

ACLU Sues City

To End Seizures

Of Adult Videos

BOSTON-In a case that could

have national implications, the American Civil Liberties Union is

taking the town fathers of Norwood, Mass., to court in an effort

to stop a crackdown on adult vid-

The suit was filed June 28 in

Norfolk County Superior Court

by the ACLU on behalf of three

mom-and-pop video stores, Video

Haven, Leisure Time Video, and

■ BY GREG REIBMAN

eo sales and rentals.

FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 13, 1991

ADVERTISEMENTS



The Buzz is REAL for CRASH TEST DUMMIES. "SUPERMAN'S SONG," their compelling single, is causing IMMEDIATE REACTION for early believers who've become taken with their sound. From the acclaimed debut album, THE GHOSTS THAT HAUNT ME. An uncommon success story in the making. Cn ARISTA



* HAPPY BIRTHDAY AMERICA! *



Billy Falcon-Heartfelt and always genuine. Pretty Blue World, the second release of Jon Bon Jovi's JAMBCO label. is an emotionally charged album driven by an acoustic rock sound that's sure to be a multi-format success. Featuring the first single and video "Power Windows." On JAMBCO/Mercury Records

Labels Ready New Boxed-Set Binge

A Gift-Giving Bounty Awaits Retailers

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

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

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

Stan Goman, Tower Records' senior VP of retail operations, was pleased to hear that most of the

forthcoming boxes will be in a 6-by-12 package. "We were running out of old record racks," he says. Goman welcomes the onslaught of boxes, noting that "there's no glut as long as they sell."

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

One of the most anticipated boxed sets is a Phil Spector retrospective expected to be released on Spector's own revived label through Allen Klein's ABKCO. Although an ABKCO executive would only offer (Continued on page 87)

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

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

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

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

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

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

(Continued on page 79)

(Continued on page 86)

RUSS SOLOMON

Billboard / TIME Video Man of The Year

FOLLOWS PAGE 50

Warner Int'l Aims For Big Latin Gains

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

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

Last month, Warner's Mexican affiliate signed Chilean artist Myriam Hernandez away from EMI, which had reportedly been bidding to retain her. Total sales in Latin America and the Latin U.S. market of the singer's

IN THE NEWS

New Zealand Emerges As Fresh Music Source PAGE 47

first two EMI albums are thought to be between 750,000 and 1 million.

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

Saenz, who previously ran EMI companies in Mexico and Chile, was appointed director general of Warner Music Mexico in March. His involve-(Continued on page 87)

No. 1 IN BILLBOARD

HOT 100 SINGLES

★ RUSH RUSH PAULA ABDUL TOP POP ALBUMS

FOR UNLAWFUL CARNAL
KNOWLEDGE
VAN HALEN (WARNER BROST)

HOT R&B SINGLES

★ EXCLUSIVITY DAMIAN DAME

TOP R&B ALBUMS

MAKE TIME FOR LOVE (LAFACE/ARISTA)

KEITH WASHINGTON BROS.)

HOT COUNTRY SINGLES

DON'T ROCK THE JUKEBOX
ALAN JACKSON

TOP COUNTRY ALBUMS

NO FENCES
GARTH BROOKS

TOP VIDEO SALES

THE JUNGLE BOOK

(WALT DISNEY HOME VIDEO)

TOP VIDEO RENTALS

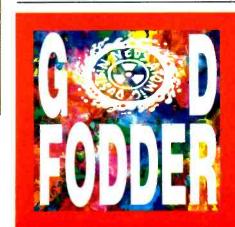
* KINDERGARTEN COP

(OWEST/WARNER

(ARISTA)

(CAPITOL)

NED'S



The wild, kick-in-the-pants audacity of Ned's has arrived. On tour by themselves, July 12-25, and with Jesus Jones, Aug. 28-Oct. 5. Flipping lids at alternative radio, and already on at KROQ, WDRE, LIVE 105, WHFS. KUKQ, MARS, KJJO, WBRU, and many more! On SPIN's Heavy Rotation list for July.

"God Fodder." Featuring Happy.

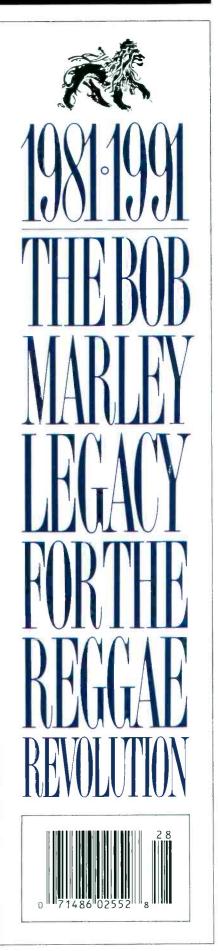
On Columbia.



THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 13, 1991





THE WORLD OF MUSIC

THE MOST COMPREHENSIVE CATALOG AND ROSTER OF REGGAE AND WORLD MUSIC ARTISTS AND RECORDINGS.

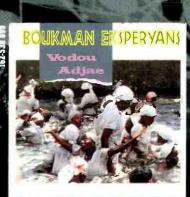


ROMA

SALIF KEITA 🌲 MMEN



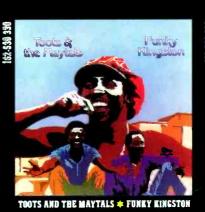
BARBA MARE - BAAY



BOUKMAN EKSPERYANS 🛊 VODOU ADJAI











SHELLY THUNDER * FRESH OUT THE PACK



TUFF CONG... THE WORLD OF MARLEY

THE ENTIRE DIGITALLY REMASTERED BOB MARLEY CATALOG (13 TITLES) AND THE RECENT RELEASE "TALKIN" BLUES" ARE AVAILABLE ON HIS ORIGINAL TUFF GONG LABEL.

















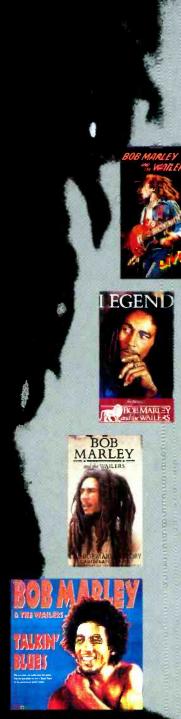
























EDMIENTS

VOLUME 103 NO. 28

JULY 13, 1991

OUR COVER ARTIST: NEVILLE GARRICK

Jamaican artist Neville Garrick's front-cover painting commemorating the 10th anniversary of the passing of Bob Marley was specially commissioned by Billboard to herald our Reggae Spotlight, "1981-91 Bob Marley's Legacy for the Reggae Revolution." The pre-eminent visual interpreter of Marley's music, Garrick has been the art director for most of Marley's record art from 1974 to the present, designing all the reggae



GARRICK

superstar's album graphics from "Rastaman Vibration" to "Talkin' Blues." Garrick, who now acts as executive director of the Bob Marley Foundation, explains that the flags in the background of his painting "show the countries Bob visited or performed in during his life." "Bob's clenched fist shows his social militancy," Garrick adds, "but the rainbow it holds shows his sense of tenderness toward all peoples. The anguish and agony in his face reflect the deep feelings in his message, and his blue shirt conveys the peace in his heart. Haile Selassie is in the heavens above Bob,

because His Majesty was the centerpiece of Bob's spiritual constellation." The Reggae Spotlight follows page 36

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Fear Not, Say Pols On Visa Rules

Senators To Aid Critics Of Quota Plan

■ BY BILL HOLLAND

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

The new rules, critics contend,

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

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

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

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

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

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

committee.

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

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

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

The draft guidelines, said the (Continued on page 79)

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

■ BY ADAM WHITE

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

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

The numbers were made avail-

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

BMG International's strong 1990-(Continued on page 89)

'Glasnost' Opens Vid-Store Doors In U.S.S.R. But Lets In Piracy, Illegal Private Enterprises

■ BY NIKOLAI KOVARSKY and VADIM YURCHENKOV

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

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

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

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

Now given its independence from Videofilm, Russian Video is aiming to push and distribute videos promoting Russian culture in the West and is importing Western films for home consumption. Initial contacts with British and Dutch film makers have already resulted in the importation of a number of documentaries and Russian Video has also bought the rights to 1.500 feature films.

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

The company initially wanted to go further and become the first in-

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

"We tried to crack down on them.
We were the initiators of the law that forbids unauthorized use of any vid(Continued on page 52)

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

■ BY JIM McCULLAUGH

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

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

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

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

on TV.

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

The national ad campaign for "Rescuers" kicks in Sept. 16 on net-(Continued on page 86)

Will Charts Spur Monday Release Date?

BY GEOFE MAYEIF!

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

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

Sources within Warner Bros. acknowledge that Monday, June 17, was selected as street date for Van Halen to allow the act's blockbuster album to fetch an additional day of sales, and thus boost chances of

opening at the top of the chart. But, the off-cycle street date caused problems for many accounts.

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

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

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

Prior to 1989, when Monday was the standard street date, stores that received late delivery were at a com-(Continued on page 88)

Start Spreading The News Of Grammys In N.Y.

BY JIM BESSMAN

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

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

(Continued on page 80)

12th NMS Has Business, Live Shows On Tap

BY THOM DUFFY

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

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

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

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

Dold noted NMS' continuing commitment to exploring social issues within the context of the music industry. Among this year's sessions will be a meeting on racism in the music business "and how to bankrupt it," moderated by hip-hop activist Harry Allen; a debate on CD packaging, moderated by Mercury Records co-president Mike Bone; a discussion of sexism in the music business, moderated by journalist Victoria Starr; an educa(Continued on page 89)



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

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

BY JEFF LEVENSON

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

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

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

James has been making records for Warner Bros. since 1985. He came to the company after successful stays at CTI and Columbia. At CTI, under Creed Taylor's direction, he served as arranger, producer, or keyboardist for virtually every act on the label. At Columbia, he emerged as a major recording artist who consistently topped the contemporary jazz charts, though he fared impressively on pop and R&B (Continued on page 80)

EXECUTIVE TURNTABLE

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

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

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

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









GRBELJ/

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

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

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

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









GAINE

Study: Slower Growth In Spending On Music But Revenues Should Reach \$9.53 Billion By 1995

BY DON JEFFREY

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

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

But, while the compound annual growth rate for consumer spending

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

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

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

Gruen adds, "What we don't take into account is the impact of a hit record driving sales." He also says that newer configurations, like digital audiotape, are not taken into consideration because "there is no data show-(Continued on page 89)

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

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

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

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

Leslie Drye is named director of artist development for PWL America Rec-

ords Ltd. in New York. She was GM at Bum Rush Records.

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

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

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

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

8 BILLBOARD JULY 13, 1991

Vandross Maintains Sales String

Abdul, Bolton Also Reach Platinum

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

The latest albums by Michael Bolton ("Time, Love And Tenderness")

were also certified gold and platinum simultaneously. And R.E.M.'s "Out Of Time" and C&C Music Factory's "Gonna Make You Sweat" both advanced to double-platinum, according to the Recording Industry Assn. of America. It's R.E.M.'s first multiplatinum album.

Also in June, five catalog albums by Bob Seger & the Silver Bullet Band went multiplatinum, signifying combined U.S. sales of more than 21 million copies. The albums, released between 1976 and 1981, include back-to-back studio releases

("Night Moves" and "Stranger In Town") that were each certified for sales of 5 million copies.

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

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

Here's the complete list of June certifications.

MILITIPLATINUM ALBUMS

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

Bob Seger & the Silver Bullet Band, "Stranger In Town," Capitol, (Continued on page 79)



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

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

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

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

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

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

"The obsessively short-term out-(Continued on page 90)

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

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

A sixth album in the top 10-Natalie Cole's "Unforgettable"-has yet to spawn a top 40 single. A seventh-the Black Crowes' "Shake Your Money Mak-

er"—has sold more than 2 million copies even though its highest-charting single to date peaked at No. 30.

NATALIE COLE lands her first top five album as 'Unforgettable" vaults from No. 11 to No. 4. The collection of songs popularized by Cole's father, the legendary Nat "King' Cole, is the first set of

standards to reach the top five since Barbra Streisand's "The Broadway Album" five years ago.

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

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

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

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

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

weeks—and three Grammys—to reach the top 10.

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

Rush" tops the Hot 100 for the fifth straight week. It's the first single to log five weeks at No. 1 since Madonna's "Like A

by Paul Grein Virgin" topped the chart for six weeks in 1984-85.

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

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

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

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

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

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

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

The action, filed June 27 in Los Angeles Superior Court, alleges that Barnes, the host of "Pump It Up," was physically assaulted by Dr. Dre (whose real name is Andre Young) at

an album release party for the RAL/ No Face act BWP Jan. 27 at the West Hollywood nightclub Po-Na-Na Souk.

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

The TV personality seeks \$2.75 million in general damages for physical pain, mental distress, and shock: special damages for medical expenses to-(Continued on page 89)

Court Cans 'Violent' Vid Law Missouri Ruling Upholds Free Speech

BY PAUL SWEETING

NEW YORK-A Federal District Court in Kansas City has struck down a Missouri state law that would



have prevented the sale or rental of "violent" videocassettes to minors and would have required that such product be

kept in a separate area of the store inaccessible to minors.'

The ruling, issued July 2, includes a permanent injunction against enforcing the law on grounds that its

language was unconstitutionally broad and that violent speech is protected by the First Amendment.

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

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

(Continued on page 87)

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COMMENTARY

Other Nations Bar Mutilation Of Works

U.S. ARTISTS: FIGHT FOR MORAL RIGHTS

■ BY JEFFREY L. GRAUBART

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

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

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

• In the U.S., protection of artists' economic rights has been exalted, but the artists' moral rights have been ignored.

• In many nations that are original signatories to the international treaty known as the Berne Convention on Copyright (1866), minimum standards of artists' moral rights are part of each nation's copyright law.

• In France, where moral rights have been recognized since the French Revolution. les droits morals continue to be highly protected.

Among the moral rights are the following:

• Right of attribution, defined as the right to be identified as the author of a work, or to disclaim author-

mutilation or modification of the work that would prejudice it or hurt the professional reputation of the author.

• Other moral rights include the right to prevent publication, the right to modify the work before (or after) its utilization, and the right to with-draw it from circulation. Congress, in concepts) this right should be tested. In contrast, the French court, in Le Chant du Mond vs. Soc. Fox Europe, halted the exhibition of the motion picture on the grounds that the moral rights of the composers had been violated. Although the music was in the public domain and therefore no economic harm could be shown, the

incentive for artistic and intellectual creation that serves as the foundation for American copyright law ... cannot be reconciled with the ability of artists to obtain relief for mutilation or misrepresentation of their work to the public on which the artists are financially dependent."

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

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

cial Administration.

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

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



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

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

enacting the Visual Artists Rights Act, limited artistic protection to the rights of attribution and integrity.

Except for this statute and various state laws protecting graphic artists, there are almost no U.S. laws on moral rights, and the majority of American courts have not otherwise recognized the doctrine of moral rights. A number of years ago, for example, the Soviet composers Dmitri Shostakovich, Aram Khachaturian, and Sergei Prokofieff asked for an injunction in a New York court to prevent the use of their public domain music in a motion picture with an anti-Soviet theme. Simultaneously, they brought the same case in a French court. The New York court, in Shostakovich vs. 20th Century Fox Film Corp., denied the composers any remedy, questioning on what standard (good taste, arcourt recognized that the composers had sustained moral damage (e.g., the violation of the authors' right of respect).

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

"American copyright law, as presently written, does not recognize moral rights or provide a cause of action for their violation, since the law seeks to vindicate the economic, rather than the personal, rights of authors," the opinion said. Nevertheless, the judges added, "The econom-



ACCURATE CHARTS

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

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

Giancarlo van Geelen Utrecht, the Netherlands

BACKWARD MASKING

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

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

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

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

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

I appreciate Billboard's desire not to offend some people's tastes, but it strikes me as silly to go out of one's

way to avoid calling a spade a spade. And, yes, the pun is intended.

Robert A. George Annapolis, Md

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

CHART PROS AND CONS

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

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

The only logical step, in order to please everyone, is to expand the present chart to a top 300 list. All the catalog titles would fit along with much of the new music albums that are cur

rently not on the charts. Plus, all you need is one extra page.

Think about it!

Gerald Brathwaite Brooklyn, N.Y.

PUBLIC RADIO HAS BLUES

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

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

Nora L. Mandel Forest Hills, N.Y.

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



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MANNI

...THE SECRET'S OUT

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

-Gil Griffin, The Washington Post

Yanni delivers upon his new popularity with a stunning Boston debut.

- Paul Robicheau, The Boston Globe



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When Ratings Rise At Drop Of Format

Stations That Changed For Better Or Worse

BY SEAN ROSS

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

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

Among some recent examples:

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

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

• WCEZ Columbia, S.C.: A longtime easy listening station that recently switched to soft AC, new management changed this station to bright AC WAAS in January. When the fall Arbitron came back several weeks later, WCEZ was up 4.4-6.4 12plus in its final book, finally beating



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

longtime AC WTCB, which went 6.2-6.0. In the winter, however, WAAS was at a 3.9 and WTCB was up to a 6.7.

SURPRISED?

One notable aspect of all three changes is that none of the stations

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

involved was completely surprised by the old formats' posthumous success. WOMX was already on its way back up in the trends. KQLZ was dropping off a bad first month from the fall book. And while WCEZ's new owners did not have the benefit of Arbitrends—Columbia did not become a four-book-a-year market until this year, they did have in-house research showing that WCEZ was on the rise.

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

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

THE TWINGE OF DOUBT

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

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

time the ratings came back."

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

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

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

IT'S A WONDERFUL TREND?

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

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

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

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

When the summer '89 book came back, Weinkauf says, "It was seeped in teens. It was one of those bounce-(Continued on page 20)

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

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

■ BY BILL HOLLAND

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

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

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

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

FCC FINES SALEM \$10,000

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

Under the complex agreement, Hilber pays Salem \$1,200 per month to rebroadcast the AM programming and sell ad time for Salem. Salem pays Hilber \$1,180 a month to lease equipment owned by Hilber. The agreement also gave Hilber an option to buy the FM within 20 days, with a postoption license acquisition requirement clause. In either event, Hilber

would pay Salem \$72,000 and "forgive all loans." Both station main studios are co-located at the AM's ad-

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

WASHINGTON ROUNDUP

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

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

CAN FCC ARM-WRESTLE NTIA?

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

BILLBOARD JULY 13, 1991

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

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

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

PROGRAMMING: FELIX IS BACK

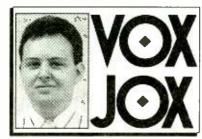
Longtime consultant Frank Felix returns to day-to-day programming as PD of classic rock WZTA Miami; he replaces Pete Bolger, who is now group PD. Felix was Bolger's consultant at several stations, including WIBA Madison, Wis.; he'll continue to consult other stations. Elsewhere on the national-to-local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

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

Another 24-hour program supplier has given up its satellite delivery and gone back to taped programming. Of the four major Winners News Network affiliates still listed by the M-Street Journal, two—KFMY Provo, Utah, and WLRM Ridgeland, Miss.—will use the motivational talk network's taped programming. Another,



WNNW Lowell, Mass., is going Spanish. WNN principal Joe Nuckols claims the move was made to give WNN affiliates greater flexibility, and says the network may be back with a different satellite supplier before the end of the year.



by Sean Ross with Craig Rosen & Phyllis Stark

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

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

WSSX (95SX) Charleston, S.C., PD Adam Cook jumps to top 40

WXXL (XL106.7) Orlando, Fla., replacing Steve Kelly. Cook previously worked with XL GM Randy Rahe at the former WXGT (92X) Columbus, Ohio. Elsewhere in Orlando, WBZS has dropped Business Radio Network and gone back to urban/AC.

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

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

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

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

newsline...

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

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

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

who think Haggard is dead.

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

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

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

ternoons to middays.

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

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

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

The Port Huron, Mich./Sarnia, On-

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

(Continued on page 16)

PEOPLE: PLEASE PLAY 'BABY BABY' . . .

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

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

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

At AC WLMG New Orleans, morning man Scoot goes to middays at co-owned N/T WWL, replacing Ed Clancy. That means Jim Murphy re-

turns from afternoons to do mornings at WLMG ... WMYI Greenville, S.C., midday host Paul Warren goes to rock/AC WMMO Orlando, Fla., as APD/middays.

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

Mark Oliver is out.

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

Local club jock Big Ray Petty joins album WHVY Baltimore for weekends ... WHDH Bos-

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

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

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

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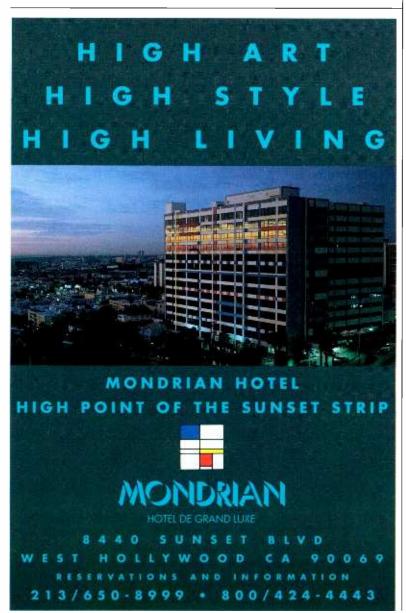
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RADIO I

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

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

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

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

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

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

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

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

Survey results were based on responses from 523 BPME members.

IDEA MILL: SELLING SOAP

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

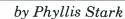
In WYTZ Chicago's "tattle tale contest," listeners had to explain why a friend's life is like a soap opera in order to win a trip to the set. Listeners of WHYT Detroit afternoon jock Dr. Drex won tickets to a General Hospital viewing party by explaining how they would cure the ailments of the soap's characters. And WQHT

(Hot 97) New York morning team Howard Hoffman and Stephanie Miller have had walk-on parts on the show. The promotions were designed by the Cincinnati-based Local Marketing Corp.

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

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

Promotions &Marketing



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

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

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

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

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

WBOS Boston will host a "fish and ships" party at the New England Aquarium Friday (12). Harbor cruises on the Aquarium's boat will (Continued on page 17)

Selections can be heard on 3) Welcome to The Edge Billie Rughes

(a) Gotta Have fou Stevie Wonder

(b) Mose Than Words Extreme

(c) Sha Maeeana Extreme ome To The Fdge 10 Get the Message Electronic ower of Love Love Power Luther Veneries :

(2) We Are to I see Herry Connick Jr.

Outhing Manager (She's Homeless) 3) We Are to Love Herry Connick Jr.

Crystal Waters

Back To The Basic Anri (§) The tream is Still Alive (B) / Don't Wanna Cry Mariah Carey
(B) Baby Baby A any Grant
(B) Calypso Round The Clock
(Calypso Round The Clock
(Calyps Hot 100 ® Everybody Plays The Liock Aaron Neville every Sunday 1 P.M-5 P.M on Maron newnite

(a) These Musi Be An Angel

Estity thmiss Almaz Randy Crawford 3 Ring Ring Ring (He Ha Hey) @ Crazy Seal FM & La Chabol Cathy Claret (2) I Like The Way (The Kissing Game) JAPAN 81.3 FM in Mat Comes Naturally
Sheena Easton
Touch Me (All Night Long) Strike it to Black Box

Save Same Love Reedy

Junbelievable EMF

Miracle Whitney Houston Because I Love You Stevie 8 Count Days Off
Heey Lewis & The News low Can | Ease The Pain Sa Fischer

(B) Caymmis

Jayce

(B) Here We Go C&C Music Factory Rhythm of My Heart
 Rod Stewart Lift Me Up Yes

Stranger Than Fiction Joe Jackson

Julike You Culture Beat 3) Don't Treat Me Bad Frehouse
(3) Like You Culture Beat
(3) Dream Lover Rebel Pebbles Move That Body Technotronic

Monte Low
Walking In Memphis A

Walking In Memphis A
The Rollin

VOX JOX

(Continued from page 14)

Mich., MD, handles afternoons. James Collins from WKSE Buffalo handles nights. Steele would like to hear from record people... WZDQ Jackson, Tenn., PD Duane Shannon is the new PD at hot AC

DID YOU KNOW . . .?

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- —more than 40% maintain 2, 3 or more residences.

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Call Linda at Billboard's REAL ESTATE TO THE STARS 1-800-950-1018 WTWR (Tower 98) Monroe, Mich., replacing Laurie Demick, now doing part-time at WNIC Detroit.

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

DOCKET '91: WAVA HELLO TO TROUBLE

Just in time for WAVA Washington, D.C.'s sale to Salem Communications, morning hosts Don Geronimo & Mike O'Meara have been hit with a \$15 million suit by publicist Carol Sewell. She claims

the pair referred to her on the air as a "bitch" and a "liar" after a wake-up call to actor Leslie Nielsen that they say she arranged did not materialize. The pair gave out Sewell's hotel room number and encouraged listeners to go "gouge her eyes out." The suit seeks damages for defamation, emotional distress, invasion of privacy, and interference in business relations.

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

office was not returned. Somewhere between Melrose Ave. and Beverly Hills. Somewhere between neo and classic. In the middle of everything important. Studios, Agents. Galleries. Backlots. Bistros. Shops and showrooms. Ma Maison is a hotel with its own kind of style. Somewhere between haute and kinda hip. ONLY IN LA. **Hotel Sofitel** At La Cienega and Beverly Bouler and 1-800-231-4542 or 1-213-278-5444

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	U		14	ait oontomporal ym
			NO T	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				* * No. 1 * *
1	1	l	10	RUSH RUSH CAPTIVE 4-98828/VIRGIN ◆ PAULA ABDUL 3 weeks at No. 1
2	2	2	11	MORE THAN WORDS A&M 1552 ◆ EXTREME
3	3	5	12	POWER OF LOVE/LOVE POWER EPIC 34-73778 ◆ LUTHER VANDROSS
4	6	6	8	CAN'T FORGET YOU ♦ GLORIA ESTEFAN EPIC 34-73864
5	4	3	13	LOVE IS A WONDERFUL THING COLUMBIA 38-73719 ◆ MICHAEL BOLTON
6	7	10	16	PLACE IN THIS WORLD REUNION 19019 /GEFFEN ◆ MICHAEL W. SMITH
7	5	4	15	I DON'T WANNA CRY COLUMBIA 38-73743 ◆ MARIAH CAREY
8	8	7	11	PART OF ME, PART OF YOU MCA 54060 ◆ GLENN FREY
9	13	16	6	THE DREAM IS STILL ALIVE SBK 07356 ◆ WILSON PHILLIPS
10	12	15	5	UNFORGETTABLE ELEKTRA 4-64875 ◆ NATALIE COLE
11	10	12	10	STARTING ALL OVER AGAIN DARYL HALL JOHN OATES ARISTA ALBUM CUT
12	14	14	12	WALKING IN MEMPHIS ATLANTIC 4-87747 ◆ MARC COHN
13	9	8	19	BABY BABY A&M 1549 ◆ AMY GRANT
14)	24	48	3	(EVERYTHING I DO) I DO IT FOR YOU ◆ BRYAN ADAMS A&M 1567
<u>15</u>	19	21	4	LOVE AND UNDERSTANDING GEFFEN 19023 ◆ CHER
16	17	17	12	HOW CAN I EASE THE PAIN ELEKTRA 4-64897 ◆ LISA FISCHER
17	18	19	11	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643 SURFACE
18	15	13	14	LOVE AT FIRST SIGHT A&M 1548 ◆ STYX
19	20	22	5	EVERY HEARTBEAT A&M 1557 A&M 1557 A MY GRANT
20	11	9	14	MIRACLE ARISTA 2222 ◆ WHITNEY HOUSTON
21	16	11	18	RHYTHM OF MY HEART warner Bros. 4-19366 ◆ ROD STEWART
(22)	22	24	6	LILY WAS HERE ARISTA 2187 ◆ DAVID A. STEWART/CANDY DULFER
23)	23	23_	6	CAN YOU STOP THE RAIN COLUMBIA 38 73745 ◆ PEABO BRYSON
(24)	27	27	5	EVERYBODY GETS A SECOND CHANCE ◆ MIKE/MECHANICS atlantic 4-87679
25	25	25	6	SET ME IN MOTION RCA 2846 BRUCE HORNSBY & THE RANGE
26	21	20	23	CRY FOR HELP RCA 2774 ◆ RICK ASTLEY
(27)	42		2	* * * POWER PICK* * * THE MOTOWN SONG PROD STEWART
	42	-		WARNER BROS. 4-19322 IT AIN'T OVER 'TIL IT'S OVER ◆ LENNY KRAVITZ
(28)	34	47	3	VIRGIN 4-98795 MOVE RIGHT OUT ◆ RICK ASTLEY
29	29	35	5	I'LL BE THERE ♦ THE ESCAPE CLUB
30	30	37	6	ATLANTIC 4-87683 KISSING YOU ♦ KEITH WASHINGTON
(31)	31	38	8	QWEST 4-19414/WARNER BROS
32	26	18	16	(IF THERE WAS) ANY OTHER WAY EPIC 34 73665 LOSING MY RELIGION ♠ R.E.M.
33	28	31	7	WARNER BROS. 4-19392 FADING LIKE A FLOWER ROXETTE
(34)	46	50	3	SOMETHING TO TALK ABOUT BONNIE RAITT
(35)	39		2	YOU'RE IN LOVE WILSON PHILLIPS
36	32	28	23	SBK 0734C A BETTER LOVE ◆ LONDONBEAT
(37)	40	44	4	RADIOACTIVE 54101/MCA
(38)	NEV	V I	1	* * * HOT SHOT DEBUT * * * TIME, LOVE AND TENDERNESS MICHAEL BOLTON
39	33	30	21	COLUMBIA 73889 MERCY MERCY ME/I WANT YOU ROBERT PALMER
40	NEV		1	EWERYBODY PLAYS THE FOOL ◆ AARON NEVILLE
		29		A&M 1563 I'VE BEEN THINKING ABOUT YOU ♦ LONDONBEAT
41	36		18	RADIOACTIVE 54005/MCA JOYRIDE ROXETTE
42	38 NEV	36	15	THE LAST TO KNOW ◆ CELINE DION
(44)	NEV	-	1	PIC 34-73856 YOU COME TO MY SENSES CHICAGO
45	37	32	18	REPRISE ALBUM CUT VOICES THAT CARE ◆ VOICES THAT CARE
(46)	NEV		10	GIANT 4-19350 IF YOU'RE NOT THE ONE FOR ME ◆ TOM SCOTT
47	43	41	25	GRP ALBUM CUT COMING OUT OF THE DARK ◆ GLORIA ESTEFAN
48	44	45	4	EPIC 34-73666 HERE I AM (COME AND TAKE ME) ◆ UB40
49	47	39	12	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS
50	35	26	16	POLYDOR 879 466-4/PLG JUST THE WAY IT IS, BABY ◆ THE REMBRANDTS
-50	00			ATCO 4-98874

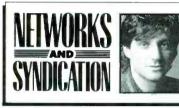
Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

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

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

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

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



by Craig Rosen

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

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

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

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

Top.
President **Bruce Bird** says Bullet

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

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

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

AROUND THE INDUSTRY

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

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

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





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

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

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

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

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

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

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

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

played Ozzy Osbourne and the Scorpions.

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

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

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

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

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

That, Edwards says, is why "we're not an 18-24 heavy

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

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

PROMOTIONS AND MARKETING

(Continued from page 15)

be provided. Proceeds benefit the Aquarium's conservation programs ... WRKS (Kiss 98.7) New York organized the third annual Black Expo

June 28-July 1. The Expo featured more than 300 exhibits and displays by black-owned and -operated local businesses, corporate sponsors, and government agencies.

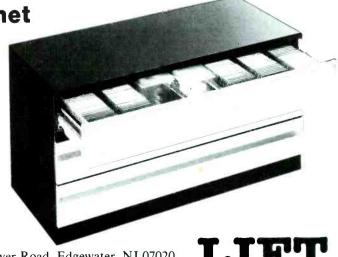
WEBN Cincinnati hosted an invitation-only party on the roof of a local restaurant and broadcast live during the scheduled demolition of a highrise building with 200 pounds of dynamite ... WKQX (Q101) Chicago is giving away a wedding ceremony to be performed on the set of the play "Prelude To A Kiss."

