica e Dischi) As of 7/22/91

		SINGLES
1	1	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY
2	4	**THIS IS YOUR LIFE** BANDERARS POLYGRAM
3	2	**RAPPUTT** CLAUDIO BISIO EPIC
4	3	**PERCHE LO FAI?** MARCO MASINI RICORDI
5	7	**ROCKIN' ROMANCE** JOY SALINAS FLYING
6	10	**LOSING MY RELIGION** R.E.M. WARNER BROS.
7	5	**LET THERE BE LOVE** SIMPLE MINDS EMI
8	8	**SE STIAMO INSIEME** RICARDO COCCIANTE EMI
9	NEW	**WE NEED FREEDOM** ANTICO FLYING
10	6	**WHERE THE STREETS HAVE NO NAME** PET SHOP BOYS PARLOPHONE
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WEA
2	2	**GINO PAOLI** MATTE COME UN GATTO WARNER BROS.
3	3	**MARCO MASINI** MALINCONOIA RICORDI
4	4	**ADRIANO CELENTANO** IL RE DEGLI IGNORANTI CLAN
5	6	**VASCO ROSSI** VASCO LIVE 10.7.90 SAN SIRO EMI
6	5	**UMBERTO TOZZI** GLI ALTRI SIAMO NOI CGD
7	8	**ROBERTO VECCHIONI** IL CAPOLAVORO POLYGRAM
8	9	**FIORELLO** VERAMENTE FALSO CGD
9	7	**STING** THE SOUL CAGES POLYGRAM
10	NEW	**VARIOUS (FIVE)** HITS ON FIVE CGD

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Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	**(EVERYTHING I DO) I DO IT FOR YDU** A&M	BRYAN ADAMS
2	4	**NDW THAT WE'VE FDUND LDVE** MCA	HEAVY D. & THE BOYZ
3	2	**ANY DREAM WILL DD** REALLY USEFUL	JASON DONOVAN
4	7	**THINGS THAT MAKE YDU GO ...** COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
5	3	**YDU COULD BE MINE** GEFFEN	GUNS N' ROSES
6	6	**RUSH RUSH** VIRGIN AMERICA	PAULA ABDUL
7	13	**PANDORA'S BOX** VIRGIN	OMD
8	NEW	**MDRE THAN WORDS** A&M	EXTREME
9	NEW	**MDVE ANY MOUNTAIN** ONE LITTLE INDIAN	THE SHAMEN
10	15	**LOVE AND UNDERSTANDING** GEFFEN	R.E.M.
11	5	**CHORUS** MUTE	ERASURE
12	8	**THINKING ABOUT YDUR LDVE** COOLTEMPO	KENNY THOMAS
13	28	**JUST ANOTHER DREAM** POLYDOR	CATHY DENNIS
14	NEW	**JUMP TO THE BEAT** MCA	DANNII MINOGUE
15	9	**ALWAYS THERE** TALKIN' LOUD	INCOGNITO f/JOCELYN BROWN
16	16	**I LIKE IT** RCA	D.J.H. FEATURING STEFY
17	17	**LET THE BEAT HIT' EM** COLUMBIA	LISA LISA & CULT JAM
18	10	**7 WAYS TO LOVE** ARISTA	COLA BOY
19	21	**MAMA** PARLOPHONE	KIM APPLEBY
20	12	**ARE YOU MINE?** COLUMBIA	BROS
21	20	**(HAMMER HAMMER) THEY PUT ME IN THE MIX** CAPITOL	M.C. HAMMER
22	11	**DO YOU WANT ME** ffrr/POLYGRAM	SALT-N-PEPA
23	33	**A BETTER LOVE** ANXIOUS	LONDONBEAT
24	19	**UNFORGETTABLE** ELEKTRA	NATALIE COLE & NAT "KING" COLE
25	14	**I WANNA SEX YOU UP** GIANT	COLOR ME BADD
26	NEW	**THE WHISTLE SONG** VIRGIN AMERICA	FRANKIE KNUCKLES
27	38	**MDNSTERS AND ANGELS** LONDON	VOICE OF THE BEEHIVE
28	40	**INFILTRATE 202** NETWORK	ALTERN 8
29	NEW	**PREGNANT FOR THE LAST TIME** HMV	MORRISSEY
30	NEW	**WINTER IN JULY** RHYTHM KING	BOMB THE BASS
31	36	**RIGHT HERE, RIGHT NOW** FOOD	JESUS JONES
32	18	**FROM A DISTANCE** ATLANTIC	BETTE MIDLER
33	NEW	**THE BEGINNING** ZTT	SEAL
34	NEW	**TWIST & SHOUT** COLUMBIA	DEACON BLUE
35	37	**THE SOUND DF EDEN** ZTT	SHADES OF RHYTHM
36	26	**I AIN'T GONNA CRY** POLYDOR	LITTLE ANGELS
37	NEW	**I'M TDO SEXY** TUG	RIGHT SAID FRED
38	23	**IT AIN'T OVER 'TIL IT'S OVER** VIRGIN	LENNY KRAVITZ
39	25	**THERE'S NOTHING LIKE THIS** TALKIN' LOUD/POLYGRAM	OMAR
40	NEW	**HOLDING ON** EPIC	BEVERLEY CRAVEN

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	**CHER** GEFFEN	LOVE HURTS
2	2	**THE JAM** POLYDOR	GREATEST HITS
3	4	**LUCIANO PAVAROTTI** DECCA	ESSENTIAL PAVAROTTI II
4	NEW	**PAULA ABDUL** VIRGIN AMERICA	SPELLBOUND
5	8	**SEAL** ZTT	SEAL
6	6	**R.E.M.** WARNER BROS.	OUT OF TIME
7	5	**BETTE MIDLER** ATLANTIC	SOME PEOPLE'S LIVES
8	3	**TOM PETTY & THE HEARTBREAKERS** MCA	INTO THE GREAT WIDE OPEN
9	7	**EURYTHMICS** RCA	GREATEST HITS
10	10	**BEVERLEY CRAVEN** EPIC	BEVERLEY CRAVEN
11	NEW	**NATALIE COLE** ELEKTRA	UNFORGETTABLE
12	11	**MADONNA** WEA	THE IMMACULATE COLLECTION
13	9	**ROD STEWART** WARNER BROS.	VAGABOND HEART
14	22	**OMD** VIRGIN	SUGAR TAX
15	NEW	**DAN REED NETWORK** MERCURY	THE HEAT
16	15	**MICHAEL BOLTON** COLUMBIA	TIME, LOVE AND TENDERNESS
17	18	**BOB MARLEY & WAILERS** TUFF GONG	LEGEND 3
18	14	**ROXETTE** EMI	JOYRIDE
19	NEW	**OMAR** TALKIN' LOUD	THERE'S NOTHING LIKE THIS
20	12	**STRANGLERS** EPIC	GREATEST HITS 1977-1990
21	19	**LENNY KRAVITZ** VIRGIN AMERICA	MAMA SAID
22	28	**EXTREME** A&M	EXTREME II PORNOGRAFFITTI
23	24	**DEACON BLUE** COLUMBIA	FELLOW HOODLUMS
24	34W	**INXS** MERCURY	X
25	26	**THE KLF** KLF COMMUNICATIONS	THE WHITE ROOM
26	17	**DEXY'S MIDNIGHT RUNNERS** MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
27	21	**THE GIPSY KINGS** COLUMBIA	ESTE MUNDO
28	16	**ALICE CDOPER** EPIC	HEY STOOPID
29	23	**HARRY CONNICK JR.** COLUMBIA	WE ARE IN LOVE
30	29	**GLORIA ESTEFAN** EPIC	INTO THE LIGHT
31	20	**SOFT CELL/MARC ALMOND** MERCURY	MEMORABILIA—THE SINGLES
32	NEW	**MEAT LOAF** CLEVELAND INT.	BAT OUT OF HELL
33	25	**JAMES LAST & HIS ORCHESTRA** POLYDOR	POP SYMPHONIES
34	NEW	**THE MOCK TURTLES** SIREN	TWO SIDES
35	13	**ANTHRAX** ISLAND	ATTACK OF THE KILLER B'S
36	32	**M.C. HAMMER** CAPITOL	PLEASE HAMMER DON'T HURT 'EM
37	30	**CHRIS REA** EAST WEST	AUBERGE
38	36	**DANNII MINOGUE** MCA	LOVE AND KISSES
39	35	**ELTON JOHN** ROCKET	THE VERY BEST OF ELTON JOHN
40	NEW	**JESUS JONES** FOOD	DOUBT

INTERNATIONAL

East West Reactivates U.K. Magnet Label

Routes Toward 'Pure Pop' For Pan-European Plan

■ BY JEFF CLARK-MEADS

LONDON—A second label aiming for a pan-European A&R base is being launched out of London in the space of a fortnight.

Following the announcement of Sony Soho Square, East West Records is to reactivate the Magnet label as a cutting-edge pop marque.

Though the two moves are unconnected, they both mean that a U.K.-based company is looking to continental Europe for talent and repertoire.

Magnet, set up by Michael Levy and the original home of Chris Rea, was bought by Warner Music in 1988. After the purchase, Levy received a settlement and left the company, staff were either absorbed by Warner or paid off, and the label's offices were closed. There have been no releases on Magnet since.

East West U.K. managing director Max Hole says the marque is being reactivated because it is registered in every territory and it is known as a home of genuine pop music. Of its philosophy, he says, "In terms of A&R focus, East West are very good at long-term artist development, exemplified by Simply Red and Chris Rea. What we have been a little lacking in is the pure pop music world."

Spearheading the company's penetration into that market will be new Magnet managing director Sanji Tanden, who is currently coming to the end of a two-year stint as head of Warner subsidiary Metronome in Sweden. Says Hole, "It's actually very difficult to find A&R people who are interested in pop, from Kylie Minogue to the Pet Shop Boys. I've been talking to Sanji for some time; he's a man who people here won't know but I have known for years."

From left, Sanji Tandan and Max Hole.

Of the label's pan-European aspect, Tandan says, "European product is so important today. Many European acts—including Snap, Roxette, and a-ha—have proved that they can succeed in an international market."

Hole says acts will be launched on the U.K. market first as a "springboard" for international promotion. He adds, "Part of the reason things are so dull in the market at the moment is that there's a lot of dull music. But there are exciting artists out there and we have to find them. I've just seen one this morning.

"We aren't going to get involved in trying to outbid another record company for a band. The price of talent, as bumped up by the lawyers, is just getting ridiculous."

Stating Magnet's intentions, Hole declares, "Sanji will sign broad-based pop music. He's not interested in what comes out of Manchester—we have other people to do that."

CITYVISION PROFITS PLUNGE

(Continued from page 62)

over has moved ahead of last year and the three best seasonal trading months are ahead. Consumer demand has been strengthened by favorable factors, including strong new releases, wet weather, and lower poll-tax bills."

In new-business areas, the company reports revenues from its new program of selling used rental tapes have grown rapidly. In addition, the recent acquisition of 15 video rental stores in Austria—its first move into mainland Europe (Billboard, June 15)—"provides an ideal base for further expansion."

Cityvision adds that it sees "an attractive profit opportunity" in its new subsidiary, Homevision Direct, which was set up to capitalize on the direct-to-home satellite market by selling satellite receivers and movie-channel subscriptions.

RICH ZAHRADNIK

CANADA

Possible Appeal In Canada's 'Nasty' Case

■ BY LARRY LeBLANC

TORONTO—Marc Emery, the London, Ontario, bookstore owner convicted July 16 of selling 2 Live Crew's album "As Nasty As They Wanna Be," filed a notice of appeal with Ontario Court of Justice, General Division, July 22, and will appear before the court Sept. 3 to set a trial date for an appeal.

If Emery's conviction is not overturned or dismissed on appeal, the case could be taken before the Province of Ontario Court of Appeal followed by appeal to the Supreme Court of Canada. "I feel very confident about the appeal because of the way the trial was conducted," says Osgoode Hall law professor Alan Young, who represents Emery.

In a written decision, Judge John Menzies of the Ontario Court's Provincial Division, ruled that the 2 Live Crew recording contained "undue exploitation of sex" and exceeded Canadian community standards of tolerance—two benchmarks of obscenity under the Canadian Criminal Code—and was therefore obscene. Emery was placed on 12 months probation.

Young says he was not surprised by the verdict. He had argued that current laws violate the Canadian Charter of Rights and Freedoms because they are too broad and vague, and that the constitutional "freedom of expression" was being curtailed by a law that used only vague, subjective "community standards."

According to Section 163 of the Canadian Criminal Code, obscenity exists where there is "undue exploitation" of sex or sex coupled with crime, horror, cruelty, or violence. Many critics argue that the existing code is unclear, ambiguous, and inadequate because its definition of obscenity is too narrow. The question of what is "undue" exploitation is still largely a subjective judgment. The Canadian Parliament has tried no fewer than four times since 1976 to come up with a workable law.

Following Ontario Provincial Police warnings last fall to Ontario retailers that they considered the album obscene, most pulled it off the shelf and replaced it with the group's revised LP, "As Clean As They Wanna Be." Emery, however, imported tapes of the disputed album from Detroit and sold them at his City Lights bookstore, which was raided Oct. 22.

Emery, who says he did not listen to the 2 Live Crew tape until six weeks after being charged, was intent on challenging the government's fundamental right to ban recordings.

"I went looking for the police to charge me so they had no choice here," he says. "I gave them a press release saying, 'You're going to have to charge me.' I oppose censorship. I'm an anarchist by conviction, and I don't acknowledge that the government has any jurisdiction over me, especially in the realm of censorship.

"You would think every record store would be fighting tooth-and-nail to be the first one to get charged. To me it's an honor to defend music. I get to be the guy that either will make sure that music is allowed in this country without inhibition or the guy that'll go down for the count."

"The reason there were not other prosecutions is because the OPP had effectively put out the word that they didn't want this album sold. So no one was willing to sell it," says Young.

One reason behind the OPP decision to pressure Ontario retailers over the 2 Live Crew album appears to have been that Florida lawyer Jack Thompson had sent material, including lyrics of the album and details on the Florida court case, to the force.

"When the OPP person came into our store, she was extremely well-prepared with the lyrics and the judgment from Dade County," says Paul Alof, president of HMV Canada.

"The police never identified a complaint about 2 Live Crew except Jack Thompson's involvement," notes Emery. "Obviously, someone at the OPP here is taking Thompson seriously."

Interviewed, Thompson acknowledges that starting 18 months ago, he has been in contact with the OPP.

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ALBUM REVIEWS

POP

THE INNOCENCE MISSION
Umbrella
PRODUCERS: Larry Klein & the Innocence Mission
A&M 75024

Second album finds foursome disporting themselves as ethereally as before, with Karen Peris' gauzy vocalizing wafting subdued yet affecting lyrics. "And Hiding Away" is track with most immediate lift; other choices for modern rockers include "Sorry And Glad Together," "Now In This Hush," and "Beginning The World."

SQUEEZE
Play
PRODUCER: Tony Berg
Reprise 26644

There are no major revelations on Squeeze's second Reprise stanza, but chalk one up for consistency—set is crammed with scintillating Difford-Tilbrook compositions, any of which will appeal to pop sophisticates. "Satisfied," "Crying In My Sleep," and "Sunday Street" are all superior examples of songcraft with major pull for modern rockers and even top 40 outlets with more than a touch of class.

MARY'S DANISH
Circa
PRODUCERS: Dave Jerden & Mary's Danish
Morgan Creek 20003

Settling in with a new label after an album and EP on Chameleon, L.A. quintet fronted by singers Julie Ritter and Gretchen Seager gets the production job it deserves and delivers some top-notch songs. "Julie's Blanket" is a first-rate modern rock starter, with "Yellow Creep Around," "Louisiana," and "Abalone Blues" looming as excellent choices as well.

THE NEIGHBORHOODS
PRODUCERS: Brad Whitford
Third Stone/Atlantic 91723

Boston-based trio has been knocking around the circuit for years; now it comes forth with a driving major-label debut that doesn't sacrifice barroom appeal for radio airplay. Produced by Aerosmith guitarist Whitford, this collection includes previously released tunes from the band's indie releases as well as some new tracks. Best cuts are "Roxxanne," "King Of Rats," and "Pure And Easy."

ANIMAL LOGIC
II
PRODUCERS: Animal Logic & Tony Berg
I.R.S. 13106

Band's second stanza shows marked growth in lead singer Deborah Holland's abilities. As would be expected, the musicianship is stellar—Stewart Copeland's drumming is beautifully fluid, and Stanley Clarke's bass work is sublime. Trio also gets help from high places, with Jackson Browne contributing background vocals on "Another Place" and other stars stopping by. However, the songs, while pleasant, don't leap off the platter. Enjoyable, but not essential.

WIDESPREAD PANIC
PRODUCER: Johnny Sandlin
Capricorn 10001

First release from Phil Walden's revitalized label is—surprise!—gritty, instrumentally inventive Southern rock. Fronted by guitarist/vocalist John Bell and sparked by the interplay of axeman Michael Houser and guest keyboardist T Lavitz of Dregs fame, group has plenty of raw, rocking appeal. "Send Your Mind" is an economical example of group's hot style; "Free Bird" fans might gravitate to jamming 10-minute track "Barstools And Dreamers.

ELECTRIC LIGHT ORCHESTRA PART TWO
PRODUCER: Jeff Glixman
Scotti Bros. 75222

Jeff Lynne is gone, but founding member Bev Bevan returns with a collection of songs reminiscent of classic ELO that will appeal to die-hard fans. However, this release is neither fish nor fowl. Half the time it's filled with what sounds like ELO leftovers complete with symphonic embellishments, then it turns into straight Foreigner-like, generic rock with such tracks as "Heartbreaker." There's nothing bad here, but there's nothing exceptional either.

GARY CLAIL/ON-U SOUND SYSTEM
The Emotional Hooligan
PRODUCERS: Adrian Sherwood, Doug Wimbish, Skip McDonald, Style Scott
RCA 61007

Producer Sherwood, who has cut some devilish reggae-oriented blasters in the past, conspires with mixer Clail and ex-Sugar Hill gangsters and Tackhead members Wimbish and McDonald on this typically pumping maneuver. Dense, hypnotic riddims support pungent, socially observant lyrics for a punchy brew that could cut a swath with modern rockers and leftie dance subversives alike.

LISA GERMANO
On The Way Down From The Moon Palace
PRODUCERS: Lisa Germano
Major Bill Records 191

Primarily known as the fiddle player for John Cougar Mellencamp, multi-instrumentalist Germano makes a strikingly diverse debut that combines instrumentals with vocal tracks. Germano's pleasing voice is like a gruffer, whacked-out Shawn Colvin; but she's obviously much more comfortable playing than singing. Some of the tunes here, all written by Germano, are breathtaking, such as "Dark Irie" or "Simply Tony." College spinners should check out "Guessing Game" or "Dig My Own Grave."

THE DYNATONES
Chopped & Channeled
PRODUCER: Walter Salwitz Jr.
Rhino 70149

Northern California blues'n'roots combo heats it up with its authentic sound on label bow. Quintet fronted by vocalist C.C. Miller stomps it up convincingly on originals, well-chosen oldies like Junior Walker's "Shoot Your Shot" and Wilson Pickett's "Danger Zone," and more contemporary covers such as Bruce Springsteen's "Savin' Up" and Mink DeVille's "Soul Twist." Rockin'.

STAN RIDGWAY
Partyball
PRODUCER: Stan Ridgway
Geffen 24385

Acerbic L.A. singer/songwriter again demonstrates his strengths as a nonpareil storyteller on latest release. Track that should log immediate modern rock response is "I Wanna Be A Boss," a funny Everyman fantasy that should strike a chord in any wage slave. Narrative numbers like dark tale "The Roadblock" and sci-fi excursion "Overlords" are also winningly played and tartly sung.

R&B

▶ **VESTA**
Special
PRODUCERS: Attala Zane Giles; Tena Clark
A&M 15347

Vesta already has a major hit with title track, indicating that this could be her big break. Rest of the album lives up to promise the first single delivers and is filled with sleeky soulful ballads, except for the strangely out of place, yet hilarious, "The Rib Joint." Love song after love song tends to get a little tedious, but overall, this is a project that feels right.

▶ **COMPTON'S MOST WANTED**
Straight Checkn 'Em
PRODUCER: DJ Slip
Orpheus/Epic 47926

Two more graduates of "U.S.C." (the Univ. of South Central—L.A., that is), rapper MC Eiht and DJ Mike T lay down spare, hard tracks on second coldly ferocious set. Tough "Growin' Up In The Hood," from the "Boyz N The Hood" soundtrack, is an immediate top choice, but real hair-raiser here is slice of homeboy life "Driveby Miss Daisy." A sure chart entry on basis of uncompromising power alone.

▶ **JENNIFER HOLLIDAY**
I'm On Your Side
PRODUCERS: Various
Arista 18578

Stylish but somewhat indistinguishable label debut finds Holliday in fine voice, but without the material to showcase it. A tasteful blend of ballads and midtempo cuts, the record is loaded with big guns: Diane Warren, Narada Michael Walden, etc., but it never quite jells. However, radio may still be able to pick and choose for tracks that do the trick: among them, "I'm On Your Side" and "A Dream With Your Name On It."

★ **WHO AM I?**
Addictive Hip Hop Muzick
PRODUCER: Cold 187um
Ruthless/Epic 47356

Compton's Ruthless posse comes up with a hot new one in rapper Ko-Kane, self-styled "dope sound boy," who tosses out hard, unexpurgated rhymes and tosses everything from nursery-style riffs to reggae riddims into the mix. Compelling debut will latch zippo airplay, but intensity of the performance and N.W.A connection will heat word of mouth rapidly.

★ **EX-GIRLFRIEND**
X Marks The Spot
PRODUCER: Full Force
Reprise 26547

Female quartet arouses interest with an almost paradoxical mix of romantic tunes and a strong women-first subtext. Single "Why Can't You Come Home," "With All My Heart," and "For All The Right Reasons"—all stoked seamlessly by the Full Force team—will make excellent choices for jocks looking for glowing songs with an edge to them.

JAZZ

★ **WORLD SAXOPHONE QUARTET**
Metamorphosis
PRODUCER: Peter Scherer
Elektra Nonesuch 79258

One of the most original, challenging, and joyful ensembles in modern jazz accents the "world" in its name with this unprecedented collaboration with three African percussionists—and even a bass player on some tracks. A boon to those few who felt the WSQ's dense sonorities needed a rhythm section, this lively session is highlighted by the carnival atmosphere of "The Holy Men," the lush harmonies of "Ballad For The Black Man," the balladry of "Love Like Sisters," the soulful swing of "Lo Chi Lo," and the powerful blasts of "Feed The People."

PHEEROAN AKLAFF
Sonogram
PRODUCER: Robert Musso
Muworks 1004

Progressive percussionist hosts a wild, improvisatory set with reedmen John Stubblefield and Carlos Ward, along with peerless avant-garde guitarist Sonny Sharrock. Standout tracks from a striking, sometimes dissonant set include melancholy, Ornette-ian originals "Serious" and "Bit Her," as well as a stellar cover of Miles Davis' beauty "Tout De Suite."

WORLD MUSIC

DOROTHY MASUKA
Pata Pata
PRODUCERS: Roger King & Mataya Clifford-Chewaluza
Mango 539911

Enjoyable label debut for this veteran Zimbabwean vocalist features jazzy tonalities mixed in with the heavy grooves, rolling rhythms, and overlapping vocal harmonies of her shona/marabi style. Standout tracks from a multitextured set—complete with six remixes—include the gentle Afro-swing of "Magumede" and "Hamba Nonsthokol," the powerful, vocal counterpoint of "Kanyange," the traditional stylings of "Nhingirikiri" and "Manyere," and the big beat of the title track—which bears little resemblance to Miriam Makeba's 1967 hit.

CLASSICAL

▶ **MOZART: PIANO CONCERTOS, NOS. 21 & 27**
Murray Perahia, Chamber Orchestra of Europe
Sony Classical SK 46485

Perahia has recorded all the Mozart concertos in a currently prized edition, and these remakes would probably not have surfaced so soon were it not for video, from which these tracks are taken. Few surprises here for fans of the artist. We hear the same superior pianism, aristocratic yet urgent, this time in somewhat more detailed sound. It's a mark of the times that labels no longer feel it useful to tie Concerto No. 21 to "Elvira Madigan."

ROSSINI: OVERTURES
Chamber Orchestra of Europe, Abbado
Deutsche Grammophon 431 653

Section principals may not quite match the sophistication of those in major orchestras, but neither they nor the ensemble as a whole give any points away in energy and spirit, the key to success in this inspired light repertoire. Seven overtures in all, including the essential "William Tell," "Barber of Seville," "Italian Girl in Algiers," "Silken Ladder," and "Thieving Magpie." Fun listening.

NEW & NOTEWORTHY

COLOR ME BADD
C.M.B.
PRODUCERS: Various
Giant 24429

New smoothies on the block strike while the iron is superhot, releasing debut album on the heels of "I Wanna Sex You Up" (included here); No. 1 hit from the "New Jack City" soundtrack. Hard-to-resist, harmony-laden follow-up climber "I Adore Mi Amor" is also present here, as are several cross-format possibilities, including "Heartbreaker" and "Slow Motion." Crafty pop R&B should hit its target audience where it lives.

CHRIS PITTMAN
C.P. Time
PRODUCER: Maurice Starr
Atlantic 82261

Starr's latest new kid on the block is a 14-year-old who switches from dreamy ballads to midtempo toe-tappers with ease. First single, "Show Me," is climbing the R&B chart; other follow-ups include "The Key" and "It's Your Night Tonight." One to watch.

FRANK ZAPPA
Beat The Boots! (8 CDs/cassettes)
PRODUCERS: Not Listed
Foo-eee/Rhino 70537-70544

Included among this set of eight previously bootlegged (and now officially released) live Zappa albums are two performed by the "original" '60s Mothers; one with Flo & Eddie as front men; one wild jazz-rock jam with Jean-Luc Ponty and George Duke; and two double-disc sets of late-'70s concerts. Cleaned up only slightly for release, the sound quality is varied but bootishly typical—ranging from not-so-terrible to fairly terrible. (Zappa's own contempt for the bootleggers is such that he didn't even bother to correct their error-ridden album sleeves.) With a wealth of material notable for new arrangements, seldom-heard favorites, and expansive guitars solos, these bootlegs—like their illegal forebears—are a treat for hardcore Zappaphiles only.

VITAL REISSUES

BOB WILLS & HIS TEXAS PLAYBOYS
Anthology (1935-1973)
PRODUCERS: James Austin & Bob Fisher
Rhino 70744

Rhino supplies a much-needed overview of the Western swing pioneer's long career, from the Playboys' very first session to Wills' final appearance on record, on the all-star album "Last Time Around." All the hits ("Right Or Wrong," "New San Antonio Rose," "Take Me Back To Tulsa," etc.) are present on this collection, and magnificent bands still sound timeless and wondrous. As the sole comprehensive Wills package, this deserves a place in any country fan's library.

ALEXANDER "SKIP" SPENCE
Oar
PRODUCER: Alexander Spence
Sony Music Special Products 9831

Spence, the guitarist and songwriter of Moby Grape, fermented mightily on this freaked-out 1969 solo album, which has long been a sought-after collector's item. Veering, obscure country/folk/blues/rock amalgam ranks with the headiest of Syd Barrett's post-Pink Floyd material. Bonus for collectors: Several of the songs are extended beyond their original LP lengths, and five deeply strange new tracks are included on the CD. A true rock rarity.

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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HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

BRYAN ADAMS HAS THE biggest-selling single of 1991 with "(Everything I Do) I Do It For You" (A&M). It gains tremendously in sales and airplay points to build up an enormous lead at No. 1. Its unit sales are up another 20% over last week's lofty totals, with the label reporting total sales well over a million units. This will be a double-platinum single, at least. On the Top POS Singles Sales chart, it is outselling the No. 2 single by four to one. On the Hot 100 chart, "P.A.S.S.I.O.N." by the **Rythm Syndicate** (Impact) is bulleted at No. 2, but it is far behind, and other contenders are out of the picture for now.

THE POWER PICK/AIRPLAY goes to "I Adore Mi Amor" by **Color Me Badd** (Giant), giving the new group an 88% chance of scoring back-to-back top-five singles. Encouraging early moves at radio are coming from California: 25-18 at Q106 San Diego, 29-19 at FM102 Sacramento, and 22-12 at KMEL San Francisco. The Power Pick/Sales goes to "You Could Be Mine" by **Guns N' Roses** (Geffen) for the second time, but top 40 radio is not accepting the single. While it makes the largest sales-point gain of any record below No. 20 on the Hot 100, and is No. 2 on the POS Singles Sales chart, it registers a slight decline in radio points.

THIS WEEK'S HIGHEST DEBUT is "The Truth" by six-member band the **Tami Show** (RCA), at No. 72. It's the group's second Hot 100 single but has already exceeded the peak position (No. 88) of the earlier single ("She's Only 20" in 1988). "Truth" is breaking out of the Midwest: 23-15 at CK105 Flint, Mich., and 24-20 at WLRW Champaign, Ill. Three other debuts are by artists new to the Hot 100. Nineteen-year-old U.K. male singer **Chesney Hawkes** enters the U.S. Hot 100 for the first time at No. 79 with his No. 1 U.K. hit, "The One And Only" (Chrysalis). **Oaktown's 3-5-7**, a female rap duo from Oakland, Calif., bows on the Hot 100 with "Turn It Up" (Bust It). It's breaking out of Dallas (13-11 at KEGL) and Denver (16-12 at KS104). **Cut 'N' Move**, a group from Denmark, also bows on the chart for the first time with "Get Serious" (Epic).

QUICK CUTS: Two records make outstanding chart jumps, moving 20 places or more. "My Name Is Not Susan" by **Whitney Houston** (Arista) leaps 21 slots to No. 46 on the strength of 41 radio adds (fourth most-added) and early jumps such as 27-20 at WNCI Columbus, Ohio. "Shiny Happy People" by **R.E.M.** (Warner Bros.) is the most-added record at radio (62 adds) and zooms 20 places to No. 51. It's already top 15 at stations such as Y95 Dallas (16-12), KRBE Houston (14-12), and 98PXY Rochester, N.Y. (10-7) . . . Three records lose bullets but are regional hits. "Let The Beat Hit 'Em" by **Lisa Lisa & Cult Jam** (Columbia) moves up four places to No. 37 without a bullet, but is top five at four stations, including Hot 97 New York (6-5) and Z104 Norfolk, Va. (7-5). "Can You Stop The Rain" by **Peabo Bryson** (Columbia) is unbulleted at No. 52 nationally but is top 10 at Hot 97.7 San Jose, Calif., and Z93 El Paso, Texas. "Shake It (Like A White Girl)" by **Jesse Jaymes** (Delicious Vinyl) falls to No. 86 but is No. 6 at Power 102 Fresno, Calif.

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
SHINY HAPPY PEOPLE R.E.M. WARNER BROS.	5	8	49	62	131
HOLE HEARTED EXTREME A&M	0	5	47	52	55
I ADORE MI AMOR COLOR ME BADD GIANT	5	4	39	48	146
MY NAME IS NOT SUSAN WHITNEY HOUSTON ARISTA	2	7	32	41	137
UNFORGETTABLE NATALIE COLE ELEKTRA	3	3	35	41	124
THAT'S THE WAY LOVE GOES YOUNG M.C. CAPITOL	6	8	23	37	37
GOOD VIBRATIONS MARKY MARK INTERSCOPE	4	5	23	32	101
DON'T WANT TO BE A FOOL LUTHER VANDROSS EPIC	2	6	24	32	35
SILVER THUNDERBIRD MARC COHN ATLANTIC	0	2	21	23	26
EVERYBODY PLAYS THE FOOL AARON NEVILLE A&M	2	2	18	22	94

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.

ADLER SUES GN'R

(Continued from page 5)

with fraud and misrepresentation, legal malpractice, breach of contract, and defamation, among other causes of action. Adler seeks unspecified damages to be determined at trial.

In his suit, Adler, who joined the band as a founding member in 1984, says that the other members of Guns N' Roses introduced him to hard drugs.

"The other members of the band consistently supplied Adler with heroin and encouraged his continual use of the drug," the suit alleges. "His personal managers . . . knew and encouraged the use of such drugs in the band and the pressure put on Adler to use this drug. Niven even used drugs with the [band]. His attorneys . . . also knew of such drug use and did not discourage it."

The document continues, "When Adler stopped using drugs and began a medical rehabilitation program [in 1990], the other members of the band, including members who continued openly to use drugs, attempted to throw him out. The band's financially interested personal managers and lawyers breached their duty of loyalty to Adler and assisted in aiding the band in its fraudulent and oppressive conduct."

The suit says that Adler, who held a 15% interest in GN'R's original 1984 partnership, was kicked out of the group on March 28, 1990, when he signed an agreement at the Stravinsky Brothers offices. Allegedly, Adler signed the 12-page document without explanation from Anthony or Goldstein and without any other legal representative present.

"Defendants knew that Adler believed that he was retaining a right to perform with the band and would be justly compensated therefor," the suit states. "Further, defendants knew that Adler believed that he was not waiving any substantial rights, particularly any ownership interest in GNR's assets."

Adler's suit also charges that Slash defamed the drummer by saying he was addicted to drugs in interviews given during 1990 to Rolling Stone, Musician, and Guitar World, and that Rose made similar statements in a December 1990 MTV interview.

Adler also charges that this June, the band confiscated two of his drum kits worth $5,000 from an unnamed L.A. recording studio.