PRO-MOTIONS

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

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

Washington

Atlanta

Detroit

POWER 99FM

P.D.: Rick Stacy

PLATINUM



O.M.: Steve Kingston
Paula Abdul, Rush Rush
Crystal Waters, Gypsy Woman (She's Ho
EMF, Unbelievable
Color Me Badd, I Wanna Sex You Up (Fr
Corna, Templation
Bryan Adams, (Everything I Do) I Do I
Pouson, Life Goes Din
Jesus Jones, Right Here, Right Now
The Steven State of Shade I Black Box, Strike It Up
Steelheart, I'll Never Let You Go
David A. Stewart Introducing Candry Du
R.E.M., Losing My Religion
Jomanda, God A Love for You
Extreme, More Than Words
UB40, Here I Am (Come And Take Me)
Salt-N-Pepa, Do You Want Me
D.J. Jazzy Jeff & The Fresh Prince, S
Tara Kemp, Piece Of My Heart
Michael W. Smith, Place In This World
Mariah Carey, I Don't Wanna Cry
Rythm Syndicate, P.A. SS. J.O.N.
Another Bad Creation, Playground
The Kt.F. 3. M. Eternal
Amy Grant, Every Heartbeat
ARD Bass, Pop Goes The Weasel
Peabo Bryson, Can You Stop The Rain
Michael Bolton, Time, Love & Tenderne
Lenny Kravitz, It Ain't Over 'Til I'
Cathy Donnis, Touch Me (All Night Lon O.M.: Steve Kingston New York 6 13 8 10 11 5 12 14 7 17 9 20 21 22 23 15 25 19 28 30 — 27



New York

Corina, Temptation
Paula Abdul, Rush Rush
Coro, My Fallen Angel
Jomanda, Got A Love For You
Rare Arts, Boriqua Posse
3 Sandee, Love Desire
3 George Lamond, Love's Contageous
Nomad, (I Wanna Give You) Devotion
4 Color Me Badd, I Wanna Sex You Up (Fr
Crystal Waters, Spysy Woman (She's Ho
D'zyre, Forever Amor
1 Tara Kemp, Piece Of My Heart
15 Rythm Syndicate, P. A. S. J. O. N.
1 Irsa Lisa & Cutt Jam, Let The Beat Hi
18 Face, Forever Yours
2 Lisa Fischer, How Can I Lase The Pain
2 D. J. Jazzy Jeff & The Fresh Prince, S
2 Ditityo, My Body Say Yes
3 2 Brothers on The 4th Floor, Can't He
1 Luther Vandross, Power Of Love/Love P
2 Bingo Boys, Borrowed Love
2 The KLF, 3 A.M. Letrnai
2 HF. Louder Than Linngs That Make Y
3 Bo The Prince Of Rap, Things Beat Is Ho
EX Heavy D. & The Boyz, Now That We Foun
3 Cath Dennis, Too Many Walls
3 Clubhouse, Deep In My Heart
4 Black Box, Strike It Up
5 Mariah Carey, I Don't Wanna Cry
4 Yasmin, Wanna Dance
4 Keith Sweat, Your Love
1 Ly Blu, Pump It (Nice An' Hard)
3 RD Bass, Poo Goes The Weasel
5 After 7, Nights Like This (From "The P.D.: Joel Salkowitz



P.D.: Scott Shannon

Color Me Badd, I Wanna Sex You Up (Fr
Paula Abdul, Rush Rush
EMF, Unbelevable
Corina, Temptation
Crystal Waters, Gypsy Woman (She's Ho
R.E.M., Losing My Religion
Rythm Syndicate, P.A.S.S.I.O.N.
Black Box, Strike It Up
Jesus Jones, Right Here, Right Now
Isra Kemp, Price Off Be There
Army Grant, Levry Heathbeat
UB40, Here I Am (Come And Take Me)
The Black Cowes, Hard To Handle
Bryan Adams, (Everything I Do) I Do I
David A Stewart Infroducing Candy Ou
Rovette, Fading Like A Flower (Every
Extreme, More Than Words
Salt-N-Pepa, Do You Want Me
Lenny Kravitz, It Aint Your 'Til It'
D.J. Jazzy Jeff & The Fresh Prince, S
Nelson, Only Time Will Tell
Lisa Fischer, How Can I Ease The Pain
Stevie Wonder, Gotta Have You
Rod Stewart, The Motown Song
Another Bad Creation, Plaground
Michael Bolton, Time, Love & Tenderne
Scorpions, Wind Of Change P.D.: Scott Shannon 10 3 16 12 13 14 15 19 21 17 18 8 20 22 24 25 26 9



P.D.: Dave Shakes Chicago

P.D.: Dave Shakes
Paula Abdul, Rush Rush
Salt-N-Pepa, Do You Want Me
Color Me Badd, I Wanna Sex You Up (Fr
Corina, Temptation
Musto & Bones, Dangerous On The
Mariah Carey, I Don't Wanna Cry
Beverly, Set Me Free
Nyasia, Now & Forever
2 Brothers On The 4th Floor, Can't He
Extreme, More Than Words
Tara Kemp, Piece Of My Heart
EMF, Unbelievable
Cynthia, Break Up To Make Up
Cartouche, Feel The Groove
Crystal Waters, Gypsy Woman (She's Ho Cynthia, Break Up 10 Make Up Carfouche, Feel The Groove Crystal Waters, Gypsy Woman (She's Ho D.J. Jazzy Jeff & The Fresh Prince, S April, You're The One For Me Brothers In Rhythm, Such A Good Feeli Jomanda, Got A Love For You 2 Young Brothers, Check Out The Hook Icy Blu, Pump It (Nice An' Hard) Vanilla Ice, Bollin' In My 5.0 Hi-Five, L Like The Way (The Kissing Bingo Boys, Borrowed Love Daize, Don't Want To Lose Your Love

The KLF, 3 A.M. Eternal Hi-Five, I Can't Wait Another Minute Jesus Jones, Right Here, Right Now UB40, Here I Am (Come And Take Me) Heavy D. & The Boyz, Now That We Foun Cut 'N' Move, Get Serious

KISFM 1027

P.D.: Bill Richards

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

Power 106FM

Los Angeles

P.D.: Jeff Wyatt

Tara Kemp, Piece Of My Heart
Stereo Mc's , Elevate My Mind
Paula Abdul, Rush Rush
Color Me Badd, I Wanna Sex You Up (Fr
LL. Cool J, Mama Said Knock You Out
UB80, Here I Am (Come And Take Me)
Luther Vandross, Power Ol Lovey-Love P
Crystal Waters, Gypsy Woman (She's Ho
Corina, Temptation
Seal, Crazy
Hi-Five, I Like The Way (The Kissing
EMF, Unbelievable
Sandee, Love Desire
Angel, You're Love Just Ain't Right
Aftershock, Going Through The Motions
Chubb Rock, Treat Em Right
Lenny Kravitz, It Ain't Over Till It'
Rythm Syndicate, P. A.S. S.I.O.N.
Tityo, My Body Savs Yes
D.J. Jazzy Jerf & The Fresh Prince, S
D.J. Jazzy Jerf & The Fresh Prince, B
D.J. Jazzy Jerf & The Fresh Prince, S
D.J. Jazzy Jerf & The Fresh Pri 10 8 4 11

108FM

P.D.: Steve Rivers

Salt-N-Pepa, Do You Want Me
Tara Kemp, Piece Of My Heart
3 UB40, Here I Am (Come And Take Me)
Paula Abdul, Rush Rush
Luther Vandross, Power Of Love/Love P
Rythm Syndicate, P.A.S.S.I.O.N.
EMF, Unbelievable
Jesus Jones, Right Here, Right Now
Golor Me Badd, I Wanna Sex You Up (Fr
Cystal Walers, Gypsy Woman (She's Ho
Color Me Badd, I Wanna Sex You Up (Fr
Cystal Walers, Gypsy Woman (She's Ho
Lenny Kravitz, It Ain't Over Till H'
Another Bad Creation, Playground
Lenny Kravitz, It Ain't Over Till H'
Surface, Never Gona Let You Down
David A. Stewart Introducing Candy Du
Chen, Love And Understanding
Corina, Temptation
Keith Washington, Kissing You
For Fun, You Can't Play Me
Wilson Phillips, The Dream Is Still A
Rick Astley, Move Right Out
D. Jazzy Jeff & The Fresh Prince, S
Amy Grant, Every Heartbeat
Lisa Lisa Sa Cull Jam, Let The Beat HI
KX Mark & The Funky Bunch, Good Vi
Shella E, Droppin Like Fles
Tittyo, My Body Says Yes
David Hallyday, Ooh La La
Cathy Dennis, Too Many Walls
Jonanda, Gold A Love For You
Marc Cohn, Walking in Memphis
David Hallyday, Ooh La La
Shella Boyzon, Can't You Scop The Rain
Rocette, Fading Like A Flower Levery
Robot Sprison, Can't You Scop The Rain
Rocette, Fading Like A Flower Levery
Robot Steelheart, Vill Never Let You Go



Boston P.D.: Sunny Joe White

1 2 Salt-N-Pepa, Do You Want Me 2 3 R.E.M., Losing My Religion

EMF. Unbelievable
Paula Abdul, Rush Rush
Michelle, Something In My Heart
Color Me Badd, I Wanna Sex You Up (Fr
Luther Vandross, Power Of Love/Love P
For Fun, You Can't Play Me
Another Bad Creation, Playground
Cartouche, Feel The Groove
Surface, Never Gonna Let You Down
The Party, Summer Vacacian
UB40, Here I Am (Come And Take Me)
Jesus Jones, Right Here, Right Now
Rythm Syndicate, P.A.S.S.I.O.N.
Corina, Temptation
David A. Stewart Introducing Candy Du
D.J. Jazzy Jetf & The Fresh Prince, S
Cher, Love And Understanding
Lenny Kravitz, It Ain't Over 'Il It'
Tara Kemp, Piece Of My Heart
Extreme, More Than Words
Keith Sweat, Your Love
Michael W. Smith, Place In This World
Gloria Estefan, Can't Forget You
Peabo Bryson, Can You Stop The Rain
Yasmin, Wanna Dance
Bryan Adams, (Everything I Do) I Do I
Marc Cohn, Walking In Memphis
The KLF, 3 A.M. Eternal

Pittsburgh

P.D.: John Roberts

C 202 Philadelphia

P.D.: Mark Driscoll

Name P.D.: Mark Driscoll EMF, Unbelievable Unity 2, Buckwheat, The Rebel Rythm Syndicate, P.A.S.S.I.O.N. Stereo MC's, Elevate My Mind Crystal Waters, Gypsy Woman (She's Ho Color Me Badd, I Wanna Sex You Up (Fr Boyz II Men, Motownphilly) Paula Abdul, Rush Rush Yo-Yo Featuring Ice Cube, You Can't P Cornia, Temptation The KLF, 3 A M. Eternal In This World Jesus Jones, Right Here, Right Now D.J. Jazzy Jeff & The Fresh Prince, S Lisa Lisa & Cuit Jam, Let The Beat Hi Jomanda, Gol A Love For You Dzyre, Forever Amor' 3RO Bass, Pop Goes The Weasel Lety Blu, Pump It (Nice An' Hard) Sandee, Love Desire Nomad, (I Wanna Give You) Devotion C&6 Music Factory, Things That Make Y Coro, My Fallen Angel Tara Kemp, Piece Of My Heart After J, Nights Like This (From "The Seal, Crazy Yasmin, Wanna Dance Tony Tarry, With You Gathy Dennis, Everything I Do.) I Do I Cathy Dennis, Everything I Do.) I Do I Cathy Dennis, Everything I Do.) I Do I Cathy Dennis, Cerything Low, Gel Senter, More Men Walls Golinia Ester, Can't Forget You Cit 'M. Wow, Gel Senter Minute Robbic Newl, Just Leve Love Simon, Without You I'll Never Be The Wilson Phillips, The Dream Is Still A

EAGLE 106

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

MIX 107.3

P.D.: Lorrin Palagi Washington 1 3 Paula Abdul, Rush Rush 2 1 Extreme, More Than Words

R.E.M., Losing My Religion
UB40, Here I Am (Come And Take Me)
Luther Vandross, Power Of Love/Love P
Michael W. Smith, Place In This World
David A. Stewart Introducing Candy Du
Wilson Phillips, The Dream Is Still A
Glenn Frey, Part Of Me, Part Of You
Mariah Care, Jonn't Wanna Cry
Amy Grant, Every Heartbeat
Michael Botton, Love Is A Wonderful T
Rick Astley, Cry For Help
Lenny Kravitz, It Ain't Over 'Till It'
Rod Stewart, Rhythm Of My Heart
Byran Adams, (Everything I Do) I Do I
Rozette, Fading Like A Flower (Every
Voices That Care Voices That Care
Cher, Love And Understanding
Rod Stewart, Fred Wilson, Medical Condonbeat, I've Been Thinking About
Amy Granl, Baby Baby
Michael Botton, Time, Love & Tenderne
Bonnie Raitt, Something To Talk About 11 10 2 14 9 12 17 13 22 21 15 20 19 25 23 24

EMF, Unbelievable
D'zyre, Forever Amo'r
Fred Schneider, Monster
Extreme, More Than Words
Jesus Jones, Right Here, Right Now
Boyz II Men, Motownphily
David A. Stewart Introducing Candy Du
Lenny Kravitz, It Aint Over Till t'
L.L. Cool J, Mama Said Knock You Out
The KLF, 3A. M. Eternal
Natalie Cole, Unforgettable
Corina, Templation
Lisa Lisa & Dulf Jam, Let The Beat Hi
Hi-Five, I Can't Walt Another Minute
Heavy D. & The Boyz, Now That We Foun
Jesse Jaymes, Shake It (Like A White
Rythm Syndicate, P. A. S.S.I. O. N.
Jera Kenp, Free Coff My Heart
Marky Mark & The Funky Bunch, Good Vi
Bryan Adams, (Everything I Do) I Do I
Stevie Wonder, Gotta Have You
JRD Bass, Pop Goes The Weasel 8 10 19 11 16 17 14 18 13 20 EX EX EX EX EX EX EX _

KOWB 1013

P.D.: Mark Bolke Minneapolis

P.D.: Mark Bolke
Paula Abdul. Rush Rush
Extreme, More Than Words
LEAG, Here I Am (Come And Take Me)
LEMF, Unbelievable
The Escape Club, I'll Be There
Jesus Jones, Right Here, Right Now
The Black Crowes, Hard To Handle
Color Me Badd, I Wanna Sex You Up (Fr
R.L.M., Losing My, Religion
Londonbeat, A Better Love
After J, Nights Like This (From "The
After J, Nights Like This (From "The
Order Like This (From "The
Order Like The Way (The Kissing
Daryl Braithwaite, Higher Than Hope
Peabo Bryson, Can You Stop The Rain
Rythm Syndicate, P.A. SS. I.O N
Corina, Temptation
Steelheart, I'll Never Let You Go
Marc Cohn, Walking In Memphis
Michael W. Smith, Place In This World
Lenny Kravitz, It Ain't Over Til It
Nelson, Only Time Will Tell
Seal, Crazy
Om Petty & The Heartbreakers, Learni
Natural Selection, Do Anything
David A. Stewart Introducing Candy Du
Michael Botton, Time, Love & Tenderne
H-Five, I Carl Wat Another Minuite
Firehouse, Love Of A Lifetime
Crystal Wasters, Gypsy Woman (She's Ho Extreme, More Than Words
R.E.M., Losing My Religion
Mariah Carey. J Don't Wanna Cry
Paula Abdul, Rusn Rush
Another Bad Creation, Playground
EMF, Unbelievable
LL. Cool J, Mama Said Knock You Out
Color Me Badd, I Wanna Sex You Up (Fr
Bryan Adams, (Everything I Do) I Do I
UB40, Here I Am (Come And Take Me)
Cathy Dennis, Touch Me (All Night Lon
Lenny Kravitz, It Anit Over Til It
David A. Stewart Introducing Candy Du
Rod Stewart, Rhythm Of My Heart
Jesus Jones, Right Here, Right Now
Amy Grant, Every Heartbeat
D. J. Jazzy Jeff & The Fresh Prince, S
Paula Abdul, Promise Of A New Day
Michael W. Smith, Place In This World
Londonbeat, A Better Love
Natalie Cole, Unforgettable
Rosette, Fading Like A Flower (Every
Rod Stewart, The Motown Song
Rythm Syndicate, P.A.S.S.I.O Ñ
Tara Kemp, Piece Of My Heart P.D.: Chuck Beck 9 12 13 14 16 18 10 11 19 21 22 23 24 25 27 28 EX

EX

EX

94.7FM

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

ta P.D.: Rick Stacy

Michael W. Smith, Place In This World
Paula Abdul, Rush Rush
S. M. F. Unbelievable
UB40, Here I Am (Come And Take Me)
Frehouse, Don't Treat Me Bad
Rythm Syndicate , P.A.S.S.1.0.N.
Color Me Badd, I Wanna Sex You Up (Fr
Bryan Adams, (Everything I Do) I Do I
Corina, Temptalion
After 7, Nights Like This (From "The
I Londonbeal, A Better Love
Seal, Crazy
Wilson Phillips, The Dream is Still A
Harry Connick, Jr., Recipe For Love
Rose Stephen, S

P.D.: John McFadden

TITIE TO THE PARTY OF THE PARTY

P.D.: Rick Gillette

Paula Abdul, Rush Rush
Salt-N-Pepa, Do You Want Me
R.E.M., Losing My Religion
D.J. Jazzy Jeff & The Fresh Prince, S
Color Me Badd, I Wanna Sex You Up (Fr
Musto & Bones, Dangerous On The
Stereo MCS , Elevate My Mind

971 MECL

P.D.: Joel Folger
Rythm Syndicate, P.A.S.S.I.O.N.
Coior Me Badd, I Wanna Sex You Up (Fr
EMF, Unbelevable
Bryan Adams, (Everything I.D.) I.D. I. After, J. Nights Like This, From "The
Black Box, Strike It Up
Corina, Temptation
Another Bad Greation, Playground
Jesus Jones, Right Here, Right Now
Amy Grant, Every Heartbeat
Londonbeat, A Better Love
David A. Stewart Introducing Candy Du
Paula Abdul, Rush Rush
UBAO, Here I.Am (Come And Take Me)
Extreme, More Than Words
Hi-Five, I. Like The Way (The Kissing)
Lisa Fischer, How Can I. Ease The Pain
Lenny Kravitz, It Ain't Over Til It
Wilson Phillips, The Dream Is Still A
Gerardo, We Want The Funk
Trityo, My Body Says Yes
Michael Bolton, Love Is A Wonderful T
The Escape Club, I'll Be There
Roxette, Tading Like A Flower (Every
Hi-Five), Can't Wait Another Minute
Seal, Crazy
Robbie Nevil, Just Like You
Van Halen, Standin On Top Of The Worl
Oaktown 3-57, Turn It Up
Tara Kemp, Piece Of My Heart
C&C Muss' Rather Winds
Marky Mark & The Yunky Bunch, Good Vi
Crystal Waters, Gypsy Woman (She's Ho
Cher, Love And Understander Times. S
Gunc Hidoses, You Could be Mine
Michael W. Smith, Place In This World
The Black Crowes, Hard To Handle P.D.: Joel Folger 8 9 9 10 11 11 12 13 14 15 16 16 17 18 8 29 22 23 24 25 26 27 28 8 29 30 A31 A A EXX EXX EXX EXX EXX EXX 15 12 13 14 2 16 7 10 21 24 22 18 23 20 25 27 28 29 30 EX EX

Houston P.D.: Dene Hallam

Paula Abdul, Rush Rush Color Me Badd, I Wanna Sex You Up (Fr EMF, Unbelievable Jesus Jones, Right Here, Right Now

5 Sait-N-Pepa, Do You Want Me
6 8 The Escape Ciub, I'll Be There
6 Neison, More I han Evloydry Really Fal
9 Kane Roberts, Does Anybody Really Fal
10 Wilson Phillips, The Dream is Still A
7 Extreme, More I han Words
12 Rythm Syndicate P. A.S.S.I.O.N.
16 Roxette, Fading Like A Flower (Every
17 Cornal, Temptation
18 Giorra Estefan, Can't Forget You
19 Giorra Estefan, Can't Forget You
19 Eyran Adams, (Everything I Do) I Do I
10 Bryan Adams, (Everything I Do) I Do I
11 Queensrytha Civen I Lucidity
10 Wichael W. Smith, Place In This World
11 Gueensrytha Civen I Lucidity
12 Michael W. Smith, Place In This World
13 Michael W. Smith, Place In This World
14 Sela, Cray
15 Mariah Carey, I Don't Wanna Cry
16 X Paula Adold, Promise OI A New Day
17 Expandad Adold, Promise OI A New Day
18 X Paula Adold, Promise OI A New Day
18 X Paula Adold, Promise OI A New Day
18 X Paula Rodor, Time, Love & Tenderne
19 Hi-Five, I Can't Wait Another Minute
19 K Amy Grant, Every Heartbeat
19 K Tara Kemp, Piece Of My Heart

104

P.D.: Steve Wyrostok
Jesus Jones, Right Here, Right Now
Color Me Badd, I Wanna Sex You Up (Fr
EMF, Unbelievable
Pauls Abdul, Rush Rush
Extreme, More Than Words
Seal, Crazy
Black Box, Strike It Up
Londonbeat, A Better Lup
Lenny Kavitz, II Amit Over 'Til It'
Lonmy Page, Whenever You Close Your E
Hi-Five, I Live The Way (The Kissing
Byan Adams, Cureything I Do) I Do I
Londonbeat, Cureything I Do) I Do I
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Lip Houston P.D.: Steve Wyrostok 1 2 3 4 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 5 26 27 28 9 30 31 32 33 33

KMELJAMS MORE MUSIC 106 FM

San Francisco

D.D.: Keith Naftaly
Boyz II Men, Motownphilly
Keith Washington, Kissing You
D.J. Jazzy Jeff & The Fresh Prince, S
Arter, 7. Mights Like This (From "The
Hi-Five, I Can't Wait Another Minute
Ralph Tresvant, Do What I Gotta Do
Lisa Fischer, How Can I Ease The Pain
Tara Kemp, Piece Of My Heart
Troop & Levert With Queen Latitah, Fo
Crystal Waters, Gypsy Woman (She's Ho
Corina, mystalion
Stero MCs., Levate My Mind
Lenny Kravitz, It Anit Over "Til It'
Tony Terry, With You
Lisa Lisa & Gulf Jam, Let The Beat Hi
D.J. Laz & Danny D, Mami El Negro
Sounds Of Blackness, Optimistic—
Heavy D. & The Boat Hi
David A. Stewart Introducing Candy Du
EMF, Unbelievable
Seal, Crazy. P.D.: Keith Naftaly

100 133 311 144 188 211 199 233 177 248 222 259 306 EX EX EX neavy D. a The Body, flow Intal Me Foun David A. Stewart Introducing Candy Du EM, Unbelievable D. B. M. Dibelievable D. B. Di Guck, Tonight Yo-Yo Featuring Ice Gube, You Can't P Peabo Bryson, Can You Stop The Rain Jomanda, Got A Love For You Angel, You're Love Just Ani't Right The KLF, 3. A.M. Eternal Cathy Dennis, Too Many Walls The Don, In There Yasmin, Wanna Dance Oaktown 3-5-7, Turn It Up C&C Music Factory, Things That Make Y Natalie Cole, Unforgettable Bingo Bodys. Borrowed Love Stevie Wonder, Gotta Have You Jasmine Guy & James Ingram, Just Want Marky Mark & The Funky Bunch, Good Vi

SILVER



P.D.: Paul Cannon

Detroit

96TIC-FM

Hartford

P.D.: Tom Mitchell

Miami

iord P.D.: Torn Mitchell

EMF, Unbelievable
Paula Abdul, Rush Rush
R.E.M., Losing My Religion
Extreme, More Than Words
Luther Vandross, Power Of Love/Love P
Tara Kemp, Piece Of My Heart
Corina, Temptation
Rythm Syndicate, P.A.S.S.I.O.N.
Sait-N-Papa, Do You Want Me
D.J. Jazzy Jeff & The Fresh Prince, S
Luhdrobaet, A Better Love
David A. Steiner How Want Me
D.J. Jazzy Jeff & The Fresh Prince, S
Londonbeat, A Better Love
Jesus Sonse, Right Here, Right Now
Black Box, Strike It Up
Color Me Badd, I Wanna Sex You Up (Fr
Surface, Never Gonna Let You Down
Michael Bodton, Love Is A Wonderful T
Wilson Phillips, The Dream Is Still A
Mariah Carey, I Don't Wanna Cry
Ju UBAQ, Here I Am (Come And Take Me)
The KLF, 3 A.M. Eternal
Sandee, Love Desire
Lenny Kravitz, It Ain't Over Till It'
Any Grant, Every Heartbeat
Les Lisa Lisa & Cult Jam, Let The Beat Hi
Glora Estefan, Can't Forget You
Hi-Five, I Like The Way (The Kissing
Hi-Five, I Like The Motown Song
Ex Seal, Crazy
Bryan Adams, (Everything I Do) I Do I
Cut 'N' Move, Get Serious
Michael Botton, Time, Love & Tenderne
Marky Mark & The Funky Bunch, Good Vi
Ex Best Mark & The Funky Bunch, Good Vi
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WKSS

Hartford P.D.: Jefferson Ward



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



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EXXXX

P. D.: Frank Amadeo
Paula Abdul, Rush Rush
Michael W. Smith, Place In This World
UB40, Here I Am (Come And Take Me)
EMF, Unbelievable
Byan Adams, (Everything I Do) I Do I
Natalie Cole, Unforgetfable
Itsa Fischer, How Can I Lass The Pain
Usa Fischer, How Can I Lass The Older
Usa Fischer, Can I Forget Gandy Du
David A. Stewart Infroducing Candy Du
David A. Stewart Infroducing Candy Du
David A. Stewart Infroducing Candy Ow
Witton Philips The Dream Is Still A
Extreme, More Than Words
Surface, Never Gonna Let Vou Down
Oleta Adams, Circle Of One
Rythm Syndicate, P. A.S. S.J. D. N
Marc Cohn, Walking In Memphis
Crystal Waters, Oppsy Woman (She's Ho
Jesus Jones, Right Here, Right Now
Michael Danian, What A Price To Pay
Tara Kemp, Piece Of My Heart
Color Me Badd, I Wanna Sex You Up (Fr
Cher, Love And Understanding
Army Grant, Every Heartbeat
Peablo Bryson, Can You Stop The Rain
Cathy Dennis, Touch Me (All Night Lon
Keth Washington, Kissing You
Rovette, Fading Like A Flower (Every
Lenny Kravitz, It Ain't Over Till It'
R.E.M., Losing My Religion P.D.: Frank Amadeo

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

POMEROS

P.D.: Bill Tanner

Miami

P.D.: Bill Tanner

Paula Abdul, Rush Rush
Color Me Badd, I Wanna Sex You Up (Fr
Crystal Waters, Gypsy Woman (She's Ho
Extreme, More Than Words
Nomad, (I Wanna Give You) Devotion
Coro, My Fallen Angel
For D. J. Laz & Dany D. Mami El Negro
Amy Grant, Baby Baby
D. Laz & Dany D. Mami El Negro
Amy Grant, Baby Baby
Cryntina, Break Up To Make Up
Elff, Uncleiveable
Elff, Uncleiveable
Elff, Uncleiveable
MVP, Do It To Me
Natalie Cole, Unforgettable
Salt-N-Pepa, Do You Want Me
Salt-N-Pepa, Do You Want Me
Cryntina, Break Up To Make Up
Elff, Uncleiveable
Elff, Uncleiveable
Salt-N-Pepa, Do You Want Me
Cryntina, Break Up To Make Up
Elff, Uncleiveable
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POWER 93th

P.D.: B.J. Harris

P.D.: B.J. Harris

UB40, Here I Am (Come And Take Me)
Paula Abdul, Rush Rush
Color Me Badd, I Wanna Sex You Up (Fr
Tara Kemp, Piece Of My Heart
Corina, Temptation
Surface, Never Gonna Let You Down
Rythm Syndicate, P.A.S.S.I.O.N.
Tiflyo, My Body Says Yes.
Luther Vandross, Power O'l Love/Love P
After 7, Nights Like This (From 'The
Hi-Five, I Like The Way (The Missing
Keith Sweat, Your Love
Mariah Carey, I Don't Wanna Cry
Another Bad Creation, Playground
Sandee, Love Desire
Hi-Five, I Can't Wait Another Minute
Birgo Boys Borrowed Down
Aftershock, Joing Tim, One The Motions
Aftershock, Joing Tim, One Tim, One
Lise Jaymes, Shake It (Like A White
Vanilla Lee, Rollin In My 5.0
Stereo MC's , Elevate My Mind
Gloria Estefan, Can't Forget You
Ley Biu, Pump It (Nice An't Hard)
Cathy Dennis, Too Many Walls
The KLF, 3 A.M. Eternal
David A. Steward Introducing Candy Ou
Stevie Wonder, Gotta Have You
Troop & Levert With Queen Lalitah, Fo
Lenny Kravitz, It Aln't Over Till It'
Jesus Jones, Right Here, Right Now
Wilson Phillips, The Dream Is Still A
The Escape Loby, Jill Be Here
Michael Bolton, Jime, Love & Tenene
Michael Bolton, Jime, Lov 10 9 4 12 8 13 11 14 15 18 19 20 24 22 25 27 28 30 29 31 33 33 33 36



Tampa

P.D.: Jay Taylor
Paula Abdul, Rush Rush
Extreme, More Than Words
Color Me Badd, I Wanna Sex You Up (Fr
EMF, Unbelievable
UB40, Here I Am (Come And Take Me)
Marish Carey, Don't Wanna Cry
R.E.M., Losing My Religion
Aftershock, Going Through The Motions
Crystal Waters, Gypsy Woman (She's Ho
O.J. Jazzy Jeff & The Fresh Prince, S
Another Bad Creation, Playground
Surface, Never Gonna Let You Down
Black Box, Strike It Up
Stereo MC's, Clevate My Mind
Oavid A. Stewart Introducing Candy Du
Jeau, Property Common P.D.: Jay Taylor

WNCI 97.9

Columbus P.D.: Dave Robbins P. D.: Dave Robbins
Paula Abdul, Rush Rush
Extreme, More Than Words
Tara Kemp, Piece Of My Heart
UB40, Here I Am (Come And Take Me)
Marc Cohn, Walking In Memphis
Wilson Phillips, The Dream Is Still A
Amy Grant, Every Heartbeat
Michael Damian, What A Price To Pay
David A. Stewart Introducing Candy Ou
Lenny Krawitz, It Am 10 over 'fill It'
Michael W. Smith, Piace In This World
Rozette, Jaing Like A Flower (Every)
Rythm Syndicate, R. S.S. LON,
Byran Adams, (Everything 1 Do) 1 Do 1
Cher, Love And Understanding 6 4 5 7 10 8 9 11 12 13 14 19 16

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



Cleveland

Cincinnati

Indianapolis

St. Louis

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

A control of the cont

P.D.: Don London
Paula Abdul, Rush Rush
Michael W, Smith, Place In This World
Color Me Badd, I Wanna Sex You Up (Fr
Rey, Love Don't Come in A Minute
Hi-Five I, Like The Way (The Kissing
Sheena Easton, What Comes Naturally
EMF. Unbelievable
Wilson Phillips, The Dream Is Still A
Jesus Jones, Right Here, Right Now
Marc Cohn, Walking In Memphis
Mariah Carey, J Don't Wanna Cry
Tara Kemp, Piece Of My Heart
Bryan Adams, (Everything I Do) I Do I
UB40, Here I Am (Come And Take Me)
Luther Vandross, Power Of Love/Love P
Steelheart, J'll Never Let You Go
Black Box, Strike It Up
Lisa Tischer, How Can I Ease The Pain
Amy Grant, Every Heartbeat
The Black Crowes, Hard To Handle
Roxette, Fading J, Like A Flower (Every
Michael Botton, Love Is A Wonderful T
Firehouse, Love Of A Liletime
Corina, Templation
Seal, Crazy
Scorpions, Wind Of Change
After 7, Nights Like This (From "The

Seal, Crazy Scorpions, Wind Of Change After 7, Nights Like This (From "The Michael Bolton, Time, Love & Tenderne

106.5

P.D.: Mark Todd

P.D.: Don London

29 Firehouse, Love Of A Lifetime
30 Angel, You're Love Just Ain't Right
Scorpions, Wind Of Change
Michael Botton, Time, Love & Tenderne
Seal, Crazy
EX Cher, Love And Understanding
EX Rod Steward, The Motown Song

FREL the ENERGY!

Dallas P.D.: Frank Miniaci

P.D.: Frank Miniaci
Corina, Temptation
Rythm Syndicate, P.A.S.S.I.O.N.
EMF, Unbelievable
Jesus Jones, Right Here, Right Now
Paula Abdul, Rush Rush
Another Bad Creation, Playground
Hi-Five, Loart Walt Another Miniute
Tara Kemp, Piece Ol My Heart
D'zyre, Forever Amoir
Coro Michael My Heart
D'zyre, Forever Amoir
Coro Michael My Heart
D'zyre, Forever Amoir
Coro Michael My Mind
Mariah Carey, I Don't Wannan Cry
Black Box, Strike It Up
Cynthia, Breat, Up To Make Up
O.J. Jazzy Jeff & The Fresh Prince, S
Tityo, My Body Says Yes
Fred Schneider, Monster
Sandee, Love Desire
The Escape Club, I'll Be There
Bryan Adams, (Leverything I Do) I Do I
Gloria Estefan, Can't Forget You
Saitt-Nepa, Do You Want Me
Amy Grant, Every Heartbeat
Angel, You're Love Just Ain't Right
Cathy Dennis, Too Many Walls
Seal, Crazy
The KLF, 3 AM. Eternal
Coro, My Fallen Angel
Bing Boys, Borrowed Love
The Don, In There
Crystal Waters, Gypsy Woman (She's Ho
Lenny Kravitz, It Ain't Over Til It'
C&C Music Factory, Things That Make Y
C Quest, Can I Call You My Giri
Ley Blu, Pump It (Nice An't Hard)
Electronic, Get The Message
R.E.M., Shiny Happy People
Jomanda, Got A Love For You 456 677889910111 12213314415516617718842021 A222233024255266277288293033132 1 6 13 14 10 9 19 3 11 17 22 18 24 25 27 26 29 28 30 32 33 34 31 EX EX 32 A33 34 35 A A 35 EX

KUBE 93FM

P.D.: Bob Case
Color Me Badd, I Wanna Sex You Up (Fr
Paula Abdul, Rush Rush
EMF, Unbelievable
Extreme, More Than Words
Jesus Jones, Right Here, Right Now
R.E.M.. Losing My Religion
Michael Bokton, Love Is A Wonderful T
Hi-Frus, I Like The Way (The Kissing
Rythm Syndexate, P.A.S.S.I.O.N.
UB&O, Here I Am (Come And Take Me)
Michael W. Smith, Place in This World
Mariah Carey, I Don't Wanna Cry
Tara Kemp, Piece Off My Heart
C&C Music Factory Feat, Freedom Willi
Luther Vandross, Power Of Love/Love Lether
Luther Vandross, Power Of Love/Love
Lenny Kravitz, It Aint Over Til It
Amy Grant, Every Heartbeat
Bryan Adams, (Everything I Do.) I Do. I
The Escape Colb, I'll Be There
Cher, Love And Understanding
Wilson Philips, The Dream Is Still A
Rozette, Fading Like A Flower (Every
Mison Philips, The Dream Is Still A
Rozette, Fading Like A Flower (Every
Coval Estellan, Can't Forget You
Serphens Month Commander
Coval Scheecker, Monster
Gloria, Tempation
Dream Coval Coval Coval Coval
Drings, Make Out Alright
Another Bad Creation, Playground
The Black Crowes, Hard To Handle
Ley Blu, Pump It (Nice An't Hard)
Cathy Dennis, Too Many Walls
Robbie Nevil, Just Like You

Seattle

P.D.: Casey Keating

P.D.: Casey Keating
EMF, Unbelievable
Color Me Badd, I Wanna Sex You Up (Fr
Jesus Jones, Right Here, Right Now
Michael W. Smith, Place In This World
UB40, Here I Am (Come And Take Me)
Marc Cohn, Walking In Memphis
Londonbeat, A Better Love
Tara Kemp, Piece Of My Heart
David A. Stwart Introducing Candy Ou
Amy Grant, Every Heartbeat
Luther Vandross, Power Of Love/Love P
Paula Abdul, Rush Rush
Rythm Syndicate, P.A.S.J.O.N.
Wilson Phillips, The Dream Is Still A
Rozetta, Fading Like A Flower (Every
Lenny Kravitz, It Ain't Over Til It'
Scorpions, Wind Of Change
R.E.M., Losing My Reigion
Bryan Adams, (Everything I Do) I Do I
The Escape Club, Till Be There
Extreme, More Than Words
Fred Schneider, Monster
Corria, Temptation
Cher, Love And Understanding
The Black Cowes, Hard To Handle
O.J. Jazzy Jeff & The Fresh Prince, S
Seal, Crazy
Black Box, Strike It Up
Michael Bolton, Love Is A Wonderful T
Rod Stewart, The Motown Song
Firehouse, Love Of A Lifetime
Steehmart, I'll Never Let You
Grystal Waters, Gypsy woman (She's Ho
tey Blug Burn I, Twice, An Hard
Cathy Dennis, Too Many will
Robbe Nevil, Just Like You
Michael Damian, What A Price To Pay
Gloria Estefan, Can't Forget You

HOT R&B PLAYLISTS...

Sample Playlists of the Nation's Largest Urban Radio Stations

Philly's Best waas 4

P.D.: Joe Tamburro

Rajph Tresvant, Do What I Gotta Do Boyz II Men, Motownphilly LaVert, Bayb "Im Ready Sieve Wonder, Gotta Have You (From Damian Dame, Exclusivity Sounds of Blackness, Optimistic, Rude Boys, Heaven Freddie Jackson, Main Course Peabo Bryson, Can You Stor The Rain Whitney Houston, Miracle Small Change, Why After 7, Nights Like This (From "The Five Guy, Do Me Right Hi-Fre, I Can't Wait Another Minute Gladys Knight, Men Shrifey Murdock, In Your Egona Get Served Jeffrey Osborne, The Morning After I Chery! "Peps" Riley, How Can You Hurt Mies Jaye, Sensuous Bele & CeCe Winans, Addictive Love Vesta, Special Phil Perry, Amazing Love Teddy Pendergrass, I Find Everything In Rift, If You're Serious Ready For The World, Straight Down To Rythm Syndicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Feat Queen Lalifah, For Pebbes, Always Ore In The Rain Lamont Dozicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Feat Queen Lalifah, For Pebbes, Always Ore In The Rain Lamont Dozicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Feat Queen Lalifah, For Pebbes, Always Ore In The Rain Lamont Dozicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Feat Queen Lalifah, For Pebbes, Always Ore In The Rain Lamont Dozicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Feat Queen Lalifah, For Pebbes, Always Ore In The Rain Lamont Dozicate, P. A. S. J. O. N. Lalah Hathaway, I'm Coming Back Troop, Laver Laffah, For Feat Perroe, Sum Anaya Hicks, I Get You Where I Want Natalie Cole, Unforgetable Aretha Franklin, Everyday People Phyllis Hyman, Don't Wanna Change The Kerth Washington, Are You Still In Love Nicki Richards, Summer Breeze Luther Wandross, Oon't Want To Be A Fool Ex-Griffmend, Why Can't You Come Home Kenny Kravitz, It Ain't Over Till It's Over Laver Mickels, Give Me All The Love Sheila E, Droppin' Like Flies

EXEXEX

KKKKKKK

P.D.: Roy Samson Baltimore

Whitney Houston, Miracle
Damian Dame, Exclusivity
Ralph Tresvant. Do What I Gotta Do
Crystal Waters, Gypsy Woman (She's
Sounds of Blackness, Optimistic
Boyz II Men, Motownphilly
Stevie Wonder, Gotta Have You (From
Freddie Jackson, Main Course
Hi-Five. I Can't Wait Another Minute
LeVert, Baby I'm Ready
Gladys Kright, Men
Troop/LeVert Feat. Queen Latifah, For
After 7, hights Like This (From "The Five
Shiriey Murdock, in Your Eyes
Peabo Bryson, Can You Steve
Feat One He Wessel
Ray Parker 19 She New You (From
Ray Parker 19 She New Your
Ray Darker 19 She New You

OFFM

P.D.: Lynn Tolliver

Phil Perry, Amazing Love
Levert, Bathy if Ready
Freeddie Jack'son, Main Course
Stevie Wonder, Gotta Have You (From
Rajbh Tresvant, Do What I Gotta Do
D.J. Jazzy Jeff & The Fresh Prince, Sum
Boyz II Men, Motowphilly
Damian Dame, Exclusivity
After 7, Night Sike This (From "The Five
Heavy D. & The Boyz, Now That We Found
Rude Boys, Heaven
Gene Rice, You're Gonna Get Served
Bebe & CeC Winans, Addictive Love
The Wooten Brothers, We Could Be To
Peabo Bryson, Can You Stop The Rain
Ready For The World, Straight Down To
Vesta. Special
Prince, Get Off
Lared Michaels, Give Me All The Love
Hi-Free, Lard Walt Another Minute
Sounds Of Blackness, Optimistic
Jeffrey Usboome. The Morning After I
Chery Get Michaels, Give Me All The Love
Hi-Free, Lard Walt Another Minute
Sounds Of Blackness, Optimistic
Jeffrey Usboome. The Morning After I
Chery Get Minute Common Common

K50L107.7.