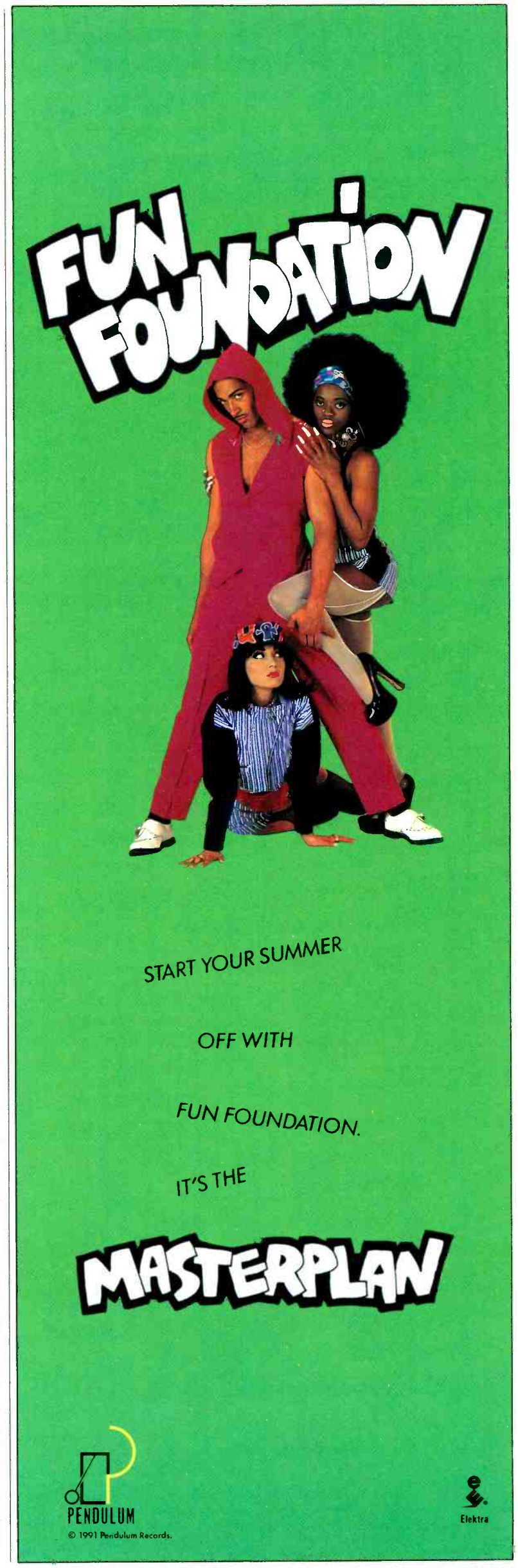
At press time, Geffen spokesman Bryn Bridenthal said that no statement from Goldstein and the band was available.

PUBLISHER MEET

(Continued from page 5)

dent of the Music Publishers' Assn. This year marked the first time that a joint annual meeting was held by NMPA and MPA, a 96-year-old trade group representing the interests of the music print industry.

Also on hand was a four-member delegation from VAAP, the Soviet music copyright bureau. In his address, Murphy noted that new Soviet copyright laws were enacted by the Supreme Soviet May 31. "While the laws require further clarification, we are hopeful that the copyright reforms now under way in the Soviet Union will provide a fundamental basis for the continued exchange of commerce and culture," Murphy said.



www.americanradiohistory.com

Top POS Singles Sales™

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			★★ NO. 1 ★★
1	1	5	(EVERYTHING I DO) I DO IT FOR... BRYAN ADAMS (A&M) 4 weeks at No. 1
2	4	4	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)
3	3	8	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
4	2	9	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
5	5	9	UNBELIEVABLE EMF (EMI)
6	6	9	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)
7	7	9	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
8	8	8	WIND OF CHANGE SCORPIONS (MERCURY)
9	10	9	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)
10	22	6	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)
11	17	6	3 A.M. ETERNAL THE KLF (ARISTA)
12	13	5	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
13	14	6	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)
14	19	5	UNFORGETTABLE NATALIE COLE (ELEKTRA)
15	11	9	I'LL NEVER LET YOU GO STEELHEART (MCA)
16	16	4	THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY (COLUMBIA)
17	15	7	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)
18	9	9	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)
19	12	9	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)
20	18	9	LOSING MY RELIGION R.E.M. (WARNER BROS.)
21	23	7	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)
22	20	9	PLAYGROUND ANOTHER BAD CREATION (MOTOWN)
23	25	7	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)
24	21	9	YOU CAN'T PLAY WITH MY YO-YO YO-YO (EAST WEST)
25	28	6	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
26	27	5	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)
27	24	9	HOW CAN I EASE THE PAIN LISA FISCHER (ELEKTRA)
28	31	6	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)
29	32	9	WITH YOU TONY TERRY (EPIC)
30	33	4	EVERY HEARTBEAT AMY GRANT (A&M)
31	35	5	TEMPTATION CORINA (CUTTING/ATCO)
32	29	9	DON'T TREAT ME BAD FIREHOUSE (EPIC)
33	34	9	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)
34	26	9	MORE THAN WORDS EXTREME (A&M)
35	—	1	ELEVATE MY MIND STEREO MC'S (4TH & B'WAY/ISLAND)
36	30	9	MAMA SAID KNOCK YOU OUT L.L. COOL J (DEF JAM/COLUMBIA)
37	36	6	NIGHTS LIKE THIS AFTER 7 (VIRGIN)
38	41	4	FADING LIKE A FLOWER ROXETTE (EMI)
39	40	7	WALKING IN MEMPHIS MARC COHN (ATLANTIC)
40	38	9	VOICES THAT CARE VOICES THAT CARE (GIANT)
41	58	2	LOVE OF A LIFETIME FIREHOUSE (EPIC)
42	37	9	GOD BLESS THE U.S.A. LEE GREENWOOD (MCA)
43	63	3	IF YOU WANNA SEX ME UP T.C.F. (COLD CHILLIN'/WB)
44	57	5	I SHOULDN'T HAVE DONE IT SLICK RICK (DEF JAM/COLUMBIA)
45	45	9	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)
46	43	9	MIRACLE WHITNEY HOUSTON (ARISTA)
47	42	9	HERE WE GO C&C MUSIC FACTORY (COLUMBIA)
48	39	9	WE WANT THE FUNK GERARDO (INTERSCOPE/EAST WEST)
49	44	9	STRIKE IT UP BLACK BOX (RCA)
50	55	5	TONITE DJ QUIK (PROFILE)
51	47	7	NEVER GONNA LET YOU DOWN SURFACE (COLUMBIA)
52	49	9	SILENT LUCIDITY QUEENSRYCHE (EMI)
53	50	9	LIFE GOES ON POISON (CAPITOL)
54	59	8	DO WHAT I GOTTA DO RALPH TRESVANT (MCA)
55	48	9	I DON'T WANNA CRY MARIAH CAREY (COLUMBIA)
56	68	3	LILY WAS HERE DAVID STEWART/CANDY DULFER (ARISTA)
57	67	2	PIECE OF MY HEART TARA KEMP (GIANT)
58	52	9	THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA)
59	56	9	KISSING YOU KEITH WASHINGTON (QWEST/WB)
60	46	9	I LIKE THE WAY HI-FIVE (JIVE/RCA)
61	54	9	I TOUCH MYSELF DIVINYLS (VIRGIN)
62	64	9	NEW JACK HUSTLER ICE-T (GIANT)
63	53	9	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK)
64	—	1	LOVE AND UNDERSTANDING CHER (GEFFEN)
65	65	6	MONKEY BUSINESS SKID ROW (ATLANTIC)
66	60	9	SADENESS PART 1 ENIGMA (CHARISMA)
67	74	3	ONLY TIME WILL TELL NELSON (DGC)
68	69	8	TREAT 'EM RIGHT CHUBB ROCK (SELECT/ELEKTRA)
69	51	9	RHYTHM OF MY HEART ROD STEWART (WARNER BROS.)
70	—	1	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN)
71	62	9	SHE TALKS TO ANGELS THE BLACK CROWES (DEF AMERICAN)
72	61	6	POINT OF LIGHT RANDY TRAVIS (WARNER BROS.)
73	66	9	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)
74	72	2	GROWIN' UP IN THE HOOD COMPTON'S MOST WANTED (QWEST/WB)
75	—	1	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)

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

BPRDS
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HOT 100 A-Z

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

16 3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM
61 A BETTER LOVE (Warner Chappell, BMI) WBM
94 BLIND FAITH (Virgin, ASCAP/Dick Dragon, BMI) HL
100 BORROWED LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP/Beat To Beat, ASCAP) WBM
81 BREAK UP TO MAKE UP (Assorted, BMI/Bellboy, BMI) WBM
71 CAN I CALL YOU MY GIRL (George Tobin, BMI)
43 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP
52 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
18 CRAZY (Beethoven/Perfect)
77 DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)
88 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
92 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
35 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
12 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
49 ELEVATE MY MIND (Fiction, ASCAP)
58 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
5 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
1 (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM
89 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL
9 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
99 FOREVER AMO'R (Star Pop, ASCAP)
90 GET SERIOUS (Virgin, ASCAP)
44 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayesha, ASCAP) WBM
57 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM
93 GOTTA HAVE YOU (FROM JUNGLE FEVER) (Steveland Morris, ASCAP) CPP
54 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP) HL
28 HARD TO HANDLE (Irving, BMI) CPP
33 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP
78 HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fifeman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP) HL/WBM
95 HIGHER THAN HOPE (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) CLM/WBM
75 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP)
55 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
41 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
15 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)
74 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
73 I DON'T WANNA SEE YOU (Pri, ASCAP/Boom Tat, ASCAP) HL
10 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
48 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
6 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM
50 IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP)
21 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
38 JUST LIKE YOU (Dresden China, ASCAP)
91 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI)
67 KISSING YOU (K-Shreve, ASCAP/Markei, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
69 LATIN ACTIVE (RMI, BMI /Full Keel, ASCAP) WBM
40 LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL
37 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
22 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
56 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL
17 LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM
83 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)
85 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
36 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
42 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
39 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
19 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
30 THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
70 MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty) HL
66 MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)
46 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
64 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP) CPP
29 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM
26 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
79 THE ONE AND ONLY (Chrysalis, BMI)
34 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM
96 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)
2 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM
14 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
20 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
63 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
47 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
45 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
23 THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
97 PUMP IT (NICE AN' HARD) (One Word, ASCAP)
3 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL
13 RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM
86 SHAKE IT (LIKE A WHITE GIRL) (Varry White, ASCAP/Itz A Rap, ASCAP/Brown Acid, ASCAP/One Stroke, ASCAP/Longitude, BMI/Harrick, BMI)
51 SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL
59 SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM
62 THE SOUND OF YOUR VOICE (Two Tall, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL
98 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
4 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)
84 SURRENDER (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
8 TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
87 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP)
68 THERE SHE GOES (Go! Discs, ASCAP)
24 THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
32 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) WBM
27 TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
72 THE TRUTH (Mike Chapman, ASCAP/All Nations, ASCAP)
82 TURN IT UP (Bust-It, BMI)
7 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
25 UNFORGETTABLE (Bourne, ASCAP)
53 WALKING IN MEMPHIS (Museum Steps, ASCAP)
76 WANNA DANCE (Casadida, ASCAP/Virgin, ASCAP) HL
11 WIND OF CHANGE (Copyright Control) HL
60 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
65 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI/WB, ASCAP) HL
31 YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM
80 YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP) WBM

MODERN ROCK GETTING WITH THE RIGHT PROGRAM

(Continued from page 12)

"It's not yet accepted as mainstream," says WAVA Washington, D.C., PD Chuck Beck. "If you listen to most modern rock compared to CHR hits like Wilson Phillips and Mariah Carey, there is still a huge gap between the two."

Todd Fisher, PD of WBSB (B104) Baltimore, says, "I know some programmers that flat out told me they are just afraid of [modern rock]. If it isn't dance or Michael Bolton they're not going to play it. Post-modern music doesn't fit the formula for programmers right now, so a lot of different-sounding records get lost."

Fisher also thinks top 40's resistance stems as much from modern rock's image as the music itself. "It's the association [with] that weird little clique in high school, the clove cigarette smoking, black dressed, psychedelic cool people who kept to themselves behind the lockers," he says. "The first time I had to deal with a Depeche Mode record, that's what I thought of."

There are also some markets—many of them Midwestern—where most modern rock crossovers still have problems. WZPL Indianapolis PD Don London did poorly with both EMF's "Unbelievable" and R.E.M.'s "Losing My Religion." KQHT Grand Forks, N.D., PD Jay Murphy says, "There is resistance [to modern rock] in the upper Midwest. You can't force it on people. I establish criteria for music—I'll take pop rock first, the cream-of-the-crop dance second, and alternative third."

There are some strongholds. Top 40 KWOD Sacramento, Calif., now relies heavily on modern rock. Salt Lake City has been a strong modern rock crossover market for several years. And in Austin, Texas, where there are 50,000 college students and an average population age of 26, modern rock is more mainstream than it is elsewhere.

KHFI Austin PD Roger Allen says that in his town "the rock stuff like Nelson takes longer to catch on [than alternative records]. But even Allen has concerns. "The post-modern stuff gives us an edge," he says, "but it can't [be allowed to] alienate people that listen to top 40 radio for music that is energetic and has a mass-appeal quality. You have to pick the music for the hip but also the un-hip."

Crosstown rival KBTS (B93) PD Lisa Tonacci agrees. Although she thinks the modern rock records have added "depth" to the station, she says "too much [modern rock] creates an image burnout."

MASS APPEAL & KOOL-AID

Even without the dance elements, PDs and label reps agree that the records must be mass-appeal in order to cross to top 40. "You can certainly find pop records on the modern rock chart," says Arista senior director of top 40 promotion Bruce Schoen. "If there are elements of mass appeal in the song, they will certainly find their way to top 40."

But programmers are divided on what they actually consider mass appeal. WLUM added Siouxsie & the Banshees' "Kiss Them For Me" last week, but B104's Fisher calls it "too obscure for CHR."

Peter Napoliello, Geffen Records' VP of pop promotion, is hoping to finally break veteran act Siouxsie & the Banshees at top 40. "This music has been valid for years," he says. "It seems now stations are jumping on the bandwagon because of EMF and Jesus Jones. Maybe radio finally woke up and caught the wave, so to speak, and now they are going to ride it in."

Yet Napoliello says it is wrong for programmers to think that modern rock will be top 40's savior. "I don't think modern rock is the solution to falling ratings," he says. "Nine months ago it was AC. Two years ago it was dance music, and whatever happened to rock 40? It's almost like Jim Jones. There is a leader serving Kool-Aid and everyone drinks it and gets poisoned."

One nondance act that most say is now mass appeal is R.E.M., which has again crossed to pop with "Losing My Religion" and is currently having similar success with "Shiny Happy People." "I think R.E.M. passed into the mainstream and proved themselves," says Lee. "A record like 'Stand' put them in the forefront. There comes a point when a band gets that kind of acceptance as they did with 'Losing My Religion.' It was even easier with 'Shiny Happy People.' "

Lee adds that video play has been very important to the success of R.E.M., as well as Jesus Jones and EMF. He says the early video play of "Shiny Happy People" primed top 40 programmers for the record."

But while R.E.M. has established itself at top 40 with hits from its two previous albums, Lee is not sure that relative newcomers Jesus Jones and EMF are a sure bet at top 40 in the future. "I think the jury is still out whether the next EMF and Jesus Jones singles will be hits."

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LIFELINES

BIRTHS

Boy, Andrew Benton, to **B.J.** and **Sharon Harris,** June 1 in Tampa, Fla. He is program director for WFLZ Tampa.

Boy, Alex Michael, to **Gary** and **Becky Schaeffer,** June 28 in Hays, Kan. They own and operate G.B. Records Inc. there.

Boy, Wyatt Emerson, to **Tom** and **Kyle Cadley,** June 30 in Greenwich, Conn. He is a recording engineer. She is recording project manager for Sony Music.

MARRIAGES

Nelson Gary to **Lil Burns,** June 15 in Hidden Hills, Calif. She is a management associate at Baruck-Consolo Management.

Arthur Kaye to **Kathleen Kader,** June 29 in Cleveland. He is a sales representative for Sony Music in Dallas.

DEATHS

Richard "Groove" Holmes, 60, of metastatic prostate cancer, June 29 in St. Louis. Holmes was a jazz organist who recorded 59 albums during his 33-year career. He was originally discovered by Les McCann, and recorded with such artists as Joe Pass, Gene Ammons, and Clifford Scott. He was also the first jazz organist to do a Big Band album, and altogether recorded three of them. He is survived by his wife, Renee, and a daughter.

Dorcas Cochran Jewel, 82, after a long illness, July 6 in Las Vegas. Jewel was a lyricist for such hits as "Again," "I Get Ideas," "Suddenly," "Here," and "In Your Arms." During the course of her career, she worked with such artists as Quincy Jones, Jimmy McHugh, Lionel and Alfred Newman, Lalo Schifrin, and David Carroll. She is survived by her son, Robert Oakley.

Roger Christian, 57, of complications from kidney and liver failure, July 11 in Tarzana, Calif. Christian was a popular local DJ in California in the '60s and '70s. He co-wrote several pop hits, including "The Little Old Lady (From Pasadena)" for Jan & Dean and "Don't Worry Baby" and "Little Deuce Coupe" for the Beach Boys. Born in Buffalo, N.Y., Christian came to California in 1969 and worked for a San Bernardino radio station before going to KRLA and to KFWB, then a top 40 station. Later he was a DJ for then-top 40 station KHJ, now-defunct KBLA, and KIQQ. He is survived by his former wife, Joanne; his sons, Mark and Roger; his daughters, Kimberly Addrisi and Tamara; his mother, Beatrice Lloyd; his brother, Ronald; a half-brother; a half-sister, and a granddaughter.

Earl Robinson, 81, in a car accident, July 20 in Seattle. Robinson wrote the music for many songs about the American labor movement, including "Joe Hill," which became a rallying cry in the post-Depression labor movement and was revived by Joan Baez at the 1969 Woodstock Festival; "Ballad For Americans," introduced by Paul Robeson in a nationwide broadcast more than 50 years ago; "The House I Live In," recorded by Frank Sinatra; "Hurry Sundown," recorded by Peter, Paul & Mary; "Black And White," which became a hit for Three Dog Night in 1972; and "The Lonesome Train," a cantata about the death of Abraham Lincoln. Robinson was a classically trained composer whose works ranged from a piano concerto to music for radio, television, theater, and films.

ISLAND'S RICK DUTKA, 35, DIES

(Continued from page 4)

dela's organization.

Island founder Chris Blackwell said in a statement, "I connected with Rick Dutka, personally and professionally, from the moment we first met . . . In his work, he was firm but fair and, to my way of thinking, he personified the ideals of Island Records. He brought a great spirit to the label as well as great intelligence and energy, and we were blessed to have had the opportunity to work with him."

"At Tommy Boy, he helped shape our corporate philosophy in being a pro-artist label, and being ethical and moral," says Tom Silverman, chairman of Tommy Boy Records. "He was always making appeals to the conscience. Personally, he kept me from becoming a ruthless record executive. He felt it was really important to give back."

Dutka brought the Stetsasonic project to Tommy Boy, says Silverman, as well as initiating an album of excerpts from Malcolm X's speeches. He also helped Bob George in setting up the Archive of Contemporary Music, "and was involved in so many other charities," says Silverman.

Recording artist Little Steven, who worked with Dutka on the "Sun City" project, was unable to attend the funeral, but sent a statement that read in part, "Whether it was politics or music, Ricky was always a friend whose advice I could rely on. He was the voice of reason when I became hysterical . . . He was idealistic when I became bitter . . . I am proud to call him my friend."

Danny Schechter, executive producer of TV production company Globalvision, says of Dutka, "In an industry where a lot of executives are painted as sleazy and totally bottom-line driven, Ricky was driven by higher values, a sense of other possibilities, of music's role in the world. He had a tremendous sense of fair play, and a hostility to racism and sexism. Even in business negotiations, he looked for the win-win outcome, instead of being adversarial. We need more Rick Dutkas in this industry." Schechter was a partner on the "Sun City" project and co-produced the Stetsasonic single with Dutka.

Dutka is survived by his wife, Irene, and his children, Annie, 6, and Zoe, 9 months.

FOR THE RECORD

In response to Billboard's July 27 article on the Geto Boys moving to Priority Records for distribution, WEA president Henry Droz, who had no comment for the original piece, says, "WEA is opposed to censorship in any form whatsoever. WEA does not make decisions or judgments regarding the release of any of the labels which we distribute. We don't snub any of the releases that the labels we represent choose to put out."

Rick Rubin, president of Def American Records, which put out the Geto Boys' previous album through WEA, said in the story that "Time Warner was opposed to the Geto Boys' material." Officials at Time Warner declined to comment on the issue, and Rubin refused to identify who at Time Warner opposed the material of the Geto Boys.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 2-4, **Options for the Songwriter: Songwriting Seminar,** Colorado Mountain College, Breckinridge, Colo. 303-453-6757.

Aug. 2-4, **1991 Telluride Jazz Celebration,** various locations, Telluride, Colo. Roxanne Melloway, 303-728-6882.

Aug. 6-15, **Tradewinds: World Music Festival,** South Street Seaport, New York. Susan Luke, 212-529-5626.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition,** Sport Hall, Sopot, Poland. 011-48-26-74-41.

SEPTEMBER

Sept. 4, **The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller,** proceeds to be used for capital projects at the City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, **MTV Awards,** Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference,** Sheraton, Washington, D.C. 202-463-8970.

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

Sept. 13, **1991 Jukebox Awards,** presented by the Amusement & Music Operators Assn., Las Vegas Hilton, Las Vegas. Melanie Lentz, 407-645-1990.

Sept. 14-16, **Sixth Annual Focus on Video,** Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies,** Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
			★★ NO. 1 ★★
1	3	5	(EVERYTHING I DO) I DO IT FOR . . . / BRYAN ADAMS (A&M) — 1 week at No. 1
2	1	13	RUSH RUSH / PAULA ABDUL (CAPTIVE/VIRGIN)
3	2	18	I WANNA SEX YOU UP / COLOR ME BADD (GIANT)
4	5	10	TEMPTATION / CORINA (CUTTING/ATCO)
5	6	10	P.A.S.S.I.O.N. / RYTHM SYNDICATE (IMPACT/MCA)
6	8	11	RIGHT HERE, RIGHT NOW / JESUS JONES (SBK)
7	7	15	UNBELIEVABLE / EMF (EMI)
8	4	16	MORE THAN WORDS / EXTREME (A&M)
9	10	18	HERE I AM (COME AND TAKE ME) / UB40 (VIRGIN)
10	9	12	PIECE OF MY HEART / TARA KEMP (GIANT)
11	13	7	EVERY HEARTBEAT / AMY GRANT (A&M)
12	15	8	THE PROMISE OF A NEW DAY / PAULA ABDUL (CAPTIVE/VIRGIN)
13	11	8	SUMMERTIME / D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
14	14	9	IT AIN'T OVER 'TIL IT'S OVER / LENNY KRAVITZ (VIRGIN)
15	12	21	DO YOU WANT ME / SALT-N-PEPA (NEXT PLATEAU)
16	21	5	THINGS THAT MAKE YOU GO . . . / C&C MUSIC FACTORY (COLUMBIA)
17	20	10	PLACE IN THIS WORLD / MICHAEL W. SMITH (REUNION/GEFFEN)
18	23	7	FADING LIKE A FLOWER / ROXETTE (EMI)
19	18	23	I LIKE THE WAY / HI-FIVE (JIVE/RCA)
20	17	17	LOSING MY RELIGION / R.E.M. (WARNER BROS.)
21	24	8	I CAN'T WAIT ANOTHER MINUTE / HI-FIVE (JIVE/RCA)
22	51	2	I ADORE MI AMOR / COLOR ME BADD (GIANT)
23	19	18	I DON'T WANNA CRY / MARIAH CAREY (COLUMBIA)
24	25	5	CRAZY / SEAL (SIRE/WARNER BROS.)
25	22	19	STRIKE IT UP / BLACK BOX (RCA)
26	28	6	HARD TO HANDLE / BLACK CROWES (DEF AMERICAN/REPRISE)
27	34	3	TIME, LOVE AND TENDERNESS / MICHAEL BOLTON (COLUMBIA)
28	35	7	I'LL BE THERE / THE ESCAPE CLUB (ATLANTIC)
29	32	8	GOT A LOVE FOR YOU / JOMANDA (BIG BEAT)
30	30	6	MOTOWNPHILLY / BOYZ II MEN (MOTOWN)
31	39	5	TOO MANY WALLS / CATHY DENNIS (POLYDOR/PLG)
32	37	6	3 A.M. ETERNAL / THE KLF (ARISTA)
33	29	9	THE DREAM IS STILL ALIVE / WILSON PHILLIPS (SBK)
34	26	15	POWER OF LOVE/LOVE POWER / LUTHER VANDROSS (EPIC)
35	27	14	GYPSY WOMAN (SHE'S HOMELESS) / CRYSTAL WATERS (MERCURY)
36	45	2	GOOD VIBRATIONS / MARKY MARK (INTERSCOPE/EAST WEST)
37	44	4	THE MOTOWN SONG / ROD STEWART (WARNER BROS.)
38	33	4	NOW THAT WE FOUND LOVE / HEAVY D. & THE BOYZ (UPTOWN/MCA)
39	40	6	LET THE BEAT HIT 'EM / LISA LISA & CULT JAM (COLUMBIA)
40	41	15	NIGHTS LIKE THIS / AFTER 7 (VIRGIN)
41	42	7	LOVE AND UNDERSTANDING / CHER (GEFFEN)
42	31	16	LOVE IS A WONDERFUL THING / MICHAEL BOLTON (COLUMBIA)
43	38	14	NEVER GONNA LET YOU DOWN / SURFACE (COLUMBIA)
44	43	20	RHYTHM OF MY HEART / ROD STEWART (WARNER BROS.)
45	36	10	LILY WAS HERE / DAVID STEWART/CANDY DULFER (ARISTA)
46	52	3	WIND OF CHANGE / SCORPIONS (MERCURY)
47	50	5	MY FALLEN ANGEL / CORO (CUTTING/CHARISMA)
48	—	1	MY NAME IS NOT SUSAN / WHITNEY HOUSTON (ARISTA)
49	46	9	WALKING IN MEMPHIS / MARC COHN (ATLANTIC)
50	49	9	ELEVATE MY MIND / STEREO MC'S (4TH & B'WAY/ISLAND)
51	54	3	ONLY TIME WILL TELL / NELSON (DGC)
52	64	2	UNFORGETTABLE / NATALIE COLE (ELEKTRA)
53	—	1	SHINY HAPPY PEOPLE / R.E.M. (WARNER BROS.)
54	57	3	POP GOES THE WEASEL / 3RD BASS (DEF JAM/COLUMBIA)
55	48	11	A BETTER LOVE / LONDONBEAT (RADIOACTIVE/MCA)
56	55	14	DON'T TREAT ME BAD / FIREHOUSE (EPIC)
57	53	9	MY BODY SAYS YES / TITIYO (ARISTA)
58	47	15	HOW CAN I EASE THE PAIN / LISA FISCHER (ELEKTRA)
59	65	2	JUST LIKE YOU / ROBBIE NEVIL (EMI)
60	—	1	LOVE OF A LIFETIME / FIREHOUSE (EPIC)
61	61	11	YOU'RE THE ONE FOR ME / APRIL (METROPOLITAN)
62	—	1	IT HIT ME LIKE A HAMMER / HUEY LEWIS & THE NEWS (EMI)
63	72	2	LOUDER THAN LOVE / TKA (TOMMY BOY)
64	60	15	FOREVER AMO'R / D'ZYRE (ATLANTIC)
65	69	2	CAN'T FORGET YOU / GLORIA ESTEFAN (EPIC)
66	68	4	YOUR LOVE / KEITH SWEAT (VINTERTAINMENT)
67	—	1	TURN IT UP / OAKTOWN'S 3-5-7 (BUST IT/CAPITOL)
68	75	3	WITH YOU / TONY TERRY (EPIC)
69	59	18	WHAT COMES NATURALLY / SHEENA EASTON (MCA)
70	74	2	THIS BEAT IS HOT / B.G. THE PRINCE OF RAP (EPIC)
71	56	14	PLAYGROUND / ANOTHER BAD CREATION (MOTOWN)
72	58	9	LOVE DESIRE / SANDEE (FEVER/COLUMBIA)
73	67	6	(I WANNA GIVE YOU) DEVOTION / NOMAD (CAPITOL)
74	62	20	CRAZY / DAISY DEE (LMR/RCA)
75	71	3	I'LL NEVER LET YOU GO / STEELHEART (MCA)

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

TOP 40 RADIO RECURRENT MONITOR

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
1	—	1	BABY BABY / AMY GRANT (A&M)
2	1	2	TOUCH ME (ALL NIGHT LONG) / CATHY DENNIS (POLYDOR/PLG)
3	2	6	I'VE BEEN THINKING ABOUT YOU / LONDONBEAT (RADIOACTIVE/MCA)
4	4	9	SOMEDAY / MARIAH CAREY (COLUMBIA)
5	3	5	TOGETHER FOREVER / LISETTE MELENDEZ (FEVER/COLUMBIA)
6	5	2	HERE WE GO / C&C MUSIC FACTORY (COLUMBIA)
7	6	6	HOLD YOU TIGHT / TARA KEMP (GIANT)
8	7	12	GONNA MAKE YOU SWEAT / C&C MUSIC FACTORY (COLUMBIA)
9	9	17	LOVE WILL NEVER DO / JANET JACKSON (A&M)
10	8	8	ROUND AND ROUND / TEVIN CAMPBELL (PAISLEY PARK/WB)
11	10	10	THIS HOUSE / TRACIE SPENCER (CAPITOL)
12	12	25	FEELS GOOD / TONY! TONI! TONE! (WING/MERCURY)
13	13	14	I'LL GIVE ALL MY LOVE TO YOU / KEITH SWEAT (ELEKTRA)
14	11	35	RUB YOU THE RIGHT WAY / JOHNNY GILL (MOTOWN)
15	15	28	GIVING YOU THE BENEFIT / PEBBLES (MCA)
16	14	2	JOYRIDE / ROXETTE (EMI)
17	17	35	VOGUE / MADONNA (SIRE/WARNER BROS.)
18	18	29	CLOSE TO YOU / MAXI PRIEST (CHARISMA)
19	19	26	CAN'T STOP / AFTER 7 (VIRGIN)
20	16	22	ESCAPADE / JANET JACKSON (A&M)
21	24	33	SOMETHING HAPPENED ON THE. . . / PHIL COLLINS (ATLANTIC)
22	20	26	GROOVE IS IN THE HEART / DEEE-LITE (ELEKTRA)
23	21	21	I'M YOUR BABY TONIGHT / WHITNEY HOUSTON (ARISTA)
24	—	22	POISON / BELL BIV DEVOE (MCA)
25	23	11	ONE MORE TRY / TIMMY T. (QUALITY)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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Billboard® TOP POP ALBUMS®™

FOR WEEK ENDING AUGUST 3, 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	6	**NATALIE COLE** ELEKTRA 61049 (13.98) 2 weeks at No. 1	UNFORGETTABLE	1
2	2	1	5	**VAN HALEN** WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
3	3	4	10	**PAULA ABDUL** ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
4	4	5	30	**C&C MUSIC FACTORY** ▲² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
5	6	7	3	**SOUNDTRACK** MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
6	9	6	4	**BONNIE RAITT** CAPITOL 96111 (10.98)	LUCK OF THE DRAW	6
7	5	3	6	**SKID ROW** ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
8	7	8	19	**R.E.M.** ▲² WARNER BROS. 26496 (9.98)	OUT OF TIME	1
9	11	12	13	**MICHAEL BOLTON** ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
10	16	18	10	**BOYZ II MEN** ● MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	10
11	8	10	46	**GARTH BROOKS** ▲⁴ CAPITOL 93866* (9.98)	NO FENCES	4
12	15	—	2	**D.J. JAZZY JEFF & THE FRESH PRINCE** JIVE 1392/RCA (9.98)	HOMEBASE	12
13	10	9	8	**N.W.A** RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
14	23	—	2	**SOUNDTRACK** QWEST 26643*/WARNER BROS (10.98)	BOYZ N THE HOOD	14
15	12	11	72	**THE BLACK CROWES** ▲² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
16	18	19	20	**AMY GRANT** ▲ A&M 5321 (9.98)	HEART IN MOTION	11
17	20	22	12	**LUTHER VANDROSS** ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
18	13	14	3	**TOM PETTY & THE HEARTBREAKERS** MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
19	14	13	58	**MARIAH CAREY** ▲⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
20	21	17	34	**EXTREME** ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
21	17	15	22	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
22	19	16	10	**EMF** ● EMI 96238 (9.98)	SCHUBERT DIP	12
23	22	21	3	**HEAVY D. & THE BOYZ** MCA 10289 (9.98)	PEACEFUL JOURNEY	21
24	24	23	37	**SCORPIONS** ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
25	46	58	7	**CANDY DULFER** ARISTA 8674* (9.98)	SAXUALITY	25
26	27	24	5	**3RD BASS** DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
27	25	25	69	**WILSON PHILLIPS** ▲⁵ SBK 93745 (9.98)	WILSON PHILLIPS	2
28	29	33	24	**JESUS JONES** ● SBK 95715* (9.98)	DOUBT	25
29	26	20	20	**SOUNDTRACK** ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
30	31	30	46	**QUEENSRYCHE** ▲ EMI 92806 (9.98)	EMPIRE	7
31	35	41	22	**FIREHOUSE** ● EPIC 46186* (9.98)	FIREHOUSE	21
32	28	32	10	**ALAN JACKSON** ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
33	37	35	82	**UB40** ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	33
34	30	28	44	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
35	32	40	16	**ROXETTE** ▲ EMI 94435* (10.98)	JOYRIDE	12
36	38	27	4	**ANTHRAX** MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
37	34	26	8	**STEVIE WONDER** ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
38	33	—	2	**THE GETO BOYS** RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	33
39	40	31	23	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
40	36	38	9	**RICKY VAN SHELTON** ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
41	39	37	8	**TRAVIS TRITT** WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
42	44	42	17	**ROD STEWART** ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
43	88	—	2	**SOUNDTRACK** INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	43
44	47	43	36	**MADONNA** ▲² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
45	41	39	7	**VANILLA ICE** SBK 96648* (10.98)	EXTREMELY LIVE	30
46	48	34	10	**ICE-T** SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
47	42	36	65	**GARTH BROOKS** ▲² CAPITOL 90897 (8.98)	GARTH BROOKS	22
48	49	52	5	**CHER** GEFFEN 24369* (10.98)	LOVE HURTS	48
49	58	44	6	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	44
50	45	48	3	**GLADYS KNIGHT** MCA 10329 (9.98)	GOOD WOMAN	45
51	54	46	15	**ALICE IN CHAINS** COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
52	53	47	3	**ALICE COOPER** EPIC 46786 (9.98)	HEY STOOPID	47
53	43	29	3	**SLICK RICK** DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
54	51	45	46	**STEELHEART** MCA 6368 (9.98)	STEELHEART	40
55	50	57	3	**SOUNDTRACK** ARISTA 8692* (10.98)	DYING YOUNG	50
56	60	59	15	**MARC COHN** ATLANTIC 82178* (9.98)	MARC COHN	49
57	61	62	16	**LENNY KRAVITZ** VIRGIN 91610* (9.98)	MAMA SAID	41
58	56	64	46	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
59	52	49	74	**M.C. HAMMER** ▲¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
60	57	69	18	**DOLLY PARTON** ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
61	55	55	44	**AC/DC** ▲² ATCO 91413 (9.98)	THE RAZORS EDGE	2
62	79	112	3	**TRISHA YEARWOOD** MCA 10297* (9.98)	TRISHA YEARWOOD	62
63	74	66	107	**MICHAEL BOLTON** ▲³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
64	59	54	28	**HI-FIVE** ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
65	65	50	8	**VARIOUS ARTISTS** WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
66	64	53	23	**ENIGMA** ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
67	76	88	6	**THE KLF** ARISTA 8657* (9.98)	WHITE ROOM	67
68	63	56	37	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
69	70	75	25	**GLORIA ESTEFAN** ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
70	69	68	74	**ORIGINAL LONDON CAST** ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
71	77	51	4	**L.A. GUNS** POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
72	75	79	55	**NELSON** ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
73	67	63	45	**WARRANT** ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
74	91	103	9	**MICHAEL W. SMITH** REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
75	66	73	37	**CLINT BLACK** ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
76	78	77	113	**BOB MARLEY AND THE WAILERS** ▲² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	72
77	62	61	46	**VANILLA ICE** ▲⁷ SBK 95325* (9.98)	TO THE EXTREME	1
78	72	78	8	**EURYTHMICS** ARISTA 8680* (9.98)	GREATEST HITS	72
79	68	130	98	**MOTLEY CRUE** ▲⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
80	101	—	2	**KIX** EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	80
81	85	81	43	**THE DOORS** ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	32
82	81	71	11	**HUEY LEWIS & THE NEWS** ● EMI 93355* (10.98)	HARD AT PLAY	27
83	71	72	18	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
84	82	70	41	**CHRIS ISAAK** ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
85	133	178	3	**SEAL** SIRE 26627*/WARNER BROS. (9.98)	SEAL	85
86	83	80	12	**YES** ● ARISTA 8643* (9.98)	UNION	15
87	86	84	49	**YANNI** ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
88	73	60	11	**VARIOUS ARTISTS** TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
89	87	92	3	**BEBE & CECE WINANS** CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	87
90	80	67	24	**GERARDO** INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
91	98	102	70	**SOUNDTRACK** ▲³ EMI 93492 (10.98)	PRETTY WOMAN	4
92	105	114	31	**ICE CUBE** ● PRIORITY 7230 (6.98)	KILL AT WILL	34
93	92	82	6	**LYNYRD SKYNYRD** ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
94	118	123	3	**ALLMAN BROTHERS BAND** EPIC 47877* (9.98)	SHADES OF TWO WORLDS	94
95	106	106	114	**BONNIE RAITT** ▲² CAPITOL 91268 (8.98)	NICK OF TIME	1
96	102	100	37	**PHIL COLLINS** ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
97	95	90	55	**HARRY CONNICK, JR.** ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
98	84	87	54	**POISON** ▲³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
99	97	74	10	**DE LA SOUL** ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
100	89	85	16	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
101	150	142	6	**SIOUXSIE AND THE BANSHEES** GEFFEN 24387* (9.98)	SUPERSTITION	101
102	94	95	70	**BELL BIV DEVOE** ▲³ MCA 6387 (10.98)	POISON	5
103	90	83	3	**CROWDED HOUSE** CAPITOL 93559 (9.98)	WOODFACE	83
104	109	108	11	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
105	108	119	146	**PAULA ABDUL** ▲⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
106	145	169	3	**TANYA TUCKER** CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	106
107	96	91	36	**TESLA** ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
108	99	96	33	**THE SIMPSONS** ▲² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
109	110	145	8	**ELECTRONIC** WARNER BROS. 26387* (9.98)	ELECTRONIC	109