Ralph Tresvant, Do What I Gotta Do Guy, Do Me Right After 7, Nights Like This (From "The Five Hi-Five, I Can't Wait Another Minute Tony Terry, With You Boyz II Men, Motowophilly Ben I Hard, Special Fresh Prince, Sum Daman Daman Dame, Erclusvity Heavy D. & The Boyz, Mow That We Found Lisa Fischer, How Can I Ease The Pain Peabo Bryson, Can You Stop The Rain Stevie Wonder, Gotta Have You (From O) Quik, Tonte Sounds Of Blackness, Optimistic Sandee, Love Desire Ready for The World, Straight Down To Lisa Lisa & Cut Jam, Let The Beat Hit 'Em Troop, LeVert Feat, Queen Latfrah, For Keth Washington, Kissing You Lenny Kravitz, It Airi Over Til It's Over Fraddie Jackson, Main Course Stereo M.C. S. Elevate My Minute (Systal Wastes, Gypsy Woman (She's Crystal Wastes, Gypsy Woman (She's Crystal Wastes, Gypsy Woman (She's Debug) My Heart Pables, Always Gladys Kight, Men Shiripy Murdock, In Your Eyes The Brand New Heavier Featuring N'Dea , Vesta, Special Keth Washington, Are You Still In Love Lavert, Baby I'm Ready Natale Cole, Unforgettable Luther Vandross, Don't Want To Be A Fool Oaktown's 3-7, Turn It Up Tevin Campbell, Just Ask Me To Aretha Franklin, Everyday People Ray Parker Jr., She Needs To Get Some Rythm Syndicate , P. A.S. S. J.O.N.

MİX

Houston

P.D.: Dave Allen

P.D.: Guy Zapoleon

P.D.: Guy Zapoleon

1 1 Extreme, More Than Words
2 2 Michael Bolton, Love Is A Wonderful T
3 3 Maraha Carey, I Don't Wanna Cry
4 5 Gloria Estefan, Coming Out Of The Dar
5 4 The Rembrands, Just The Way It is, B
6 6 Rod Stewart, Rhythm Of My Heart
7 9 Paula Abdul, Rush Rush
8 11 David A. Stewart Introducing Candy Ou
9 10 Marc Cohn, Walking In Memphis
10 7 UB40, Here I Am (Come And Take Me)
11 8 Alias, Waiting For Love
12 23 Bryan Adams, (Everything I Do I Do I
13 I4 Genn Frey, Part Of Me, Part Of You
14 16 Styx, Love At First Sight
15 17 Michael W. Smith, Place In This World
16 19 Cher, Love And Understanding
17 18 Lisa Fischer, How Can I Ease The Pain
18 13 Luther Vandross, Power Of Love/Love P
19 20 Wilson Phillips, The Dream Is Still A
20 21 Celine Dion, (If There Was) Any Other
21 15 Rick Astley, Cry For Help
22 22 R.E.M., Losing My Religion
23 24 Amy Grant, Levery Hearlbeat
24 25 Bonnie Raitt, Something To Talk About
25 Amraha Carey, There's Got To Be A Way
26 Michael Bolton, Time, Love & Tenderne
27 Rod Stewart, The Motown Song

(2106) San Diego

P.D.: Kevin Weatherly

San Diego P.D.: Kevin Weatherly

1 1 Extreme, More Than Words
2 6 0.J. Jazzy Jeff & The Fresh Prince, S
3 EMF, Unbelievable
4 4 USBQ, Here I Am (Come And Take Me)
5 3 Paula Abdul, Nush Rush
6 8 Surface, Never Gonna Let You Down
7 1 Color Me Badde Wanna Sex You Up (Fr
8 1 Leney Rever Gonna Let You Down
9 1 Lesay D. & The Boy; Now That We Foun
10 13 Corina Temptation
11 5 Stereo MC's, Elevate My Mind
11 5 Stereo MC's, Elevate My Mind
12 12 After 7, Nights Like This (From The
13 9 R.E.M. Losing My Religion
14 16 Lenny Kraviz; H Ain't Over Till It'
15 10 Aftershock, Going Through The Motions
16 21 Herbey, I Carl Wait Another Minute
17 19 Lesay Day Shake Up
18 Day; Il Men, Motowphilly
19 22 Cynthia, Break Up To Make Up
20 23 Boy; Il Men, Motowphilly
21 17 Crystal Waters, Gypsy Woman (She's Ho
22 Rythm Syndicate, P AA SS.1,0 N.
23 27 Kash Waters, Gypsy Woman (She's Ho
24 Lighter Shade Of Brown, Latin Activ
25 24 Lighter Shade of Brown, Latin Activ
26 25 26 C. Mayic Factory, Things That Make Y
28 EX Yo-Yo Featuring Ice Cube, You Can't P
29 EX Cathy Dennis, Too Many Walls
30 — Natalie Cole, Unforgetable
31 Domanda, Got A Love For You
32 EX Exp. Seal, Crazy
33 EX Exp. Seal, Crazy
34 EX Exp. Seal, Crazy
35 Exel, Crazy
36 Exp. Seal, Crazy
36 Exp. Seal, Crazy
37 Exp. Seal, Crazy
38 EX Amy Grant, Every Heartbeat

99.1*KGGI*™

Riverside

P.D.: Larry Martino

P.D.: Larry Martino
Paula Abdul, Rush Rush
Color Me Badd I Wanna Sex You Up (Fr
A Lighter Shade Off Brown, Latin Activ
Hi-Fre, I Can't Wait Another Minute
Another Bad Creation, Playground
Digital Underground, Freak Off The In
Cynthia, Break Up To Make Up
Corina, Temptation
D.J. Jazzy Jeff & The Fresh Prince, S
Lisa Fischer, How Can I Ease The Pain
Keith Sweat, There You Go (Tellin' Me
Mariah Care, How Can I Ease The Pain
Keith Sweat, There You Go (Tellin' Me
Mariah Care, Do You Wanna Cry
Luther Vandross, Power Of Love/Love P
Sait-N-Pea, Do You Want Me
Keth Washington, Kissing You
Surface, Never Gonna Let You Down
Sandoe, Love Desire
After 7, Nights Like This (From "The
Gloria Estefan, Can't Forget You
Steroo MGS, Elevale My Mind
Rythm Syndicate, P.A.S.S.I.O.N.
D zyre, Foverer Amo'r
Listelte Men And Congel
Tarry Grant, Every Heartheat
Latin Alliance, Low Rider
Marky Mark & The Funky Bunch, Good Vi
David A. Stewart Introducing Candy Du
Tony Terry, With You
Cathy Dennis, Too Many Walls
Another Bad Creation, Jealous Gri 11 10 13 12 6 8 15 9 17 14 19 22 20 23 25 24 21 26 27 EX

BILLBOARD JULY 13 1991

Album Rock Tracks...

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

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

■ RADIO

FORMAT CHANGES

(Continued from page 13)

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

AMONG MY SOUVENIRS

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

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

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

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

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

NOT TREND-CONSCIOUS

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

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

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

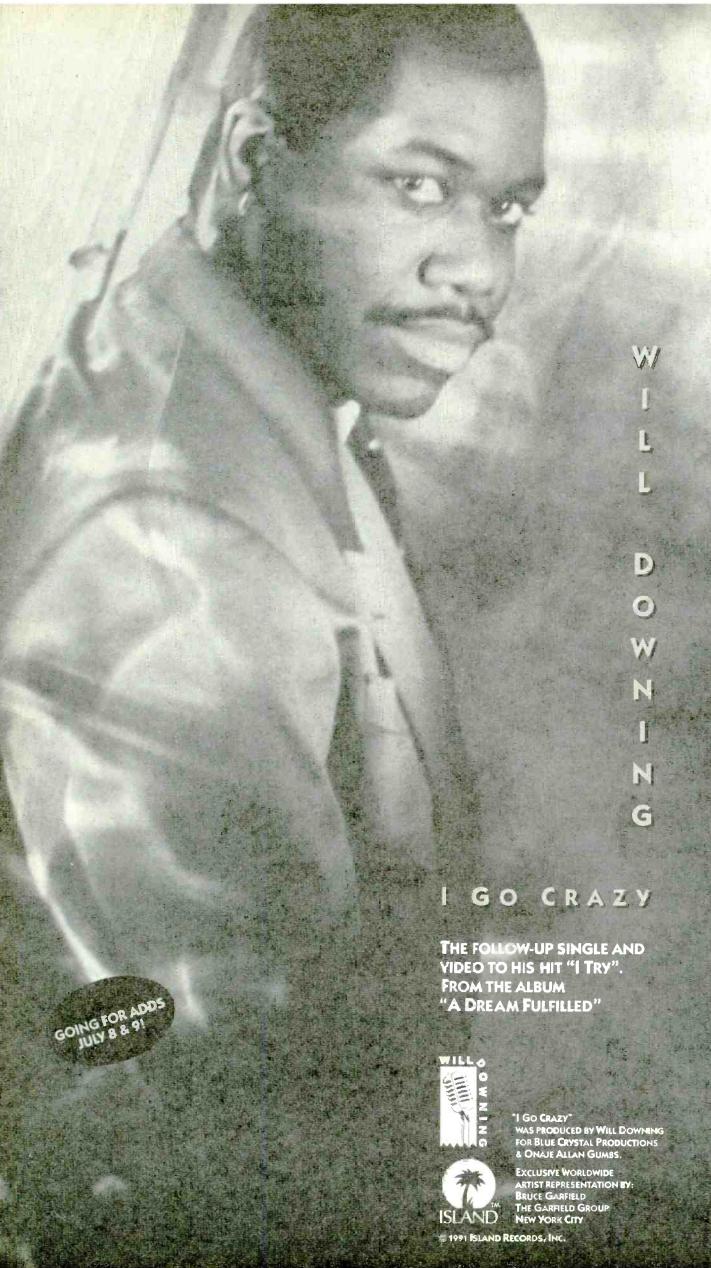
Billboard®

FOR WEEK ENDING JULY 13, 1991

Modern Rock Tracks...

		, ₀	ON T	COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	8	* * NO. 1 * * KISS THEM FOR ME GEFFEN 7-24387 SIOUXSIE AND THE BANSHEES 2 weeks at No. 1
(2)	3	- 4	5	CHOCOLATE CAKE CAPITOL 44725 CROWDED HOUSE
3	5	11	3	SHINY HAPPY PEOPLE R.E.M. WARNER BROS. 4-19242
4	2	1	12	GET THE MESSAGE WARNER BROS. 2-21832 ELECTRONIC
(5)	19	_	2	RUSH BIG AUDIO DYNAMITE II COLUMBIA 38-73844
6	6	9	4	KOZMIK VIRGIN 4-98819 ZIGGY MARLEY & THE MELODY MAKERS
1	8	7	5	FLOWERS IN THE RAIN REPRISE ALBUM CUT STRESS
8	9	15	5	CRAZY SIRE 4-19298/WARNER BROS. SEAL
9	4	5	4	STAND BY LOVE A&M 1568 SIMPLE MINDS
10	18	25	3	PEARL DEDICATED ALBUM CUT/RCA CHAPTERHOUSE
(11)	12	22	3	MARBLE HOUSE OF LOVE FONTANA ALBUM CUT/MERCURY
12)	23	_	2	WALKING DOWN MADISON CHARISMA 2-96342 KIRSTY MACCOLL
13)	21	28	3	SUBMARINE SONG DGC ALBUM CUT THE CANDY SKINS
14	10	19	5	WHICH WAY SHOULD I JUMP? ASM ALBUM CUT MILLTOWN BROTHERS
(15)	NEV	N D	1	TIMELESS MELODY LONDON ALBUM CUT/PLG THE LA'S
16	15		2	I FEEL SO GOOD CAPITOL 15728 RICHARD THOMPSON
17	14	16	4	EVERYDAY SUNSHINE COLUMBIA 38-73B59 FISHBONE
18	13	21	4	I WANNA BE A BOSS GEFFEN 19102 STAN RIDGWAY
19	27		2	ROCKAWAY RIC OCASEK REPRISE ALBUM CUT
20	NEV	V	1	OH WELL VIRGIN ALBUM CUT JOE JACKSON
(21)	NEV	٧	. 1	CAUGHT IN MY SHADOW THE WONDER STUFF POLYDOR ALBUM CUT/PLG
(22)	NEV	V D	1	CHORUS SIRE 0-40123/REPRISE ERASURE
23	NEV	VÞ	1	JERRY WAS A RACE CAR DRIVER PRIMUS INTERSCOPE ALBUM CUT/EAST WEST
24)	NEV	VÞ	1	TIGHTEN UP WARNER BROS. ALBUM CUT ELECTRONIC
25	11	10	9	SING YOUR LIFE MORRISSEY SIRE ALBUM CUT/REPRISE
26	7	3	10	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333 ELVIS COSTELLO
27)	NEV	V	1	SEX ON WHEELZ MY LIFE WITH THE THRILL KILL KULT WAX TRAX 7163
28	24	30	3	GROOVY TRAIN REPRISE ALBUM CUT
29	17	23	5	BETTER BACK OFF PARADOX ALBUM CUT/MCA MARSHALL CRENSHAW
30	29		2	EAST EASY RIDER ISLAND ALBUM CUT
\bigcirc Tr	acks wit	th the o	eatest a	irplay gains this week. © 1991. Billboard/BPI Communications. Inc.

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



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

RUSS DAVIS CD 101.9— NEW YORK, MY

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

MAXWELL ST. CLAIR WJIZ - ALBANY, GA

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

LENNY GREEN WNHC-HER HAVEN, CT

"A SENSATIONAL DISPLAY OF VOCAL TALENTS!"

ALLUV WQFX – GULFPORT, MS

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

BOBBY WONDER KPRS – KANSAS CITY, MO

STARDOM AWAITS WILL DOWNING!"

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

STEVEN HILL WILD - BOSTON, MA

"I AM A BELIEVER!"

"THIS LP SHOULD RECEIVE SERIOUS CONSIDERATION FOR ALBUM OF THE YEAR IN EVERY POLL. HIS PERFORMANCE MADE ME MISTY. T'S RIVETING ... STUNNING ... A MUST SEE!"

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

TONI ST. JAMES

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

CASEY MCMICHAELS
WOI - "OLEDO, OH
"FABULOUS! WILL DOWNING IS A
MUSICAL INSPIRATION FOR RADIO."

"IT'S THE BEST LP OF 1991!"

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

MADHATTER WGOK MOBILE, AL

"AN ELECTRIFYING PERFORMER."

LARRY STEELE

Bilboard TOP R&B ALBUMS

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

			NO L			NOI.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE (EQUIVALENT)	PEAK POSITION
				* * No. 1 * *	Y	
1	1	2	11	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98) 2 w	vks. at No. 1 MAKE TIME FOR LOVE	1
2	2	. 1	8	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
3	4	9	5	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN_	3
4	3	3	16	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
5	5	4	19	ANOTHER BAD CREATION ▲ COOLIN' A MOTOWN 6318* (9.98)	T THE PLAYGROUND YA' KNOW!	2
6	6	5	22	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
	8	13	8	LISA FISCHER ELEKTRA 60889* (9,98)	SO INTENSE	7
8	12	19	6	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	8
9	11.	11	6	ICE-T SIRE 26492*/WARNER BROS (9.98)	O.G. ORIGINAL GANGSTER	9
10	7	7	16	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
11	15	30	4	STEVIE WONDER MOTOWN 6291* (10 98)	MUSIC FROM "JUNGLE FEVER"	11
12	9	10	34	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
13	10	8	33	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
14	18	18	6	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	14
15	13	12	12	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
16	16	15	21	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	9
17	17	16	11	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	15
18	19	17	33	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN	1
19	14	6	13		E ROOM FOR THE MOTHERLOAD	5
20	23	26	7	TERMINATOR X & THE VALLEY OF THE JEEP BEETS TP.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	ERMINATOR X & THE VALLEY	20
21	21	21	16	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
22	22	22	33	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
23	20	14	21	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
24	24	24	6	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
(25)	31	37	6	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	25
26	30	35	6	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	26
27	26	25	41	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
28	25	23	14	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
29	29	28	32	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
30	38	63	3	PEABO BRYSON COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	30
31	32	32	7	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
32	28	27	27	C&C MUSIC FACTORY ▲ ² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
33	27	20	54	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
34	34	34	27	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
35	36	36	24	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
36	62		2	NATALIE COLE ELEKTRA 61049-(13.98)	UNFORGETTABLE	36
37	39	40	33	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
38	37	33	16	ED O.G & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
39	40	43	14	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	39
40	NEV	V Þ	1	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	40
41	42	44	11	M.C. POOH IN A MINUTE 187 (8 98)	LIFE OF A CRIMINAL	41
(42)	57	_	2	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	42
43	44	49	9	JON LUCIEN MERCURY 848 532 (9 98 EQ)	LISTEN LOVE	43
44	46	41	16	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
45	41	42	31	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	9
46	45	50	14	RIFF SBK 95828 (8.98)	RIFF	41
47	48	47	64	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
48	50	51	12	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	44
49	33	29	47	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
						1

(50)	58	64	4	SHABBA RANKS EPIC 47310 (9.98) AS RAW AS EVER	50
51	35	31	60	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) THE REVIVAL	4
52	52	53	8	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98) GET READY TO ROLL	52
53	47	46	33	SURFACE COLUMBIA 46772 (9.98 EQ) 3 DEEP	19
54	53	54	48	BLACK BOX ● RCA 2221 (9.98) DREAMLAND	16
55	43	38	32	RUDE BOYS ATLANTIC 82121* (9.98) RUDE AWAKENING	11
56	54	45	24	EPMD ● RAL 47067/COLUMBIA (9.98 EQ) BUSINESS AS USUAL	1
57	49	48	23	GANG STARR CHRYSALIS 21798 (9.98) STEP IN THE ARENA	19
58	59	56	41	TRACIE SPENCER CAPITOL 92153 (9.98) MAKE THE DIFFERENCE	38
59	51	39	55	KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98) I'LL GIVE ALL MY LOVE TO YOU	1
60	65		2	GENE RICE RCA 3159 (9.98) JUST FOR YOU	60
61	61	58	8	INNOCENCE CHRYSALIS 21797 (9.98) BELIEF	58
62	56	62	5	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8,98) BEWARE OF THE DOGS	56
63	64	57	11	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq) PERSEVERANCE	55
64	55	52	13	LATIMORE MALACO 7456 (8.98) ONLY WAY IS UP	34
65	78	89	3	JODECI MCA 10198 (9.98) FOREVER MY LADY	65
66	NEV	N >	1	SHIRLEY MURDOCK ELEKTRA 60951* (9.98) LET THERE BE LOVE	66
67	79	71	5	SHIRLEY BROWN MALACO 7459 (9.98) TIMELESS	67
68	66	59	34	MONIE LOVE WARNER BROS. 26358 (9.98) DOWN TO EARTH	26
69	67	65	16	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ) MARVA HICKS	46
70	NEV	N D	, 1	MILES JAYE ISLAND 48422 (9.98) STRONG	70
71	63	55	67	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98) POISON	1
(72)	77	85	3	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9,98) CHAPTERS	72
73	71	69	21	MAIN SOURCE WILD PITCH 2004 (8.98) BREAKING ATOMS	40
74	72	67	6	K.M.D. ELEKTRA 60977 (9.98) MR. HOOD	67
75	69	66	63	JOHNNY GILL A 2 MOTOWN 6283 (8.98) JOHNNY GILL	1
76	76	73	41	PEBBLES ● MCA 10025 (9.98) ALWAYS	12
77	80	75	34	AL B. SURE! ● WARNER BROS. 26005 (9.98) PRIVATE TIMESAND THE WHOLE 9!	4
78	75	79	4	TWIN HYPE PROFILE 3408 (6.98) DOUBLE BARREL	75
(79)	82	90	3	BLOW FLY PANDISC 3007* (9.98) THE TWISTED WORLD OF BLOW FLY	79
80	70	70	13	SHEILA E WARNER BROS. 26255 (9.98) SEX CYMBAL	56
81	81	80	11		73
82	60	60	12	REDHEAD KINGPIN & THE F.B.I. THE ALBUM WITH NO NAME	51
(83)	91	00	2	VIRGIN 91608* (9.98)	83
(84)	93		2	NEMESIS PROFILE 1411 (10.98) MUNCHIES FOR YOUR BASS SHADDA DANKE CONTROL 24.77 (2.00) PADDIN' MUTLI THE LADIES	84
85	NE\	W >	1	SHABBA RANKS POW WOW 7417* (8.98) RAPPIN' WITH THE LADIES AAPON NEW LE ARM 52544 (9.00) WARM VALID HEADT	-
86	73	68	17	AARON NEVILLE A&M 5354* (9,98) WARM YOUR HEART GEORGE HOWARD CRESSORY (9,98)	85 32
(87)	NE\	<u> </u>	17	GEORGE HOWARD GRP 9629* (9.98) LOVE AND UNDERSTANDING CAPPER OF THE PROPERTY	87
88	74	72	11	DADDY FREDDY CHRYSALIS 21844 (9.98) STRESS TONY D. ATHER PHANA MALOGE (9.98) DEODDINI FLINKY VEDGE	71
(89)	NE\	<u> </u>	1	TONY D. 4TH & BWAY 444 025 (9.98) DROPPIN' FUNKY VERSE LAMES PROWAL POLYBOOR 40 1985/010 (44.60)	1
90	85	83	48	JAMES BROWN POLYDOR 849 108*/PLG (44.98) STAR TIME WHISPERS ● CAPITOL 92957 (9,98) MORE OF THE NIGHT	89
	-				-
91	83 68	61	14	WHODINI MCA 10201 (9.98) BAG-A-TRIX	48 51
93	92	88	10	HERB ALPERT A&M 5345 (9.98) NORTH ON SOUTH ST. LKNOW HOW TO PLAY 'EM2	
94	88	76	19	O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98) I KNOW HOW TO PLAY 'EM? PWD NO FACE 47069/COLUMPIA (9.89 FC)	69 34
95	86	82	34	BWP NO FACE 47068/COLUMBIA (9.98 EQ) SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98) TAKE IT TO THE FLOOR	17
96	84	77	28		5
97	94	75	19	ICE CUBE ● PRIORITY 7230* (6.98) KILL AT WILL CEPARDO WYSDOODS OLS OF SET WEST (0.08)	+ -
				GERARDO INTERSCOPE 91619/EAST WEST (9.98) MO' RITMO	64
98	100	93	8	KMC PRIORITY 57122 (6,98) THREE MEN WITH THE POWER OF TEN	83
99	89	84	7	RONNIE LAWS ATA 75753*/SAX (9.98) IDENTITY	80
100	96	91	3	VARIOUS ARTISTS TOMMY BOY 1037 (9.98) CLUB MTV PARTY TO GO, VOL. 1	91

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

BILLBOARD'S RHYTHIM & BLUES CHART RESEARCH PACKAGES THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHIM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

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

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

TERRI ROSSI'S

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

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

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

HOT R&B SINGLES ACTION

RADIO MOST ADDED

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

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

Hot R&B Singles Sales & Airpl

SALES **AIRPLAY** WEEK WEEK Š TITLE ARTIST TITLE 장 **ARTIST** 1 3 EXCLUSIVITY DAMIAN DAME 1 1 3 DO WHAT I GOTTA DO RALPH TRESVANT 2 HOW CAN I EASE THE PAIN LISA FISCHER 2 7 MAIN COURSE FREDDIE JACKSON 3 DAMIAN DAMF 3 5 MOTOWNPHILLY BOYZ II MEN 4 3 5 EXCLUSIVITY SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE 10 4 6 MOTOWNPHILLY BOYZ II MEN 4 5 7 MAIN COURSE FREDDIE JACKSON 5 8 BABY I'M READY LEVERT 5 WONDER 8 AFTER 7 12 6 4 DO ME RIGHT GUY 7 GOTTA HAVE YOU STEVIE WONDER DO WHAT I GOTTA DO RALPH TRESVANT 2 7 10 NIGHTS LIKE THIS BABY I'M READY 8 11 I CAN'T WAIT ANOTHER MINUTE 8 8 LEVERT 9 | 11 I CAN'T WAIT ANOTHER MINUTE HI-FIVE 9 9 1 HOW CAN I EASE THE PAIN LISA FISCHER 6 OPTIMISTIC SOUNDS OF BLACKNESS 11 10 13 OPTIMISTIC SOUNDS OF BLACKNESS 11 YOU'RE GONNA GET SERVED 11 4 DO ME RIGHT GENE RICE 13 GUY 12 | 18 **GOTTA HAVE YOU** STEVIE WONDER | 8 MIRACLE WHITNEY HOUSTON 15 NIGHTS LIKE THIS AFTER 7 12 13 15 YOU'RE GONNA GET SERVED 13 19 GENE RICE 13 CAN YOU STOP THE RAIN PEABO BRYSON 14 14 16 CAN YOU STOP THE RAIN PEABO BRYSON 15 2 **EMOTIONALLY YOURS** O'JAYS 27 15 19 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE 10 STRAIGHT DOWN TO BUSINESS READY FOR THE WORLD 18 16 18 MEN GLADYS KNIGHT 19 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS 29 IN YOUR EYES SHIRLEY MURDOCK BEBE & CECE WINANS 23 RUDE BOYS 17 18 27 IN YOUR EYES SHIRLEY MURDOCK | 16 18 22 ADDICTIVE LOVE 19 28 P.A.S.S.I.O.N. RYTHM SYNDICATE 21 19 17 HEAVEN LUTHER VANDROSS 20 12 POWER OF LOVE/LOVE POWER 20 27 SPECIAL VESTA 28 21 25 THE MORNING AFTER I MADE. . . **RUSH RUSH** JEFFREY OSBORNE 24 PAULA ABDUL 35 22 10 MIRACLE WHITNEY HOUSTON 15 22 33 LET THE BEAT HIT 'EM LISA LISA & CULT JAM 20 AMAZING LOVE PHIL PERRY 23 29 FOR THE LOVE OF MONEY TROOP/LEVERT 32 24 30 LET THE BEAT HIT 'EM LISA LISA & CULT JAM 20 24 23 WHY SMALL CHANGE 25 RUDE BOYS 17 25 30 EVERYDAY PEOPLE ARETHA FRANKLIN 34
 26
 31
 STRAIGHT DOWN TO BUSINESS
 READY FOR THE WORLD
 18

 27
 32
 IF YOU'RE SERIOUS
 RIFF
 30
 NEVER GONNA LET YOU DOWN SURFACE 44 DON'T GO EN VOGUE 33 POP GOES THE WEASEL 3RD BASS 41 28 36 AMAZING LOVE PHIL PERRY 22 29 35 P.A.S.S.I.O.N. 30 37 NOW THAT WE FOUND LOVE 29 23 I WANNA SEX YOU UP COLOR ME BADD 43 RYTHM SYNDICATE 21 WHY SMALL CHANGE 25 HEAVY D. & THE BOYZ 31 31 40 NOW THAT WE FOUND LOVE 31 34 SHE NEEDS TO GET SOME HEAVY D. & THE BOYZ 31 RAY PARKER JR. 39 THE MORNING AFTER I MADE. . . 32 37 JEFFREY OSBORNE 24 32 40 ALWAYS PEBBLES 40 AL B. SURE! 36
LUTHER VANDROSS 26 IF YOU'RE SERIOUS 33 38 HAD ENUF? RIFF 30 34 32 JUST WANT TO HOLD YOU JASMINE GUY 37 34 14 POWER OF LOVE/LOVE POWER ADDICTIVE LOVE BEBE & CECE WINANS 23 35 39 HOW CAN YOU HURT. . . CHERYL "PEPSII" RILEY 42 EN VOGUE 33 WITH YOU TONY TERRY 38 36 12 DON'T GO GLADYS KNIGHT 19 I'M A GOOD WOMAN LOOKING FOR... SWEET OBSESSION 45 MEN 38 29 YOU CAN'T PLAY WITH MY YO-YO YO-YO FEAT. ICE CUBE 69 38 28 JUST WANT TO HOLD YOU 39 26 WITH YOU JASMINE GUY 37 TONY TERRY 38 RING RING (HA HA HEY) DE LA SOUL 66 SPECIAL

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

VESTA 28

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

ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI)
ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI)
ALWAYS (No Pain No Gain, ASCAP/Pebbitome,

ASCAP/MCA ASCAP)

ASCAP/MCA, ASCAP, AMAZING LOVE (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) ARE YOU FREE (Flyte Tyme, ASCAP) ARE YOU STILL IN LOVE WITH ME (EMI April,

ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)

BABY I'M READY (Trycep, BMI/Willesden, BMI)
BRIGHT LIGHTS (Soul II Soul Mad, ASCAP/Virgin,

CAN YOU STOP THE RAIN (Warner Chappell,

ASCAP/Walter Afanasieff, ASCAP)
THE CHUBBSTER (ADRA, BMI/Howie Tee,

THE CHUBBSTER (ADRA, BMI/Howe Tee, BMI/Getaloadoffatso, BMI/Irving, BMI)

COME AND GET IT (Careers-BMG, BMI/R.L.J., ASCAP/John Barries III, BMI/Andee Pandee, ASCAP)

DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)

DONT TO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP

DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit. ASCAP)

ASCAP/Bass Hit, ASCAP/ DON'T WANT TO BE A FDOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) DO WHAT I GOTTA DO (Flyte Tyme, ASCAP) DOWN 2 EARTH (COpyright Control) DROPPIN' LIKE FLIES (Rhapsodies ABD Melodies,

ASCAP/P. Michael, ASCAP)
EMOTIONALLY YOURS (Special Rider, ASCAP)
EVERYDAY PEOPLE (Mijack, BMI/Warner-Tame

BMI)
EXCLUSIVITY (Kear, BMI/Sony Epic/Solar,
BMI/Macadamian, ASCAP) HL
FOR THE LOVE OF MONEY (Warner-Tamerlane,
BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP

GIRLS (Coast To Coast ASCAP)

GIRLS (Coast, ASCAP)
GIVE ME ALL THE LOVE (Z.Boat, ASCAP/Careers,
BMI/Works Of Davinchi, BMI)
GOT A LOVE FOR YOU (Hands On, ASCAP/CRK,
ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)
GOTTA HAVE YOU (FROM JUNGLE FEVER) (Steveland Morris, ASCAP) CPP

Morris, ASCAP) CPP
GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys,
ASCAP/Polygram Int'I, ASCAP)
HAD ENUF? (AI B. Surel, ASCAP/DeSwing Mob,
ASCAP/EMI, ASCAP/Across 110th Street,
ASCAP/Getaloadoflatso, BMI)
HEAVEN (Trycep, BMI/Rude News, BMI)
HOMEY DON'T PLAY DAT (Sound Dome, BMI)

HOW CAN I EASE THE PAIN (Gratitude Sky.

nie ASCAP/MCA ASCAP) CPP/HI HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)

HOW KOOL CAN ONE BLACK MAN BE (Willesden,

I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)

88 I DON'T WANNA CRY (Vision Of Love, BMI/Sony

Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
I FIND EVERYTHING IN YOU (Irving, BMI/James Carr,
BMI/Ted-On, BMI) CPP
IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-

Tune, ASCAP/Primate, ASCAP) I GOT YOU WHERE I WANT (Pecott, ASCAP/Tocen.

I GOT YOU WHERE I WANT (Pecott, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI/Dreamdeals, ASCAP/BMG, ASCAP) I KNEW (Bender, ASCAP) I'M A GDOD WOMAN LOOKING FOR A GDOD MAN (La Love Lane, ASCAP/Tibovida, ASCAP) I'M COMING BACK (Virgin, ASCAP/Morning Crew, BMI)

IN YOUR EYES (Degroat & Degroat, BMI)
IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)
I TRY (Purple Bull, BMI)
IT'S HARD BEING THE KANE (AZ, ASCAP/Cold

Chillin', ASCAP/Prince Paul, BMI) I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip 43

Hop, BMI/Hi-Frost, BMI)

I WANT 2B THE 1 4 U (EMI April, ASCAP/ATV,

BMI/Welbeck, ASCAP/Sputnik Adventure, ASCAP)

JUDY (Zomba, ASCAP/King Ice, ASCAP/Gordy Groove,

81

JUST ASK ME TO (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP) JUST WANT TO HOLD YOU (Ensign, BMI/Caltone

KISSING YOU (EMI April, ASCAP/K-Shreve

KNOCK SOME BOOTS (Apple Bite, BMI)
LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles,

LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers,

BMI)
LOVE DESIRE (Funny Bear, ASCAP/Fanja, BMI)
LOVE IN THE RAIN (Beau Di O Do, BMI/WarnerTameriane, BMI)
LOVE'S GOT ME (MCA, ASCAP/BMG, ASCAP)
MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)

MAIN COURSE (MICA, ASCAP/Bush Burnin, ASCAP)
MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck,
ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP)
MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
THE MORNING AFTER I MADE LOVE TO YOU (Zomba
ASCAP/Barry J. Eastmond, ASCAP/Almo,
ASCAP/March 9, ASCAP) CPP
MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike

NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP) 44

ASCAP)
NEVER STOP (Not Listed)
NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)
(TCF, ASCAP/Jack The Mack, ASCAP)

NOW THAT WE FOUND LOVE (Warner-Tamerlane,

OPTIMISTIC (Flyte Tyme, ASCAP)
P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be
Music, ASCAP/Bayjun Beat, BMI)
PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
PLAYGROUND (Diva One, ASCAP/Biv Ten,

41 POP GOES THE WEASEL (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Det Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP

POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL

40 - ARE YOU STILL IN LOVE WITH ME KEITH WASHINGTON 51

ASCAP/MCA, ASCAP/UnDerievalore, DMI) FIL PUMP (LET'S GO) (Dicky, BMI) RING RING RING (HA HA HEY) (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP) RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP)

SENSUOUS (Virgin Songs, BMI/Abana, BMI)

SENSUOUS (Virgin Songs, BMI/Abana, BMI)
SHE NEEDS TO GET SOME (Raydiola, ASCAP)
SILLY (BCC, BMI /Slap Me Onel, ASCAP/Spectrum
VII, ASCAP)
SIX MINUTES OF PLEASURE (Marley Marl,
ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)
SLOW DOWN (Brand Nubian, ASCAP/Geffen, ASCAP)

SC MUCH LOVE (Bust-It, BMI)

SC MUCH LOVE (UST-11, BMI)
SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain
Z, ASCAP) CPP
STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready
Ready, ASCAP/Music Corp. Of America, BMI/Ready
For The World, BMI)

SUGAR FREE (Biz Markie, ASCAP/I.U., ASCAP)

SUMMER BREEZE (Dawn Breaker, BMI/Duchess

SUMMERTIME (Warner-Tamerlane, BMI/Second SUMMERTIME (Warner-Tamerlane, BMI/Second
Decade, BMI/Wilesden, BMI/Da Posse's, BMI/Zomba,
ASCAP) WBM
SWING IT (Gordy Groove, BMI/Da Funk, ASCAP)
THINGS THAT MAKE YOU GO MMMMM... (Virgin,
ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)

THIS MUST BE HEAVEN (Interior, BMI

THIS MUST BE HEAVEN (INTERIOR, BMI)
TONITE (FOTUNES, BMI)/TOTAL Trak, ASCAP)
TURN IT UP (Bust-It, BMI)
UNFORGETTABLE (Bourne, ASCAP)
WHAT IS THIS THING CALLED LOVE? (Flyte Tyme,
ASCAP/AVANT Garde, ASCAP)
WHY CAN'T YOU COME HOME (Forceful,

61

WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)
WHY (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpediem, ASCAP)
WISH 1 COULD FIND ANOTHER (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/AAT.I.A., BMI/MCA, BMI)
WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
YOU CAN'T PLAY WITH MY YO-VO (Gangsta Boogie, ASCAP/Street Knowledge. BMI/Dynatone.

ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI) YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Trayce One, BMI)

ASCAP/Mike Ten. BMI) 62 PLAYING YOUR GAME (Better Nights ASCAP)

JUST SOUT

FROM THE ALBUM

BREOKINE OTSM

**P2004



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Billboard.

FOR WEEK ENDING JULY 13, 1991

Hot Rap Singles...