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

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Billboard® Top Pop® Albums™ continued

FOR WEEK ENDING AUGUST 3, 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	120	120	107	**DON HENLEY** ▲³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
111	107	97	62	**VAN MORRISON** ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
112	104	86	8	**SOUNDTRACK** MCA 10239 (10.98)	THELMA & LOUISE	54
113	116	117	171	**ORIGINAL LONDON CAST** ▲ POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	33
114	112	101	36	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
115	100	104	49	**TRIXTER** ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
116	113	116	71	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
117	124	122	5	**FOREIGNER** ATLANTIC 82299* (10.98)	UNUSUAL HEAT	117
118	121	109	33	**SOUNDTRACK** ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
119	119	110	44	**CARRERAS - DOMINGO - PAVAROTTI** ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
120	114	118	51	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
121	125	127	22	**SOUNDTRACK** MCA 8039 (10.98)	PUMP UP THE VOLUME	50
122	123	138	28	**DRIVIN' N' CRYIN'** ISLAND 848D00 (9.98)	FLY ME COURAGEOUS	90
123	111	98	36	**THE JUDDS** ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
124	126	107	52	**BLACK BOX** ● RCA 2221 (9.98)	DREAMLAND	56
125	115	111	43	**BETTE MIDLER** ▲² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
126	**NEW ▶**		1	**COMPTON'S MOST WANTED** ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	126
127	**NEW ▶**		1	**LIVING COLOUR** EPIC 47988* (7.98 EQ)	BISCUITS	127
128	131	134	77	**SLAUGHTER** ▲² CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
129	117	89	14	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
130	134	136	133	**SOUNDTRACK** ▲² ATLANTIC 81933 (9.98)	BEACHES	2
131	129	124	85	**KENNY G** ▲ ARISTA 8613 (13.98)	LIVE	16
132	103	76	6	**KOOL MOE DEE** JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
133	93	65	7	**PAUL MCCARTNEY** CAPITOL 96413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
134	122	113	13	**HANK WILLIAMS, JR.** CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
135	130	125	23	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
136	175	173	4	**PEABO BRYSON** COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	136
137	168	172	9	**ANDREW LLOYD WEBER** ● MCA 6284* (10.98)	PREMIERE COLLECTION	137
138	161	155	48	**JANE'S ADDICTION** ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
139	136	121	64	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
140	138	139	71	**DAMN YANKEES** ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
141	135	137	15	**PAT BENATAR** CHRYSALIS 21805* (9.98)	TRUE LOVE	37
142	159	158	45	**TOO SHORT** ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
143	128	105	21	**GREAT WHITE** ● CAPITOL 95330 (9.98)	HOOKED	18
144	157	170	32	**ALABAMA** ● RCA 2108* (9.98)	PASS IT ON DOWN	57
145	132	129	20	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD	69
146	155	151	30	**SALT-N-PEPA** ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
147	**NEW ▶**		1	**ABOVE THE LAW** RUTHLESS 47934*/EPIC (7.98 EQ)	VOCALLY PIMPIN'	147
148	140	115	12	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	100
149	144	157	17	**SOUNDTRACK** GEFFEN 24310* (10.98)	MERMAIDS	65
150	127	126	17	**SOUNDTRACK** ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
151	141	150	65	**DEPECHE MODE** ▲² SIRE 26081/REPRISE (9.98)	VIOLATOR	7
152	137	93	26	**STING** ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
153	158	175	11	**LORRIE MORGAN** RCA 3021* (9.98)	SOMETHING IN RED	115
154	153	149	49	**SOUNDTRACK** ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
155	**RE-ENTRY**		39	**PAUL SIMON** ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
156	149	144	8	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	99
157	152	148	96	**JANET JACKSON** ▲⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
158	154	160	99	**THE DOORS** ▲² ELEKTRA 515* (7.98)	GREATEST HITS	17
159	148	99	9	**CHUBB ROCK** SELECT 21640 (9.98)	THE ONE	71
160	143	140	58	**BAD COMPANY** ● ATCO 91371 (9.98)	HOLY WATER	35
161	151	166	113	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME	31
162	156	153	16	**ROLLING STONES** ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
163	163	177	25	**DIVINYLS** ● VIRGIN 91397* (9.98)	DIVINYLS	15
164	147	128	8	**ZIGGY MARLEY & THE MELODY MAKERS** VIRGIN 91626* (9.98)	JAHMEKYA	63
165	**RE-ENTRY**		4	**PRIMUS** INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	162
166	142	94	4	**THE MOODY BLUES** POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
167	176	131	17	**YO-YO** EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
168	167	135	7	**DANGEROUS TOYS** COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
169	179	199	11	**HARRY CONNICK, JR.** ● COLUMBIA 44369* (7.98)	20	136
170	160	147	35	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
171	169	146	58	**KEITH SWEAT** ▲² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
172	162	133	9	**THE DOORS** ELEKTRA 61082* (15.98)	IN CONCERT	50
173	181	154	22	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	130
174	177	152	12	**JOE WALSH** ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
175	170	171	3	**DAVID SANBORN** ELEKTRA 61088* (10.98)	ANOTHER HAND	170
176	164	165	43	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
177	166	161	19	**DOUG STONE** EPIC 45303 (8.98 EQ)	DOUG STONE	97
178	171	167	53	**THE JUDDS** ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
179	172	164	86	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
180	146	143	13	**VARIOUS ARTISTS** ARISTA 8669* (9.98)	DEADICATED	24
181	178	159	94	**AEROSMITH** ▲⁴ GEFFEN 24254 (9.98)	PUMP	5
182	174	163	54	**ERIC JOHNSON** ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
183	165	156	12	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
184	182	179	86	**HARRY CONNICK, JR.** ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
185	173	141	27	**DIGITAL UNDERGROUND** ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
186	192	—	3	**SHENANDOAH** COLUMBIA 45490* (9.98 EQ)	EXTRA MILE	186
187	198	—	23	**SLAYER** DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS	40
188	195	200	28	**LEVERT** ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122
189	184	162	4	**TONI CHILDS** A&M 5358* (9.98)	HOUSE OF HOPE	162
190	180	180	6	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	180
191	**NEW ▶**		1	**VIOLENT FEMMES** ▲ SLASH 23845/REPRISE (9.98)	VIOLENT FEMMES	191
192	185	196	11	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
193	183	132	11	**TERMINATOR X** COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
194	190	189	86	**PHIL COLLINS** ▲³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
195	189	188	10	**THUNDER** GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	114
196	**NEW ▶**		1	**GIPSY KINGS** ELEKTRA MUSICIAN 61179/ELEKTRA	ESTE MUNDO	196
197	**RE-ENTRY**		2	**NAT KING COLE** CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	195
198	**NEW ▶**		1	**WAYLON & WILLIE** EPIC 47462* (9.98 EQ)	CLEAN SHIRT	198
199	**RE-ENTRY**		4	**OTTMAR LIEBERT** HIGHER OCTAVE 7036* (9.98)	BORRASCA	176
200	200	194	36	**THE CURE** ● ELEKTRA 60978 (9.98)	MIXED UP	14

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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	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 7 weeks at No. 1	11
2	2	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	11
3	3	MEAT LOAF ▲ 6 CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	11
4	5	AEROSMITH ▲ 5 COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	11
5	4	STEVE MILLER BAND ▲ 3 CAPITOL 46101* (7.98)	GREATEST HITS	11
6	7	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	11
7	11	GUNS N' ROSES ▲ 8 GEFFEN 24148* (9.98)	APPETITE FOR DESTRUCTION	11
8	6	AC/DC ▲ 10 ATLANTIC 16018* (7.98)	BACK IN BLACK	11
9	8	THE EAGLES ▲ 12 ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	11
10	12	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	11
11	9	PATSY CLINE ▲ 2 MCA 12 (4.98)	GREATEST HITS	11
12	13	JAMES TAYLOR ▲ 3 WARNER BROS. 3113 (7.98)	GREATEST HITS	11
13	10	ERIC CLAPTON ▲ 2 POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	11
14	14	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	11
15	15	BILLY JOEL ▲ 2 COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	11
16	16	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98)	10 FROM 6	11
17	17	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ)	THE WALL	11
18	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	11
19	21	R.E.M. ▲ MCA 42059* (7.98)	DOCUMENT	4
20	20	LED ZEPPELIN ▲ 4 ATLANTIC 19126 (7.98)	LED ZEPPELIN	10
21	26	JANIS JOPLIN ▲ 2 COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	10
22	18	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	11
23	22	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	11
24	—	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	10
25	25	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	7
26	24	DEF LEPPARD ▲ 10 MERCURY 830 675 (9.98)	HYSTERIA	11
27	41	GUNS N' ROSES ▲ 3 GEFFEN 24198* (9.98)	G N' R LIES	3
28	27	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	9
29	23	PINK FLOYD ▲ 11 CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	11
30	28	BON JOVI ▲ 9 MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	11
31	31	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	10
32	34	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	10
33	29	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	11
34	44	SKID ROW ▲ 3 ATLANTIC 81936* (9.98)	SKID ROW	6
35	—	PAUL SIMON ▲ 3 WARNER BROS. 25447 (9.98)	GRACELAND	1
36	42	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	5
37	32	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	11
38	30	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	11
39	—	PUBLIC ENEMY ▲ COLUMBIA 45413* (9.98)	FEAR OF A BLACK PLANET	2
40	40	TOM PETTY ▲ 3 MCA 6253 (9.98)	FULL MOON FEVER	3
41	39	KENNY G ▲ 3 ARISTA 8427* (9.98)	DUOTONES	5
42	38	INXS ▲ 4 ATLANTIC 81796* (7.98)	KICK	11
43	35	LYNYRD SKYNYRD MCA 42293 (7.98)	BEST - SKYNYRD'S INNYRDS	2
44	46	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	6
45	36	THE EAGLES ▲ 9 ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	11
46	—	METALLICA ▲ 2 ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	2
47	45	SOUNDTRACK ▲ 10 RCA 6408* (9.98)	DIRTY DANCING	7
48	37	LED ZEPPELIN ▲ 5 ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	9
49	43	KENNY G ▲ 2 ARISTA 8457* (9.98)	SILHOUETTE	6
50	33	ORIGINAL BROADWAY CAST ● GEFFEN 24151 (17.98)	LES MISERABLES	10

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.

SEGER, METALLICA, WILLIAMS OFFER NEW ALBUMS

(Continued from page 5)

Will Be Done," with Prince. She also collaborated with C&C Music Factory masterminds Robert Clivilles and David Cole on several songs.

Pop/rock supergroup Bad English offers its sophomore release, "Backlash" (Epic), Aug 27. Ron Nevison produced the set. Look for the band to hit the road for a world tour in the fall.

On Aug. 12, Yes fans will be treated to "Yesyears" (Atco), a four-CD or -cassette boxed set of previously unreleased live and studio songs by the classic rock band. All of the tracks were digitally remastered from original master tapes. The set includes a 34-page book featuring rare photos and illustrations.

Other rock albums of note include "The Jerry Garcia Band" (Arista, Aug. 27), a set of cover tunes recorded live during a West Coast club tour; "Notorious" by Joan Jett (Epic, Aug. 20); and "Let Me In" by Johnny Winter (Point Blank/Charisma, Aug. 12).

Dance music fans have plenty to dig into this month as some of clubland's more prominent figures issue albums. Frankie Knuckles, noted as one of the founders of house music, makes his recording debut with "Beyond The Mix" (Virgin, Aug. 12). The first single, "The Whistle Song," is already striding up Billboard's dance charts.

Another prominent remixer, Little Louie Vega, also offers his first album with singer Marc Anthony, "When The Night Is Over" (Atlantic, Aug. 12). "Ride To The Rhythm," the first single, ships to club DJs this week.

Other noteworthy dance releases include "Straight Outta Hell's Kitchen" by Lisa Lisa & Cult Jam (Columbia, Aug. 27); the self-titled debut by Corina (Atco, Aug. 12); and "Blue Notes In The Basement" by Ultra Nate (Warner Bros., Aug. 13).

One of the key modern rock albums coming this month is "Perspex Island" by Robyn Hitchcock (A&M, Aug. 6). The alternative radio favorite teams up with R.E.M.'s Michael Stipe and Peter Buck for a couple of songs.

Country music fans should take note of Lee Greenwood's "When You're In Love" on Capitol (Aug. 27), which follows his highly successful "Perfect 10" album of last year. The first single, "Between A Rock & A Heartache," goes to radio Aug. 9.

Other key country releases this month include "Aces" by Suzy Bogguss (Capitol, Aug. 27) and "Yes I Do" by Anne Murray (Capitol, Aug. 30).

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York.

COLE FANS THE FLAMES

(Continued from page 1)

in a row, having dislodged Van Halen's "For Unlawful Carnal Knowledge" from the top of the chart last week. The album also moves to No. 1 on the Top Jazz Albums chart and rises to No. 9 on the Top R&B Albums chart.

Elektra senior VP/GM Brad Hunt says that as of July 19, the label had shipped 1.2 million units of the album.

The album, on which Cole remakes 24 of her father's hits, is an almost complete anomaly in recent chart history—a massive hit album featuring music in a noncontemporary style. Barbra Streisand's "The Broadway Album" (No. 1 in 1985) and Linda Ronstadt's "What's New" (No. 3 in 1983) are the only substantial exceptions to the rule in the last decade.

The Cole record has attained these lofty heights without a top 10 entry on the Hot 100 Singles chart. But the album's single version of "Unforgettable"—a "duet" that interweaves Nat King Cole's original 1951 recording with his daughter's own rendition—climbs to No. 25 on the Hot 100 and No. 21 on the Hot R&B Singles chart this week. The track was already a top 10 entry on Billboard's Hot Adult Contemporary chart.

The video for "Unforgettable," which melds footage of father and daughter, remains in heavy rotation on VH-1, the cable music network aimed at older-demographic listeners.

The hit status of "Unforgettable" has also heated up Nat King Cole's catalog. A 20-song compilation of his hits in the Capitol Collector's Series re-enters the Top Pop Albums chart at No. 197 this week, after making its first appearance when Natalie Cole's album entered the top five.

Tracy Donihoo, manager of the product department for the 144-store Sound Warehouse chain based in Dallas, likens the success of "Unforgettable" to Bonnie Raitt's "Nick Of Time" album. "Every once in a while a record comes along, and it's embraced by people who buy maybe one or two records a year."

Donihoo, who says the album has been a consistent top-three seller at Sound Warehouse since the beginning, says, "My assumption would be it's got to be 28-to-40-year-old [buyers]. I think VH-1 is probably what's selling it more than anything."

"It's our No. 1 or No. 2 record chainwide," says Stan Goman, senior VP of retail operations for the 67-store Tower Records chain in Sacramento, Calif. "It's in the top five of every store . . . We haven't had any good adult thing for a while, and it's good. The adult demo who listen to radio heard it and they bought it. There was a pent-up demand for something like that."

Lew Garrett, VP of purchasing for

(Continued on next page)

BETWEEN THE BULLETS

by Geoff Mayfield

Previously called Over The Counter, this column offers a weekly look behind Billboard's album charts.

THE REIGN CONTINUES: **Natalie Cole** holds No. 1 with a bullet for the second week in a row on the Top Pop Albums chart (see story, page 1), and judging by her momentum, it appears she'll continue to rule the list next week. The runaway success of this set, which pays tribute to her father, is a testimony to the timelessness and quality of **Nat King Cole's** repertoire.

ROAD WORK PAYS: Though box-office receipts have been iffy this summer on the concert trail (see story, page 1), there are several examples on this week's charts that show the power of touring. The biggest winner appears to be **Siouxsie & the Banshees** (150-101), but others on the Lollapalooza circuit—**Jane's Addiction** (161-138), **Living Colour** (which debuts at 127), **Ice-T** (48-46), **Nine Inch Nails** (42-36 on Top Pop Catalog)—also score. On the catalog list, concert exposure also boosts **Guns N' Roses** (11-7 and 41-27), **Skid Row** (44-34), and **Public Enemy** (entering at No. 39), although the last mentioned gets an additional exposure via the video it shot with **Anthrax** (38-36 on the current chart) . . . Pretour publicity seems to key a run on **Paul Simon** albums. His latest re-enters the current chart, while "Graceland" enters the catalog chart.

TOP 40 AIRPLAY is still the safest road to sales, as evidenced by albums by **Michael Bolton** (11-9 and 74-63), **Bonnie Raitt** (9-6 and 106-95), **Boyz II Men** (16-10), **D.J. Jazzy Jeff & the Fresh Prince** (15-12), **Aaron Neville** (58-49), the **KLF** (76-67), and **Michael W. Smith** (91-74) . . . Hollywood helps again! The multi-artist set from the smash "Boyz N The Hood" ticks ahead 23-14, while the soundtrack to "Bill & Ted's Bogus Journey" travels ahead 88-43; the former film also moves up star **Ice Cube** 13 spots to No. 92.

NEW AND OLD FACES: A number of developing artists have fared well in the pop chart's new point-of-sale methodology. Current examples include **Candy Dulfer** (46-25), **Alice In Chains** (54-51), and **Seal** (133-85) . . . **Peabo Bryson** is slow at top 40, but exposure from other radio formats and numerous TV appearances accelerate his latest set 39 places to No. 136 . . . Prerelease publicity for the upcoming **Metallica** album pushes its 4-year-old set back onto the catalog chart.

AN AD ON THE back of the April 27 Billboard noted that the **Violent Femmes'** 1983 self-titled debut "is the only record ever to sell a million without hitting the Billboard album chart." That's no longer true, as interest stirred by the band's recent "Why Do Birds Sing?" places the older title. It enters the current chart, rather than the catalog list, because it has never before appeared on Top Pop Albums.

COATTAILS: Sony Classical cashes in on the huge success of PolyGram Classics' "**Carreras, Domingo, Pavarotti** In Concert" as "Encore," a package of previously released songs by each of the tenors, debuts on the Top Classical Albums list. Angel EMI tried the same trick late last year, but failed to chart.

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JUDGE'S EDICT IS A BLOW TO ASCAP ON CABLE FEES

(Continued from page 1)

less the edict of U.S. Magistrate Judge Michael H. Dolinger is reversed on appeal, it does not seem that ASCAP will be able to achieve its goal of separately licensing cable systems, which account for the bulk of the cable industry's multibillion-dollar revenues.

Dolinger also ruled that cable suppliers, like local TV stations, may apply for per-program licenses—a right that the Showtime pay-TV network had requested in an earlier proceeding with ASCAP. It could not be determined at press time whether Showtime or any other cable supplier would apply to ASCAP for per-program licenses.

Although ASCAP declines to reveal its current income from cable suppliers, an informed source places it in the range of $20 million a year. Since October 1989, seven pay-TV suppliers have been paying ASCAP interim fees of 15 cents per subscriber, while 10 basic networks have been assessed 0.3% of their gross revenues (Billboard, Nov. 26, 1989).

ASCAP admits that it would receive far more if cable systems were licensed. One indication of that is the cable groups' assertion that if BMI wins a "dual licensing" case now pending in Washington, D.C., federal court, it could cost their industry as much as $175 million a year (Billboard, April 27). Although BMI claims that figure is inflated, it delineates the ballpark in which ASCAP would be playing if it could license the cable systems.

BMI says Dolinger's decision in the cable suppliers' suit against ASCAP will have no effect on its case, in which a decision is expected later this year. "What Magistrate Dolinger did was decide a narrow issue on what ASCAP's consent decree means," says BMI general counsel Edward Chapin. "What we're dealing with in Washington is different and larger."

Dolinger's 102-page opinion does, in fact, address only the meaning of the two governmental consent decrees under which ASCAP has operated since 1941. But in his view, the government never intended to allow the rights society to charge program distributors such as cable systems for the use of its music—an argument that will undoubtedly weigh on the mind of the BMI trial judge.

The case Dolinger decided was brought against ASCAP on Jan. 13, 1989, by the Turner Broadcasting System and 16 other suppliers of cable programming. In the suit, Turner asked the rate court for a "source" license that would cover the use of ASCAP music from transmission by the program supplier to reception by home viewers. Whether or not ASCAP was required to grant such a license turned on the definition of the term "telecasting networks" in its 1950 consent decree. Dolinger interpreted the term as covering cable suppliers, even though cable TV did not exist in 1950.

"The decree appears to apply to television programming transmitted to the public irrespective of the technology used to make the transmission," stated Dolinger.

Since cable suppliers are "telecasting networks," the magistrate pronounced, "they are therefore entitled to a license that would cover the performance of their programming by cable system operators with which they are affiliated."

On the basis of this ruling, Dolinger also concluded that cable suppliers are entitled to per-program licenses from ASCAP, just as other TV broadcasters are under the 1950 consent decree.

Both of these decisions ran counter to analyses supplied by the Department of Justice, and Dolinger went to great lengths to explain why he disagreed with Justice's arguments.

SPEEDY APPEAL

Once the final judgment is entered, ASCAP plans to seek an expedited appeal, says Bernard Korman, ASCAP's general counsel. "Both sides argue that it's a test case where the appeal should be heard now," says Korman. "Neither side wants to waste time or money on a case that involves the wrong issues."

Should the society's appeal fail, he adds, ASCAP will have to negotiate licenses with each program supplier, which could be a lengthy and "messy" process. He says ASCAP would much prefer to negotiate with the cable system operators. Noting they have deeper pockets than the suppliers do, he says, "you could work out something with the systems where they would pay substantially all the fees."

This represents a sharp contrast to ASCAP's original position. When it refused to renew the cable suppliers' licenses at the end of 1988, the society said it wanted to license both the suppliers and the systems for two separate performance rights.

But Korman sees no contradiction. "Our position is that while we're free to license both [sectors] under the decree, we'd prefer to just license the cable operators," he says.

The cable suppliers, meanwhile, are ecstatic over Dolinger's decision. Comments R. Bruce Rich, an attorney for Weil, Gotshal & Manges, which represented Showtime and several other program suppliers in the ASCAP case, "We're very pleased with the ruling. We think the competitive policy considerations underlying the [consent] decree really mandated the result [the judge] reached. We're pleased he read the decree and the history of what it's all about as mandating the manner in which we feel licensing should go forward in this industry."

BMI OKs Pact With Showtime, MTV Networks

NEW YORK—BMI has signed new license agreements with Showtime Networks and MTV Networks covering pay-TV programmers Showtime and The Movie Channel as well as basic cable services MTV, VH-1, Nickelodeon, and Nick At Nite.

The agreements cover the period from July 1, 1991, through June 30, 1992, with an optional one-year extension. The previous license for the Viacom-owned properties, an extension of an earlier agreement, expired June 30, 1991.

Neither party would reveal terms of the new licenses.

BMI earlier settled a year-long copyright-infringement suit against HBO in New York federal court, and the cable supplier agreed to pay an interim license fee of 15 cents per subscriber that would cover both its transmissions to cable systems and theirs to home viewers (Billboard, Jan. 19).

Meanwhile, says a BMI spokesman, the rights society has licensed "many other cable programmers" and is in negotiations with others. Among the latter are some companies with which BMI is in litigation, including A&E, The Family Channel, and the Christian Broadcasting Network.

A number of cable suppliers are currently suing BMI in Washington, D.C., federal court over whether the society has the right to license performance rights to both the suppliers and the system operators. A similar suit against ASCAP was recently decided in favor of the cable industry (see story, page 1).

KEN TERRY

COLE TRIBUTE SET FANS FLAMES AT RETAIL, RADIO

(Continued from preceding page)

Camelot Music, the 300-store chain based in North Canton, Ohio, identifies the buyers of the album as "30-plus, I guess . . . Kids certainly aren't buying it, but, on the other hand, the adult market is so large and so ignored that we think that's who the audience is. [Ages] 25-54—that's the golden market, they're the ones with the bucks in their pockets."

Noting that "Unforgettable" is in Camelot's top two or three albums, Garrett says he hopes that the success of "Unforgettable" will spur labels to look beyond the youth market: "The Holy Grail that they're chasing—they ought to look at people a little older than that," he asserts.

Elektra's Hunt says that, while the record is selling "all across the board," its main audience appears to be "the lower part of that 25-plus demographic."

"I hate to use the word 'yuppie,' but I think the yuppie is eating it up," says Rick Alden, Elektra's senior VP of promotion. "That's the only way you get these kind of numbers."

VARIETY OF ELEMENTS

Hunt credits a variety of elements for the meteoric ascent of "Unforgettable."

"I would give credit to AC and oldies jazz radio," he says. "That and VH-1 really brought it to play. So many different elements of radio came in extremely fast on this. Here in New York, both WINS and WCBS had features running on [the album]."

He adds, "There are very few records these days that have this many [format] seams. There's not that many that can do it."

Alden says that AC radio is "all over" the "Unforgettable" single. The song is still developing as a top 40 hit, and Alden notes that the label mounted a late push for top 40 reports.

"We waited on the top 40 side to go for official adds until the 15th-16th of July," Alden says. "We had over 20 top 40 stations reporting it."

Noting that the album was No. 1 by the time reports were sought on the single, Alden adds, "It was the best response in terms of a setup we've ever had in the 13 years I've been with this company. Not going for adds and letting it build at other formats, that was the key. If we had tried jamming it down people's throats, we wouldn't have had the success."

'The adult audience is so large and so ignored that we think that's who the audience is'

Alden believes that the single can be accepted by "any listeners of any age. It can be played on any station. If you put it all together, the numbers are astronomical."

He notes that even teen listeners may already be aware of the song, since Revlon used Nat Cole's original "Unforgettable" in its cosmetics commercials late last year.

Alden admits that some top 40 programmers continue to resist the song. Warner Bros. director of national singles promotion Greg Lee says that top 40 PDs have even come to him and told him that they are confounded by the success of the record: "I have had several programmers come to me and say, 'What do I do? It's selling like crazy, but what do I do? Should I play it?' "

Both Hunt and Alden expect that the album will enjoy a healthy life through the Christmas season. More singles will be pulled from the album, and Cole is recording a version of her father's "The Christmas Song," first cut in 1946, for a seasonal release this year.

CATALOG BENEFIT

Nat King Cole's sizable Capitol Records catalog stands to be the major beneficiary of renewed interest in the singer.

Wayne Watkins, Capitol's director of catalog development, says the company had reissued several Nat King Cole titles on CD and stepped up the campaign when it began upgrading its cassette versions with bonus tracks and liner notes.

"Then Natalie Cole's record came along, and that kicked us in the butt and we said, 'Maybe we should be doing something with this,' " Watkins says.

Capitol has an estimated 16 Cole titles out on CD and cassette, including the recently reissued two-disc "The Nat King Cole Story."

He says the latter album, the original "Unforgettable" album, and the Collector's Series package (released last year on the 25th anniversary of Cole's death) "have taken off in the last three to four weeks. We're talking thousands of those."

According to Watkins, Capitol plans a four-CD Cole box, similar to last year's three-CD Frank Sinatra retrospective, for Christmas 1992.

"Next to the Beatles, Nat King Cole is the best-selling artist in our catalog," Watkins says. "He's even more popular than Sinatra for us."

Catalog titles available from other labels are MCA's "Hit That Jive, Jack," a compilation of 16 Nat King Cole Trio tracks cut for Decca in the '40s, and Rhino's "Jumpin' At Capitol: The Best Of The Nat King Cole Trio," a collection of the group's early R&B-oriented sides.

On Sept. 24, Warner Reprise Video will release a Nat King Cole video compilation, aptly titled "Unforgettable," which includes appearances by a youthful Natalie Cole. Watkins says Capitol is contemplating licensing Cole material for a similar compilation.

Serendipitously, the release of Natalie Cole's album coincided with the publication of a full-length Nat King Cole biography: "Unforgettable: The Life And Mystique Of Nat King Cole," authored by Leslie Gorse, was issued by St. Martin's Press of New York in May.

Assistance in preparing this story was provided by Craig Rosen.

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LIVE Wraps Up Vestron Acquisition

■ BY DON JEFFREY

NEW YORK—Doubling the size of its home video library, LIVE Entertainment Inc. has completed the anticipated acquisition of most of the assets of bankrupt Vestron Inc., while Vestron's successor company continues limited operations with some movie sequel and production rights.

Although there were delays in closing, the companies finished the deal July 16. Its total value is estimated at $60 million-$80 million, says Michael White, LIVE's general counsel and senior VP.

Stamford, Conn.-based Vestron, meanwhile, will continue "very limited operations" under a new name, Inovision Corp., says chief financial officer George Vogel. Vogel says the company retains sequel rights to virtually all films produced by the former Vestron Pictures, except for its biggest hit, "Dirty Dancing." Some of those films are "Blue Steel," "The Unholy," and "Parents." It also has a number of films "in development."

Inovision will continue to pursue a lawsuit filed two years ago by Vestron against Security Pacific Bank, whose withdrawal of credit forced Vestron into bankruptcy court. Vogel says the company, under Austin Furst's direction, will prosecute the suit "vigorously."

What LIVE has acquired are home video licensing and distribution rights to a 1,000-film library that includes such features as "Dirty Dancing," "Platoon," "Hoosiers," "Young Guns," and the National Geographic and Nova video collections. LIVE also has the sequel rights to "Dirty Dancing."

David Mount, president of LIVE Home Video, says, "We're going to continue to operate Vestron as a label with a separate sales force and identity, but product will go through the LIVE system."

According to the terms of the deal, LIVE will pay off most Vestron creditors in cash and assume the rest of the bankrupt company's liabilities. Holders of Vestron's $115 million worth of subordinated debentures will receive LIVE preferred stock worth about $21 million, a cash payment of more than $6 million, and contingent rights depending on the performance of the Vestron library.

The closing of the deal was in question for a few days before it became final. Some observers were speculating that Sony Corp. had made a last-minute bid for Vestron in order to build up its video library. Responding to that, Vogel says, "There was no offer and there were no discussions. This agreement had a very definitive no-shop provision."

Blockbuster Revenues, Profits Up Strongly In Qtr.

NEW YORK—Blockbuster Entertainment Corp. posted strong increases in second-quarter revenues and profits, encouraging investors to lift the stock from the lows to which it had recently fallen.

For the three months that ended June 30, Blockbuster reported that net profit rose 44.2% to $21.4 million from $14.8 million in last year's second quarter. Company revenues jumped 41% to $210.1 million from $148.9 million.

Systemwide revenues, which include store sales from all franchised as well as company-owned outlets, rose 35.7% to $362.5 million from $267.1 million. At quarter's end, the company owned or franchised 1,915 stores: 849 company-owned and 899 franchised Blockbusters and 167 Erol's operated by Blockbuster under the Erol's name. At the same time last year, there were 1,300 stores.

Same-store sales (from units open at least one year) in the second quarter were 4.9% higher than last year's—a better result than most video or music retailers were reporting.

Despite Blockbuster's strong growth, however, its volatile stock once again led all companies in the U.S. in short-selling by investors. For the month ended July 15, short interest totaled 14.98 million shares, a 5.35% increase from the previous month. (Short interest is the total of shares that investors have borrowed and sold but have not yet repurchased. Short-sellers bet that the price of the stock will fall and that they will be able to replace the shares they borrowed at a lower price.)