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail TITLE and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				** No.1 **
(1)	6	7	7	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T) → 3RD BASS 1 week at No. 1
2	9	13	4	SUMMERTIME JIVE 1442/RCA (C) (CD) (T) ◆ D.J. JAZZY JEFF & THE FRESH PRINCE
3	1	2	12	HOMEY DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T) ◆ TERMINATOR X
4	3	6	9	SLOW DOWN ELEKTRA 66568 (M) (T) ◆ BRAND NUBIAN
5	8	8	8	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T) AMG
6	11	14	4	THE CHUBBSTER SELECT 62379/ELEKTRA (M) (T) ◆ CHUBB ROCK
7	10	10	7	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T) ♦ ICE-T
8	7	9	8	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T) ◆ LARRY LARR
9	4	5	13	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T) ◆ LEADERS OF THE NEW SCHOOL
10	13	27	3	I SHOULDN'T HAVE DONE IT DEF JAM 44-73774/COLUMBIA (C) (M) (T) ◆ SLICK RICK
11	2	1	10	RISE 'N' SHINE JIVE 1438/RCA (C) (T) ◆ KOOL MOE DEE/KRS-ONE & CHUCK D
12	5	3	10	RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T) ◆ DE LA SOUL
13	15	23	4	SUGAR FREE COLD CHILLIN' 4-19334*/REPRISE (C) ◆ GRANDADDY I.U.
14	12	4	13	YOU CAN'T PLAY WITH MY YO-YO ◆ YO-YO FEAT. ICE CUBE EAST WEST 0-96365 (C) (1)
15)	17	_	2	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA (C) (M) (T) ◆ HEAVY D. & THE BOYZ
16	16	26	4	JUST HANGIN' OUT wild Pitch 1022 (M) (T)
17	18	19	5	AIN'T NO FUTURE IN YO' FRONTING ◆ M.C. BREED & D.F.C. S.D.E.G. 0062/ICHIBAN (C) (T)
18	NE	WÞ	1	TONITE PROFILE 7338 (C) (T) ♦ DJ QUIK
19	23	_	2	BANG (GET DOWN, GET DOWN) SON OF BAZERK SOUL 54095/MCA (C) (M) (T)
20	19	25	5	WHO ME? ELEKTRA 0-66572 (C) (T) ◆ K.M.D.
21	20	24	6	DO THE NASTY DANCE JR 6026/J0EY BOY (C) (T) → THE DOGS FEAT. DISCO RICK
22	22	30	3	GET READY TO ROLL NASTYMIX 76110 (C) (T) ◆ RODNEY O - JOE COOLEY
23	NE	WÞ	1	6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA (C) (CD) (M) (T) ◆ L.L. COOL J
24	NE	w >	1	HOW KOOL CAN ONE BLACK MAN BE JIVE 1453/RCA (C) (T) ◆ KOOL MOE DEE
(25)	NE	WÞ	1	THE HOUSE THE DOG BUILT EAR CANDY 31000 (C) (CD) (T) ◆ JIBRI WISE ONE
26	NE	w>	1	IT'S HARD BEING THE KANE COLD CHILLIN' 0-21774/REPRISE (C) (M) (T) ◆ BIG DADDY KANE
27)	NE	w>	1	PARTY LINE SBK 19731 (C) (T) ◆ FIFTH PLATOON
28	30		2	GIVE THE PEOPLE RAL 73783/COLUMBIA (C) (CD) (M) (T) ◆ EPMD
29	24	16	7	WE WANT THE FUNK INTERSCOPE 0-96357/EAST WEST (C) (CD) (T) ◆ GERARDO
30	14	12	7	LOVESICK CHRYSALIS 23676 (C) (M) (T) ◆ GANG STARR

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for sales of 500.000 units. A RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. Asterisk indicates catalog number is for cassette maxi-single; 12-inch vinyl unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. 9 1991, Billboard/BPI Communications, Inc.

IR&B

ARTIST DEVELOPMENTS

(Continued from page 21)

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

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

BELLS RINGING FOR DELLS

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

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

Now the Dells have signed with

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

Townsend was the catalyst.

"Robert first came to see us last year when we were appearing at the Wiltern Theater in Los Angeles," says bass player Chuck Barksdale.

"Originally he came to ask if he could use our old hits 'Stay In My Corner' and 'Oh What A Night' for the film. When he told us what 'The Five Heartbeats' was about, we started sharing some of our experiences. He ended up going with us to other gigs, and with all the information we have stored up, he got a real plethora of information, which he used for the movie."

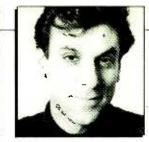
Barksdale says that as a result, "the film had a lot of authenticity and really reflected what groups like the Dells went through in the '60s in dealing with racism, with the business, and struggling to keep a career going."

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

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

DAVID NATHAN





by Jeff Levenson

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

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

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

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

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

The artists who took part included dancers Sandman Sims and Savion Glover, the Modern Jazz Quartet, Nancy Wilson, the Yellowjackets, Nelson Rangell,

Tuck & Patti, Manteca, Herb Ellis, Ramsey Lewis, Stanley Turrentine, and a few up-and-comers from Justice Records—Rebecca Franks, Dave Catney, and Sebastian Whittaker. Justice, in fact, was the most active record company on board; it served as one of the festival's sponsors.

It would be nice to believe that this year's Jazz Aspen event was more than just a *ceremonial* groundbreaking. Here's a chal-

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

lenge to jazz labels, big and small: If you want to justify the use of endless amounts of paper, used for selling artists who play decidely American roots music, then help replenish the source. Throw your support behind next year's Jazz Aspen festival. Plant a tree. It's an obvious place to start.

STUFF: One of these days, we'll get around to actually reviewing the program books issued at the various jazz fests. I haven't seen many of this year's magazines yet, but the front-runner thus far comes from the Playboy Festival, which took place June 15-16. Thorough, smart-looking publication with a nifty portfolio section dedicated to the hand-colored photography of Paula Ross

A*Vision Entertainment, Atlantic Records' home video arm, has a new collection, "Jazz Masters Series." The first four releases: "Vintage Getz," Volumes 1 and 2, featuring the recently departed tenorist Stan Getz; "Vintage Collection, Volume 1 (1958-59)," with the Count Basie Orchestra; and "Vintage Collection, Volume 2," with Ahmad Jamal and Miles Davis.



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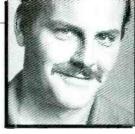


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by John Lannert

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

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

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

MISCELLANIA: EMI's Brazilian megatrio Paralamas do Sucesso heads to Los Angeles next week to cut eight tracks for its Spanish-language debut, due out later this year. Producer Pablo Manavello (Ricardo Montaner, Kiara) will man the board . speaking of Brazilian stars, the Grolier in New York is presenting three standout artists this month: Nana Vasconcelos, July 16; Charles Negrita, July 23; and Flavio Venturini, July 30 ... Sony's stellar Spanish quartet Hombres G—whose fine effort "Esta Es Tu Vida" has been sadly overlooked—kicks off its first U.S. tour in November ... In the one month since Video Jukebox Network hit Puerto Rico, audience requests have been equally split between Spanish-language and English-language videos. That is according to VJN executive John Robson, who adds that Hispanic videos comprise only

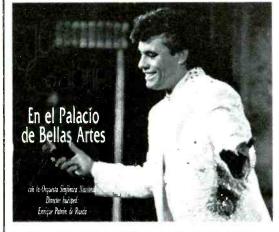
20% of the cable channel's playlist. Robson lists the top four videos as follows: 1) "Dejame Llorar," Ricardo Montaner; 2) "Ninja Rap," Vanilla Ice; 3) "Mea Culpa," Enigma; 4) "Camaleon," Ruben Blades . . "2nd Generation," a Latin-slanted video music program targeted for second generation Hispanics, debuted nationally June 29. Hosting the show, which is co-produced by MTV and WPIX-TV, are Tony Moran and Andy Panda.

DISC UPDATES: Fonovisa has just released new discs from Los Tigres del Norte ("Incansables"), Lucero—formerly Lucerito—"Solo Pienso En Ti," Antonio ("Llegara Manana,") and Imelda, ("Aparantenente.") New albums are expected from Beatriz Adriana and Los Mier later this month . . . Sony is also traveling a Mexican musical path with new

Tejano label Freddie Records expands into Mexican market

albums from Vincente Fernandez ("El Charro Mexicano") and Ana Gabriel. "Mi Mexico," Gabriel's album, is her first mariachi effort. Willie Colon's latest album, "Honra Y Cultura," hit retail two weeks ago . . . Mecano's just-released disc, "Aidalai" is the trio's first in three years. The BMG act recently entered the Guinness Book Of World Records as the all-time, top-selling act in the Spanish market. The group's previous three discs have sold more than 5 million units in Spain (see story, page 66) . . . Name corrections: Heroes del Silencio and Jaleo will play the New Music Seminar's Spanish-music night July 14. Also, Mariachi Tecalitlan is set to appear Sept. 14 at the first Las Vegas International Mariachi Festival. The bands' names were misspelled in the July 6 issue.

JUAN GABRIEL MECANO



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



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Top Latin Albums...

Joh		P Latin 7115anton					
	THIS WEEK	WKS. AGO	S. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
	THIS	2 W	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
	1	1	33	ANA GABRIEL EN VIVO SONY 89303/SONY			
	2	2	9	RAUL DI BLASIO BARROCO ARIOLA 3107			
	3	6	5 25	DANIELA ROMO AMADA MAS QUE NUNCA CAPITOL-EMI LATIN 42489 JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG			
	5	8	11	PANDORA AMOR ETERNO CAPITOL-EMILATIN 42451			
	6	4	17	LOS BUKIS A TRAVES DE TUS OJOS FONOVISA 9009			
	7 8	14 7	7	RICARDO MONTANER ULTIMO LUGAR TH-RODVEN 2864 JOSE LUIS PERALES A MIS AMIGOS SONY 80446/SONY			
	9	10	45	CHAYANNE TIEMPO DE VALS SONY 80423/SONY			
	10	3	27	EMMANUEL VIDA SONY 80474/SONY			
	11 12	11	7 17	XUXA XUXA 2 GLOBO 31084 EDNITA NAZARIO LO QUE SON LAS COSAS CAPITOLEMILATIN 42394			
a	13	_	1	JOSE JAVIER SOLIS SENTIMENTAL FONOVISA 9007			
윤	14	5	21	FRANCO DE VITA EXTRANGERO SONY 80528/SONY			
	15 16	17 13	47 9	MYRIAM HERNANDEZ DOS, CAPITOL EMILATIN 42358 WILKINS SERENO RCA 3077/BMG			
	17	16	5	MIJARES QUE NADIE NOS SEPARE CAPITOL-EMI LATIN 42479			
	18	15	5 55	ALEJANDRA GUZMAN FLOR DE PAPEL FONOVISA 9010 LUIS MIGUEL LUIS MIGUEL-20 ANOS WEALATINA 71535-4			
	19 20	18	7	KIARA BUSCANDO PELEAS TH-RODVEN 2737			
	21	24	3	H20 KNOCK OUT LEADER 80562/SONY			
	22	22	10	INDUSTRIA DEL AMOR QUIERO VOLVERTE A VER RAMEX 1254			
	23	20	6 45	GARIBALDI GARIBALDI TH-RODVEN 2687 YOLANDITA MONGE PORTFOLIO SONY 80391/SONY			
	25	_	25	LUNNA VENTANAS CAPITOL-EMI LATIN 42364			
	1	1	27	JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN 109			
	3	2	23 31	JERRY RIVERA ABRIENDO PUERTAS DISCOS INTERNATIONAL 80426/SONY LUIS ENRIQUE LUCES DEL ALMA SONY 80473/SONY			
	4	5	5	RUBEN BLADES CAMINANDO DISCOS INTERNATIONAL 80593/SONY			
	5	3	25	BANDA BLANCA BAILE PUNTA SONOTONE 6007			
	7	9	11 21	XAVIER SERE CAPITOL-EMILATIN 42464 JOHNNY RIVERA Y AHORA DE VERDAD RMM 80479/SONY			
	8	8	55	NINO SEGARRA CON LA MUSICA POR DENTRO M.P.I. 6031			
•	9	_	1	WILLIE CHIRINO OXIGENO DISCOS INTERNATIONAL 80600/SONY			
IS	10	6	17	JOHNNY Y REY YOU ARE MY EVERYTHING POLYGRAM 42468/CAPITOL-EMI			
3	11	19	3	VARIOS ARTISTAS LOS TRANCAZOS DEL ANO GLOBO 3125			
B	12 13	16	3	EL GRAN COMBO ERUPCION COMBO 2080 TONO ROSARIO ATADO A TI PRIME 1013/PRIME			
TROPICA			13	VARIOS ARTISTAS SALSA EN LA CALLE 8-1991 TH-RODVEN 2830			
置	15 16	12	19	ANTONI CRUZ ALGO NUEVO M.P.I. 6039 ORQUESTA DE LA LUZ SALSA CALIENTE DEL JAPON RMM 80420/SONY			
	17		7	MANOLO LASCANO FASCETAS FRAMA 1010			
		13	3	OSCAR D'LEON AUTENTICO TH-RODVEN 2855			
	19 20	15 10		MAIRA Y CELINES MAIRA Y CELINES PARADISC 3053 TITO ROJAS TITO ROJAS (SENSUAL) M.P.I. 6035			
	21	18	37	ANGEL JAVIER EN CADA LUGAR CAPITOL-EMILATIN 43353			
	22		9	GRUPO NICHE CIELO DE TAMBORES DISCOS INTERNATIONAL BO508/SONY			
	23 24		1	BANDA BLANCA FJESTA TROPICAL SONOTONE 6017 REY SEPULVEDA UN POQUITO MAS RMM 80599/SONY			
	25		2	LA GRAN MANZANA HANGING OUT AGAIN RED APPLE 8908			
	1	1	41	BRONCO AMIGO FONOVISA 9003			
	2	4	5	GRUPO LA SOMBRA PORQUE TE QUIERO FONOVISA 3006			
	3	2	37 5	VARIOS ARTISTAS MEXICO VOZ Y SENTIMIENTO SONY 80437/SONY LOS YONICS POR QUE VOLVI CONTIGO FONOVISA 9012			
	5	5	33	GRUPO MAZZ PARA NUESTRA GENTE CAPITOL-EMILATIN 42367			
	6 7	8	7 27	LOS DIABLOS 16 EXITOS DE JOSE ALFREDO JIMENEZ GLOBO 3084 VICENTE FERNANDEZ MIENTRAS UDS DISCOS INT'L 80054			
	8	10	47	LOS TEMERARIOS DE LO NUEVO LO MEJOR TH-RODVEN 2717			
2	9	_	1	LOS TIGRES DEL NORTE INCANSABLES FONOVISA 9013			
Ħ	10	6	19 11	TIERRA TEJANA BAND WHERE'S THE PARTY TH-RODVEN 2802 LA MAFIA MAFIA-1991 CAPITOL-EMILATIN 42452			
Ξ	11 12		36	JUAN VALENTIN EL EMIGRADO CAPITOL-EMILATIN 42349			
اب	12	1.5	7	RAMON AYALA Y LLORO POR EL MI GORRION FREDDIE 1555			
¥	13	15		LOCAMED DECDE EL COSTAGO			
GIONAL	13 14	20	24	LOS MIER DESDE EL CORAZON FONOVISA 8860/IND FITO OLIVARES AGUITA DE MELON GIL 2067			
REGIONAL MEXICA	13 14 15 16	20 — —	24 31 3	LOS MIER DESDE EL CORAZON FONOVISA 8860/IND FITO OLIVARES AGUITA DE MELON GIL 2067 GERARDO REYES CON BANDA SONY 80523 /SONY			
REGIONAL	13 14 15 16 17	20 — — 12	24 31 3 37	FITO OLIVARES AGUITA DE MELON GIL 2067 GERARDO REYES CON BANDA SONY 80523 /SONY SELENA Y LOS DINOS VEN CONMIGO CAPITOL-EMILATIN 42359			
REGIONAL	13 14 15 16	20 — 12 25	24 31 3 37	FITO OLIVARES AGUITA DE MELON GIL 2067 GERARDO REYES CON BANDA SONY 80523 /SONY			
REGIONAL	13 14 15 16 17 18 19	20 — 12 25	24 31 3 37 39	FITO OLIVARES AGUITA DE MELON GIL 2067 GERARDO REYES CON BANDA SONY 80523 /SONY SELENA Y LOS DINOS VEN CONMIGO CAPITOL-EMILATIN 42359 LOS TIGRES DEL NORTE PARA ADOLORIDOS FONOVISA 9001			
REGIONAL	13 14 15 16 17 18 19 20	20 ————————————————————————————————————	24 31 3 37 39 38 5	FITO OLIVARES AGUITA DE MELON GIL 2067 GERARDO REYES CON BANDA SONY 80523 /SONY SELENA Y LOS DINOS VEN CONMIGO CAPITOLEMILATIN 42359 LOS TIGRES DEL NORTE PARA ADOLORIDOS FONOVISA 9001 SONORA DINAMITA LA TROPICALISIMA SONOTONE 6003 LALO Y LOS DECALZOS EL ORGULLOSO WEA LATINA 72744 BANDA MOBIL SOMOS BANDA MOBIL FONOVISA 8893			
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(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, ▲ RIAA certification for sales of 1 million units. © 1991, Billboard/BPI Communications

HOT DANCE MUSIC

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11	(17)	38	_	2	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
20	18	27	33	10	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
21 19 20 6	19	11	6	13	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
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			NO I	12-INCH SINGLES	SAMPLE
THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	OF RETAIL STORES AND ONE-STOP SA TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	* No. 1 * 1	
(2)	3	6	5	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
3	2	1	11	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
(4)	5	8	9	TEMPTATION CUTTING CR-248	CORINA
5	6	7	8	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
(6)	8	10	8	TASTE THE BASS MERCURY 868 305-1	SAFIRE
$\overline{(7)}$	10	12	6	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
8	4	3	11	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
9	11	15	5	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
(10)	13	13	7	MOTOWNPHILLY MOTOWN 2090	♦ BOYZ 11 MEN
<u>(II)</u>	12	14	5	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
12	7	5	11	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
(13)	15	18	6	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
(14)	17	22	4		J. JAZZY JEFF & THE FRESH PRINCE
15	16	17	9	GET THE MESSAGE WARNER BROS 0-19465	◆ ELECTRONIC
16	14	9	10	RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
(17)	23		2	NOW THAT WE FOUND LOVE UPTOWN/MCA 54088	◆ HEAVY D. & THE BOYZ
18	9	4	13	TONITE MCA 54069	THOSE GUYS
19	18	21	6	DO ME RIGHT MCA 54097	◆ GUY
(20)	28	_	2	THIS BEAT IS HOT EPIC 49-73842	♦ B.G. THE PRINCE OF RAP
		_			
(22)	21	25	6	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
\vdash	26	35	4	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
(24)	20	19	8	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
	34	47	3	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
(25)	32	40	3	YOUR LOVE JUST AIN'T RIGHT VIRGIN 0-96363	◆ ANGEL
26	33	49	3	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
27	25	30	6	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
28	41	4 6	3	* * * POWER PICK* OPTIMISTIC PERSPECTIVE 0001/A&M	★ ★ ★ ◆ SOUNDS OF BLACKNESS
29	24	28	5	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
(30)	31	37	4	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
		-		***HOT SHOT DEB	UT + + +
(31)	NEV	N D	1	THINGS THAT MAKE YOU GO HMMMM COLUMBIA 38-7368	
32	22	26	5	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	
(33)			2	-	♦ OLETA ADAMS
34	38	39	4	PIECE OF MY HEART GIANT 0-19458/WARNER BROS. EXCLUSIVITY LAFACE 4000/ARISTA	◆ TARA KEMP
35	19	11	12	PLAYGROUND MOTOWN 4765	◆ DAMIAN DAME ◆ ANOTHER BAD CREATION
(36)	42	11	2	KISS THEM FOR ME GEFFEN 21653	SIOUXSIE AND THE BANSHEES
(37)	NEV		1		
\vdash	40	50	4	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
38		20	7	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	♦ 3RD BASS
39	29	_	2	RHYTHM OF TIME EPIC 49-73767	♦ FRONT 242
	46	_		LOVE'S CONTAGIOUS COLUMBIA 44-73857	GEORGE LAMOND
41	45	_	2	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
42	36	32	6	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
(43)	NEV	N	1	ONE STEP AHEAD ATLANTIC 0-86025	DEBBIE GIBSON
44	37	24	17	UNBELIEVABLE EMI V-56209	◆ EMF
45	NEV	N D	1	BORROWED LOVE ATLANTIC 0-86024	BINGO BOYS
46)	NEV	N D	1	I NEED MORE NU D.O.G. 80201	DEBORAH RATH
47)	NEV	N D	1	OOOPS TOMMY BOY 986	808 STATE
48	47		2	ELEVATE MY MIND ISLAND 162 440 519	STEREO MC'S
49	39	27	14	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
50	27	16	8	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
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NMS Panels Previewed; Dance Showcases Down

T'S THAT TIME of year again. The time when music industry veterans, novices, and everyone in between converge on the Marriott Marquis Hotel in New York for the New Music Seminar, July 13-17.

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

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

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

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

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

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

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

A HIGHLIGHT of this year's sem-

Hot Dance Breakouts

HMMMM...C&C MUSIC FACTORY 2. NOTHING TO LOSE S'EXPRESS SIRE
3. THE CHUBBSTER CHUBB ROCK
SELECT

JUST GET UP AND DANCE AFRIKA 5. SUMMERTIME DJ JAZZY JEFF & THE FRESH PRINCE JIVE

1. THINGS THAT MAKE YOU GO

12" SINGLES SALES

CRAZY SEAL SIDE

1. DROPPIN' LIKE FLIES SHEILA E

warner Bros.

2. DIN DAA DAA '91 GEORGE KRANZ WITH DOUG LAZY CARDIAC

SAY IT LOUD (I'M BLACK & I'M PROUD) JAMES BROWN POLYDOR

EVERYDAY PEOPLE ARETHA
FRANKLIN ARISTA

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

inar is likely to be a three-day workshop on recording and editing technique, which will be held at Prime Cuts Recording Studio, July 15-17

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





by Larry Flick

drigues, and editors Eric Rosenberg and Aquino.
On board for Tuesday's session

are producers Frankie Knuckles and Gail "Sky" King, keyboardist Peter Schwartz, engineer David Sussman, and editor Albert Ca-

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

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

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

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

rundown of the dance showcases

party at the Palladium on Sunday, July 14, are Crystal Waters, Jo-

manda, and Nomad. On Monday, July 15, there will be an Italian rave night at the Building. The spotlight will be on visiting DJs, including Francesco Zappala, Andrea Prezoso, and Marco Scocchi.

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

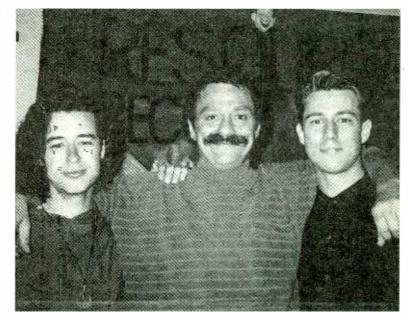
Industrialists should be at the Ritz on Wednesday, July 17 for performances by Front Line Assembly, Cabaret Voltaire, and Einsturzenden Neubauten.

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

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

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

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



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

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Taking A 'Tempting' Offer. Cutting/Atco recording artist Corina has inked an exclusive deal with Famous Artists booking agency. She is currently moving up Billboard's Hot 100, Club Play, and 12-Inch Singles Sales charts with the single "Temptation." Pictured, from left, are Marc Katz, responsible agent, Famous Artists: Corina; and John Ade, Famous Artists.

Daniel Abraham Touts Potent Mix Of Talents Aims To Keep One Step Ahead With Eclectic Career

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

BY BILL CASTLE

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

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

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

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

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

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

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

He finds the exchange between a remixer and the original producer valuable in either role. When Shep Pettitbone remixed the Duran Duran tracks "I Don't Want Your Love" and "All She Wants Is" from Abraham's co-produced album "Big

Thing," he thought it was great to see them top the charts. However, he sees no real advantage to creating a hit by coming fresh to another producer's work. "Nothing's automatic," he says.

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

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

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

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

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

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DANCE TRAX

(Continued from preceding page)

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

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

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

Speaking of Hurley (and we love to), he was recently at the helm of another house slammer for Chicago-based I.D. Records that we assume will soon inspire major label bidding. On "Too Blind To See It, singer Kym Sims stretches out with

the panache and technical range of a seasoned pro. Underground jocks will need to investigate Maurice

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

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

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

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Talent

Making Room At Crowded House

New Member Tim Finn Enhances Latest Set

■ BY JIM BESSMAN

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

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

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

"Split Enz was burdened with

good taste," he notes. "This is 50% different. On 'Woodface,' the keyboards are less orchestrated, and the songs were written by singing together, with harmonies in mindwhich we hardly used before. And

'We're not wrapped up in male inflexibility'

it's the first time Neil and I wrote together.

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

not wrapped up in male hardness and inflexibility. And Neil and I both write seductive melodies.

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

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

(Continued on page 34)



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

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

by Thom Duffy

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

At that moment, Bon Jovi-certainly one of the bestloved punks in the music business and now a label president in his own right-was working his way through the packed room, leaving the spotlight to singer/songwriter Billy Falcon. Falcon, accompanied solely

by his acoustic guitar, gave a fervent performance of three songs, including his single "Power Windows," from his new album, from his new album, "Pretty Blue World," on JAMB-CO/Mercury Records. One of the first signings in Bon Jovi's custom label deal with Mercury, Falcon joins a roster that includes Aldo Nova, already on the Top Pop Albums chart, and band mate Richie Sambora, whose solo disc bows in

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

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

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

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

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

And most important, it has opened up major-label ears to a wealth of younger talent, including many women, whose careers hold the greatest promise of all: Marc Cohn on Atlantic, Chris Whitley on Columbia,

Sarah Hickman on Elektra, Will T. Massey on MCA, Kirsty Mac-Coll on Charisma, Bob Halligan on Atco, Troy Newman on East West, Sam Phillips on Virgin, McDermott on Giant, and others.

The commercial climate for these artists seems stronger than at any time in years. And it certainly cannot hurt that such platinum powerhouses as Bruce Springsteen, John Mellencamp,

and Bob Seger are due to return with albums this fall, each bound to shape pop radio in favor of the singer/songwriter sensibility.

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

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

ON THE BEAT: "Yes, I would like to do a Zeppelin tour," says ex-Led Zeppelin guitarist Jimmy Page, "but obviously without Robert [Plant] it won't hap-(Continued on page 36)

Ponty Finds Musical Cure On Worldly Epic 'Tchokola'

■ BY JOHN LANNERT

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

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

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

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

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

(Continued on page 34)

'Here I Am' Arrives Late Virgin Awakens UB40 Sleeper

■ BY PHYLLIS STARK

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

After its initial release in January 1990, "Here I Am" hit No. 6 on the Modern Rock Tracks chart, but failed to make a dent at top 40 until March of this year. Similarly, "The Way You Do The Things You Do" first appeared on the soundtrack to

the film "Black Rain" in October 1989, but didn't crack the Hot 100 chart until September 1990.

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

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

So in April 1990, the label decided to reissue "The Way You Do The (Continued on page 36)

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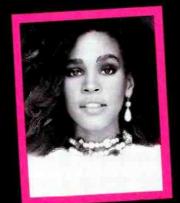
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TALENT

ARTISTS IN CONCERT

FLVIS COSTFILO THE REPLACEMENTS

Nautica Stage, Cleveland

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

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

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

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

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

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

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

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

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

CARLO WOLFF

WILLIE NILE

Bottom Line, New York

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

(Continued on page 34)

NEW ON THE CHARTS

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

Two members of the group, rapper Rob Birch and DJ Nick Hallam, met in their hometown of Nottingham, England, and began writing songs together when they co-founded the London-based Gee Street Records four years ago. In 1988, the pair licensed "Move It," their first release, to Island Records, and in response to the flood of acts that



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

were performing track dates only, decided to develop a live performance, eventually recruiting drummer Owen Rossiter.

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

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

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

Management: Gee Street, New York. JIM RICHLIANO



ARTISTS IN CONCERT

(Continued from page 32)

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

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

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

performance was. JIM BESSMAN

THE FARM

The Roxy, West Hollywood

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

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

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

shuffle, holding the microphone close to his face.

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

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

MAKING ROOM AT CROWDED HOUSE

(Continued from page 31)

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

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

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

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

"Now they're back on top again,

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

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

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

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

PONTY'S 'TCHOKOLA'

(Continued from page 31,

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

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

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

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



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter	
GRATEFUL DEAD LITTLE FEAT	Giants Stadium East Rutherford, N.J.	June 16-17	\$2,924,925 \$25	116,997 sellout	Metropolitan Entertainment	
GUNS N' ROSES Skid Row	Capital Centre Landover, Md.	June 19-20	\$818,592 \$27.50	29,767 sellout	Cellar Door Prod	
AC/DC .a. guns	Northlands Coliseum Edmonton, Alberta	June 21-22	\$593,800 (\$679,010 Canadian) \$26.50	25,673 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.	
IIMMY BUFFETT & THE Coral reefer band	Hollywood Bowl Los Angeles	June 22	\$367,515 \$35/\$22.50/ \$17.50	17,919 sellout	Avalon Attraction	
ac/dc L.a. guns	Pacific Coliseum, Pacific National Exhibition Vancouver, British Columbia	June 18	\$328,452 (\$374,435 Canadian) \$26.50/\$24.50	14,130 sellout	Perryscope Concert Prods.	
MORRISSEY Phranc	Great Western Forum Inglewood, Calif.	June 7	\$327,803 \$22.50	1 5,04 1 sellout	Avalon Attraction	
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 25	\$320,020 \$24/\$18	16,804 20,000	MCA Concerts PACE Concerts	
JULIO IGLESIAS	Garden State Arts Center Holmdel, N.J.	June 24-25	\$316,748 \$37.50/\$17.50	1 0,052 19,604	in-house	
JIMMY BUFFETT & THE Coral Reefer Band	Aztec Bowl San Diego State Univ. San Diego	June 14	\$314,732 \$30/\$22.50	13,481 15,000	Avalon Attraction	
JIMMY BUFFETT & THE Coral Reefer Band	Irvine Meadows Amphitheatre Irvine, Calif.	June 21	\$312,628 \$25/\$22.50/ \$17.50	15,000 sellout	Avalon Attraction	
AC/DC L.A. Guns	Irvine Meadows Amphitheatre Irvine, Calif.	June 8	\$294,815 \$25/\$22.50/ \$20/\$17.50	14,963 15,000	Avalon Attraction	
SCORPIONS MR. BIG	Great Western Forum Inglewood, Calif.	June 20	\$269,480 \$20	14,368 sellout	Avalon Attraction	
AC/DC L.A. GUNS	Los Angeles Memorial Sports Arena Los Angeles	June 10	\$265,890 \$ 20	14,398 14,500	Avalon Attraction	
CHICAGO THE TRIPLETS	Jones Beach Theatre Wantagh, N.Y.	June 29	\$230,050 \$25	9,202 10,100	Ron Delsener Enterprises	
DON HENLEY Susannah Hoffs	Miami Arena Miami	June 29	\$213,770 \$22	1 0,585 11,000	Cellar Door Concerts	
SCORPIONS Mr. Big	Irvine Meadows Amphitheatre Irvine, Calif.	June 18	\$207,704 \$22.50/\$20.50/ \$18.50	1 0,988 15,000	Avalon Attraction	
JULIO IGLESIAS	Jones Beach Theatre Wantagh, N.Y.	June 30	\$201,875 \$25	8,075 10,100	Ron Delsener Enterprises	
THE JUDDS Pirates of the Mississippi	Concord Pavilion Concord, Calif.	June 30	\$195,480 \$24.50/\$20.50	8,840 seliout	Bill Graham Presents in-house	
SCORPIONS GREAT WHITE MR. BIG	Arizona Veterans Memorial Coliseum Phoenix	June 17	\$190,653 \$22.50/\$20	9,264 12,000	Evening Star Prods.	
DON HENLEY Susannah Hoffs	Orlando Centroplex Arena Orlando, Fla.	June 28	\$173,817 \$21	8,277 9,000	Cellar Door Concerts	
oon Henley Busannah Hoffs	Sun Dome Univ. of South Florida Tampa, Fla.	June 30	\$169,065 \$23	7,154 8,000	Magic Prods.	
MORRISSEY PHRANC	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 17	\$1 59,620 \$20/\$15	9,192 20,000	MCA Concerts PACE Concerts	
DAVID LEE Roth/Cinderella Extreme	Garden State Arts Center Holmdel, N.J.	June 27	\$157,871 \$25/\$15	8,034 10,802	in-house	
WHITNEY HOUSTON AFTER 7	Deer Creek Amphitheatre Fishers, Ind.	June 28	\$157,199 \$21.50/\$17.50	7,746 12,000	Sunshine Promotions	
ELLA FITZGERALD Marcus Roberts	Filene Center, Wolf Trap Farm Park for the Performing Arts	June 22	\$152,876 \$30/\$15	6,592 6,986	in-house	

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ARTIST DEVELOPMENTS

HIMMELMAN'S 'STRENGTH'

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

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

Soft-spoken, spirtually aware, yet often humorous, Himmelman has summoned his own strength during a 15-year career, amid setbacks such as his split with Island Records after the departure of label president Lou Maglia. In the wake of his critically lauded 1990 album, "Synethe-

sia," on Island, Himmelman found a new champion in Epic A&R VP Michael Caplan. Caplan encouraged him to record "Strength To Strength" in the same straightforward, understated style of its predecessor, using his longtime band.

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

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

THE BEAT

(Continued from page 31)

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

Natalie Carries On Father's Tradition Of Top Pop Songs

Words&Music

MILL TO CHEST OF CHEST

by Irv Lichtman

UNFORGETTABLE: In paying tribute to her dad on her new Elektra album, Natalie Cole is also paying tribute to Nat "King" Cole's taste in song, which rarely made concessions to commercialism. And the fact that his daughter has a big hit with the album, "Unforgettable," is, of course, appealingly persuasive evidence that Cole's daughter is a singer of consequence, too. The album's generous programming of 24 songs reflects some of the best that the Tin-Pan-Alley-Broadway-Hollywood axis has had to offer and.

indicative of the man who recorded them, are wonderfully varied in their sentiments and rhythms. Words & Mu-

sic's thought for the week, to put it commercially, is that great pop songs are not merely fodder for CD reissues or jingles—the jingle, in fact, can come from a cash register for new recordings, too.

fact, can come from a cash register for new recordings, too.

WORDS ON THE SONG: The June 22 edition of Words & Music made note of a conversation overheard at the recent Songwriters Hall of Fame dinner in New York

that centered on a friendly debate on why publishers aren't performing their time-honored function of nurturing the pure songwriter even as it must deal with writers who also perform.

The item has prompted veteran publisher David Rosner, president

of the Bicycle Music Co. in Los Angeles, to respond:

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

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

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

"... The real enemy [publishers are fighting] is catalog stagnation, and the real enemies are those within the music business who think and know so little of songs that they would consign the creation of them

only to performers. Rather than invest in new songs, publishers are buying shares in albums. As with all financial investment, those holding majority shares rule the roost.

"Realizing how difficult it is to change the anchored-in-the-sixties perceptions of the labels and the press, but also realizing that terrific songs always result in better records and greater sales, I am suggesting that publishers attack these mythical perceptions for what they are. Concurrently, the true value of songs must be identified and re-es-

tablished. If there is indeed a difference between music publishers and investment bankers, we'd best use our individual and collective

sic's thought for the week, to put it commercially, is that great pop extolling the value of a single song.

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

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

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

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

1. Little Mermaid, soundtrack

2. Stevie Ray Vaughan, Lightnin' Blues

3. Lynch Mob, Wicked Sensation

4. John Lee Hooker, Blues Legend

5. Cult, Sonic Temple

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

(Continued from page 31)

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

But Plen was able to use the record's Houston success to convince other PDs to give it a shot. When Plen could not convince Los Angeles

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powerhouse KIIS to add the record, he asked then-PD Gerry De-Francesco to include it in call-out research. When it tested extremely well there, KIIS finally added the

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

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

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

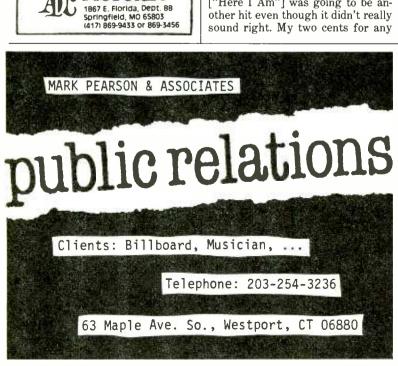
KRBE Houston PD Steve Wyrostock, one of the Houston PDs who helped break "The Way You Do," says "something inside told me ["Here I Am"] was going to be another hit even though it didn't really sound right. My two cents for any

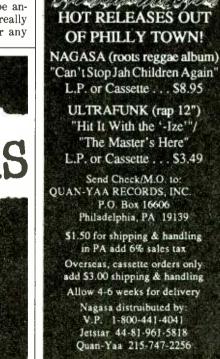
UB40 record is don't write them

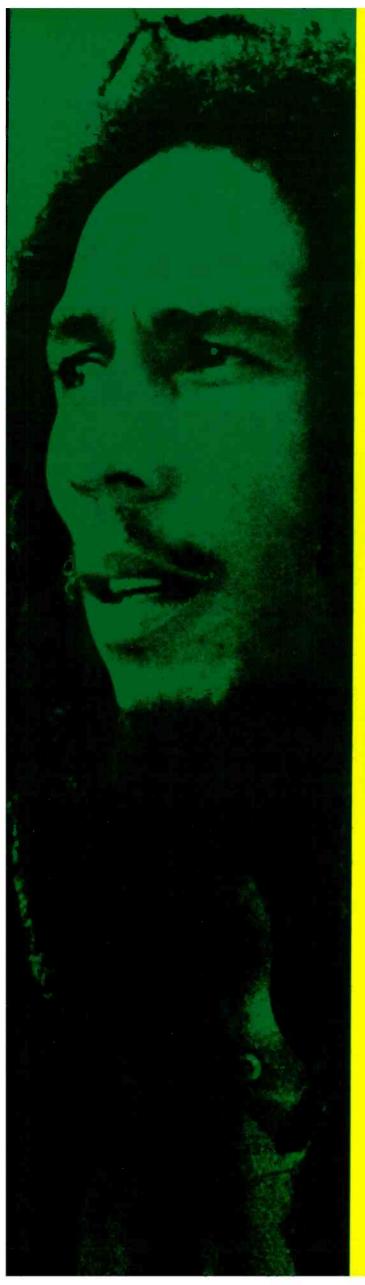
Currently, Plen is deciding whether to release another track from the album, "Kingston Town," as a third single. "It's been UB40's biggest hit around the world," he says. "With that in mind, I'm trying to decide whether radio is going to make me suffer a third time. Should I walk away, or am I sitting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

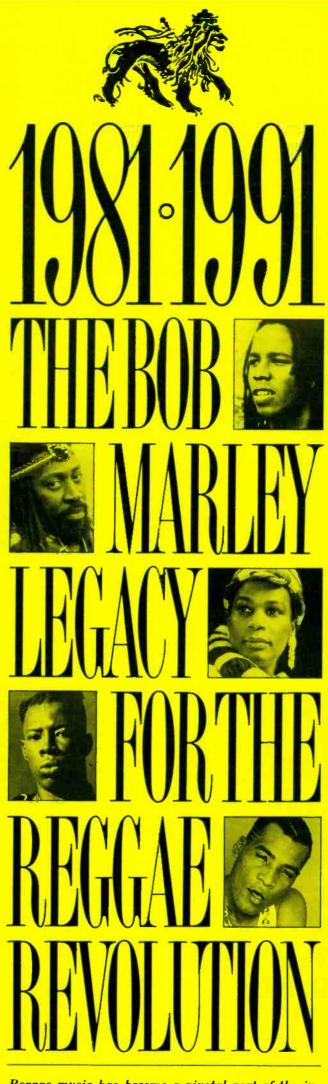
Early indications are that Plen may have another tough fight on his hands if he decides to release "Kingston Town." Wyrostock says, "I don't think it's as good as the other ones."