Soon after the quarterly results were released, Blockbuster's stock rose to $10 a share, recovering from lows in the $8 range. The rise was attributed to the better-than-expected earnings, the likelihood that many short-sellers were covering their positions, and to a rumor that Sony Corp. was planning to acquire the home video retailer. Wally Knief, spokesman for Blockbuster, says, "We don't comment on rumors, but you shouldn't attach any significance to our not commenting."

Steven Hill, securities analyst with Sutro & Co., says the company's earnings report was "good." But, referring to Blockbuster's problems on Wall Street, he adds, "I think it will continue to be a tug and pull because of the long-range concerns."

DON JEFFREY

WEST COAST VIDEO DROPS BAKER & TAYLOR EXCLUSIVITY

(Continued from page 3)

been undermined by a lawsuit from the Illinois Attorney General on behalf of several disgruntled franchisees who allege that the chain misrepresented "the terms and benefits of [its] franchise agreements" (Billboard, June 1).

West Coast, in an effort to unify its disparate franchise operation, decided to set up "regional council groups" whose stated mission was to allow operators to "pool their local dollars together and advertise as one," according to West Coast VP of marketing Ken Graffeo. These council groups were then asked to recommend a regional distributor, resulting in the current rejiggering of the chain's purchasing plan.

The Delaware Valley council, which comprises more than 140 West Coast outlets throughout southeastern Pennsylvania and southern New Jersey, recommended Lanham, Md.-based Schwartz Brothers Inc. as its distributor.

In Texas, where West Coast's new Houston franchiser plans to open 12 stores in the near future, the distributors of choice are ETD and Comm-tron, according to the release.

And in the Chicago market, consisting of more than 50 units, the franchisers have opted for the services of both Baker & Taylor and MS Distributing.

EFFECT ON BAKER & TAYLOR

Although Ulsamer insists that the new setup does not portend any loss of business for Baker & Taylor, he says, "A lot of the business that went over to them we were instrumental in pumping through."

Two major promotions undertaken by West Coast earlier this year—a $100 million scratch-off card game campaign and an Academy Award tie-in promo—were handled almost exclusively by Baker & Taylor.

Graffeo notes that, when West Coast still operated company-owned stores, all of those bought from Baker & Taylor, as did many of the franchisees. However, when the chain sold off its 58 remaining corporate units in March—effectively becoming an all-franchise operation—the purchasing decision shifted from the home office to the regional council groups.

Consequently, a national distributor trying to do business with West Coast must essentially deal with a string of stores huddled under a common banner but not operating as a unit.

"It really comes down to individual stores," says Ulsamer. "The council groups might recommend one distributor, but the store makes the decision. It's a lot of work to deal with a chain on that level. It's somewhat fragmented because of the autonomy each store has."

He adds that Baker & Taylor has not encountered other situations where a chain's stores have as much autonomy over buying decisions as West Coast outlets now have.

Graffeo believes that the economics of the video retail market necessitated a restructuring of its purchasing strategy, albeit at the expense of alienating Baker & Taylor. "When we went with a national distributor," he says, "the regionals became very aggressive, and from a pricing standpoint they were just as competitive as the nationals."

Ironically, Blockbuster recently invoked economics as the leading rationale behind its decision to centralize all buying—a move that runs directly counter to West Coast's new plan (Billboard, July 20).

Graffeo explains this seeming contradiction by noting that West Coast has shed all of its corporate outlets and therefore has little use for a central-buying program. Blockbuster, on the other hand, maintains an approximately even ratio between corporate and franchise stores.

MCA LASERDISCS GO BOX LOT

(Continued from page 3)

with the proper profit opportunities. Exactly what that translates into is related to market conditions and how dealers are responding to volume plateaus. A lot depends on the temperature of the industry and how fast we grow."

DelGrosso continues, "The laser category, unlike tape, has so many [fewer] consumers with machines that the people who own machines are much more interested in getting a title on disc than even asking about a price. Retailers are happy just to provide the product and they are making a good profit as is."

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

LABELS LOOK SOUTH FOR SIGNINGS

(Continued from page 4)

Kurt Denny, a former BMI director of writer relations, has been tapped as director of A&R for MCA's pop/rock Nashville office. Pop regional promotion man Paul Jankowski will also work in the office. Denny's first MCA signing is rock singer/songwriter Jay Joyce.

Denny was chosen for the spot because he had already been working closely with new talent in the South for BMI. His signings to BMI include the Black Crowes, Indigo Girls, and Drivin' N' Cryin. While Denny was still at BMI, Atkinson regularly consulted with him about new talent in the area.

"You look at Atlanta or Florida or North Carolina's music scenes and they're very healthy with major acts coming out of there," says Denny. "The idea is to get somebody who's pretty well connected in those areas and to try to get to things before anybody else does and develop them ... We're here and you don't have to go to Los Angeles and you don't have to go to New York."

For Maglia, the joint venture with Praxis gives Zoo the ability to sign talent in the South. The deal calls for Zoo to release four Praxis titles in the first year. "That was my idea with Praxis," he says. "To have a company based in Nashville, not necessarily in the country business, but the idea of Nashville as a source for songs, musicians, and talent ... To have access to a very creative area."

For the past decade, Praxis has specialized in pop and rock acts and has been associated with the careers of the Georgia Satellites, Jason & the Scorchers, John Hiatt, Steve Forbert, Webb Wilder, and new act the Questionnaires.

Maglia had previously worked with Praxis on a Webb Wilder release for Island Records. A Wilder album, set for August, will be the first release through the Zoo/Praxis joint venture.

"I'm sure that there is a tremendous amount of talent coming out of that area, as there is in other areas," Maglia says. "Memphis has some talent that hasn't been really explored."

Giant chairman Azoff, who is said to be looking at opening an office in Nashville, as well as London, says he "always felt that Nashville was not the country business, but considered it a contemporary hotbed and center of music. I would look at country, as well as pop and rock."

According to Maglia, part of the migration to the South might have to do with the fact that the hunt for talent in New York and Los Angeles has gotten more competitive in recent years. "If a band surfaces in either of those regions, there are 10 people involved in a bidding war," he says. "People are recognizing that there is a lot more talent than what is drawn to New York and Los Angeles."

"The competition to sign promising new talent, wherever it is, New York, L.A., Nashville, or Seattle, is pretty intense, even in the face of the recession," Atkinson adds. "The A&R process seems to be a feeding frenzy."

Praxis' Emerson attributes the major-label interest in the South to the overall consolidation of the record business, and says if the small Southern-based labels are going to be competitive, they need financial support from the majors.

Neither Capricorn nor Zoo/Praxis are limiting themselves to Southern acts. Other acts likely to have albums released through the Zoo/Praxis agreement are the Pottsville, Pa.-based Trimhedges and the New York-based Spelvins, which Maglia notes "doesn't necessarily coincide with the theory about the [Southern] region."

According to Walden, Capricorn is close to signing an act that hails from New England and has a fan base in the Northeast. "We are not going to be restricted to strictly Southern artists," he says.

ROBERTO AUGUSTO

(Continued from page 4)

turn in Brazil [offers] I think we can capitalize on it exponentially, and that's the charter to Roberto." Summer adds that Augusto will be announcing his management team "within the next few weeks."

Conde's new position was conferred on him last month when Sony Music Spain's president and managing director, Manolo Diaz, to whom Conde now reports, was named Sony Music International's VP, European region. A former musician, Conde joined Sony Music Brazil (then CBS Records Brazil) in 1980 as director of A&R. He later became the A&R VP and senior VP before being appointed director in 1988.

Summer says Conde's duties will concentrate on developing acts within Spain's budding domestic market. "It's our view that the Spanish market increasingly will find its growth in local repertoire," says Summer. "Therefore, a general manager with a direct A&R experience was needed, which was one of the motivating factors in appointing Claudio."

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SLACK SUMMER TOURS MAY PROMPT PROMOTER SHAKEOUT

(Continued from page 1)

New England, the Midwest, and the Southwest.

"There's finally a shaking out, like in the stock market," says veteran New York promoter Ron Delsener, one of the few talent buyers who reports a moderately successful season. Delsener promotes concerts at the renovated Jones Beach Theatre on suburban Long Island, N.Y., and at the Garden State Arts Center in New Jersey, among other venues.

"Generally speaking, [business is] mixed, and probably on a national level, it's the worst most promoters and facility managers can remember," says Alex Hodges, VP of Nederlander of California, which operates such major Southern California venues as L.A.'s Greek Theatre and the Pacific Amphitheatre in Costa Mesa, and also promotes concerts in the area.

"It's been rough," agrees agent Jerry Ade, president of the Famous Artists Agency. "There's no question that America's broke."

"You want a eulogy, right?" adds Barry Fey, president of Fey Concert Co. in Denver, when asked his view of the summer touring climate. "It's a miserable summer. Find the blame where you will."

Those promoters apparently hit the hardest are in regional markets, such as the Chicago area and Southern California, where competing amphitheaters have driven up the price of talent. Among the most widely reported difficulties are those of the Joseph Entertainment Group of Milwaukee, involved in promoting outdoor shows at the Alpine Valley Music Theater in Wisconsin, Hersheypark Stadium in Pennsylvania, and Lake Compounce Festival Park in Connecticut.

In late June, Hersheypark officials announced the cancellation of all but four of a series of summer concerts "based on the promoter's bleak financial situation." On July 23, the band Little Feat issued a statement that it had been forced to cancel performances at Alpine Valley with Don Henley and Sting Aug. 3 and 4, "following some apparent financial difficulties" by the promoter. And in Connecticut, there have been published reports of financial problems threatening the summer concerts at the Lake Compounce Festival Park.

"This summer has been rather devastating in its overall scope," says Brad Wavra, VP of Joseph Entertainment. "We undertook an expansion at a time when, in retrospect, we ought to have retreated" because of the economy, he says. In addition, Joseph Entertainment claims the decision by Hersheypark to cancel its season—except for dates by the Beach Boys, Gloria Estefan, Paul Simon, and Whitney Houston—was a move to effectively ban hard-rock shows at the theme-park site, which hosted a loud and raucous Guns N' Roses concert in June. That decision, says Joseph, caused "great financial difficulties" to the promoter. Hersheypark denies that it canceled most of its concerts to bar hard-rock acts.

Wavra says Joseph Entertainment's continuing financial ability to book concerts "is a matter of record," citing shows at Lake Compounce, Alpine Valley, and the Riverside Theater in Milwaukee.

Even some of the summer's expected winners have not consistently fared well on the concert trail. For example, sources say that only eight of 12 concerts by Guns N' Roses made money for promoters because of the way deals were structured. Other tours marked by losses include the Operation Rock'n'Roll package co-headlined by Judas Priest and Alice Cooper, sources say.

Bruce Kapp, VP and director of programming for Houston-based Pace Concerts, says of his company's amphitheater division business this summer, "We're doing OK. We're not as bad off as a lot of other people seem to be, but we're not hitting home runs."

Kapp says that with the exceptions of such megashows as Guns N' Roses, Van Halen, and the Lollapalooza festival, "Nothing seems to be as big as anyone thought they would be. I found more unpleasant surprises this summer than I have in the 20 years I've been in this business."

Searching for reasons behind the steep decline in business, Kapp says, "There's a deeper problem than just high guarantees, high ticket prices. I don't believe the enthusiasm to go out and see concerts is the same as it was 10 or 20 years ago. It used to be a lifestyle, a religion. Now it's just something else to do."

SOME DOING BUSINESS

Not all promoters are singing the blues so loudly. Cellar Door Concerts reports good business at established venues such as the Pine Knob Music Theatre outside Detroit; its newly opened Walnut Creek amphitheater in Raleigh, N.C.; and the renovated Palladium shed at the Carowinds theme park in Charlotte, N.C.—despite competition that the latter site faces from the new Blockbuster Pavillion in Charlotte.

Similarly, veteran St. Louis promoter Irv Zuckerman reports a "moderately good" season at the Riverport amphitheater, which his company, Contemporary Productions, opened this spring. "But this is a tough year for everyone," he adds.

Delsener, who acknowledges that he benefits from the absence of a competing amphitheater in the New York metropolitan area, says the Jones Beach Theatre has scored a 50% sellout rate this summer, aided by its oceanfront location, free parking, and the lack of building fees added to ticket prices, despite a recent $6 million renovation. He suggests that the numerous new amphitheaters constructed in recent years face greater pressures to recoup their investment than do older venues.

Promoters also cite some successful tour packages such as the multi-artist Lollapalooza tour, which, according to Moss Jacobs, GM of Avalon Attractions in Los Angeles, "is doing as well or almost as well as expected. Jane's Addiction [the tour's headliner] and one or two others would have done the same thing. For the alternative audience, it's the show of the year. It would be the US Festival for that generation."

He adds, "We've taken a few big hits, but we've had some enormous successes." Among the successes: Morrissey at the Pacific Amphitheatre and Gloria Estefan at the Great Western Forum in L.A. and the Pacific Amphitheatre.

RESTRUCTURING OF BUSINESS

From a profit standpoint, most industry sources say the recession and the lack of top-name talent on the road this season has exacerbated a longer-term problem: the basic restructuring of the concert business that has resulted from the boom in outdoor amphitheater construction. As a result of that, tours have become concentrated during warm-weather months, and competitive bidding by venues to book acts has intensified.

"The highly competitive nature of the sheds has changed the business dramatically," says Carl Freed, executive director of the North America Concert Promoters Assn. "I think you're going to see a major change in the industry. Promoters are just going to have learn to say no" to talent guarantees they consider excessive. Freed concedes that promoters have been "saying that for two years. Now, it's really hit them hard."

Says Jacobs, "The losses are so big, and the deals are so tight, and the way business has been going, the margins have been shrinking. When you have a summer where you're taking big hits, there's no way to make it back."

Other promoters echo the view that the concert industry has to re-examine the way it operates today, particularly the reliance by promoters who own amphitheaters on ancillary income from concessions, merchandise, and parking when they are losing money at the gate.

"People are blaming high guarantees," says Fey in Denver. "They're just making you lose more. But you're not even paying expenses on some of these shows. I know some instances where people have lost more than the total guarantee of the act."

JAPAN MAY GIVE THE BOOT TO FIXED PRICING

(Continued from page 4)

as low as 1,500 yen ($11) in outlets like HMV, Tower, and Virgin. Sell-through videos are currently priced between 3,500 yen ($25) for blockbuster titles and 5,000 yen ($36) for the likes of Disney animation classics.

If the price-fixing regulation is repealed, "small record shops and small record manufacturers will be forced to go bankrupt," says AJRD general secretary Kumio Iwata. He says he met with FTC officials July 18 to express the association's concern. "They said it's only in Japan that we have this kind of list-price system, so maybe in the future, we'll have to eliminate it," Iwata says. Admits the JRPA's Chiba, "We're not in a strong position."

That will come as bad news to the dwindling number of mom-and-pop record stores in Japan, which in recent years have been squeezed by competition from chain stores and the increasing popularity of imports, as well as by manufacturer price cuts.

In 1981, the AJRD had 2,700 members. The figure is now 1,700, and Iwata says most of the shops that have closed were family-run operations. The majority of the trade group's current members comprises neighborhood outlets stocking an average of 2,000 CDs, mostly by Japanese artists. They benefit from long-standing relationships with wholesalers, whereby they can be assured of margins of about 30%.

For its part, the FTC is keeping mum about possible changes to the system. Observers see the leak to Nihon Keizai Shimbun as a "trial balloon" before the commission moves to end the system, probably toward the end of this year.

Keith Cahoon, Tower Records' Far East managing director, thinks abolition will have less effect on the record business than many imagine. "It will freak people out more than it will actually cause any disruption," he comments. "If they change the law, I still think people will frown on discounting."

EURO MANAGERS SLAM U.S. VISA SHIFT

(Continued from page 1)

says it is already his practice to book American support for his acts when they tour the U.S.

However, he adds, "I have a feeling that this scheme will never go through because there are so many concert venues that have not had a good year. Powerful people—massive corporations like MCA—own these buildings and they will bring their political influence to bear.

"This is probably the worst year the American venues have ever had," he continues. "Acts have been crucified this year—the venues need the business we can bring in."

Bill Curbishley, who handles the Who, Led Zeppelin, and Judas Priest, says, "I think it's diabolical that they can think about restricting our acts, because we don't restrict theirs. It's pretty narrow-minded.

"When you think of the quality of music that comes out of this country they should be pleased to have us."

He argues that the Who, Led Zep, U2, and Dire Straits would never have emerged internationally if they had not been able to tour the U.S. at an early stage of their careers.

Curbishley adds, "Acts sell in the States by being seen to be real. Judas Priest wouldn't sell anything in the States without being seen live. These proposals are just woolly minded madness."

A spokesman for the British Phonographic Industry says the organization is in close contact with the Recording Industry Assn. of America and, at this stage, feels its interests are best served by supporting the American body's efforts. However, British politicians and government officials have been informed of the BPI's concerns and are monitoring the situation. It is too early to say whether retaliation would be considered.

However, in Scandinavia, which has just delivered Roxette to the world stage, Mikael Hoejris of the Danish Rock Council says, "It seems damned stupid for the Americans to introduce legislation like this because the Europeans will have to retaliate.

"Comparatively few Europeans tour or do promotion in the U.S. but Americans have a pretty easy time getting into Europe, so it must end up hurting the Americans more," Hoejris continues. "But, I think the Germans, Dutch, and French particularly, who rely considerably more on export, are going to find the new situation very difficult."

At the recent New Music Seminar in New York, Bruno Lion of the French Ministry of Culture implied that his nation was considering some type of retaliation for the new regulations. He noted a scenario wherein an artist of the stature of Bruce Springsteen or Madonna could be shut out of France.