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





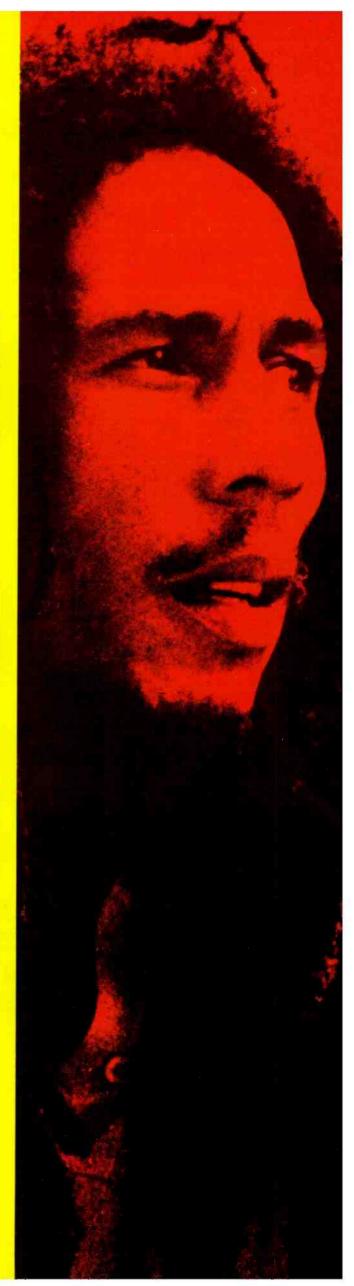




Reggae music has become a pivotal part of the international pulse of the music industry, and as its most pioneering voice, Bob Marley has inspired and influenced several generations of reggae artists, including (from top) Ziggy Marley, Bunny Wailer, Judy Mowatt, Shabba Ranks, and Daddy Freddy.

A Billboard Spotlight







1981-1991: THE BOB MARLEY LEGACY FOR THE REGGAE REVOLUTION



1968-1980: THE FIRST GOLDEN AGE OF REGGAE

By TOM CHEYNEY

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

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

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

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

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

But there is an additional layer of talented artists whose fleeting moments of fame depended on the vagaries of the singles-driven, extremely competitive Jamaican music scene. Except for a few odd

breakouts in the U.K. or overseas, such as Desmond Dekker & the Ace's "Israelites," the names of these groups or singers were all but unknown off the island or beyond its expatriate communities. Slim Smith, the Cables, John Holt & the Paragons, Johnny Clarke, Junior Byles, Larry Marshall, Cornell Campbell, Dennis Alcapone, the Lone Ranger, I Roy, Ken Boothe, Alton Ellis, Delroy Wilson, Tyrone Taylor, Horace Andy, the Abyssinians—the list goes into the hundreds

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

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

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

than a decade before Grandmaster Flash threw down "The Mes-

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

dub of the late Osbourne "King Tubby" Ruddock.
The sound of King Tubby's handiwork triggers another revelation about the period. The dance remixes and multi-track studio alchemy so in vogue would not have been possible without the creation of (Continued on page R-14)

that the distance reggae reaches now is just the beginning!' Special thanks to Maureen Sheridan and Amy Wachtel for their help in producing this

section.

WINSTON RODNEY, BURNING

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



By TIMOTHY WHITE

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

ghetto chaos and sordid technique business practices that commercially had held back the

music and the artists.

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

Not only was Island Records

the first company to apply the same artistic standards to reggae as had been customary for rock, but it was also the first label to lavish care on the manufacture and promotion of the recording output of the Caribbean and the rest of the Third World. Whether it was the quality of the vinyl and the pressings, the technical levels of studio craft, the often-pathbreaking design concepts for packaging, the distinctly stylish retail drives, the comprehensive radio initiatives, or the dignified and culturally aware press campaigns, Island always found an ingenious way to reinvent the notion of popular music. Without Island, there might never have been a global reggae enterprise or a pan-cultural concept like world music

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

a labor of love.

Describe what the West Indian record business was like in the U.K.



Records

and The States before Island

don't know much about The

States. I think there was little or no record business in The

States other than people im-

porting—wholesalers in Brook-lyn or such that would import in the early '60s. Calypso from

Trinidad, which was mostly represented on a label called

Cook-used to sell much more

than music from Jamaica. The

biggest record Cook had, I

think, was the first by the Anti-



CHRIS BLACKWELL:

gua Steel Band. Now in England, before Island started, there was a label called Esquire Records, which AN INTERVIEW WITH THE was a jazz label, and they had a sub-label called Starlite on **FOUNDING FATHER OF THE** which they put Jamaican music. And the other Jamaican music label in England was **REGGAE MUSIC INDUSTRY** called Melodisc Melodisc was also a jazz label, and then it

started a label called Blue-Beat—and BlueBeat put out Prince Busters' records, and also they put out the very earliest Jamaican records. The first one was probably "O Carolina"—I always consider "O Carolina" to be the first Jamaican record.

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

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

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

The people who had money in Jamaica would consider this "trash" music; they wouldn't be interested. And when I left Jamaica

in 1962, the biggest record that had ever been in Jamaica was the soundtrack of 'The Student Prince." That gives you some idea of where

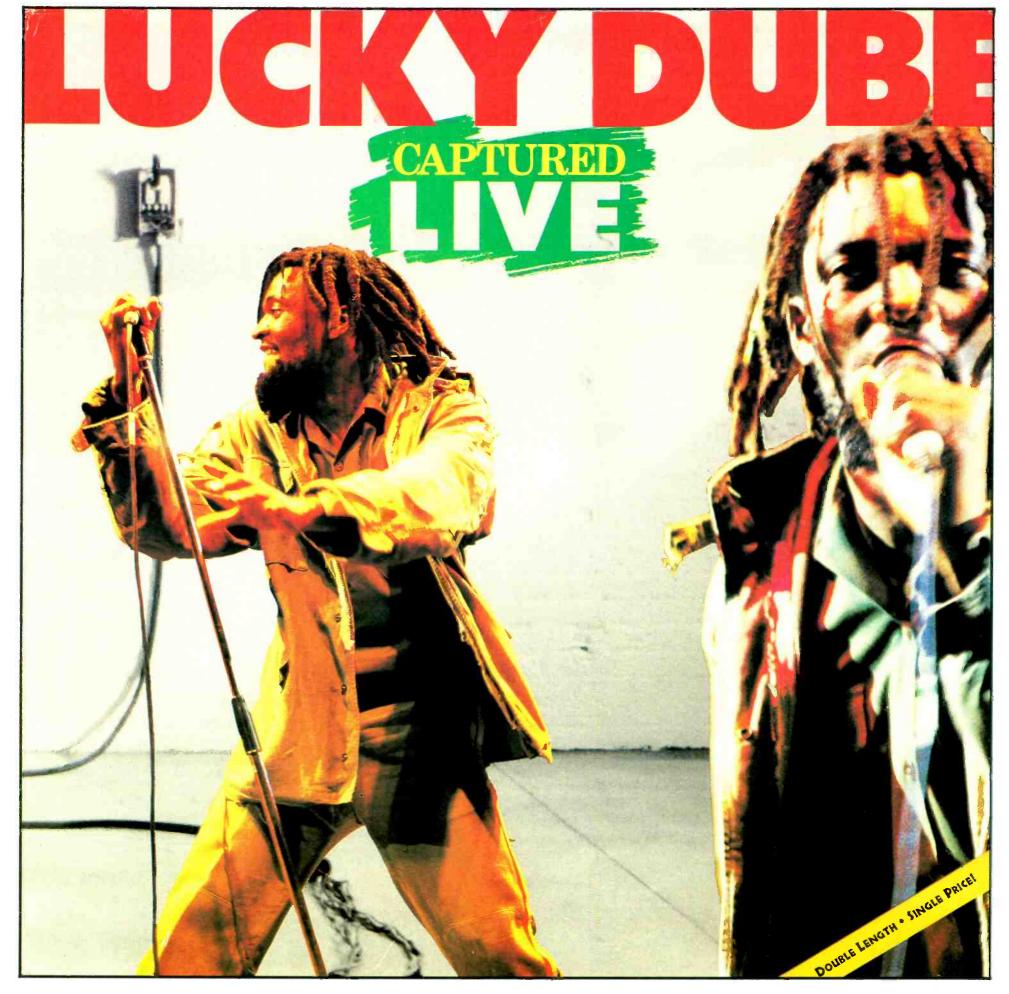
I decided that I would start out with records in England because it had become very competitive in Jamaica and I was starting to sell or license (Continued on page R-16)

RITA MARLEY

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







"Reggae enthusiasts are always looking for another Bob Marley, and with his indelible melodies and refreshing insights, Dube might be that guy." —The Washington Post "Dube is a worthy heir to the legacy of Peter Tosh." —San Francisco Guardian

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FOUNDATION



THE SECOND GOLDEN AGE OF REGGAE By BALFORD HENRY neteen-eighty-one ushered in a promise. The decade was fi-

1981-1991:

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

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

The job was now left to the growing number of DJs playing the presumptuous sound systems, with amplifiers belting out as much

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

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

The new excitement within the dancehalls centered around a fresh concept of DJing. In the past, the original toasters like Machukie, U Roy and King Stitt, introduced songs and let them play. But

the new crop were much less modest: they intended to be seen and heard just as much as the singers and musicians on the records. From these dancehalls came fresh artists like Lt. Stitchie, Charlie Chaplin, Josey Wales, General Trees, Sassafras, Nicodemus, Papa Toyan, Iroy, Dennis Alacapone, Wizzy, General Echo/Ranking Slack-ness, Yellowman, Errol Scorcher, UBrown, Lone Ranger, Admiral Bailey and Chakademus.
These DJs had formulated a style of DJing/toasting that knocked

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

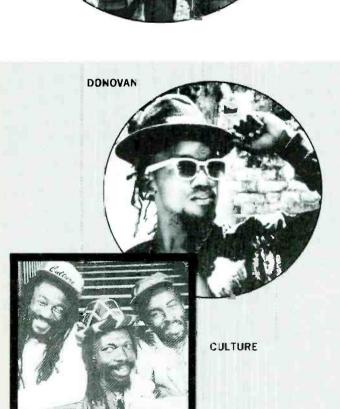
The popularity of the new-type DJ/toasters in the dancehalls

The popularity of the new-type DJ/toasters in the dancehalls forced the promoters to start testing them on live concerts. The initial success was encouraging, local live shows were back in form, and record producers started to show interest in new acts again. Charlie Chaplin and Josey Wales became the front-runners. Their inimitable styles were honed from the teaching they got from the 1970s master, U Roy, with whom they worked at Stur-Gav, blended with the fresher style which had arisen at the turn of the decade.

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

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

"Boy, when I perform in di dancehall, is pure slackness the people dem want, so I give dem dat," said Echo in the Jamaican venacular. (Continued on page R-12)







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

By MAUREEN SHERIDAN

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

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

I met Bob years ago. We went to the same school in St. Ann, at the ages of about 9 and 11. Then I came back to Kingston to live and he migrated to Kingston and we met in Trench-

town. Trenchtown is a very musical town that attracts youths who have as their intention to be singers or musicians or whatever. Because of that attraction, we all came to be linked once more. And that's where Peter was living also, with his aunt who had migrated from the country. That was where the Wailers really started, with Junior Braithwaite as an original member, he was the only one who was born in Trenchtown. The music drew us; it was because of music that made the Wailers come to know each other and to become a group. After we had dealt with Coxsone [Clement "Coxsone" Dodd who first recorded the Wailers], we went to Lee Perry, then Beverley's and then we did some work with Danny Simms, Johnny Nash, and then we moved onto Island Records. For Island, we did the "Catch A Fire" tour and then we did "Burnin'." I left the group on the second leg of the "Catch A Fire" tour. Joe Higgs, who was my tutor, took my place on that tour. Is it true that you left because you didn't want to tour? I left because of spiritual reasons. The plans that were made for the Wailers and the direction that the Wailers would be going, as a Rastaman, I didn't think I should be going in that direction. So I made a

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

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

With the Wailers solo you got double, triple, the Wailers work. It benefited the music; it benefited us as individuals, because we

didn't start making any money until we split. It was a good thing in every way; it was a positive thing.

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

There wasn't any baggage in the Wailers. Your first solo album was "Blackheart Man" [in 1976]. You came off the "Catch A Fire" tour and you started recording that?
Well, I am always working on songs. Even the "Reincarnated Souls" song that is in the "Blackheart Man" album, we did it for the "Burnin" album. The "Burnin" album should have been titled "Reincarnated Souls" when we were doing the "Catch A Fire" tour and the song the title track, but because I made my stance, Chris put it on the flip side of "Concrete Jungle" and that was the end of it. So it is a good thing I did "Blackheart Man" or else people would have never heard of a song called "Reincarnated Souls" other than if they (Continued on page R-10)









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"OUT OF MANY ...CAME ONE ...ROBERT NESTA MARLEY"

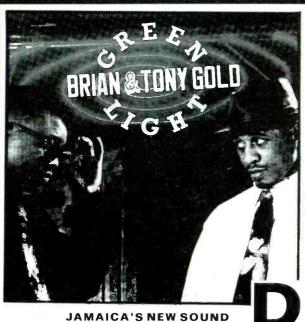
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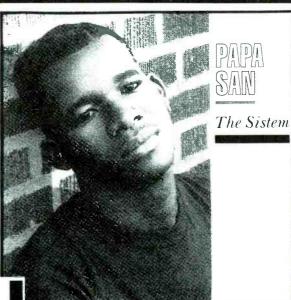






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he Birth Of A Leg-end (1963-66)" (Epic), "African," "Soul Rebels," Herbsman, "Soul Revolution" (Trojan), Bob Marley & The Wailers: Academics and completists might find these pre-Island releases rife with information on the cli-

BOB MARLEY ON RECORD: A CRITICAL OVERVIEW

By JIM MACNIE

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

When the Wailers hooked up with Lee Perry a few years later, their music shifted gears; the unhurried sway of the skank beat began to blossom, yet the bubbling intensity of their performances never faded a lick. An already fairly mature version of that change is what you hear on the three Trojan discs. Production-wise, Perry instilled some of the band's sweetness with a tad of mystery; there's a slightly ominous feel in these late-'60s' tracks. Maybe, in the harmonies of Bunny, Peter and Bob, we hear the sound of mounting commitment, a powerful locking of voices that offers an effective defense for all suf-ferahs. Many titles that were to grace the initial Island records surface here, and on the second half of "Soul Revolution," the tracks are offered in a stripped down dub setting (without echo and other typical dub effects). Throughout, it's easy to grasp how Marley gathered confidence as a vocalist, and how the band twisted and turned until they forged a style that was immediately and forever identifiable. "Catch A Fire," The Wailers (1973): The first reggae record to be

conceived and as a full-bodied album, not just a collection of songs, began with a harrowing depiction of life under the downpresser: "No sun will shine in my day today/that high yellow moon won't come out

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

some uncredited lead guitar by Wayne Perkins.
Still, it was Bob's melodic sense

which kept people listening. Exotic, resourceful and dead serious, Kingston's Marley-led assault on the U.S. was nothing short of thrill-

"Burnin'," The Wailers (1973):

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

"Natty Dread," Bob Marley & The Wailers (1974):

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

"Live!," Bob Marley & The Wailers (1975): "One

good thing about music/when it hits, you feel no

pain." Due to the leader's flamboyance (his uninhibited dancing was a constant treat for his audience), the Wailers' stage show had been heralded for some time. Like many bands, they would find a groove and grind it mercilessly. You can only hear part of that intensity of "Live!," which was a collection of Bob's anthems thus far. Spotty sound marred some of the subtleties that the studio tracks exhibited. Yet the tribute to the lifestyle they led, "Trenchtown Rock," was a welcome addition to the ever-growing Marley canon. "Forget your troubles and done?" bles and dance.

"Rastaman Vibration," Bob Marley & The Wailers (1976): This return to the studio seemed like a holding pattern, especially after an uncontested triumph like "Natty Dread." Though the verve was there,



SHINEHEAD (Photo: Michael Conally)



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

the tunes didn't quite equal the viscous beauty of Marley's past efforts. Drawing the line between the Rasta culture and that of Babylon, "Crazy Baldhead" was a promise that all the evildoers would be shown the door, making way for more muted when compared to, say, "Slave Driver" or "Burnin' A--"
Lootin'." What was uncann however, was the way that Bo could sing about tragedy— "Johnny Was," "Rat Race"— about lives squandered, and still provide a sense of opti-mism. As a vocalist, he always seemed assured in translating the despair and the dignity he

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

"Kaya," Bob Marley & The

Wailers (1978): The full blos-(Continued on opposite page)

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

By CHUCK FOSTER

t's a five-day endurance test for reggae's strong of heart, an annual marathon event that draws audience and artists from around the world, and a series of sundown to sunup shows that makes a Grateful Dead concert seem like an afternoon in the park. The 14th annual Reggae Sunsplash taking place July 16-20 in Montego Bay, Jamaica, promises to be the largest, most professional show yet staged there

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

Major acts lined up for this year include Third World, Freddy McGregor, Dennis Brown, Shinehead, Shabba Ranks, Mutabaruka, American rappers AIB. Sure! and Heavy D, South Africa's Lucky Dube and a special tribute to Bob Marley on the 10th Anniversary of his passing. The first Reggae Sunsplash was staged in Montego Bay's Jarrett Park in

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

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

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

This year Sunsplash will be organized a little differently than in the past, too. Instead of the usual opening night beach party, which has always tak-

en place outside the regular venue and was generally somewhat substandard, Tuesday night this year is "Caribbean Night," and will give all the artists the benefit of the higher technology now available. A mix of soca calypso, and other island music, featuring Spice & Co. and Sygnycha (both from Barbados) will join Byron Lee & the Dragonaire's oldies show, featuring vintage artists and a nod to the ska, rock steady and R&B roots of reggae

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

Thursday night is the traditional "Dancehall" night, when youths from

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

spite to this often didactic and occasionally bombastic styles.
Friday night is mainly reserved for the singers, and will include a return engagement from the popular group Third World, unique singer/songwriter Ini Kamoze, Bloodfire Posse, Frankie Paul, Freddie McGregor, classic under the final show of the event, on Saturday night, will be a special tribute to

reggae's most well-known son, Bob Marley. "Bob left us 10 years ago," says Burke, "but he's still very much alive." Saturday's lineup will include vocalist Dennis Brown, New York crossover reggae/rap artist Shinehead singer Carlene Davis, American rappers Heavy D and Al B. Sure! and JA DJ Little Lenny. The Marley tribute will include his original backing band the Wailers, as well as his back-up vocalists the I-Threes (including separate sets from each member of this female vocal trio, Judy Mowatt, Marcia Griffiths, and Bob's wife Rita Marley). The show will also feature a set from



PAPA SAN (Photo: Michael Conally)



GREGORY ISAACS (Photo:



JUNIOR REID (Photo: Michael Conally)

Ziggy Marley & the Melody Makers, four of Bob and Rita's children who are, to a new generation of American youth bred on MTV, better known than their parents. Peter Tosh's son Andrew will also perform, as well as the latest musical member of the clan, Bob's English

son Julian.

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

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



REGGAE REVOLUTION

BOB MARLEY ON RECORD

(Continued from opposite page)

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

Wailers paralleled the pastoral songs with a more pliable demeanor.

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

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

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

his most heartfelt work to date.

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

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

pleteness. A thorough, provocative record that no smart home should be without.

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

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

Jim Macnie is a Contributing Editor of Musician Magazine.









SHELLY THUNDER



BARRINGTON LEVY



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



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

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

Compiled by AMY WACHTEL

TIMOTHY WHITE, Editor-In-Chief, Billboard:

- 1. Burnin' The Wailers
 2. Funky Kingston' Toots & The Maytals
 3. Rocking Time/Burning Spear
 4. Ras Tafari/Ras Michael & The Sons Of Negus
- 4. Has Iatari/Ras Michael & The Sons Of Negus
 5. Grounation/Count Ossie & The Mystic Revelations Of Rastafari
 6. Uprising/Bob Marley & The Wailers
 7. Blackheart Man/Bunny Wailer
 8. Man From Wareika/Rico
 9. Equal Rights/Peter Tosh
 10. Life Of Contradiction/Joe Higgs
 11. Evalus/Rob Marley & The Wailers

- 10. Life Of Contradiction/ Joe Higgs
 11. Exodus/Bob Marley & The Wailers
 12. Dread In A Babylon/U Roy
 13. Man In The Hills/Burning Spear
 14. I Do Love You/Wilfred Jackie Edwards
 15. CB 200/Dillinger
 17. Black Woman/ Judy Mowatt
 18. Who Feels It Knows It/Rita Marley
 19. Handsworth Revolution/Steel Pulse
 20. In The Dark/Toots & The Maytals
 21. Super Ape/Lee Perry
 22. Rastaman Vibration/Bob Marley & The Wailers
 23. Police And Thieves/ Junior Murvin
 24. Natty Dread/Bob Marley & The Wailers
 25. Distant Thunder/ Aswad
 26. S/atyam Stoot/Toots & The Maytals

- Distant Thunder/Aswad
 Slatyam Stoot/Toots & The Maytals
 Screaming Target/Big Youth
 Catch A Fire/The Wailers
 African Herbsman/Bob Marley & The Wailers
 Party Time/The Heptones
 Two Sevens Clash/Culture
 Night Food/The Hertones
- Night Food/The Heptones

- . Night Food/The Heptones
 . Zap Pow/Zap Pow
 . Tribute To The Martyrs/Steel Pulse
 . Reggae Got Soul/Toots & The Maytals
 . Garvey's Ghost/Burning Spear
 . The Harder They Come Soundtrack/Jimmy Cliff
 . Struggle/Bunny Wailer
 . Liberation/Bunny Wailer
 . Lapalize I/Peter Tosh

- 39. Liberation/Bunny Waller
 40. Legalize It/Peter Tosh
 41. Talkin' Blues/Bob Marley & The Wailers
 42. One Bright Day/Ziggy Marley & The Melody Makers
 43. Double Dekker/Desmond Dekker
 44. Unlimited/Jimmy Cliff
 45. Night Nurse/Gregory Isaacs
 46. Natty Cultural Dread/Big Youth
 47. Satta Massa Gana/Abyssinians
 48. This Degree Markin Mel.

- This Is Reggae Music, Vol. I Dread Beat An' Blood/Poet And The Roots
- Guess Who's Coming To Dinner/Black Uhuru

ROBERT SANTELLI, Writer, Digital Audio and Asbury Park Press: 1. The Harder They Come Soundtrack/Jimmy Cliff 2. Burnin/The Wailers 3. Kaya/Bob Marley & The Wailers 4. Equal Rights/Peter Tosh 5. Funky Kingston/Toots & The Maytals 6. Rasta Vibration/Bob Marley & The Wailers 7. Natty Dread/Bob Marley & The Wailers 8. Legalize It/Peter Tosh

- Legalize It/Peter Tosh
- Red/Black Uhuru
 Catch A Fire/The Wailers

- Catch A Fire/The Wailers
 Two Sevens Clash/Culture
 Better Days/The Heptones
 African Woman/Judy Mowatt
 Glve Thanx/Jimmy Clift
 Twenty Reggae Classics/Various Artists
 Bush Doctor/Peter Tosh
 Chill Oxford Miles Library

- 16. Bush Doctor/Peter Iosh
 17. Chill-Out/Black Uhuru
 18. Marcus Garvey/Burning Spear
 19. Livel/Bob Marley & The Wailers
 20. Exodus/Bob Marley & The Wailers
 21. East Of The River Nile/ Augustus Pablo
- Showcase/Aswad

- Showcase/ Aswad
 Soon Forward/Gregory Isaacs
 Night Food/The Heptones
 Handsworth Revolution/Steel Pulse
 Rockers Soundtrack/Various Artists
 Forces Of Victory/Linton Kwesi Johnson
 A Song/Pablo Moses
 Babylon By Bus/Bob Marley & The Wailers
 Of December In The Shade (Third World)
- 30. 96 Degrees In The Shade/Third World 31. King Kong Compilation/Various Artist 32. Mystic Man/Peter Tosh

- 33. Sly & Robbie Presents Taxi/Various Artists
 34. Man In The Hills/Burning Spear
 35. Sweet So 'Till/Gladiators
 36. Rasta Festival/Black Slate
 37. Dread Beat An' Blood/Linton Kwesi Johnson
 38. Survival/Bob Marley & The Wailers
 39. Conscious Party/Ziggy Marley & The Melody Makers
 40. Uprising/Bob Marley & The Wailers

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

- Song Book/Bob Andy

- 2. Song Book/ Bob Andy
 3. Mr. Rock Steady/ Ken Boothe
 4. Visions/ Dennis Brown
 5. Studio One Presents/Burning Spear
 6. Beat Down Babylon/Junior Byles
 7. Two Sevens Clash/Culture
- 8. Israelites/Desmond Dekker And The Aces
- Memorial Album/Don Drummond
- Memorial Album/Dob Potentials
 Dub Store Special/Dub Specialist
 Mr. Soul Of Jamaica/Alton Ellis
 Engine 54/The Ethiopians
 Soul Beat/The Gaylads

- 1.2. Lrigine 34/ The Europians
 1.3. Soul Beat/The Gaylads
 1.4. African Dub Chapter Three/Joe Gibbs & The Professionals
 1.5. Proverbial Reggae/The Gladiators
 1.6. Sings/Owen Gray
 1.7. Naturally/Marcia Griffiths
 1.8. On Top/The Heptones
 1.9. From Jamaica With Reggae/Justin Hinds & The Dominoes
 1.0. Extra Classic/Gregory Isaacs
 1.1. Take It Easy/Hapeton Lewis
 1.2. Soul Revolution One And Two/Bob Marley & The Wailers
 1.2. Soul Revolution One And Two/Bob Marley & The Wailers
 1.2. The Original Golden Oldies/The Maytals
 1.4. Pleasure Dub/Tommy McCook & The Supersonics
 1.5. Rivers Of Babylon/The Melodians
 1.6. Grounation/Count Ossie & The Mystic Revelations Of Rastafari
 1.7. This Is/ Augustus Pablo
 1.8. On The Beach/The Paragons
 1.9. Sings His Hit Song Ten Commandments/Prince Buster
 1.0. Ska Authentic/The Skatalites
 1.1. Stay A Little Bit Longer/Delano Stewart

- 31. 32. 33. 34. 35. 36. 37.
- Ska Authentic/The Skatalites
 Stay A Little Bit Longer/Delano Stewart
 Medley Dub/Sky Nations
 Equal Rights/Peter Tosh
 At The Grass Roots Of Dub/King Tubby Meets The Upsetters
 Blackboard Jungle Dub/The Upsetters
 Version Of Wisdom/U Roy
 All Star Top Hits/Narious Artists
 The Authentic Jamaica Ska/Narious Artists

- Feel Like Jumping, Rock Steady And Reggae From Jamaica 1966-68/Various Artists
 15 Oldies But Goodies/Various Artists
 Hottest Hits From The Vaults Of Treasure Isle/Various Artists
- 42. Jamaican Skarama/Various Artists
 43. The Original Cool Jamaican Ska/Various Artists

- 44. Pressure Drop; Island Celebrates 25 Years Of Jamaican Music/Various Artists
 45. Put On Your Best Dress; Sania Pottinger's Rock Steady 1967-68/Various Artists
 46. The Trojan Story/Various Artists
 47. Blackheart Man/Bunny Wailer
 48. Original 12 Best Of/Detroy Wilson
 49. Beware Dub/Yabby U
 50. Conquering Lion/Yabby U & The Prophets

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

- GARY HIMMELPARB, "Doctor Dread," Pr True Democracy/Steel Pulse Fever/Tenor Saw From The Roots/Toots & The Maytals Confrontation/Bob Marley & The Wailers Jerusalem/Alpha Blondy Red/Black Uhuru Arthen/Black Uhuru Anthem/Black Uhuru
- 7. Anthem/Black Uhuru
 8. Wolves And Lepards/Dennis Brown
 9. Rocking Time/Burning Spear
 10. Marcus Garvey/Burning Spear
 11. Them Never Know Natty Dread Credential/Don Carlos & Gold
 12. Unlimited/Jimmy Cliff
 13. Grounation/Count Ossie & Mystic Revelations Of Rastafari

- 13. Grounation./Count Ossie & Mystic Ri 14. Rastafari Elders/Rastafari Elders 15. Proverbial Reggae/ Gladiators 16. Night Nurse/Gregory Isaacs 17. Private Beach Party/Gregory Isaacs 18. Praises/Srael Vibration 19. Strength In My Life/Srael Vibration 20. Dub Vibrations/Israel Vibration

- 20. Dub Vibrations/Israel Vibration
 21. Same Song/Israel Vibration
 22. Mini LP/Ini Kamoze
 23. Natty Dread/Bob Marley & The Wailers
 24. Bobby Babylon/Freddie McGregor
 25. Africa Must Be Free By 1983/Hugh Mundell
 26. Black Woman/ Judy Mowatt
 27. Intentions/Maxi Priest

- 27. Intentions/Maxi Priest
 28. Tiger/Me Name Tiger
 29. Born To Love/Slim Smith
 30. Funky Kingston/Toots & The Maytals
 31. Rock And Groove/Bunny Wailer
 32. Blackheart Man/Bunny Wailer
 33. Wailing Souls/Wailing Souls
 34. Original Rockers/Augustus Pablo
 35. King Tubby/Dub From The Roots
 36. Check It/Mutabaruka
 37. Best Dressed Chicken In Town/Doctor Alimantado
 38. On The Road/Brigadier Jerry
 39. Jamaica Jamaica/Brigadier Jerry
 40. Two Sides Of Charlie Chaplin/Charlie Chaplin
 41. African Anthem/Mikey Dread
 42. Unity/Shinehead

- 42. Unity/Shinehead
 43. Mother Culture/Sister Carol
- . Mother Culture/Sister Carol
 . Dread In A Babylon/U Roy
 . Reggae Dance Party/Various Artists
 . RAS Reggae Christmas/Various Artists
 . The Harder They Come Soundtrack/Jimmy Cliff
- - Wiser Dread/Various Artists
 Keep On Coming Through The Door/Various Artists
 Music Works Showcase 1988/Various Artists

CHRIS WILSON, Label Coordinator, Heartbeat Records: Song Book/Bob Andy Satta Massa Gana/Abyssinians

- Westbound Train/Dennis Brown
- Black Gold & Green/Ken Boothe
- Marcus Garvey/Burning Spear
 Rocking Time/Burning Spear
 What Kind Of World/Cables
 None Shall Escape The Judgement/Johnny Clarke

(Continued on opposite page)



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





- Wonderful World, Beautiful People/Jimmy Cliff

- wonderful world, seautrul People/ Heart Of The Congos/Congos Two Sevens Clash/Culture Right Time/Mighty Diamonds In Memory Of ... / Don Drummond Darling Oh/Errol Dunkley

- Darling OH/EPTO DURKEY
 KOOI ROOTS/Earth & Stone
 Sings Rock And Soul/Alton Ellis
 Greatest Hirs/Alton Ellis
 Original Reggae Hitsound/Ethiopians
 Trenchtown Mix Up/Albert Griffiths & The Gladiators
- On Top/The Heptones
- From Jamaica With Reggae/Justin Hinds & The
- On The Beach/John Holt & The Paragons My Number One/Gregory Isaacs
- Same Song/Israel Vibration
- Black Star Liner/Fred Locks

- Black Star Liner/Fred Locks
 I Admire You/Larry Marshall
 Showcase/Sugar Minott
 Sweet & Dandy/Maytals
 Message From The Meditations/Meditations
 Grounation/Mystic Revelations Of Rastafari
 Revolutionary Dreams/Pablo Moses
 Comp. Pack Darling/Library Dreams
- Revolutionary Dreams/Pablo Moses
 Come Back Darling/ Johnny Osbourne
 This Is Rebel Rock Reggae/Augustus Pablo
 Judge Dread/Prince Buster
 Superstar/Leroy Smart
 Ska Authentic/Skatalites
 The Late & Great/Slim Smith
 Little Did Yay Mean/Tocheinurg

- 38. Little Did You Know/Techniques 39. Do The Rock Steady/Termites
- Legalize It/Peter Tosh
 Guess Who's Coming To Dinner/Black Uhuru
 Anthem Island/Black Uhuru
- Conquering Lion/Yabby U
- Version Galore/U Roy Scratch On The Wire/Upsetters (w/Lee Perry)
 African Herbsman/Bob Marley & The Wailers
 Black Heart Man/Bunny Wailer
 Best Of/Delroy Wilson

- Dread Locks Dread/Big Youth 50. A Luta Continua/Big Youth

LEROY PIERSON, Musician with the Leroy Peirson Band, and a DJ at KWMU/St. Louis, Mo.: Marcus Garvey/Burning Spear Natty Dread/Bob Marley & The Wailers

- 3. Blackheart Man/Bunny Wailer 4. Legalize It/Peter Tosh
- . Legalize It/Peter Tosh
 War In Babylon/Max Romeo
 . Jezebel/ Justin Hinds
 . Columbia Colly/ Jah Lion (Jah Lloyd)
 . Heart Of The Congos/Congos
 . Same Song/ Israel Vibration
 . Burnin/The Wailers
 . Legalize Clash/Culture

- . Burnin/The Wailers
 . Two Sevens Clash/Culture
 . Ital Corner/Prince Jazzbo
 . Extra Classic/Gregory Isaacs
 . Rasta Ambassador/U Roy
 . Wailing Souls/Wailing Souls

- 16. Garvey's Ghost/Burning Souns 17. Funky Kingston/Maytals 18. Early Recording/Itals 19. Trenchtown Mix Up/Gladiators
- 20. Screaming Target/Big Youth 21. The Harder They Come Soundtrack/Jimmy Cliff 22. Wiser Dread/Various Artists
- Knotty Vision/Various Artists
 Calling Rastafari/Various Artists
 Open The Gate/Various Artists
 Catch A Fire/The Wailers
- Rastaman Vibration/Bob Marley & The Wailers Equal Rights/Peter Tosh
- Liberation/Bunny Wailer
 Man In The Hills/Burning Spea
 Harder Than The Rest/Culture
 Brutal Out Deh/Itals
- Roast Fish & Cornbread/Lee Perry
- Wild Suspense/Wailing Souls
 Picture On The Wall/Freddy McKay
- Fireture On The Wall/Freddy McRay Travel With Love/ Justin Hinds Everything Crash/Ethiopian Party Time/The Heptones Message From/Meditations Time Boom De Devil Dead/Lee Perry

- Serious Thing/Gladiators Mister Yellowman/Yellowman
- River Jordan/Junior Byles
- Revelation/Ras Michael
- Forward To Zion/Abyssinians
 Soul Revolution | & II/Bob Marley & The Wailers
 Soul Rebels/The Wailers
- Double Seven/Upsetters Burning Spear/Burning Spear
- History Mystery/Lee Perry

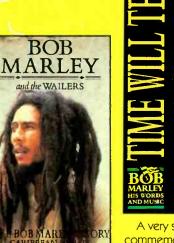
VINNIE LONGOBARDO, Producer, MTV: Burnin'/The Wailers Catch A Fire/The Wailers

- Catch A Fire/The Wailers
 Livel/Bob Marley & The Wailers
 Funky Kingston/Toots & The Maytals
 Reggae Got Soul/Toots & The Maytals
 The Harder They Come Soundtrack/ Jimmy Cliff
 Handsworth Revolution/Steel Pulse
 Anthem/Black Uhuru
 Guess Who's Coming To Dinner/Black Uhuru
 96 Degrees In The Shade/Third World Serious Business/Third World
- Serious Business/ Filtra world Broader Than Broadway/Barrington Levy Herbsman Hustling/Sugar Minott African Dub Chapter 2/Various Artists The Right Time/ Might Diamonds Night Food/The Heptones

- . Might Pood/ The Heptones
 . Night Nurse/Gregory Isaacs
 . Legalize It/Peter Tosh
 . Equal Rights/Peter Tosh
 . Blackheart Man/Bunny Wailer
 - (Continued on page R-13)

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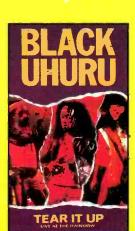


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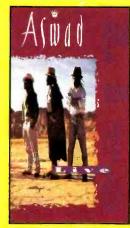




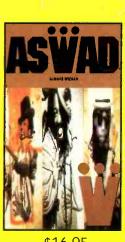




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R-9 BILLBOARD JULY 13, 1991 A Billboard Spotlight



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CHRIS WAYNE

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REGGAE REVOLUTION

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

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

How long were you in prison?

One year and two months.

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

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

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

You're touring a little bit more now?

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

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

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

You are the last surviving Wailer.
Well, I wouldn't say that. I am here to do what I have to do. And I'm gonna do it because that's in me.

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

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

Wailers songs would have to be played on sound systems and sessions, dance business. That's where the Wailers were born.

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

What do you think about the current attempt to close down the

sound systems or turn the volume down?

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

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

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





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

making a living.

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

But not as explicit.

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

Do you see that coming?

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

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

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

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

Do you have any comment on Peter Tosh's death? [Sighs]. Yes, I think it was a great loss. But that is how life is, you

Do you think it had anything to do with trying to stop his music as has been said? Or trying to stop the music generally? The music can't be stopped. Music was before Peter. Music is forever. Music alone shall live and never shall die. But Peter as a musi-

cian should have been here giving us more music.

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

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

How many children do you have?

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

Boys? Girls?

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

What's his name?

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

And your son?
My son Abijah is FULL of magic [hearty laughter.] And your daughters, don't they have any magic?

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

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

So you don't spare the rod?

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

Maureen Sheridan is Billhoard's Jamaica Correspondent.

COXSONE: ON THE RIGHT SIDE OF THE TRACKS

By AMY WACHTEL

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

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

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

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

Encountering the often-elusive Mr. Dodd at Musik City, his wholesale

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

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

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

It seems as if every name in reggae began with you at Studio One. What I think gave me the edge was that I took recording very early as a

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

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

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

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

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

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

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

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

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

Yeah, yeah. Now these youths are taking it to the limit. In the earlier days, looking at a kid, if they have different little ways and energy and the things they do, you would say they're rude, but nothing drastic. But

over the past, say, 10 years, it went sky high and badness became a thing of the day. And that's all because of politics. In our times, when a sound system was near, no political meeting could be a success. So because of that, the politicians started paying the guys to break up the sound systems; get us disorganized. So because of that a lot of folks might [leave and] go to England and all over the world.

In those days, did you just play records as opposed to someone chatting over the rhythm tracks? Were the dances just the actual records?
No, the dances started with the actual records, but I came up with the

idea with my DJ that we should rap with the people in the hall, saying nice things. You know, like the record is playing, the beat is pounding, we would turn down the record a bit and say "Man, you look good, just like you should!" Actually, I'm really the first rapper on record in Jamaica going back in the history of the local records.

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

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

years. Ken Boothe created a lot of songs.

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

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

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



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

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

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

we are 'just pais?' "
So my wife said to her, "Then why don't you take to the Gleaner [the Jamaican daily newspaper] your wedding picture?" She said, "Oh, my God, Mrs. D., I don't even know what happened to it!" And my wife said, "Alright, I'm just going to lend you ours for the day, because it's my husband's photograph and he going to get mad with me if I don't get it."

And she lean it to Pita and that is how the was able to go got it nullipled. And she loan it to Rita and that is how she was able to go get it published and erase all the doubts.

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

I've been hearing murmurings about a musical extravaganza you're planning to hold for your 35th Anniversary. Could you elaborate? Well, 1956 was the year of my sound systems playing R&B, jazz and boogie woogie or whatever it is. But we were recording in like say 1956-57 in Federal Recording Studio. But when I acquire my studio in the early '60s, that was when things really got together.

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

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

Amy Wachtel is a veteran print and broadcast journalist specializing in

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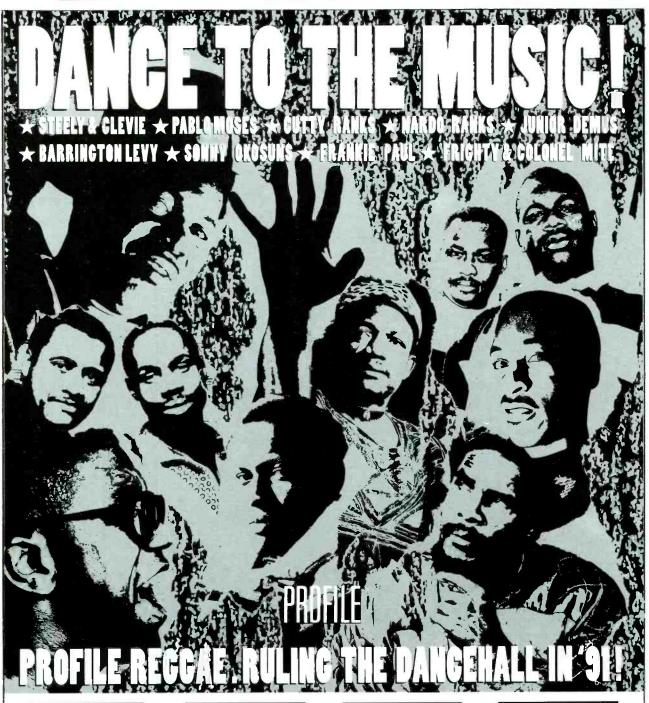
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REGGAE REVOLUTION

HE SECOND GOLDEN AGE

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

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

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

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

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

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

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

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

Sound systems operator/producer Lloyd "Jammy" James had the good fortune of listening to a demo of a dance rhythm from a Casio key-

good fortune of listening to a demo of a dance rhythm from a Casio keyboard which he called the "sleng teng" rhythm.

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

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

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

When producers Cleveland "Clevie" Browne and Wycliffe "Steely"

Johnson heard Jammy's computerized hit, they decided that finally a producer had arrived with whom they could work on creating this new Jamaican reggae sound.

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

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

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

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

plained.

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

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

chine before me, but I used mine in a different way. I saw where a new sound could come from it.

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

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

(Continued on opposite page)

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

with third- and fourth-generation Jamaicans living abroad and began to penetrate the international scene via the Jamaican communities abroad Artists like Yellowman, Shabba Ranks, Tiger, Sanchez, Charlie Chaplin, Josey Wales, Johnny P, Wayne Wonder, Cocoa Tea, Ninjaman, Thriller U, Junie Ranks, Home-T, the Bloodfire Posse, Johnny Osbourne and Frankie Paul all became household names in places and among teenagers who had never even heard of Marley and the earlier stars.

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

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

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

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

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

THE CRITICS' CHOICE

(Continued from page R-9)

- Rock 'N Groove/Bunny Waile
- Smile Jamaica/Various Artists

- . Smile Jamaica/Various Artists
 . Marcus Garvey/Burning Spear
 . Screaming Target/Big Youth
 . CB 200/Dillinger
 . Two Sevens Clash/Culture
 . Uptown Top Ranking Compilation CD/Various Artists
 . Forces Of Victory/Linton Kwesi Johnson
 . Dread Beat And Blood/Linton Kwesi Johnson
- 31. 32. 33. 34. 35. 36. 37.

- Dread Beat And Blood/Linton Kwesi Johnson
 Who Feels It Knows It/Rita Marley
 A Message From The Meditations/Various Artists
 This Is Reggae Music Vol. 1 & 2/Various Artists
 Signing Off/UB40
 Labour Of Love/UB40
 Open The Gate/Lee Perry
 Walking To Jah/Israel Vibration
 Monster Reggae Hits Vol. 1 & 2 (Sleng Teng Riddim Come)/Various Artists
 Row Fisherman Row/Wailing Souls
 Jerusalem/Alpha Blondy

AMY WACHTEL, "The Night Nurse," Writer, CMJ; runs Night Nurse Productions, an independent marketing concern:
The Harder They Come Soundtrack/Jimmy Cilff
Earth Crisis/Steel Pulse
Handsworth Revolution/Steel Pulse
True Democracy/Steel Pulse
Red/Black Uhuru
Anthem (Black Uhuru

- Anthem/Black Uhuru Chill-Out/Black Uhuru

- 10. 11. 12. 13.
- Chill-Out/Black Uhuru
 Inseparable/Dennis Brown
 Revolution/Dennis Brown
 The Best Of/Gregory Isaacs
 Night Nurse/Gregory Isaacs
 Rock 'N Groove/Bunny Wailer
 96 Degrees In The Shade/Third World
 Serious Business/Third World

- Serious Business/ Intro word
 Man In The Hills/Burning Spear
 Marcus Garvey/Burning Spear
 Two Sevens Clash/Culture
 Confrontation/Bob Marley & The Wailers
 Uprising/Bob Marley & The Wailers
 Survival/Bob Marley & The Wailers 15 16 17 18 19
- 20
- 21 Rockers Soundtrack/Various Artists Distant Thunder/Aswad

- Distant Thunder/ Aswad
 Black Woman/ Judy Mowatt
 Love Is Overdue/ Judy Mowatt
 Right Time/ Mighty Diamonds
 Conscious Party/ Ziggy Marley & The Melody Makers
 Dread In Babylon/ U Roy
 Sugar Daddy/ Michigan & Smiley
 All In The Same Boat/Freddie McGregor
 Equal Rights/ Peter Tosh
 Mama Africa/Peter Tosh
 A Song/ Pablo Moses
 Jerusalem/ Alpha Blondy 26. 27.
- 28

- 29. 30. 31. 32. 33. 34. Jerusalem/Alpha Blondy Point Of View/Matumbi
- Rough And Rugged/Shinehead
 Mad Professor Captures Pato Banton/Pato Banto
 Party Time/The Heptones
 Taxi Gang/Sty & Robbie
 Same Senfulread Withouting 35. 36. 37. 38. 39. 40.

- Same Song/Israel Vibration Check It!/Mutabaruka
- Check It! Mutabaruka Rockers Arena/Max Edwards Exodus/Bob Marley & The Wailers Kaya/Bob Marley & The Wailers On The Beach/Paragons Ska Authentics/Skatalites
- 42. 43. 44. 45. 46. 47. 48.
- King Of Dub/Various Artists
- Reggae Greats/Toots & The Maytals RAS Christmas/Various Artists
- Natty Christmas/ Jacob Mille Mek We Dweet/Burning Spe

like Donovan and Foundation, who are played on rock stations.

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

Ziggy Marley & the Melody Makers, because of their already large con-

stituency and the high-visibility success that singles like "Tumblin' Down" and "Look Who's Dancing" have had in black communities, are considered the leaders of this subtle infiltration into America's black

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

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

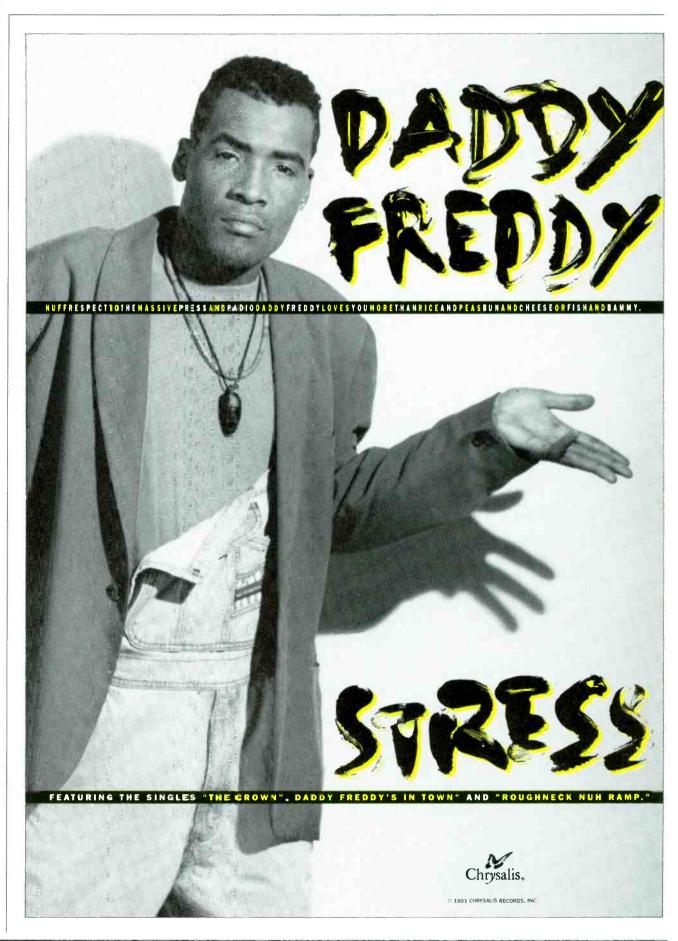
Despite Ziggy's crossover success, some black American DJs think that he has become too commercial, but it is precisely because of that commerciality that he has been able to penetrate R&B markets.

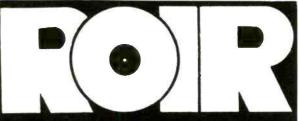
His job will be made considerably easier by the emergence of other top exponents of the dancier, less serious reggae music, like Shabba Ranks, who has been gaining in popularity in Britain as well as the east and west coasts of the U.S.

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

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

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





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REGGAE REVOLUTION

THE FIRST GOLDEN AGE

(Continued from page R-2)

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

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

powerfully raw sounds).

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

This technological development—the birth of dub—may be the most significant Caribbean influence on the modus operandi of modern pop. Rock stars stir reggae up into their mix. Reggae has

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

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

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

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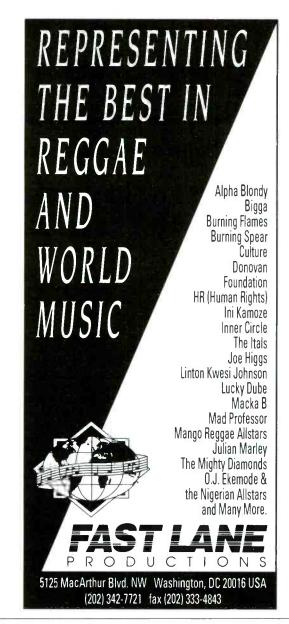
The ultraviolent political climate in Jamaica played an important role in forging the consciousness behind the music. Thousands of people died in the '70s as a result of interparty gangfighting between the two parties, the Jamaican Labor Party (JLP), led by former record producer and White House ally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

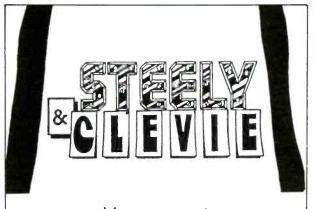
It's interesting to ponder what might have happened if things had been calmer and more peaceful on the island. Would the absence of large-scale turmoil have dampened the fire of the rebel musicians or would the music have continued as a soundtrack for lovers as it had in the rock steady era? Peter Tosh's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

Tom Cheyney is Associate Editor of The Beat Magazine.

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







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Tracking Tomorrow's Riddims

Following are the statements of reggae labels and companies responding

to a Billboard survey.

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

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

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

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

I believe that there is now tremendous cross-fertilization between reggae, hip-hop and rap crowds. It has been coming for 2-3 years. The N.Y. B-boys are adopting Jamaican dress and patois. We will certainly have the

occasional reggae "hit" song. In the last two years, having won the NAIRD #1 Reggae Album of the Year two years in succession, we are attempting

The position ROIR Reggae so that fans and collectors know we are hot.

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

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

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

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

NORMAN ST. JOHN HAMILTON, Marketing & Sales Director, Gong

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

ing reggae and dancehall products.

GARY "DR. DREAD" HIMMELFARB, President, RAS Records: Reggae has grown dramatically in the "post Marley" era, but marketing is the key to making reggae more popular in America. By starting with music that can appeal to a large segment of the population, to excellent packaging, to being accessible to the market (via touring), RAS Records has established itself over the years as one of the most respected labels. By presenting a diverse selection of artists we have also demonstrated the many different styles of reggae. And we have the largest reggae mail order company in

America, which reaches many people in areas where the local retailer does not have adequate stock

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

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

WALTER CAMPBELL, President, Quan-Yaa Records Inc.: The post

Marley era has opened the door to international success for many reggae artists, whether roots reggae or up and rising dancehall reggae artists. Marley's influence has helped reggae rappers, singers and writers

to freely express themselves socially and emotionally.

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

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

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







CHRIS BLACKWELL

(Continued from page R-2)

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

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

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

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

So that money I put into Island in England, and the other investors were basically Leslie Kong and his family-they were the other share holders, so that I would get product from them. Because he was good. Leslie: great records used to come out of his place. So that's really how we got Bob Marley's records—because Bob, through Jimmy Cliff's introduction to Leslie, recorded with Leslie. Do you have any vivid memories of listening to those early Bob singles like "Judge Not?" No, I wish I could tell you I did. When we first got it I even spelled his

name wrong on the label! It was just another record that came from Leslie and we put it out.

Did you have a role model for the kind of record person you wanted -a certain record label, leader, producer?

Yes, my favorite labels—there were two: Blue Note Records because that was a jazz label, and I love jazz, and Atlantic Records. Before I started producing records, I used to come up to New York. They used to have a tremendous amount of second-hand record stores on Sixth Ave. here. I used to buy 78s, mainly R&B records. I'd bring them back to Jamaica, having crossed off the labels to frustrate my competitors. What they were for were to sell to the sound systems. Because, you see, the sound system was the engine room of the whole thing, like traveling discotheques. And they were all owned by people who sold liquor. The sound system guy would promote his own event. And at that gig you would sell all the food and all the liquor, etc., etc. So there was tremendous competition to have the hottest sound system, not only by having the most tweaked up amps and speakers, but also by the records. So I would go up and buy these records for 63 cents each, cross out the labels so nobody knew what it was, and I'd take them there and sell them for 20 pounds each.

How ska emerged, was through the Jamaican attempt to play the grooves of New Orleans R&B, like Fats Domino or Smiley Lewis. King Records, Imperial Records and Atlantic Records—those were the three labels that were really popular in Jamaica. So the Jamaicans were trying to play these records, and their rhythm kinda turned around a little bit; it became more exaggerated and ska really emerged from that. But there was no deliberate attempt to change the beat—it just kinda happened.

One of the records from Coxsone Dodd-it must have been pretty early because it was the fifth record we put out in England—was a record called "We'll Meet" by Roy and Millie. Roy Shirley sang the first verse and chorus. And then when Millie Small came in, she sounded so quirky and so funny that people would say "Yeah, give me the record."

I went down to Jamaica and met her and she had a great personality—vivacious, bubbly. She lived in the country, in Clarendon, which is a sort of semi-desert part of Jamaica. And I don't know how she found her way into Kingston—I think she had a boyfriend who was a policeman and he gave her 10 shillings to go into Kingston. Anyhow, I'd decided to bring her over to England.
On one of the records that I had imported long ago and scratched

off the label of was a song called "My Boy Lollipop," which I had Millie re-record. I changed it into a ska beat—a "pop" ska. When it was finished I felt so sure that this was a hit that I didn't put it on Island—I decided to license it to a label which I felt could really handle a pop hit—Fontana, a big label in the U.K. This record became huge, and suddenly I was in the pop business, the mainstream record business.

I still kept my hand in Jamaica—because I used to go back lots. In fact, on one of the trips back there, coming out of one of the Orange Street sound systems, I heard this incredible record, a record called "Mockingbird" by Inez and Charlie Foxx. I went to New York to see the person who owned the record so I could make a deal-and that was a person named Juggy Murray from Sue Records. That's how Sue Records started in England!

Then there was a whole period from about 1966 onward when I had very peripheral knowledge of what was going on in Jamaica—I wasn't directly involved at all. I got pulled back in around 1969 with Jimmy Cliff, because we sent him in 1968 to Brazil to a Brazilian song festival and he won it. After Brazil he came back to Jamaica, and with Leslie Kong he produced this song called "Wonderful World, Beautiful People." So it was at that time that I became involved in reggae again, but only with Jimmy Cliff. Then it was around 1972 that the Wailers walked in off the street in England and asked me to sign them!

Had you been following the Wailers' rock steady and early reggae

recordings back in Jamaica?
A little bit. "Put It On" was one of my favorite songs. At that time we had a pretty amazing array of artists—King Crimson, Traffic, Emerson Lake & Palmer—a huge amount of acts. The fact that I made a deal with Bob Marley in England, and I gave him this money—every-body said it was a dumb thing to do: "Why give him the money? These guys are bad guys, everybody knows they're bad guys, no-body wants to deal with them." I said to Bob: "O.K., I'm going to trust you. Here it is—go ahead and do it."

The deal was for 4,000 pounds but the guy who introduced us and effected that meeting took 25%, so that took it down to 3,000.

and effected that meeting took 25%, so that took it down to 3,000 pounds that I gave them to make their first album for me. After a month or so I sent a message to the Wailers that I was coming to Kingston and that I was staying at such and such a hotel—so they came to pick me up, to take me to Harry J's studio to hear it. I was thrilled about it—because they at least had recorded something; so already all the naysaying motherfuckers were wrong, you know. So I went in the studio and they played me all the tracks and I was just totally blown away by the musical quality of "Slave Driver" and "Concrete Jungle." You know, "Concrete Jungle" was just so far ahead of anything that had ever been made in Jamaica before—that one particular track, the structure of it, the whole thing. It was just unbelievable.

This LP, "Catch A Fire," was the first reggae record conceived as an album. Leslie Kong had previously put out that so-called "Best Of The Wailers," which was drawn from a series of late rock steady sessions that took place in a concentrated period of time. But "Catch A Fire" was conceived by the group as a cohesive project, and they went ahead and executed it.

It was unprecedented in reggae—and also, you have to remember that around 1967 was the first time that even rock records or "pop" records were being conceived as albums. Albums would be

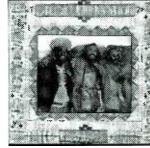


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collections of various attempts at singles and B sides.

So, when I heard "Catch A Fire," it was a justification for putting the faith in them and also a justification of how to establish a relationship with somebody who is a natural rebel, a natural revolutionary. I felt the only way to do it was to say, "It's up to you—go ahead and do it."

Reggae at that time didn't have any respect for musicians. It was music that there would be big hits with, but they were novelty hits—there was no artist behind them. When I heard the Wailers' music and I heard the complicated musicianship in it, I knew I had to try to work them as a reggae band.

When we first worked together, it was Bob Marley & The Wailers; that's how some of the records came out before I signed them. And that was, like, a '50s name. So I changed it to The Wailers. It's also

true that I changed it back to Bob Marley & The Wailers later.

And I wish I could tell you that "Catch A Fire" was a huge hit, that
the record came out and was a success, but it wasn't. After the first year that it had been out, I think it only sold 14,000-24,000, something like that. But the fancy cigarette lighter packaging and the music itself sparked a big word-of-mouth campaign, which "Burnin'" and "Natty Dread" increased, and radio people in San Francisco and Boston were supportive.

Commercially, the "Rastaman Vibration" album in 1976 was the

big breakthrough. Describe Bob's approach with that record.
Well, I guess that record was more R&Bish; I think that was more

Bob being influenced by the R&B side. He was really keen to try to sell records to black America. With the "Live!" record, he had really cracked Europe and become very hot there, but black America became the next goal. "Rastaman Vibration" was a conscious attempt to break into that market. So at this time we started to go back and try to establish the cultural roots in the mass audience's mind. After that came the period when Bob was shot [on Dec. 3, 1976] in Jamaica. He left the country after that, and he went to England, where he recorded "Exodus" and much of "Kaya." Both of those albums represented where this person's head was at that time. They were unique records musically, but they were also personal milestones, diaries about his thinking spiritually, as well as his role leading this

band of reggae messengers, if you will.

Those records pulled people deeper into Rasta and into the future of that faith. "Exodus" is an album about Rasta's destiny.

That's right. "Exodus" was designed to be a much more conscious

record than any previous one, much more prophetic. It's a great record, "Exodus," but the one that gets missed a lot and is not considered great is still my favorite record, which is "Kaya." Everyone said, "Well, 'Kaya,' it's soft."

The irony is that "Kaya" was composed largely in support of the Jamaican peace movement amongst the rival political gangs, thus being Bob's riskiest record image-wise. He was a Tuff Gong who was now showing his tender side in order to help establish this ghetto truce. "Is This Love" was meant as a sign of strength, not weak-

ness. Exactly. That's what I felt, and that's why I always defended that record. But often when people list all of Bob's records, they mistakenly diss that one, but I love it. What's also interesting is the evolution of a rock sound in Bob's albums. I consider the first record, 'Catch A Fire," to be the least reggae-like, because it had overdubs from a rock guitarist I was working with named Wayne Perkins, and I edited the backing tracks in order to double the length of the songs and create space for solos, which reggae never had much of. These ideas were unique for reggae, yet these techniques later influenced Bob and the band's thinking when they recorded "Rastaman Vibration" and "Exodus," and you can also hear the rock-inclined performances on the "Babylon By Bus" live collection. Bob combined R&B and rock and reggae in a way never done before.

However, once Bob had experimented with these things, he turned inward again and concentrated on developing new avenues for reggae—with "One Drop" on "Survival" for instance. So that the last normal studio effort, "Uprising," was the least rock-influenced of his albums. He'd come full circle, but was an innovator every step of the way.

There's always been Bob Marley's music, and then there's been reggae. The former proved so original, it became a genre apart from the latter music, influencing it while continuing to pioneer on its own terms. Where is reggae now? What comes after dancehall and modern conscious reggae?

You know, there's two acts I've got in Jamaica now that I can't get to square one with, yet I think they're both fantastic because of their soulfulness. One is a guy called Donovan, and the other is a group called Foundation. Their's is a country, rural sound, and if I had to predict a worthwhile trend in reggae, I would call it *rural soul*. These guys have great harmonies, soulful songs, and simple lyrics that are a kind of naive art. This stuff is the best thing I've heard since the early Wailers. But all anyone wants to know about in reggae now is dancehall. There's a great excitement to dancehall, it's like the Wild West, but I don't know that it's very lasting or very rich musically. This rural soul stuff is rich.

Dancehall music tends to eat its young; it feeds on itself to a negative extent.

That's one of the problems, you see. When ska and reggae started, people in Jamaica would be listening to Miami and Jamaica radio

stations which were playing American R&B, and all these outside influences would come in considerably more than today and have their nurturing effect. Now, since Bob died, people are trying to copy Bob or recycle some old rhythms and lyrics in attempts to emulate or imitate the past in a different way. As you say, the whole Jamaica scene has fed on itself. When there's a hit, everybody wonders what it was that made it a hit and copies it exactly or samples it. Dancehall is stimulating but not creatively important

But you have to remember that Jamaica has a population of only two and a quarter million people, and it's almost astounding how the music from there has expanded to reach the world. These days, there's almost more reggae being played live now in clubs than rock. I was in Miami recently and every single band along the oceanside club strip was playing reggae!

Island is planning this autumn to put out a boxed set of Bob's best singles over the decades, including those never released in America, like "Screw Face," "Craven Choke Puppy," and Bob's version of "Guava Jelly." Artistically and philosophically, what do you hope to cement in peoples' minds through the new boxed set?

The idea with that is to put together a really good document of the different recordings to reflect what was going on with Bob at each personal stage, and back it up with a kind of storyline of what was going on in Jamaica during each period. Bob worked with a lot of people in Jamaica; he worked with Leslie Kong, with Coxsone, with Lee Perry, and all these different people also had an influence on him. I think it's time to show how his music and his reputation were formed. In this boxed set we want to get across what caused all this to emerge, and all of Bob's travels, including the thing of him going to America to live [in Delaware] and then coming back—all those different elements played a part.

In other words, how his life and his art were all of a piece?
Yes! It's an audio-biography. Bob has taken on such huge propor-

tions that it's important to do something of real value in terms of showing where he came from and where he got to as a man and as a musician. Also, next year we're planning on releasing a boxed set of 30 years of Jamaican music to coincide with the thirtieth anniversary of Jamaican independence. First we're celebrating Bob Marley, and then we're celebrating the land he came from. That sequence seems appropriate, really, 'cause Bob has always been ahead of his

Timothy White is Editor in Chief of Billboard and author of "Catch A Fire—The Life Of Bob Marley" (Henry Holt & Co.).

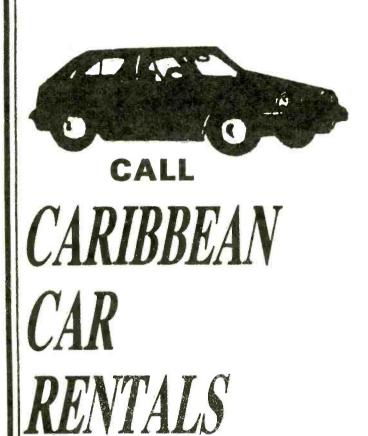


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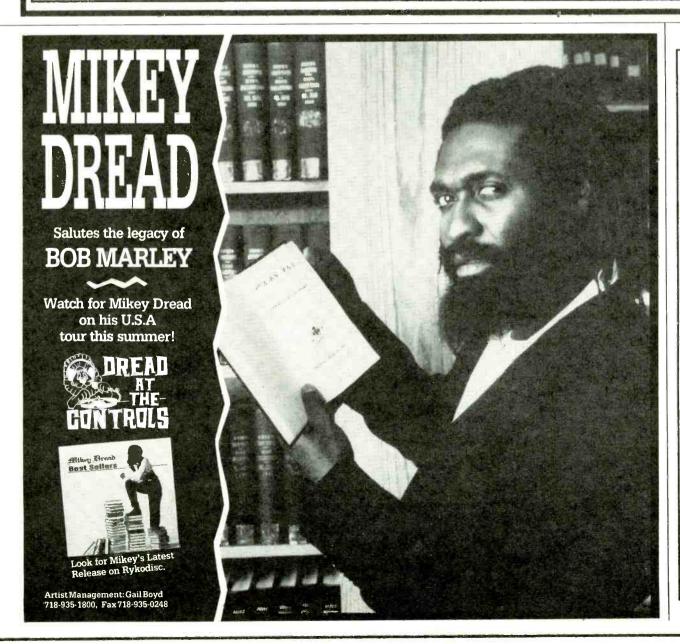
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Country



Highway Gold. The Highwaymen, from left, Waylon Jennings, Johnny Cash, Willie Nelson, and Kris Kristofferson, are presented gold albums for gold certification in Australia (35,000 units) of "Highwayman," their first release together. The presentation was made at a press conference in Sydney that kicked off the foursome's Australian tour.

'Showdown' Called Largest Ever Contests Expected To Draw 4 Mil Fans

■ BY DEBBIE HOLLEY

NASHVILLE—The True Value Hardware/GMC Truck Country Showdown talent contest celebrates its 10th and largest year yet, with competitions scheduled for more than 400 cities across the U.S.

Showdown organizers expect to produce more than 1,000 live events during the 1991 contest season, and to draw more than 4 million country music fans. Additionally, more than 380 country music radio stations and 200 television stations are participating in the promotion that in-

volves thousands of True Value Hardware stores and GMC Truck dealerships, as well as 300 fairs and expositions.

Grand prize includes \$50,000, a pickup, and a record deal

The talent contest is structured in four levels: local, state, regional, and national. It is designed as an onair promotion for country music radio stations. Participating radio stations host the contests, an average of three per market, and select local winners. Local competitions began in March this year and will continue throughout the summer.

Local winners move to state competitions, the first of which takes place July 20 in Tomah, Wis. State winners advance to one of six regional contests, expected to begin sometime in October or November. Regional finalists travel to the national finals, a one-hour syndicated television special produced on the stage of the Grand Ole Opry here in December.

Some \$150,000 in cash prizes will be offered during the promotion. Radio stations create their own prize packages for regional contest winners, while state competition winners walk away with \$1,000, and regional Showdown winners are awarded airfare and accommodations for the trip to the finals.

The grand-prize winner takes home \$50,000, a Sierra pickup truck from GMC Truck, and a recording contract with a major recording company for release of a single. Label negotiations are still under way for 1991's award.

Each level of competition creates cross-advertising and promotion opportunities for both corporate sponsors and the stations and fairs. Stations can build revenue with contest sales kits, which offer local sponsors special co-op or support plans. Stations add to the package with generous promotion schedules. Fairs that are hosting competitions tie into the activities to help draw audiences.

According to Sandra Dellinger, manager of national advertising and publications for GMC Truck, Country music radio stations offer the most highly concentrated number of potential truck customers of any other medium. Our dealers use the Showdown promotion to support their advertising and as an opportunity to display trucks at the hundreds of fairs throughout the country. It is the combination of promotion and vehicle displays, which supports our advertising, that makes it an effective marketing program."

Participating radio stations include WUSN Chicago; KSAN San Francisco; KSCS Dallas; WXTU Philadelphia; and WSIX Nashville. Television stations that have previously participated in airing the finals competition include WPIX New York; WPWR Chicago; KTXA Dallas/Fort Worth; and KPIX San Francisco.

Some of the fairs and expositions that host competition events include the Arkansas State Fair, South Dakota State Fair, Sea World properties, Busch Gardens, the Mississippi State Fair, and the Oregon State Fair. At the fairs, the contest often serves as the opening act for a headline artist. Winners are announced at the end of the concert. So far, 1991's Showdown headliners have included Lee Greenwood, T. Graham Brown, B.J. Thomas, Loretta Lynn, Restless Heart, Tanya Tucker, and Roger Miller.

The competition is managed and produced by Special Promotions, Inc. (SPI) in Nashville. According to Lynn Kittel, publicity director for the Showdown, SPI maintains tight structure and control of the competitions in order to assure consistency in judging and production procedures. In 1985, the Sweethearts Of The Rodeo took the grand prize and have since recorded for Columbia Records. Dave Durham and his band, 1990's finalist, is at work on material for single release by Epic.

Contestants wishing to enter the 1991 True Value/GMC Showdown should contact local country radio stations for an application, or write to SPI in Nashville for information on participating stations.

Smokey Robinson Hits The Country Road N'ville Flavor To Spice Up New SBK Album

Edward Morris is on vacation. This column was written by Debbie Holley.

WHEN SMOKEY SINGS. Plans are in the making for Smokey Robinson to journey to Music City to record three sides with producer/Capitol Nashville president Jimmy Bowen. The numbers are to be included on a country-slanted Robinson album for the SBK label—to which Robinson is newly signed. Charles Koppelman, SBK's CEO, confirmed the

plans, but noted, "We're also working on a 'regular' Smokey album too," and the country project "probably won't be released until sometime next year." Don't expect the Robinson music to fall into the "hat act" category; it will align more with the Ray Charles approach to country music.



Koppelman says the "concept is one I've been thinking about for a long time. One of my all-time favorite albums goes way back to Ray Charles singing country and western. I had this feeling that Smokey Robinson singing some of the greatest country songs would be a very special album. When I met with Smokey, he really shared that view, and he played me about five or six country songs that he had been holding."

Bowen says he was solicited by longtime friend Koppelman to produce three selections, noting the professional ties between Capitol Nashville and SBK: "We have Billy Dean and Verlon Thompson together on our Capitol Nashville/SBK label."

Bowen, who frequently wears his recording engineer hat along with that of producer, plans to record his tracks at Nashville's Sound Stage recording studio. According to Koppelman, at least half of the album will be recorded in Nashville, and other recording plans and producers are not yet confirmed, although "Peter Asher may do some sides, and possibly Phil Ramone."

Nashville publishing houses have been generous with their plugging efforts for this album. "I'm looking at probably 150 cassettes of 'Nashville Music' on my desk right now," adds Bowen.

THOUSANDS OVER PAR: The fourth annual Music Row Ladies Golf Tournament & Tupperware Party saw its most successful year yet June 18 at Percy Warner Golf Course here. The tournament, sponsored by ASCAP, Capitol Nashville, and The

Nashville Network, drew more than 168 *un*professional female golfers and raised more than \$15,000 (three times last year's grand total) for United Cerebral Palsy of Middle Tennessee.

Theme dressing was encouraged. Foursomes showed up in attire from pajamas to police uniforms to "Stormin' Norma's." Some of the Tupperware prizes went to songwriter/artist Don Henry and the Donettes (Shawn Heflin, Tammy Brown, Tracy Gershon, and Lorie Bortvit) for tackiest attire;



Anita Hogan for most lost balls; and Atlantic artist Robin Lee for highest score. The more serious golf trophies went to Denise Nichols for lowest net; Traci Peel (wife of Nashville Mayor Bill Boner) for longest drive; Ronna Rubin for closest to the pin; and Sarah Brosmer, Lorie Hop-

pers, Michelle Myers, and Pam Russell for lowest net foursome.

Comedians Williams & Ree were MCs at the event, while celebrity players and caddies included Sweethearts Of The Rodeo, Vince Gill, Sharon Anderson, Maura O'Connell, Hal Ketchum, Diamond Rio, Jimmy Ibbotson (of Nitty Gritty Dirt Band), Pirates Of The Mississippi, Chet Atkins, and Suzy Bogguss.