In Germany, Gaby Hoffman from Breeze Music, which handles the Scorpions and Accept, says, "If we bear in mind that the U.S. music industry is producing a very large income in the European countries compared with the European income in America, the U.S. government should not tighten the immigration laws—they should loosen up."

Grant Thomas, who manages Australian band Crowded House, contends, "If moves like these had been afoot five years ago, Crowded House wouldn't have got past the front door internationally.

"Bands like INXS, Midnight Oil, and Crowded House weren't always huge; they all started off small and used the U.S. as a steppingstone toward an international profile. If we hadn't sold 2 million albums in North America, Crowded House probably wouldn't exist now."

Assistance in preparing this story was provided by David Rowley in Copenhagen, Wolfgang Spahr in Hamburg, and Glenn A. Baker in Sydney.

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European Community Puts Pressure On Thai Pirates

■ BY JEFF CLARK-MEADS

LONDON—Thailand may be "the piracy hot spot of Southeast Asia," but it is the record pirates on whom the heat is being turned.

The European Community is considering trade sanctions against a nation where, the EC reckons, European record companies have lost $227 million in the last 10 years to the illegal trade. Meanwhile, the first successful raid against a pirate tape factory in Thailand has resulted in the seizure of $2 million worth of manufacturing equipment.

The European Commission is to investigate the piracy trade in Thailand under little-used 1984 legislation protecting European industry from illicit practices. If the commission finds there are grounds for action, the European parliament may impose trade sanctions against Thailand.

The EC's position is similar to the stance taken by U.S. authorities. Though Thailand has adequate copyright legislation, it has been notorious for what the IFPI, the international label trade organization, calls "continued violation of intellectual property rights in general, and those of the record industry in particular." That attitude led to the U.S. designating it a priority foreign country liable to Section 301 trade sanctions.

After a meeting earlier this year between U.S. trade representatives and Thai officials, the Thai authorities promised to take effective action against the pirates, who currently account for about 90% of the local market.

The Thai government's first step toward that goal was to transfer responsibility for tackling the illegal manufacturers from local police divisions to the Bangkok police force's Economic Crime Unit.

The result of the Thais' new attitude and approach was a July 12 raid against the Peacock Factory, said by the IFPI to be the oldest and most persistent pirate operation in the country. Conducted by the Economic Crime Unit with assistance from the IFPI's local representatives, the action netted two mastering units and 40 slave units, capable of producing 600,000 finished cassettes each month. Also confiscated were 34 master tapes featuring the latest chart product from artists such as Madonna, M.C. Hammer, and Vanilla Ice.

Nic Garnett, the IFPI's Southeast Asia specialist, says, "It's taken five years to develop the expertise, the systems, and the infrastructure in Thailand to allow this raid to be conducted.

"This factory occupies 20,000 square feet and employs 100 or 200 people, and we are putting them out of business. To achieve that in Thailand, which is a passionately independent country and never susceptible to foreign pressure, shows a remarkable conceptual breakthrough."

However, the IFPI is now waiting to see the result of any ensuing court case. The organization says that, although the situation is changing for the better, Thailand is still the "piracy hot spot of Southeast Asia."

Garnett says he is confident that a clear message has now been sent to the pirates, who, the IFPI states, "have so far maintained their market superiority by threats of violence, actual violence, and corruption."

In August, all of Thailand's pirates except for Peacock attended a meeting with the IFPI's local officials. There they were told that if they gave up production of illegal product, they would be allowed to dispose of current stocks in a controlled manner and no action would be taken against them. "That was rejected out-of-hand in August," says Garnett.

Another meeting was held July 13, the day after the Peacock raid. "The timing was perfect," says Garnett. "We're getting much closer now."

Time Warner 2nd Quarter: Music Down, Vid Figures Up

NEW YORK—Warner Music Group's operating income dropped to $116 million for the second quarter, ended June 30, from $125 million for the same period in 1990. Revenues rose to $653 million from $644 million.

The group's first-half operating income fell to $253 million on sales of $1.375 billion from $274 million on revenues of $1.363 billion for the prior-year period.

The firm attributes income declines to "start-up investments in a number of new labels," including East West America, Interscope, and Giant. Also, a representative notes the loss of distribution of Geffen product adversely affected the Music Group's performance.

Time Warner's filmed entertainment division posted a 13% increase in second-quarter operating earnings to $85 million from $75 million a year ago. Revenues jumped to $667 million from $532 million.

In the first half, this division's earnings rose 8% to $180 million from $167 million as sales advanced to $1.41 billion from $1.23 billion for the first half of last year.

Although a breakdown of home video sales was not available, a Time Warner statement indicates that all of the entertainment group's major businesses—theatrical, home video, and syndication—contributed to the revenue gain. Time Warner's acquisition of the MGM/UA Home Video catalog was a key factor in the filmed entertainment division's performance, the representative says.

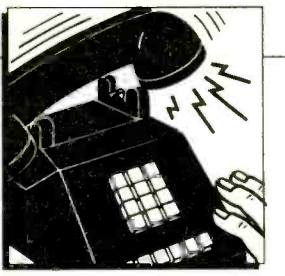
Time Warner Inc.'s operating income rose to $278 million in the second quarter of 1991, up from $268 million in the same period last year. However, for the first half of this year, operating income declined to $534 million from $542 million in the prior-year period.

The company substantially reduced its net loss in the second quarter, to $32 million from $51 million in the prior-year period. The net loss for the first half was also down, to $82 million vs. $102 million for the same period of 1990.

Time Warner's interest expenses were down this quarter, to $239 million from $261 million in the prior-year period.

PAUL VERNA

INSIDE TRACK



Edited by Irv Lichtman

THE HOTTEST rumor in the U.K. is who's going to replace **David Munns** as managing director of **Polydor** when he moves to **PolyGram International** in the fall. Two have been offered the job: **Tony Powell**, head of **MCA U.K.**, and former **RCA** managing director **Lisa Anderson.** Both Anderson and Powell have previously worked in marketing positions at PolyGram. Onetime favorite for the post, former **Siren** managing director **David Betteridge,** has ruled himself out of the contest.

A GARDEN PARTY: In what is believed to be an industry first, **Elektra Entertainment** is inviting fans of **Metallica** to hear the band's new release, "Metallica," Saturday (3) at a world-premiere listening party at Madison Square Garden in New York. Tickets to the 19,000-seat arena will be given away, beginning Sunday (28), through the New York-area retail chain, **Nobody Beats The Wiz,** which is also running a discount coupon promotion on the Metallica album. The band will not perform at the party, but Elektra plans to show video footage, including the new video for "Enter Sandman," the album's first single.

TRIAL SEPARATION? The current issue of the trade magazine **Inside Media** suggests that **MTV** may have plans to split into separate channels, each appealing to a narrower music market. Most major cable executives contacted by Track claim they have not been approached by the network about such a scheme. However, sources suggest that MTV may have floated a trial balloon in anticipation of cable's expanding channel capacity. "MTV [like most cable channels] has a problem in that its audience is deteriorating. They have to solve that erosion problem and find a way to [regain] the cutting-edge approach they once had," says one cable operator. As for MTV, its official line is "no comment."

NOT SOUP YET: Contrary to numerous reports and rumors, sources close to **Bruce Springsteen's** management state "emphatically" there will be no album or tour from the superstar in 1991. Despite widespread speculation about the album's release during the busy fourth-quarter retail season, **Columbia Records** does not have the Springsteen disc on its release schedule for this year, sources tell Inside Track.

WHAT DON *IS* UP TO: **Don Fagenson**, a.k.a. **Don Was of Was (Not) Was** fame, has created his own record label slated for distribution through **MCA.** The imprint, yet unnamed, could be home to a forthcoming **Brian Wilson** project that Was likely will produce, sources report. Was has produced work for such artists as **Bonnie Raitt, Ofra Haza, Iggy Pop, Bob Dylan,** and **Ringo Starr,** to name just a few.

MERGER TERMS: **LIVE Entertainment** has delivered a proposal to acquire 100% of **Carolco Pictures,** which now owns 54% of LIVE. For each share of stock they own, LIVE shareholders would receive $21.50 worth of stock in the combined company at the time of merger. Carolco shareholders would receive one share in the new firm for each share they own. Carolco chairman **Mario Kassar** and CEO **Peter Hoffman** would become management directors of the new company, as would LIVE CEO **Wayne Patterson.** Other board members would include representatives from **Pioneer LDCA, Canal + Productions,** and **RCS Video International,** as well as several outsiders selected by LIVE. Although the deal is legally structured as an acquisition of Carolco by LIVE, LIVE executive VP/chief financial officer **Ted Bean** notes that Carolco would end up owning a majority of the merged entity.

NOW THAT **Derek Shulman's** elevation to **Atco** chairman is official, **Harry Palmer's** elevation from exec VP/GM to label president is all but official.

I'LL BE BACK: Though sources have no official comment, "Terminator 2" director **James Cameron** and partner **Larry Kasanoff** are starting their own label called **Lightstorm,** to be distributed through **Elektra Entertainment.** No word yet if **Arnold Schwarzenegger** will be the first artist signed to the label.

LEGAL TRIPP: Australian music journalist **Phil Tripp** is writing a book, "Send Lawyers, Guns & Money (The Writ Has Hit The Fan)," and would like contributing material from interested parties. He or researchers can be contacted in Sydney at (61-2) 212-5938 by fax or (61-2) 212-6677 by phone.

IT'S OFFICIAL: As expected (Billboard, March 23), **A&M Records** has entered a pressing, marketing, and distribution pact with **Clarence Avant's Tabu Records.** Among the acts included in the agreement are **Cherrelle, Alexander O'Neal,** the **SOS Band, Kool & the Gang,** and the **Wailers.** The first A&M/Tabu release will be **African Unity's "I Love The Way You Make Me Feel."** New releases from the SOS Band, the Wailers, and Cherrelle are scheduled for later this year.

NEW LOGO: **Jive Records,** with a new p&d deal for distribution through RCA, also has a new logo, which presents the label in bigger and bolder letters. The label is hot with the Nos. 1 and 2 Hot R&B Singles with "Summertime" by **D.J. Jazzy Jeff & the Fresh Prince** (the No. 4 pop single) and "I Can't Wait Another Minute" by **Hi-Five** (the No. 15 pop single).

JAY'S FAVE: Maybe **Jay Leno** has a future in A&R. After **MCA** act the **Blessing** performed recently on the "Tonight Show," the label's promotion department confirms that the enthusiasm host Leno and his staff expressed for the band's song "Hurricane Room" promptly MCA to pull plans for "Denial" as the next Blessing single and send out Jay's preferred track instead.

MAGNUM EXIT? The recent **Video Software Dealers Assn.** convention was aswirl in rumors that B-title supplier **Magnum Entertainment** had either gone out of business or filed for bankruptcy protection. Although Magnum president **John Trimpin** calls the reports "greatly exaggerated," he admits the company has let go of all its regional sales people, including **Cheryl Gersch,** and is operating with "a skeleton staff."

FAST TRACK: **Taco Bell**, the fast-food chain, is behind a $1 million charity campaign to benefit several charity groups, including **Starlight Foundation, Nordoff-Robbins Music Therapy Foundation, T.J. Martell Foundation,** and **City of Hope.** Under the drive, "Rock Arts Cups For Charity," original artwork created or inspired by such acts as **M.C. Hammer, Scorpions, George Michael, Diana Ross,** and **Bell Biv DeVoe** will serve as the basis of a national grass-roots campaign between Aug. 12-Sept. 8 to raise about $1 million for charity. Official launch date is Aug. 6 at the Shark Club in Los Angeles, where the artwork will be unveiled.

ANY DAY NOW: After more than 18 months of negotiations, a five-year music licensing agreement is pending between **ASCAP** and the **Radio Music License Committee.** Final version of a draft was completed in April and is slated to be approved within a week, with terms retroactive to Jan. 1, 1991. Sources say talks over the committee's **BMI** license, which expires at year's end, hinge on the ASCAP agreement. There has already been a preliminary meeting between BMI and the committee; sources expect another the week of Aug. 19.

TOWER OF POWER: The new 60-story **Carnegie Hall Tower** in New York has yet two more entertainment-company residents. **Savage Records** and **Frank DiLeo Management Ltd.** have leased the entire ninth floor. DiLeo is also co-president of the label. Also, the entertainment law firm of **Kraditor, Haber, Hochheiser & Bienstock** has relocated there. Other tenants include **EMI Music, Imago Records,** and the entertainment law firm of **Grubman Indursky Schindler Goldstein & Flax.**

SID BERNSTEIN, the manager/concert promoter, has joined a new label, **Empire Entertainment,** as president, chief operating officer. The New York-based firm was founded by **Gregory Ehrlich** and **Jason Adler** with financing from what are described as "well financed . . . Japanese industrial investors."

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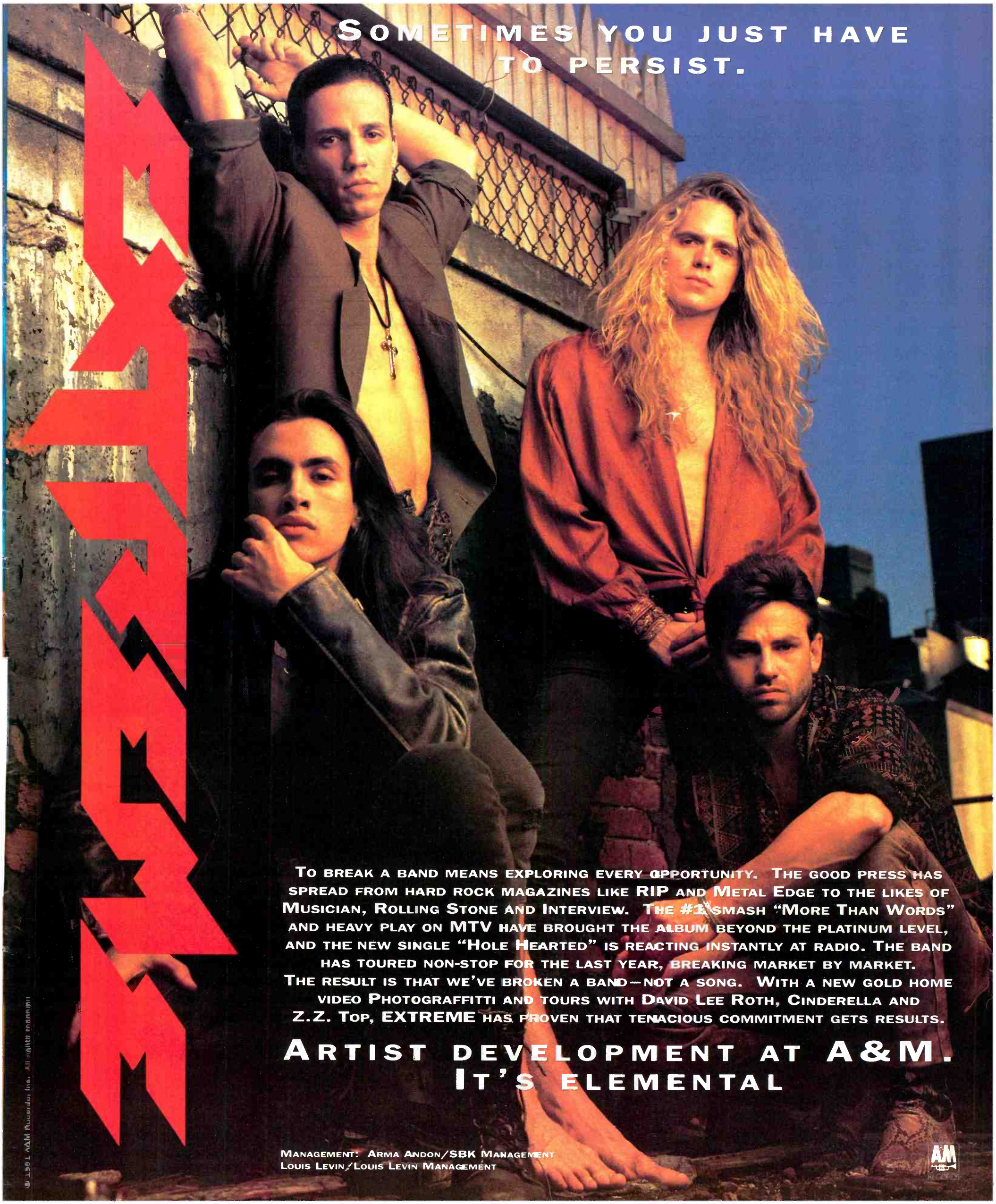

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10 Things YOU Should Know About R.E.M.

1. No Tour.
2. Out Of Time sales past five million, two million outside America. So far.
3. No.1 in seven countries. So far.
4. Out Of Time is the first and only No.1 Billboard chart album pre- and post-SoundScan.
5. Nine nominations for MTV Music Video Awards.
6. A longform home video ("This Film Is On") due this Fall.
7. Ms. Chapman's fifth grade class got extra credit for appearing in the "Shiny Happy People" video.
8. "The best rock band in America..."—Newsweek
9. "...have finally redeemed themselves."—Catholic Review
10. "Losing My Religion" hit No. 24 on the German dance charts.
11. Still No Tour. Damn. Maybe next time.

R.E.M.
OUT OF TIME

© 1991 R.E.M. Athens, Ltd. Of course we can count. All the way to five million.

Out Of Time. Produced by Scott Litt and R.E.M.

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