CAPITOL CAPERS: Capitol Nashville is working toward establishing a record label for music other than country. As Bowen puts it: "all of the forms of minority music, including jazz, new AC, children's, and religious." He expects organizational steps to be under way around September or October. As plans currently stand, the label will be structured as part of the Capitol Nashville group, which currently includes Curb/Capitol Nashville and SBK/Capitol Nashville, but, according to Bowen, "it may be based in Los Angeles."

POSSOM TRACKS: George Jones' first album since moving to MCA Records is slated for release next month. Kyle Lehning produced, and the label is planning to release "You Couldn't Get The Picture" as the first single. Jones' last album on the Epic label, "Friends In High Places," was released last year but was subsequently caught in the rut of Jones switching labels.

(Continued on page 39)

SGA Sets 'Song Critique,' 'Ask-A-Pro' Sessions

NASHVILLE—The Songwriters Guild of America will sponsor two sessions next month. The first session is part of the foundation's ongoing "Song Critique" series, the second is part of its "Ask-A-Pro" se-

Julie Henry, manager of creative services at MCA Music, will critique unpublished works submitted by members of the SGA. Henry has successfully placed songs with artists including Randy Travis, Ricky Van Shelton, Reba McEntire, and Lorrie Morgan. The session, rescheduled from the earlier June 3

date, will take place at 7 p.m. Aug. 5 at the Guild office, located at 1222 16th Ave. South, Suite 25. There is no charge for this session.

Mae Axton, executive director and VP of DPI Records, will speak at the Guild's office at 7 p.m. Aug. 14. Axton is a former publicist, but perhaps most widely recognized for co-writing Elvis Presley's "Heartbreak Hotel." This session is free to SGA members and \$2 for nonmembers.

For additional information about either session, contact Debbie McClure at the SGA.

Bilboard TOP COUNTRY ALBUMS

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

			1	10 00 1 13, 1331	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
1	1	1	42	★ ★ NO. 1 ★ ★ GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98) 31 weeks at No. 1 NO FENCES	1
2	2	2	7	ALAN JACKSON ARISTA 8681* (9.98) DON'T ROCK THE JUKEBOX	2
3	3	3	6	RICKY VAN SHELTON COLUMBIA 46855*/SONY (9.98 EQ) BACKROADS	3
4	4	4	113	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98) GARTH BROOKS	2
5	5	5	5	TRAVIS TRITT WARNER BROS. 4-26589* (9.98) IT'S ALL ABOUT TO CHANGE	5
6	8	8	42	REBA MCENTIRE ▲ MCA 10016 (9.98) RUMOR HAS IT	2
7	6	7	34	CLINT BLACK ▲ RCA 52372 (9.98) PUT YOURSELF IN MY SHOES	1
8	7	9	14	GEORGE STRAIT ● MCA 10204* (9.98) CHILL OF AN EARLY FALL	4
9	9	6	15	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98) EAGLE WHEN SHE FLIES	1
10	10	10	12	THE KENTUCKY HEADHUNTERS • MERCURY 848 054* (9.98) ELECTRIC BARNYARD	3
11)	13	12	41	THE JUDDS ● CURB/RCA 52070*/RCA (9.98) LOVE CAN BUILD A BRIDGE	5
12	12	11	69	ALAN JACKSON ▲ ARISTA 8623 (8.98) HERE IN THE REAL WORLD	4
13	15	18	13	BILLY DEAN SBK 94302*/CAPITOL (9.98) YOUNG MAN	13
14	11	13	10	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98) PURE HANK	8
15	14	15	68	TRAVIS TRITT ● WARNER BROS. 26094* (9.98) COUNTRY CLUB	3
16	16	19	16	VINCE GILL MCA 10140* (9.98) POCKET FULL OF GOLD	5
17	17	16	5	DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO	16
18	18	14	48	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) PIRATES OF THE MISSISSIPPI	12
19	19	17	65	DOUG STONE EPIC 45303*/SONY (8.98 EQ) DOUG STONE	12
20	22	22	113	CLINT BLACK ▲ ² RCA 9668 (9.98) KILLIN' TIME	1
21	23	23	151	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98) GREATEST HITS	1
22	20	20	87	THE KENTUCKY HEADHUNTERS ▲ PICKIN' ON NASHVILLE MERCURY 838 744 (8.98 EQ)	2
23	21	26	79	VINCE GILL MCA 42321 (8.98) WHEN I CALL YOUR NAME	2
24	26	25	57	ALABAMA ● RCA 52108* (9.98) PASS IT ON DOWN	3
25	24	21	34	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98) IF THERE WAS A WAY	7
26	27	24	11	LORRIE MORGAN RCA 30210-4* (9.98) SOMETHING IN RED	20
27)	29	28	22	AARON TIPPIN RCA 2374* (9.98) YOU'VE GOT TO STAND FOR SOMETHING	24
28	32	33	9	MCBRIDE & THE RIDE MCA 42343* (9.98) BURNIN' UP THE ROAD	28
29	25	30	76	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ) RVS III	1
30	34	35	57	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) EXTRA MILE	11
31	30	29	46	KEITH WHITLEY ● RCA 52277* (9.98) GREATEST HITS	5
32	28	27	41	RANDY TRAVIS ● WARNER BROS. 26310* (9.98) HEROES AND FRIENDS	1
33	33	32	38	MARK CHESNUTT MCA 10032* (9.98) TOO COLD AT HOME	12
34	31	31	14	KATHY MATTEA MERCURY 846 975* (9.98) TIME PASSES BY	9
35	35	34	21	PAM TILLIS ARISTA 8642* (8.98) PUT YOURSELF IN MY PLACE	34
36	38	36	44	KATHY MATTEA ● MERCURY 842 330* (8,98 EQ) A COLLECTION OF HITS	8
37)	45	51	76	DAN SEALS CAPITOL 48308 (4.98) THE BEST	7
38	40	40	46	TANYA TUCKER CAPITOL 91821* (9.98) TENNESSEE WOMAN	18
39	37	38	3 3	K.T. OSLIN ● RCA 52365* (9.98) LOVE IN A SMALLTOWN	5
					

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)		
40	36		2	HIGHWAY 101 WARNER BROS. 4-26588* (9.98) BING BANG BOOM	36	
41	41	39	58	GEORGE STRAIT ▲ MCA 6415 (9.98) LIVIN' IT UP	1	
42	44	45	37	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98) AMERICA (THE WAY I SEE IT)	11	
43	52	57	8	LEE GREENWOOD CAPITOL 95541* (9.98) A PERFECT 10	43	
44	39	37	22	PAUL OVERSTREET RCA 2459* (9.98) HEROES	17	
45	42	44	9	CHARLIE DANIELS EPIC 46835*/SONY (9.98) RENEGADE	25	
46	60	63	37	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) SHOOTING STRAIGHT IN THE DARK	22	
47	43	41	91	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) NO HOLDIN' BACK	1	
48	50	43	47	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98) TEXAS TORNADOS	25	
49	48	54	108	LORRIE MORGAN ● RCA 9594 (9.98) LEAVE THE LIGHT ON	6	
50	55	52	22	RONNIE MCDOWELL CURB 77414* (9.98) UNCHAINED MELODY	32	
51	47	46	38	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) A THOUSAND WINDING ROADS	23	
52	49	49	15	RONNIE MILSAP RCA 2375* (9.98) BACK TO THE GRINDSTONE	24	
53	46	47	92	REBA MCENTIRE ● MCA 8034* (8.98) REBA LIVE	2	
54	56	50	13	THE FORESTER SISTERS WARNER BROS. 26500* (9.98) TALKIN' 'BOUT MEN		
55	57	55	58	PATTY LOVELESS MCA 6401 (9.98) ON DOWN THE LINE	12	
56	61	59	22	MARTY STUART MCA 10106* (9,98) TEMPTED	20	
57	59	_	2	VERN GOSDIN COLUMBIA 47051*/SONY (9.98) OUT OF MY HEART	57	
58	54	48	46	SHELBY LYNNE EPIC 46066*/SONY (8,98 EQ) TOUGH ALL OVER	31	
59	62	58	67	RESTLESS HEART ● RCA 9961 (9.98) FAST MOVIN' TRAIN	6	
60	51	42	11	THE OAK RIDGE BOYS RCA 3023-4* (9,98) UNSTOPPABLE	41	
61	53	53	21	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) TURNING FOR HOME	22	
62	58	56	44	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98) COWBOY SONGS	25	
63	63	60	45	LEE GREENWOOD MCA 42219 (8.98) GREATEST HITS VOLUME TWO	27	
64	66	69	102	SHENANDOAH COLUMBIA 44468*/SONY (8.98 EQ) THE ROAD NOT TAKEN	6	
65	69	67	41	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) GREATEST HITS	26	
66	68	66	118	K.T. OSLIN ▲ RCA 8369 (9.98) THIS WOMAN	2	
67	74	68	103	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) ABSOLUTE TORCH AND TWANG	12	
68	71	75	126	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ) LOVING PROOF	l	
69	RE-E	NTRY	7	DEAN DILLON ATLANTIC 82183* (9.98) OUT OF YOUR EVER LOVIN' MIND		
70	64	62	37	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ) NECK & NECK	27	
71	73	70	3	ALISON KRAUSS ROUNDER 0275 (9.98) I'VE GOT THAT OLD FEELING	70	
72	67	64	44	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98) FELL IN LOVE	19	
73	65	61	10	MARK O'CONNOR WARNER BROS. 26509* (9.98) THE NEW NASHVILLE CATS		
74)	NEV	V >	1	ROB CROSBY ARISTA 8662* (9.98) SOLID GROUND		
75	72	73	45	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ) 10 YEARS OF GREATEST HITS	21	
Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.						

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

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

Billboard. Top Country Catalog Albums...

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

FOR WEEK ENDING JULY 13, 1991

— GEORGE JONES EPIC 40776*/SONY (9.98)

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	WKS. ON CHART		THIS	LAST WEEK	
1	1	PATSY CLINE ▲ ² MCA 12 (8.98) 8 weeks at No. 1 GREATEST HITS	8		14	10	GEORGE STRAIT ▲ MCA 5913 (8.98) OCEAN FRONT PROPERTY
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98) GREATEST HITS, VOL. 2	8		15	11	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) TWENTY GREATEST HITS
3	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6,98 EQ) A DECADE OF HITS	8		16	8	ALABAMA ▲ ³ RCA 7170 (8.98) GREATEST HITS
4	3	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8 98) ALWAYS & FOREVER	8		17		ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98) MOUNTAIN MUSIC
5	5	GEORGE STRAIT ▲ MCA 5567 (8.98) GEORGE STRAIT'S GREATEST HITS	8		18	14	PATTY LOVELESS ● MCA 42223 (8.98) HONKY TONK ANGEL
6	12	THE JUDDS RCA 2278-4* (3.98) COLLECTOR'S SERIES	7		19	18	VARIOUS ARTISTS PRIORITY 8659* (4.98) TEN GALLON COUNTRY, VOL. 3
7	13	ALABAMA ▲ ³ RCA AHL1-4939 (8,98) ROLL ON	8		20	_	DOLLY PARTON ▲ RCA 4422 (6.98) GREATEST HITS
8	15	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) HEARTLAND	8		21	23	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98) GREATEST HITS
9	22	VINCE GILL RCA 9814-4R* (4.98) BEST OF VINCE GILL	8]	22	24	GEORGE STRAIT ● MCA 42266 (9.98) BEYOND THE BLUE NEON
10	7	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98) GREATEST HITS	8		23	_	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) WHY NOT ME
11	21	GEORGE STRAIT ● MCA 42114 (8.98) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	8		24	16	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) GREATEST HITS

SWEET SIXTEEN

GREATEST HITS

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

12

13

REBA MCENTIRE ● MCA 6294 (9.98)

REBA MCENTIRE ▲ MCA 2789 (8.98)

8

6

3

25

6

8

NASHVILLE SCENE

(Continued from page 37)

"AUSTIN" TATIOUS: The 30th annual AquaFest in Austin, Texas, will be spread over three weeks next month. According to Karen Murray, independent country music talent coordinator for the event, 92 music acts are confirmed (nearly one-third of which are country) to perform on four stages at the festival, which typically draws between 40,000 and 50,000 people each night. Murray booked national country talent for the shows along with French Smith of RoadStar Productions.

The celebration is scheduled to take place Thursday, Friday, and Saturday evenings only. This year's dates are July 25, 26, and 27; Aug. 1, 2, and 3; and Aug. 8, 9, and 10. Aug. 8 is "Arista Records Night," the only label-oriented evening on the schedule. "I have coordinated several other label nights at other shows with Arista, and we just decided to throw this in," says Murray. "It's actually one of our biggest nights. We'll have Pam Tillis, Alan Jackson, and Steve Wariner on what we call our 'feature' stage, which is our main stage." On the same evening, Arista acts Brooks & Dunn and Diamond Rio will perform on the "country and western" stage. The "Austin" stage will feature local talent, and a "rock" stage will host a variety of acts including Bad Company, Los Lobos, and the Fixx

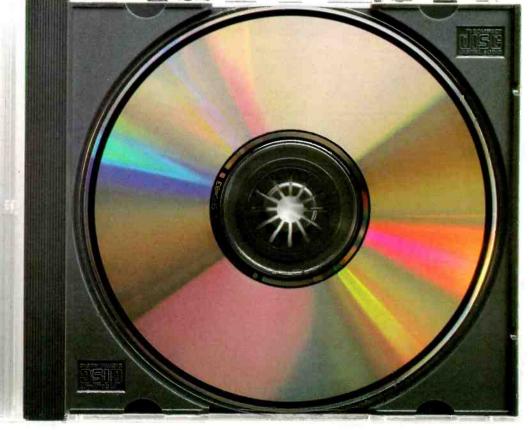
Some of the other country acts scheduled to perform include Reba McEntire, Billy Dean, Doug Stone, Mark Collie, Eddy Raven, T. Graham Brown, Kelly Willis, McBride & the Ride, Asleep At The Wheel, Carl Perkins, Holly Dunn, Vince Gill, Rob Crosby, Jerry Jeff Walker, and Jerry Lee Lewis.

The outdoor festival is held on Auditorium Shores right in the heart of Austin. "It's like a big park," notes Murray, "that has our town lake [the Colorado River] that runs through." In addition to music, the festival features crafts, a midway for children, a water parade, fireworks, and food.

Billboard Bows Latest Country Sourcebook

NASHVILLE—Billboard's 1991 Country Music Sourcebook is now available. The directory features listings such as artists, booking agents, managers, publishing companies, radio stations, venues, concert promoters, attorneys, publishing companies, record producers, program suppliers, publicity firms, and media contacts. The book sells for \$33, and is available by calling 800-344-7119.



DEFEND SOUR COURT


A CD isn't the only thing a jewel box protects. A returned jewel box can be re-used or recycled. A returned Eco-Pak, on the other hand, will go straight into the garbage. Which raises an interesting question: What's so ecological about Eco-Pak, after all?



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

FOF	FOR WEEK ENDING JULY 13, 1991						
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	2	9	★ NO. 1 ★ ★ DON'T ROCK THE JUKEBOX 2 weeks at No. 1 ◆ ALAN JACKSON S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL) (C) (CD) (V) ARISTA 8681			
2	2	1	9	THE THUNDER ROLLS A.REYNOLDS (P.ALGER.G.BROOKS) ◆ GARTH BROOKS (V) CAPITOL 44727			
3	4	5	11	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE) A PICKY VAN SHELTON (y) COLUMBIA 38-73780			
4	3	3	11	POINT OF LIGHT KLEHNING (D.SCHLITZ,T.SCHUYLER) → RANDY TRAVIS (C) (V) WARNER BROS. 19283			
5	5	6	11	SOMEWHERE IN MY BROKEN HEART C.HOWARD, T. SHAPIRO (B.DEAN, R.LEIGH) C(C) (CD) SBK/CAPITOL 4-94302/CAPITOL			
6	6	7	15	ONE OF THOSE THINGS PAM TILLIS P.WORLEY, E. SHEA (P. TILLIS, P. OVERSTREET) (V) ARISTA 2203			
7	7	4	16	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS) C() (V) RCA 2748-7			
8	9	13	7	HERE'S A QUARTER (CALL SOMEONE WHO CARES) ⊕ TRAVIS TRITT G.BROWN (T.TRITT) (V) WARNER BROS. 4816			
9	15	22	9	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS) ♦ TRISHA YEARWOOD (V) MCA 54076			
10	11	16	11	THE MOON OVER GEORGIA SHENANDOAH R.HALL, R.BYRNE (M.NARMORE) (V) COLUMBIA 38-73777			
(11)	18	19	9	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS, G.FUNDIS (B.MCDILL) (V) RCA 2820-7			
<u>12</u>)	12	20	6	HERE WE ARE			
13)	17	24	5	YOU KNOW ME BETTER THAN THAT GEORGE STRAIT JBOWEN, G. STRAIT (T. HASELDEN, AL. GRAHAM) (v) MCA 7-54127			
14)	16	18	13	TILL I FOUND YOU RIBENNETT T.BROWN (P KENNERLEY, H.DEVITO) MARTY STUART (V) MCA 7-54065			
<u>(15)</u>	22	27	8	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.IMS) (V) MCA 54108			
<u>(16)</u>	21	26	13	SHE'S A NATURAL SHENDRICKS (R.CROSBY,R.BOWLES) SHENDRICKS (R.CROSBY,R.BOWLES)			
17	8	8	14	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD) ONE HUNDRED AND TWO (V) CURB/RCA 2782-7/RCA			
18	10	9	15	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY.J.SLATE (K.SPOONER,K. WILLIAMS) (C) (V) EPIC 34-7-37-47			
19	14	12	18	IN A DIFFERENT LIGHT			
20	13	11	17	MEET IN THE MIDDLE M.POWELL, T.DUBOIS (C.HARTFORD.), FOSTER, D.PFRIMMER) (CD) (V) ARISTA 2182			
(21)	24	32	5	LIZA JANE ♦ VINCE GILL			
22	20	15	18	T.BROWN (V. GILL.R.NIELSEN) CAN I COUNT ON YOU T.BROWN.S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH) (V) MCA 54022			
(23)	30	38	10	HOPELESSLY YOURS JCRUTCHFIELD (C.PUTMAN.K.WHITLEY.D.COOK) ◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690			
(24)	28	33	10	BLUE MEMORIES			
25	19	10	12	ONE MORE PAYMENT STROUD (C.BLACK.H.NICHOLAS.S.RUSSELL) CV RCA 2819-7			
(26)	26	30	11	IF IT WILL IT WILL B.BECKETT.H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.) (V) WARNER/CURB 19352/WARNER BROS.			
				POWER PICK/AIRPLAY			
27)	37	46	4	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS) ◆ TANYA TUCKER CAPITOL PRO-79711			
28	33	35	10	SMALL TOWN SATURDAY NIGHT A.REYNOLDS.J.ROONEY (P.ALGER,H.DEVITO) A.REYNOLDS.J.ROONEY (P.ALGER,H.DEVITO) (C) (V) CURB 4KM-76865			
29	25	21	17	IF I KNOW ME JBOWEN,G.STRAIT (D.DILLON,P.BELFORD) → GEORGE STRAIT (V) MCA 7-54052			
30	36	45	6	SILVER AND GOLD S.BUCKINGHAM, G.SMITH (C.PERKINS, G.PERKINS, S.PERKINS) \$\Delta \text{DOLLY PARTON}\$ (V) COLUMBIA 38-73826			
(31)	39	42	7	SHADOW OF A DOUBT RLANDIS (R.BYRNE,T.WOPAT) ◆ EARL THOMAS CONLEY (V) RCA 2826-7			
32	31	28	20	YOU'RE THE ONE P.ANDERSON (D.YOAKAM) (V) REPRISE 7-19405/WARRER BROS.			
33	41	43	4	EVEN NOW R.SHARP, T.DUBOIS (R.SHARP, M.BEESON) (V) ARISTA 2228			
34	27	17	17	LUCKY MOON RLANDIS (M. WRIGHT, D. JOHNSON) THE OAK RIDGE BOYS (V) RCA 2779-7			
35	23	14	14	BING BANG BOOM P.WORLEY,E SEAY (H.PRESTWOOD) C(C) (V) WARNER BROS. 4-19346			
36	29	29	18	HEROES BBANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER) ◆ PAUL OVERSTREET (V) RCA 2780-7			
37	32	25	16	BLAME IT ON TEXAS MARK CHESNUTT M.WRIGHT (R.ROGERS, M.WRIGHT) (CD) (V) MCA 7-54053			
38	44	44	10	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS) (C) (Y) MERCURY 878 972-4			
39	42	49	6	DOWN AT THE TWIST AND SHOUT M.C.CAPPENTER.J.LENNINGS (M.C.CAPPENTER) W.C.CAPPENTER.J.LENNINGS (M.C.CAPPENTER)			
\perp	<u> </u>		L	(V) COLUMBIA 36-73030			

- 0				COUNTRY RADIO BY BRUADE	ASI DATA STSTEMS.	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	
40	35	31	19	PRODUCER (SONGWRITER) ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP, R.GALBRAITH (J.CUNNINGHAM, S.STONE)	'RONNIE MILSAP (V) RCA 2509	
41	38	36	20	DOWN HOME JLEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA '	
42	40	39	20		◆ DOLLY PARTON WITH RICKY VAN SHELTON (v) COLUMBIA 38-73711	
43)	47	54	4	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN.K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232	
44	43	37	18		◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529	
45	34	23	16	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (v) COLUMBIA 38-73736	
46)	59_	_	2	WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY B68 394-7	
47)	50	52	8	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813	
48	46	40	15	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427	
49	51	57	6	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831	
50	48	48	19	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934	
<u>(51)</u>	53	60	4	FRIDAY NIGHT'S WOMAN B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243	
				* * * HOT SHOT DEBU		
52	NE	N >	1	SINCE I DON'T HAVE YOU R.GALBRAITH, R.LANDIS, R.MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	RONNIE MILSAP RCA 2848-2	
53	52	53	5	IF I CAN FIND A CLEAN SHIRT B.MONTGOMERY (T.SEALS, W. JENNINGS)	◆ WAYLON & WILLIE (V) EPIC 34-73832	
54)	58		2	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (v) MCA 7-54078	
(55)	55	59	8	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7	
56	56		2	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7	
(57)	57	61	4	WITH BODY AND SOUL THE KENTUCKY HEADHUNTERS (V.STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7	
58	49	47	20	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042	
<u>59</u>	61	74	3	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 7-54079	
<u>60</u>	68	75	3	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK, B.SHAW, T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862	
61	66	66	3	TOO MUCH CANDY FOR A DIME B.BECKETT (E.RAVEN,D.POWELSON)	EDDY RAVEN CAPITOL PRO-7979	
62)	62	71	3	TOO MUCH FUN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (v) WARNER BROS. 7-19219	
63	54	50	15	I WONDER HOW FAR IT IS OVER YOU E.GORDY, JR. (A.TIPPIN, B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7	
64	75		2	NOTHIN' BUT YOU J.STROUD (S EARLE)	◆ ROBIN LEE (V) ATLANTIC 7-87680	
65	64	_	2	WORKING FOR THE JAPANESE R.STEVENS (R.DELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL	
(66)	NE	N >	1	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136	
67	60	55	16	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS) ◆ MARK O'CONNOR	R & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354	
68	63	62	17	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047	
69	65	64	8	I KNEW MY DAY WOULD COME B.MONTGOMERY (V.GOSDIN,M.D.BARNES)	VERN GOSDIN (CD) (V) COLUMBIA 38-73814	
70	74	67	17	SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748	
(71)	NE	N >	1	MAYBE I MEAN YES H DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN WARNER BROS. 7-19266	
72			1		◆ CLINTON GREGORY (C) (CD) (V) STEP ONE 430	
73	3 NEW 1 AS SIMPLE AS THAT S.BUCKINGHAM (M.REID,A.SHAMBLIN) (V) COLUMBIA 38-7		MIKE REID (V) COLUMBIA 38-73888			
74	72	_	2	THIS COWBOY'S HAT J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782	
75	69		2	YOU CALL EVERYBODY DARLING L.M.LEE,J.LEO (S.MARTIN,B.TRACE,C.WATTS)	K.T. OSLIN (V) RCA 2829-7	
			-	•		

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

HOT COUNTRY RECURRENTS

1	1	_	2	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
2	2	2	14	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
3	3	1	8	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
4	4	3	3	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD, W.HAYNES, D.ROBBINS)	GARTH BROOKS CAPITOL
5	6	8	28	FRIENDS IN LOW PLACES A REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKSCAPITOL
6	9	6	4	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK RCA
7	5	4	6	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
8		_	1	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL
9	7	7	14	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
10	11	9	8	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
11	8	5	14	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA
12	10	10	4	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
13	16	13	17	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA

14	19	16	27	HOME B.MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC	
15	12	12	13	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA	
16	23	14	6	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS RCA	
17	13	17	44	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	 RANDY TRAVIS WARNER BROS. 	
18	15	22	17	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL	
19	17	20	15	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA	
20		24	21	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA	
21	25	25	38	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL	
22	14	11	21	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA	
23	18	18	17	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA	
24	20	_	26	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA	
25			5	WHY NOT ME B.MAHER (H.HOWARD,B.MAHER.S.THROCKMORTON)	THE JUDDS RCA/CURB	

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



by Lynn Shults

 ${f S}_{
m EVEN}$ RADIO STATIONS were added to the Billboard panel as the list of stations being monitored by Broadcast Data Systems continues to expand. Those added are WCAO Baltimore; KOLT and KRST Albuquerque, N.M.; WIRK-FM West Palm Beach, Fla.; KNAX Fresno, Calif.; WGEE Green Bay, Wis.; and KRTY San Jose, Calif. These additions bring to 102 the number of stations whose monitored airplay is used to compile Billboard's Hot Country Singles & Tracks chart. Further additions are expected in the near future

NO. 1: "Don't Rock The Jukebox" by Alan Jackson holds down the top spot for the second week in a row. This is the ninth time an artist has held the No. 1 position for two or more weeks in 1991. Incidentally, Eddy Arnold has logged the most time at No. 1. He spent 145 weeks in the penthouse with 28 different songs.

NSIDE THE TOP 10: Chalk one up for the defiant lovers of the world as "She's In Love With The Boy" by Trisha Yearwood races from No. 15 to No. 9. For the sentimentalist, "The Moon Over Georgia" by Shenandoah had another big week but due to heavy traffic could move only from No. 11 to No. 10. Ricky Van Shelton's "I Am A Simple Man" (4-3) is in position to take the top slot, and the current anthem for rejected lovers, "Here's A Quarter (Call Someone Who Cares)," by Travis Tritt moves from No. 9 to No. 8.

ROUNDING OUT THE TOP 20: Don Williams is alive and well with the Bob McDill-penned "Lord Have Mercy On A Country Boy" taking a huge jump from No. 18 to No. 11. "You Know Me Better Than That" (17-13) by George Strait continues to show strong gains in airplay and Reba McEntire's "Fallin' Out Of Love" (22-15) is gaining ground each week.

LISEWHERE IN THE TOP 50: Tanya Tucker and Paul Davis have struck another winning combination as "Down To My Last Teardrop" (37-27) was the most active record this week. "Liza Jane" (24-21) by Vince Gill is getting stronger, as are Kathy Mattea's "Whole Lotta Holes" (59-46); "Silver And Gold" (36-30) by Dolly Parton; Earl Thomas Conley's "Shadow Of A Doubt" (39-31); "Small Town Saturday Night" (33-28) by Hal Ketchum; "Picture Me" (44-38) by Davis Daniel; and "Hopelessly Yours" (30-23) by Lee Greenwood and Suzy Bogguss.

DEBUTING THIS WEEK: Ronnie Milsap's remake of the Skyliners' 1959 classic "Since I Don't Have You" (52) is the top new entry, followed by Mark Chesnutt's "Your Love Is A Miracle" (66), "Maybe I Mean Yes" (71) by Holly Dunn, Clinton Gregory's "One Shot At A Time" (72), and Mike Reid's "As Simple As That" (73).

 $oldsymbol{c}_{ ext{OMMENTS}}$: The writer/artist trend continues. This week, there are 20 solo compositions on the chart. Six are by writer/artists. Writer/artists also appear on 23 collaborative works on this week's chart.

NEW ON THE CHARTS

RCA Records recently released the debut single by 34-year-old Ed-die London, "If We Can't Do It Right," from his upcoming album "Do It Right." The single was last week's highest chart debut, entering Billboard's Hot Country Singles & Tracks list at No. 56 with a bullet.

Born in Dreux, France, the son of a military man, London was raised all over the world. He began singing at age 8. "My brother, Jerry, and I started singing on talent shows, television shows, radio shows, and N.C.O. clubs," he says.

After his graduation from New Mexico Military Institute, he began playing clubs and casinos. His career began to snowball, and the gigs got bigger and better. He sang and played bass with artists such as the Kendalls, Kitty Wells, Red Sovine, Johnny Wright, Leona Williams, and Whitey Shafer.

London, who has lived in Nashville since 1978, earned part of his living as a first-rate demo singer, harmony vocalist, and bass player.

"I was a sideman for years, but every once in a while I'd see some big artist's tour bus go by and this bird inside of me would start squawking and wanting to fly



EDDIE LONDON

away," says London. "I'd think to myself, 'Damn! I'd sure love to be doing that!' It was something I longed for and cried for and dreamed about for a whole lot of vears.'

When his decision to stop touring with other acts and pursue a solo career was final, he sold his bass guitar and amp, "because I knew that would keep me off the road. I decided I wasn't going to go out there again until it was for me." he adds.

In addition to his demo singing around Nashville, London drove a dump truck, bused tables at a local restaurant, and delivered phone books for South Central Bell.

London explains the next chain of events: "I'd demoed this song for Maypop Music called 'January Love.' Cliff [Williamson at Maypop] had somebody running off copies of it down there at the office one day when Warren Peterson and Ronnie Rogers happened to hear it. They were looking for someone to produce and asked, 'Who's that singing?' Cliff called and said, 'I think you oughta get on down here.'" That meeting re-sulted in a production deal with Rogers and Peterson, a showcase, and later London's signing with RCA Records.

Of his upcoming album, splashed with two-steppers and ballads, London says, "The album and the songs on it are a reflection of just the way I am. I didn't want anybody to change me and, thank God, they didn't try." His vocal style showcases hints of Conlee, Haggard, and Frizzell keenly spliced with his own free-flowing contemporary vocal technique. The album was produced by Rogers and Peterson and is scheduled for release Aug. 27.

London is managed by Dale Morris & Assoc. Greg Fowler handles the account there. He is booked by Pam Marcy.

DEBBIE HOLLEY



Hank's Play. Playboy Playmate Rebecca Ferratti (Miss June 1986) presents the 1991 Playboy Music Poll's award for best country album to Hank Williams Jr. for his Warner/Curb release "Lone Wolf" during a recent concert at Los Angeles' Greek Theatre, Votes were collected from more than 20,000 Playboy readers in the magazine's year-end music survev.

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

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

- ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree,
- ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB. ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (MB, ASCAP/SINSTORM, ASCAP/Warner-Tarmerlane, BMI/Foon Tunes, BMI) WBM
 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
 BING BANG BOOM (Careers, BMI/Hugh Prestwood,
- BMI) HL
 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood,
- BMI/Wrightchild, BMI) WBM BLUE MEMORIES (Irving, BMI/Littlemarch, BMI)
- BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL CALLOUSED HANDS (Bait And Beer,
- ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
 CAN I COUNT ON YOU (Violet Crown, BMI/Blame
- BMI)
 DON'T ROCK THE JUKEBOX (Mattie Ruth,
 ASCAP/Seventh Son, ASCAP/Tom Collins,
 BMI/Murrah, BMI) CPP/WBM
 DOWN AT THE TWIST AND SHOUT (EM! April,
 ASCAP/Getarealjob, ASCAP) HL
- OOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI)-WBM
- 27 DOWN TO MY LAST TEARDROP (Paul & Jonathan,

- EVEN NOW (With Any Luck, BMI/Sleepy Time,
- FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
- FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
 FANCY (Northridge, ASCAP) CPP
 FEED JAKE (Tom Collins, BMI) CPP
 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music
 Corp. Of America, BMI/MCA, ASCAP/Haven Harbor,
 ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
 HERE'S A QUARTER (CALL SOMEONE WHO CARES)
 (Sony Tree, BMI/Post Oak, BMI) HL
 HERE ME ARE (Warner Chappell, ASCAP/Macy Place,
 ASCAP/Benefit, BMI)
 HEROES (Scarlet Moon, BMI/Juniper Landing,
 ASCAP) CLM
 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross
 Keys, ASCAP) HL

- Keys, ASCAP) HL
- Keys, ASCAP) HL
 I AM A SIMPLE MAN (Rick Hall, ASCAP)
 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two
 Sons, ASCAP/Waylon Jennings, BMI)
 IF I KNOW ME (Music Corp. Of America, BMI/Jessie
 Jo, BMI/Dixie Stars, ASCAP/Brass & Chance,
 ASCAP) HL
 (IE IT WERPLY CORP. CONTROL OF THE CONTROL OF THE CO
- (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO
- (IF IT WEREN I FOR COUNTRY MUSIC) ID GO CRAZY (Millstone, ASCAP) IF IT WILL IT WILL (Bocephus, BMI) CPP IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL

- IF WE CAN'T DO IT RIGHT (Maypop
- BMI/Blackwood, BMI/Wrightchild, BMI)
 I KNEW MY DAY WOULD COME (Hookem,
- ASCAP/Blue Lake, RMI) I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BM!/Patrick Joseph, BMI/WB, ASCAP/Samosonian,
- ASCAP/ IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL 63 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose
- 54 LEAP OF FAITH (Warner-Tamerlane, 8MI/Long Run,
- BMI)
 LIZA JANE (Benefit, BMI/Englishtowne, BMI)
 LORD HAVE MERCY ON A COUNTRY BOY (Polygram,
 ASCAP/Ranger Bob, ASCAP) HL
 LUCKY MOON (EMI Blackwood, BMI/Wrightchild,
- BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP) MEET IN THE MIDDLE (Sony Tree, BMI/Willesden,
- THE MOON OVER GEORGIA (Fame, 8MI)
- NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP)
 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch,
 BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI)
- 25 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP

- ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
- BMI/Screen Gems-EMI, BMI/J LUM/WBM ONE SHOT AT AT IME (TIJIIS, ASCAP) PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM POINT OF LIGHT (DON SCHIIZ, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP)
- CPP/W8M RESTLESS (Cedarwood, 8MI) HL
- RESILESS (COORWOOD, BMI) HE
 ROCKIN 'EARS (Southern Gallary, ASCAP) CPP
 SHADOW OF A DOUBT (Fame, BMI/Bobworld,
 BMI/Rick Hall, ASCAP)
 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros.,
 ASCAP (BARNES DERMAN BROSE)
- ASCAP/Red Brazos, BMI/Urge, BMI) CPP SHE'S A NATURAL (Grand Coalition, BMI/Maypop,
- BMI) WBM
 SHE'S IN LOVE WITH THE BOY (Warner-ElektraAsylum, BMI/Rites Of Passage, BMI) CLM/WBM
 SILVER AND GOLD (Brick Hit, BMI) CPP
 SINCE I DON'T HAVE YOU (Bonnyview,
 ASCAP/Southern, ASCAP)
- SMALL TOWN SATURDAY NIGHT (Bait And Beer
- ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug ASCAP) CLM
- ASCAP) CLM
 SOMEWHERE IN MY BROKEN HEART (EMI
 Blackwood, BMI/EMI April, ASCAP/Lion Hearted,
 ASCAP) HL
 THIS COWBOY'S HAT (Warner-Elektra-Asylum,
- BMI/Brooks Bros., BMI/Halsey Bros., BMI)

 THE THUNDER ROLLS (Bait And Beer,

- ASCAP/Forerunner, ASCAP/Major Bob, ASCAP)
- CLM/CPP
 TILL I FOUND YOU (Irving, ASCAP/Littlemarch,
 BMI/Little Nemo, BMI/Bug, ASCAP) CPP
 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram
 Int'l, ASCAP/Songs De Burgo, ASCAP) HL
 TIME PASSES BY (Sheddhouse, ASCAP/Polygram,
- TIME PASSES BY (STREEDHOUSE, ASCAP)/POTYgram,
 ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
 TO BE WITH YOU (Silverline, ASCAP)
 TOO MANY HONKY TONKS (ON MY WAY HOME)
 (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods,
 ASCAP/Tommy Barnes, ASCAP) CPP
 TOO MUCH CANDY FOR A DIME (Milene, ASCAP)
 CPP
- TOO MUCH FUN (Fame, 8MI/8obworld, BMI/Makin'

- TOO MUCH FUN (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI)
 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
 WITH BODY AND SOUL (Bill Monroe, BMI) HL
 WORKING FOR THE JAPANESE (Paul Craft, BMI)
 YOU CALL EVERYBODY DARLING (Edwin H. Morris, ASCAP)
 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL
- BMI/Sheddhouse, ASCAP) HL YOU'RE THE ONE (Coal Dust West, BMI) WBM
- YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI)

MEWSMAKERS

BMI Pop Awards Honor Writers, Pubs

LOS ANGELES—BMI, the performing-rights organization, recently held its 39th annual Pop Awards here. At the ceremony at the Regent Beverly Wilshire Hotel, BMI honored the year's top songwriters and music publishers and recognized more than 70 songs. In addition to certificates of achievement awarded in recognition of the year's most-performed songs in BMI's catalog, the society presented awards for songwriter of the year, music publisher of the year, song of the year, and most performed song on college radio, a new award.



BMI executives honor some of the year's top songwriters and music publishers on stage at the Beverly Wilshire. Pictured, from left, are BMI VP of writer-publisher relations/Los Angeles Rick Riccobono; Martin Bandier, vice-chairman of EMI Music Publishing, BMI's publisher of the year; Michael Bolton and Doug James, co-writers of "How Am I Supposed To Live Without You," BMI's song of the year; Janet Jackson and Kenneth "Babyface" Edmonds, BMI's songwriters of the year; and Frances W. Preston, BMI's president and CEO.



Antonio "L.A." Reid, left, a past winner of BMI's songwriter-of-the-year award, received a certificate at this year's ceremony for co-writing the song "It's No Crime." Shown with Reid, from left, are BMI director/Los Angeles Dexter Moore and songwriters Kevin Roberson and Daryl Simmons. Simmons was honored for "It's No Crime" and "Rock Wit'Cha."



Les Bider, chairman/CEO of Warner Chappell Music Inc., far left, and BMI ∀P of performing rights Del Bryant, far right, congratulate BMI Pop Award winners Jane Child ("Don't Wanna Fall In Love") and Tommy Page ("I'll Be Your Everything").



The BMI Pop Awards dinner featured a salute to the writers of four patriotic songs that rose in popularity during the Persian Gulf war. BMI VP of writer-publisher relations/Los Angeles Rick Riccobono and BMI president/CEO Frances W. Preston join the honorees on stage. Shown, from left, are Riccobono, David Foster and Linda Thompson Jenner ("Voices That Care"), L. Russell Brown ("Tie A Yellow Ribbon 'Round The Ole Oak Tree"), Lee Greenwood ("God Bless The USA"), and Preston. Also honored was songwriter Julie Gold ("From A Distance").



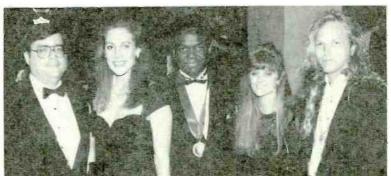
B-52's Fred Schneider, Keith Strickland, and Kate Pierson compare BMI awards with Jane Child and Roxette's Maria Fredriksson and Per Gessle. The B-52's song "Love Shack" captured BMI's first award for most performed song on college radio. The band also picked up a certificate for "Roam." Roxette's Gessle won three awards.



Wendy Wilson, second from right, of pop group Wilson Phillips, holds on to one of the BMI awards the group won for its songs "Hold On" and "Release Me." Shown, from left, are BMI director/Nashville Jody Williams, Chynna Phillips, Carnie Wilson, Wendy Wilson, and BMI VP of performing rights Del Bryant.



BMI/Nashville's Patsy Bradley, second from left, congratulates BMI Pop Award winners, from left, Paul David Wilson ("Notice Me"), Dennis Morgan ("Room To Move"), Ben Margulies ("Vision Of Love"), and Allan Rich ("I Don't Have The Heart").



Lamont Dozier is honored for "This Old Heart Of Mine" (co-written by Brian and Eddie Holland). Shown, from left, are BMI VP/New York Rick Sænjek, Barbara Dozier, Lamont Dozier, BMI assistant VP/Los Angeles Barbara Cane, and songwriter Mark Spiro.



NEW MUSIC NIGHTS' MOVEABLE FEST GOES PUBLIC

Over 350 bands in more than 25 venues drive this year's musical treasure hunt through the streets of New York.

By THOM DUFFY

ew Music Nights has come into its own.
While artist showcases always have been part of the New Music Seminar—the nocturnal counterpart to the panels discussions, trade displays, and schmooze sessions at the Marriott Marquis Hotel—the banner of New Music Nights is giving the concerts and club dates that coincide with NMS an identity distinct from that of the seminar.

"There's been a showcase for bands at the seminar since the beginning," notes NMS co-director Peggy Dold. "There was always a forum for labels to introduce new talent and for unsigned bands to be heard. But New Music Nights is a now a music festival; it is no longer just an industry event."

With some 350 bands booked in more than 25 venues in and around New York July 12-17, New Music Nights offers a staggering array of fresh talent from across the U.S. and around the globe to the 8,000-plus industry movers and shakers who attend NMS. International markets represented this year include: Australia, Argentina, Britain, Canada, Finland, France, Holland, Ireland, Italy, Jamaica, Malaysia, Mexico, New Zealand, and Spain.

But New Music Nights is no longer offering this moveable feast to industry insiders alone.

As in recent years, passes offering access to most of the New Music Nights showcases are available separately from the more costly seminar badges. "There are a lot of fans out there who aren't interested in how to get a record deal," notes Dold.

More importantly, for the first time this year, New Music Nights organizers have made a major effort to promote the six-night event to those fans outside the music business, with radio tie-ins, advertising, and marketing in multiple cities, coordinated by New Music Nights director Liz Irons (herself an accomplished and aspiring songwriter and musician).

"I'm trying to create a place where I can go to the record labels and say, 'You're developing talent. I have a place where those artists will be seen by the same people who buy records, just people who like music," she says. "Unless we separate New Music Nights from New Music Seminar, the fan who hears just 'New Music Seminar—8,000 industry guys gathered in New York'—he's not thinking this is something for him. We're saying, 'We have new artists, things you want to hear. You might not not it yet, but its good music.' The only way to do that is to have a consistent identity.

"One of the other things I saw the festival needs is a consistency of location," says Irons. Thus, in addition to the two-dozen-plus clubs and theaters used nightly by New Music Nights, organizers are making use of a venue—the openair Amazon Club downtown on Pier 25 on the Hudson River—for daytime concerts. "The idea was to have a central place, a base of activity, where something is happening every day," says Irons. "I think that's important." Summerstage in Central Park also will be the site of mid-afternoon concerts tied into New Music Nights.

The task of booking the acts for New Music Nights "is daunting but it's great," says Irons. A well-publicized call this past spring for demo tapes brought some 2,000 submissions to seminar offices in Lower Manhattan where A&R director Jody Kurilla and other staff help select the array of artists for the festival.

"There's that much to really look at, to know what's going on, what's really happening in the music," says Irons.

Both unsigned contenders and major-label acts find their place on the New Music Nights schedule. Some of the labels have expressed concern about the increasing size of the showcase slate in recent years.

"Generally, what I hear across the board is that there's an awful lot going on," says Irons. "A label says to me, 'How do

my acts get attention when there's a lot of other labels doing things at the same time?'

"One way we've responded to that this year is by honing down the number of acts we'll be presenting overall. Last year was 500-plus. This year, we're going to keep it back to 350. One of the things that also creates, however, is the need to put more shows into larger venues that seminar delegates can have access to.

"Also, we've got very careful scheduling, keeping a real birdseye view, and trying to create as little conflict as I can in terms of styles, trying to anticipate who's going to want to see this and what's the best way to create a flow for people to see the kind of things they want to see, without any act taking a beating by going up against an act they shouldn't be up against.

"For the most part—knock on wood—it seems to be falling in place that way," says Irons. "We had to be very vocal with the labels and say, 'Look, this requires cooperation. You can't just say to me I'm going to put on 10 bands from my label all in one night."

New Music Nights also has placed a new emphasis on obtaining and distributing promotional information about artists booked for the showcases, according to Irons. "If we're booking a band, it's because we think there's a reason to—and a reason to promote them."

As the New Music Nights schedule is worked out, organizers have worked on promoting the event outside the industry in selected markets from coast to coast, including Boston, Philadelphia, Chicago, Toronto, San Francisco, and Los Angeles. Radio stations involved in New Music Nights promotions include KXLU in Los Angeles, KITS (Live 105) in San Francisco, WXKS (Kiss 108) in Boston, and CHEZ in Toronto. Advertising has been placed in regional magazines and arts weeklies and tie-ins also have been set-up through music retailers.

"Never before this year have we had such a cohesive campaign that was thought-out and implemented," says Irons. "And at this point, it's working. A lot of people know about us."

The success of New Music Nights organizers in giving the event its own identity—coinciding with the New Music Seminar but distinct from that industry happening—will be key to long-term plans for the festival, including the acceptance of a New Music Nights sponsor in the future.

"This is a business that is funded

"This is a business that is funded by a large percentage of non-label corporate dollars," says Irons. "We talk among ourselves quite often about whom we should be working with, what kind of association is right"

Dold adds: "We are very conscious of walking a fine line. Our credibility comes because we haven't sold out. But the right marriage [with a sponsor] would be very useful to for us to continue to provide this type of event to the industry and to the consumer."



Among acts scheduled to appear are: Son Of Bazerk



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Such efforts also would allow the expansion of the New Music Nights concept in the years ahead.

"New Music Nights, if it is going to succeed as a festival, will stand by itself and give us the ability to do this in another city—or another country," says Irons.

For now, the marathon talent feast of New Music Nights '91 is foremost on the mind of Irons and other organizers. But she admits, "I'm starting to think about 1992, even though I'm not done with this year yet."

Thom Duffy is Billboard's Talent Editor.

NMS Talent Talk

VERNON REID of LIVING COLOR: "My initial involvement with the NMS was as a paying 'punter' in 1984. Since that time I have been on panels as an artist. The seminar overall has not only made me more knowledgeable about the technical aspects of the business but also the human aspects, which to me are equally impor-

tant as the business aspects.

"The NMS creates a vibe in New York with so much live music and with so many people from around the world trying to soak up knowledge of the business. For me, it's always been a trin."

MARGO TIMMONS of COWBOY JUNKIES: "Playing the New Music Seminar was a very important step forward for our band—not necessarily in terms of the public's perception of us but in terms of how the record industry and the media saw us. Our show was packed with industry insiders and what they had to say later about Cowboy Junkies helped create quite a 'buzz' about us. As a result, our show was a very nerve-racking and exciting experience for me because I knew how important it was for our career that we do well."

ANDY GILL of GANG OF FOUR: "Besides performing, we remember accepting an award for R.E.M., for best new band, which was presented by James Brown! We were thrilled and incredulous, and couldn't wait to pose for a picture with Mr. Brown. But we were drinking Miller beer, and he freaked out and had the photos confiscated! Luckily, some of them survived and even got published!"

DAVID THOMAS of PERE UBU: "I remember the gig was hideously hot and jam-packed with people, but the thing that was cool about playing the Seminar was the heavy concentration of other acts, of other creative and inventive people with such interesting experiences. That for me was the greatest value."

GREGORY DAVIS of DIRTY DOZ-EN BRASS BAND: "It was pretty wild and exciting in that there were many different types of music—not just one particular thing—which made the audience varied, also. It was probably one of the livelier crowds we've been in front of, packed and made to order. I also sat on the artists' panel, and we all got to mingle with other people who were there for the other seminar panels and discussions, and that was quite enlightening."

KIM WILSON of THE FABULOUS (Continued on page NM-13)

NM-2 A Billboard Spotlight BILLBOARD JULY 13, 1991

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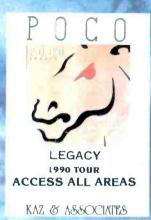
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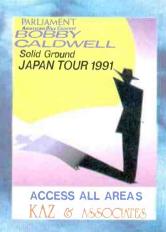
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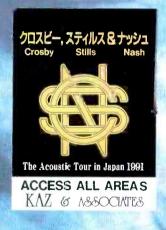
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new music seminar

NEW BLOKES ON THE BLOCK

The time seems right for fresh foreign talent to break in the U.S., and U.S. fans are looking to the U.K. and Europe for new answers, not echoes.

By ROBIN SMITH

t is getting easier for British and European talent to break through in America, according to London-based record company executives involved in promoting and selling upcoming acts.

There is an across-the-board belief that new bands like EMF, Jesus Jones, the Farm and heavy metal outfits like Thunder, are enjoying Stateside success for the simple reason they're perceived to be young, fresh and innovative.

Says Jonathan Green, EMI Records product manager: "It's definitely a good season for British and continental European bands. In many ways, the U.S. now looks to the U.K. and Europe to provide a lead in today's music scene. I think a lot of radio programmers are beginning to show interest in bands which have a less-formularized style of music. Take a band like Thunder [signed to Geffen Records in the U.S.]—playing heavy metal, but taking it outside the norm with a really tight, bluesy influence.

"There's growing demand in the States for music that

bites on the nose and is performed by interesting personalities. It's a cyclical thing, but I think we'll see a lot more stimulating sounds taking off in the U.S. now. Bands like Foreigner will always exist, and there's nothing wrong with that. But it's down to Britain and Europe to come up with some real freshness and kick right in there."

In fact, the climate today seems so right for foreign talent in the U.S. that some London-based executives acknowledge "some bands break almost by themselves." An example: "Hippychick," by Soho, built success when listeners to a local radio station started clamoring for the single. Its success led Atco Records to pick up the act in the U.S.. And Roxette had an even greater level of success when a student who had visited Sweden taped the duo's single "The Look" and insisted his local U.S. station played it.

That tape got such good reaction that Roxette figured in the Billboard Hot 100 even before they were signed to EMI Records in the U.S. Green with EMI in London says, "That was a really strange situation, because the single was a hit almost before we got to hear about it. It's a great feeling—things happening so big in a completely uncontrived way."

Another London-based product manager, Amanda Rabbs, with the EMI group, says, "There's a feeling of spontaneity about British bands and their music these days, and the American kids are picking up on it. Fans want to identify with a band they feel is in control of its own destiny and music, rather than one that comes on as just another nice slab of product.

"Personalities within British bands—and in many groups coming from Scandinavia, Germany and Italy—do seem very strong right now. Mike Edwards, of Jesus Jones [signed to SBK Records in the U.S.], is obviously a very sussed and literate guy. U.S. fans seem to appreciate that kind of attitude and approach. As part of their music and image, bands like Jesus Jones and EMF have that broad base male and female following. They sound and look good—and have a credible kind of attitude."

Executives ponder the aspect of this Euro talent boom

where America "discovers" a British act which can be virtually unknown in the U.K. or elsewhere, then re-export in back to London. That's the story of Cathy Dennis. After a string of hits in the U.S. for FFRR/Polydor, Dennis is at last Top 10 in her home country.

John Waller, head of marketing at Polydor in London: "As soon as we realized Cathy Dennis was breaking big in the U.S., we had to switch most of our marketing emphasis to North America. It's indicative of the ripe talent we have these days that she became so big in the States. Only 21, she obviously has a big future. People like Madonna were considerably older before they really got going.

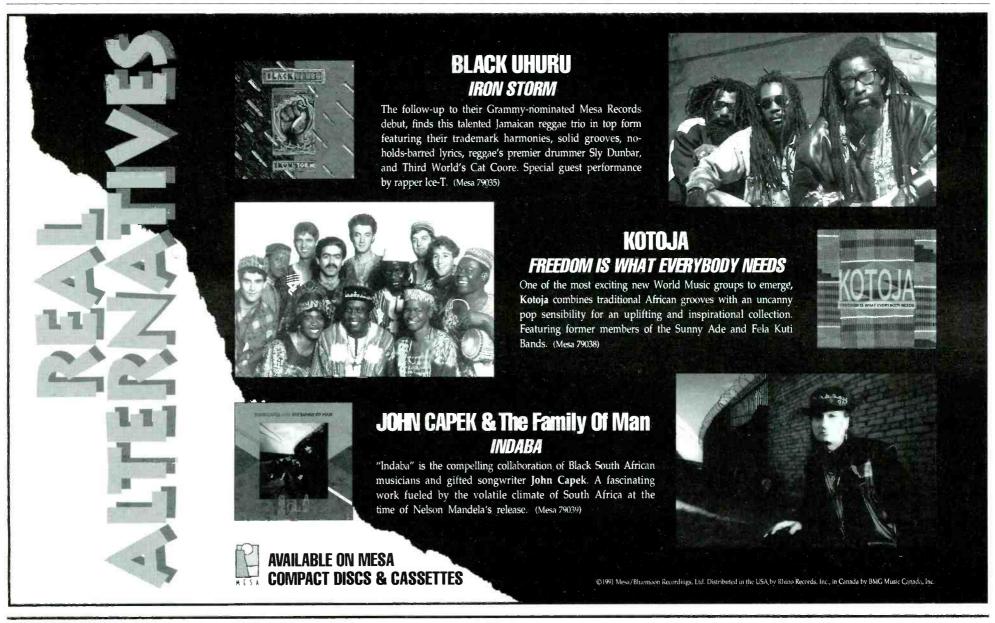
ing.
"It's a fresh-and-alive time for our talent, and the starproducing stream won't be drying up."

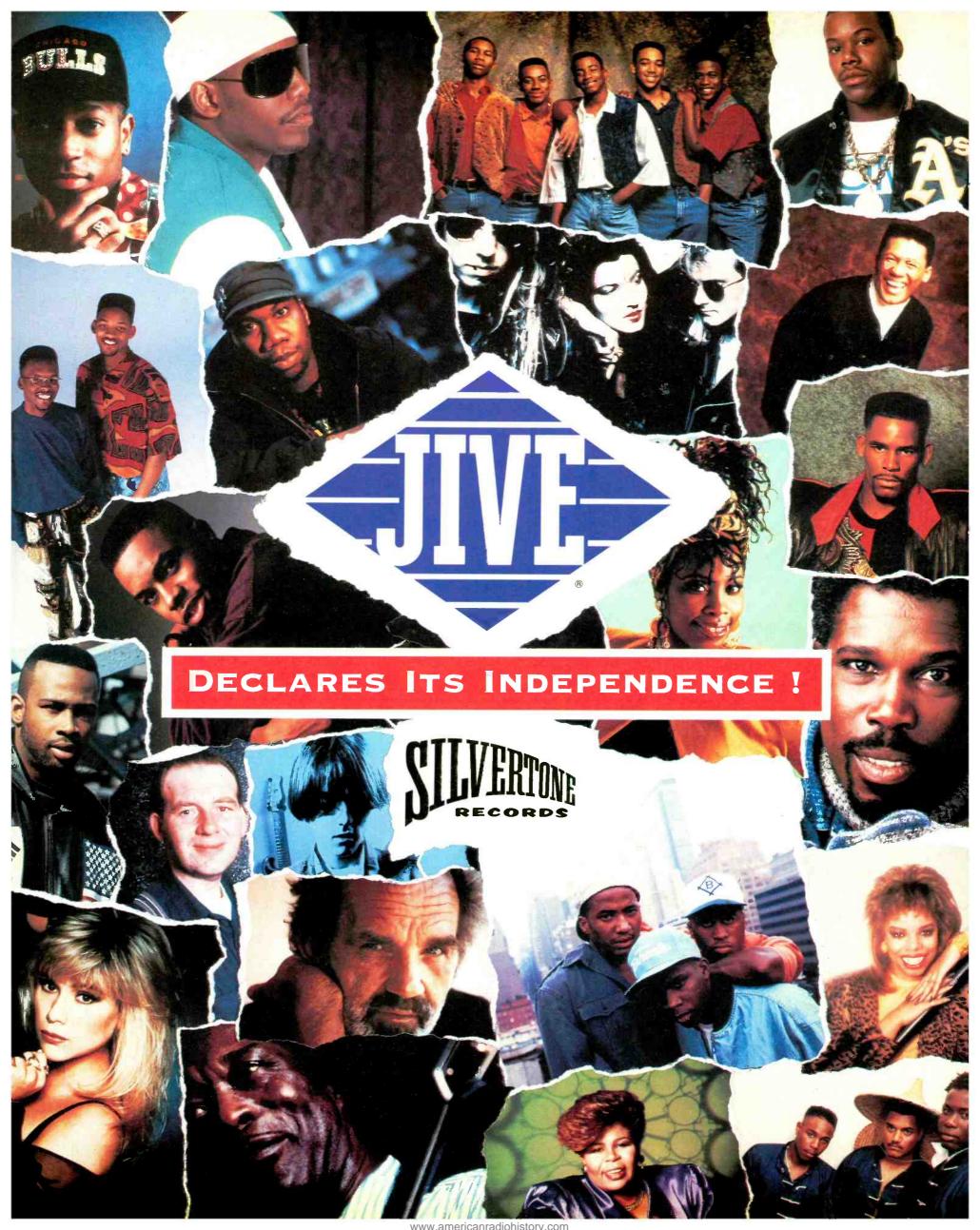
producing stream won't be drying up."
Giving a U.S. viewpoint, Howie Klein, vice president and managing director of Sire Records, believes that commercial alternative radio stations with flexible programming—he cites KROQ in Los Angeles—are very responsible for providing the market with a taste of burgeoning U.K. talent, before the acts are picked up by mainstream radio.

Klein notes that after Morrissey was extensively played on KROQ, he sold out the Forum in less than half an hour. Klein now hopes to break recent signing the Farm through extensive airtime on commercial radio, and he's confident Seal, who has topped the U.K. album chart, will do big things on Sire in the U.S.

The general view in European music centers, though, is that basic marketing strategy hasn't had to change much to get this wave of U.S. success. Says Amanda Rabbs: "It still adds up to making an honest concentrated effort to get talent into the public eye, then let the fans make up their own minds. There's a massive amount of international talent ready to break in the States."

Robin Smith is a freelance writer based in London.





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STRATEGIES

(Continued from page NM-1)

for all levels of attendees." Including

beginners.
Those just learning the ropes of artist development—as performers, managers, or would-be label moguls—can certainly get a crash course education at NMS. But the seminar also has spawned similar such conferences in the past decade around the U.S.. The best known is the South By Southwest Music & Media Conference in Austin. And, spurred by its success, regional musicians and industry players have launched smaller-scale conferences combining how-to discussions and artist showcases in cities including: Atlanta, Chicago, Chapel Hill, Cleveland, Dallas, Denver, Miami, Minneapolis, Nashville, Phoenix, Tampa, and Seattle. In many of these markets, the conferences are co-sponsored by either ASCAP or BMI, whose workshops in major cities also provide clues to breaking into the biz.

Not only are these regional seminars ideal places to learn the basics of artist development, their growth highlights a key fact about talentscouting in the U.S. in the '90s.

"You don't find it all in New York or L.A.," says Jerry Love, A&R exec with Famous Music, who fondly recalls flying to Minot, N.D. one winter to hear-and subsequently sign-the band Nixon Pupils to a publishing deal. Similarly, record companies

such as Capitol and the Sony Music labels of Epic and Columbia have boosted their regional A&R staffs in recent months, acknowledging the strength of the talent pool across the U.S. Unsigned artists are often welladvised to build a fan base on their home turf before attempting to prove their marketability to a New York or L.A. record label.

Love's early involvement with artists such Nixon Pupils, Black Water Junction, the Triplets and numerous others spotlights another aspect of talent development too often overlooked by artists seeking that first record label deal-the role of music publishers. Often, they-not record

labels—are the first to sign acts.
"What has changed," Love explains, "is how difficult it is to get an individual song recorded by an artist. You have to be there first to find the writers and develop them. When a writer already has a [record] deal, I'm too late. But we put bands in front of label A&R people. I can promise them one thing-exposure. We do act like a farm team.

Of course, so do independently distributed record labels. Many of the most significant artists of recent years got their start on smaller independents, often run by entrepreneurs in touch with trends and sounds in the street. Cutting-edge styles like rap, metal and dance have flourished first on independent labels and young artists may well stand a better chance of breaking through on an indie roster than bucking the platinum

priorities of major label.

Most recently, to tap into the excitement and sales strength of the dance-music community, major labels have increasingly cut deals with indie labels that discover acts, offering their promotion and distribution strength in exchange for tapping the indie's A&R savvy. That's how Tara Kemp's hit "Hold You Tight" on Big Beat/Turnstyle Records wound up with Giant Records and Corina's "Temptation," first released by Cutting Records, was picked up by Atco Records. On the modern-rock front, the list of acts that first emerged on independent labels before jumping to major deals is long and impressive: the Bangles, the Replacements, R.E.M, Faith No More, and others.

Meanwhile, independent labels such as Priority Records, which released the N.W.A. album "EFIL4ZAG-GIN" and Quality Records, who boast pop singer Timmy T have proven in the past year that independent labels can send their acts to No. 1 on the Top Pop Albums chart and the Hot 100 Singles chart respectively.

Yet even the major labels, with their promotional clout, and the custom labels backed by those majors, cannot and do not rely on radio airplay in the '90s to break artists and fuel record sales.

"It's really a double-edged sword," says Peter Gordon, managing director of Beggar's Banquet, the BMGdistributed label which has had significant success in the past year with

(Continued on page NM-12)



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WORLD GOVERNMENTS AGREE TO ROCK AT NMS

Sending top international pop/rock acts to play live reflects nations' cultural health in era of exchange.

By THOM DUFFY

t this year's South By Southwest Music & Media Conference in Austin-one of the growing number of regional music festivals patterned after New Music Seminar—the bands booked to play for A&R scouts and music fans at that Texas festival included Happy Drivers, Les Garcons Bouchers and the Roadrunners, each rising acts from Paris, and the Watchman, from Amsterdam.

In sometimes unlikely places and with increasing frequency, international acts are making inroads into the U.S. scene like never before, as record labels look beyond the traditional English-speaking markets for new talent, and governments elsewhere see a cultural and economic advantage to promoting their own pop music here.

The upcoming 12th annual New Music Seminar, as in past years, will bring a global array of artists and industry executives to New York July 13-17 to showcase what they have to offer to the U.S. market. Past attendance has included some 2,000 delegates from 37 countries and nations represented on this year's showcase roster of New Music Nights include: Australia, Argentina, Britain, Canada, Finland, France, Holland, Ireland, Italy, Jamaica, Malaysia, Mexico, New Zealand, and Spain.

The seminar will highlight the efforts of these and other nations to increase their presence in the U.S.; efforts that both encompass and extend well beyond the scope of the

'France, for example, has been quite aggressive because it's a mandate from the top," says Una Johnston, international director of the New Music Seminar, who was interviewed from her office in Dublin, explaining the national policy that brought three Parisian bands to a Texas bar at South By Southwest and which will bolster France's presence at NMS this year.

Bruno Lion, officially designated France's Minister of Rock'N'Roll by Culture Minister Jack Lang, notes that the French government tradition of supporting the arts now embraces pop and rock music, with government support for festivals, events such as a night of French music staged last fall at the Apollo Theater in New York, and the full-time French Music Office operating in midtown Manhattan.

In an interview last fall, prior to the Apollo event, Lion said he was encouraged by the U.S. acceptance of such French artists as Gipsy Kings and suggested that the world-music boom is certain to aid other artists from France and elsewhere. Since then, Scotti Bros. in the U.S. has signed and promoted singer/songwriter David Halliday, son of French pop star Johnny Halliday, and Columbia Records plans to launch French chanteuse Patricia Kaas in the U.S. after considerable success throughout Europe.

The French Music Office, working with the French Export Musique Assn., has tentatively slated six bands to represent France during this year's seminar. The EMA, in conjunction with the French Ministry of Culture and the France-California Assn., has planned a promotion of French world music groups July 6 at the World Music Festival at the University of California in Los Angeles. The Export Musique Assn. also will host a Bastille Day concert at Central Park's Summerstage July 14, during the New Music Seminar, with the Gipsy Kings, Mory Kante and Cheb Kaled.

A number of similar efforts in international markets to raise the profile of music scenes have been reported in recent months. The Danish rock council ROSA, for example,

with funding from the Danish government, has produced sampler discs, distributed tour support, and provided promotion for musical exports.

Export Music Australia has launched "A New Decade of Australian Music," an international marketing campaign.

'We're seen as a great source of pop music but we want to emphasize the wide variety of music we produce," the association's new GM, Brian Peacock told Billboard earlier this year. "We've developed a much bigger talent base. By coordinating the industry effort, including attendance at major world music fairs, it makes for a stronger presence than having individual companies try to compete.

Although Australian music firms increased their presence at MIDEM from 26 to 35 companies this past January, Johnston says Export Music Australia has chosen not to mount a national showcase at NMS but individual bands, labels and executives will be present.

The Dutch Rock Music Foundation, SPN, has had a strong relationship with the New Music Seminar for a number of years, resulting in the signing and breakthrough of Urban Dance Squad on Arista Records in the U.S. after an NMS showcase two years ago.

"They're extremely well-organized and funded," says Johnston. "They're very clear in their objectives and their program has all the zeal of a mission. The seminar has such a high profile in Holland that ... the ordinary fan in the street knows when there's a decision pending" on which Dutch bands will play NMS, says Johnston. Along with its Holland Rocks showcase, SPN has prepared samplers of Dutch pop, dance and rap music

"Spain has come from behind; they've been running and now they're galloping," continues Johnston. She notes that the country's music industry has made a major commitment to expose its artists at NMS, as it did last year with a fullscale showcase at the Palladium. The Spanish government's support of artists at the seminar also is part of the build-up to a "massive" cultural exposition planned for Spain in

While Ireland does not have the federal support system of, say, France, the nation's arts council has an agreement (Continued on opposite page)



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WORLD

(Continued from opposite page)

with Air Lingus, the Irish airline, coordinated by Paul McGuinness, manager of U2, set up to help rising Irish acts travel to the U.S.. "They apply to the arts council for a travel grant and that's the way many of the groups that are playing here this year will attend," says Johnston. A sampler of Irish acts also is being prepared for select distribution to music executives outside the nation.

Canada, which also traditionally has staged its own showcase and produced artist samplers, will have its largest exhibition space to date at NMS this year, says Johnston. "They've always been in a sticky situation because of their proximity. But there is tremendous federal support through the Department of Communications." U.S. labels have been paying heed to the talent north of the border in recent years, with the success of of a long list of Canadian artists including Bryan Adams, Jeff Healey, k.d lang, Alannah Myles, the Cowboy Junkies, Colin James, Celine Dion and oth-

Although there is little government funding available in Germany or the U.K. for emerging artists, acts from those markets have more traditionally found avenues into the U.S. market themselves. "That's the only way they can participate, if

they've got the resources and strategies to position and market themselves," says Johnston.

Rather than examine internation-

al markets individually with separate panels, as has been done in past years, Johnston notes that more seminar sessions will incor-

porate international representatives for their perspective on general topics. Panels and sessions are expected this year on such topics as "Megastars: English Not Required," "Europe After 1992," and "Mixing Culture In A Shrinking World"



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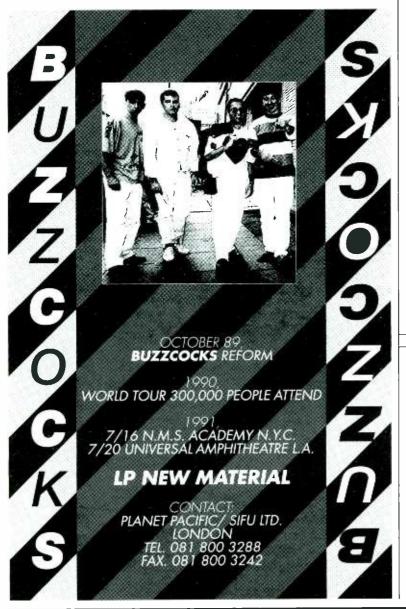


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STRATEGIES

(Continued from page NM-9)

the Charlatans U.K and Peter Murphy. "A few years back, we had less competition but at the same time, the path to success was less known. Today we have much clearer channels

New Artist Breakthrough Recaps

Following are recap charts of new artists breaking through on their respective charts during the 12-month period ending June, '91.

MODERN ROCK ARTISTS

- 1. THE CHARLATANS U.K. (4) Beggar's Banquet
- JESUS JONES (2) SBK
- HAPPY MONDAYS (3) Elektra
- 4. AN EMOTIONAL FISH (2) Atlantic
- EMF (2) EMI
- MATERIAL ISSUE (2) Mercury
- THE SOUP DRAGONS (1) Big Life
- 8. DANIEL ASH (1) RCA
- 9. LUSH (2) 4.A.D.
- 10. THE TRASH CAN SINATRAS (1) London (1) Go! Discs

RAP SINGLES ARTISTS

- FATHER M.C. (2) Uptown
- CANDYMAN (2) Epic
- MONIE LOVE (2) Warner Bros.
- K-SOLO (3) Atlantic
- D-NICE (2) Jive
- YO-YO (1) Atlantic
- VANILLA ICF (2) SBK MAIN SOURCE (1) Wild Pitch
- SNAP (2) Arista
- 10. A TRIBE CALLED QUEST (2) Jive

DANCE ARTISTS

(Combined sales & club play)

- 1. C&C MUSIC FACTORY (6) Colum-
- DEEE-LITE (7) Elektra
- 3. SHAWN CHRISTOPHER (4) Arista
- CATHY DENNIS (4) Polydor (2) FFRR
- THE ADVENTURES OF STEVIE V (4) Mercury
- MONIE LOVE (3) Warner Bros.
- SNAP (6) Arista
- 2 IN A ROOM (4) Cutting
- 9. ENIGMA (4) Charisma
- 10. LONDONBEAT (2) Radioactive

to take bands through but we're burdened with many, many well-financed bands [on larger labels] going through those same channels. You have a lot more bands grabbing for this brass ring.

Gordon outlines the label's strategy for breaking the Charlatans U.K., beginning early last July with sending import copies of the band's album to key U.S. industry execs, followed by a CD single in August, a press tour in September, select live performances in October-all leading to release of the band's U.S. debut last fall and a tour earlier this year. "So what we were able to start in July allowed the band to come to these shores in February. You can see all the deliberation. The philosophy is to go to radio last and do everything else first.'

Most labels, large or small, follow a similar long-term strategy for bringing a new artist to market. Postcards may herald the street date of a new disc. Advance copies sent to press and retail solicit reviews and in-store play. An artist may make the rounds of national retail branches nationwide, giving key retailers a previewer of the performer—a strategy which built a groundswell of interest for artists ranging from the Indigo Girls to Mariah Carey.

Marty Maidenberg, product manager at Mercury Records, says his label followed a similar strategy with two of its new-artist successes in the past year. "For artists such as Material Issue and the Soup Dragons, there are numerous ways to break a band. But with the competition out there, you're looking for ways to widen the audience base of an artist without radio, without relying on the old established ways of doing things.

"Basically, when you have 20 or so labels putting out product over a week's time, you're trying to get your music to consumers in ways that haven't been utilized before. It's not to downplay [radio] promotion. But you've got to rise to the challenge of marketing a record through other channels.

Even for dance artists, currently enjoying a boom of acceptance on pop radio, "it's a lot more competitive out there," says Dave Jurman, senior director of dance music at Columbia Records, which enjoyed one of the major breakthroughs of the past year with C&C Music Factory as well as other dance-pop success stories. "It's a lot more competitive out there. As far as marketing, you just have to roll up your sleeves. At Columbia, there is a major commitment [to dance music] and this has paid off with the breakthrough of several artists," says Jurman.

On the modern-rock front, labels

are discovering a new funk'n'roll hybrid of rap, dance, rock, and funk exemplified by such bands as Fishbone, Urban Dance Squad, Living Colour, EMF, and Jesus Jones. Artists that bend the borders of musical genres excite A&R execs-even while they face resistance from radio program-

In the case of Jesus Jones, one of the top U.K. bands to break through on the U.S. pop chart in 1991, SBK Records looked beyond the simple sales and marketing tool of a 12-inch dance-club remix to build the group as an album-sales artist, according to senior A&R VP Don Rubin.

"Even though the 12-inch can be a shortcut to Top 40 success and perhaps to album sales, we had to tie our hands behind our backs and not use that as a tool," says Rubin. He explains that SBK—best known for its pop successes with the likes of Wilson Phillips and Vanilla Ice-wanted to build a modern rock base for Jesus Jones with strong street credibility. That led to some actions that seemed curious at first but made sense in the long run. Specifically, SBK initially urged MTV to not move the band's video of "Right Here, Right Now" from its Buzz Bin into Heavy Rotation because of the hip connotation Buzz Bin" play offered, says Rubin. "We had a big fight on our hands because SBK has a reputation for slam-dunking" bands through the basket of pop success, he notes. By mid April, Jesus Jones had broken through on the Hot 100-its street credibility intact. "In my heart of hearts, I believe what we set Jesus Jones up for is a long-term career."

The elusive credibility factor is key to artist development, in all musical genres. And label executives are wary of sacrificing an act's standing with its initial base as they work to broaden its audience.

"The tricky thing about the alternative [music] world is that they're very quick to help you and support you in the early days," says Gordon at Beggar's Banquet, "and very quick to leave you if they smell you selling out." Beggar's Banquet emphasizes special packaging and release service to the alternative scene-radio, retail, clubs, and more-to assure its alle-

The same is true on the dance front, says Jurman at Columbia. Despite the pop success of C&C Music Factory, "with all our new releases on C&C Music Factory, clubs have been serviced initially and have obviously been integral to their enormous suc-

Often in recent years, artists have been able to make an initial impact on the pop market well before releas-



The Soup Dragons



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ing a debut album. Dance-club 12-inch releases are only one example of that strategy. More often, labels look at compilation albums or sound-tracks as a medium in which to introduce upcoming talent. Well before she became a multi-platinum sensation for Virgin Records, Paula Abdul was introduced to radio via a multi-artist sampler CD containing her track "Knocked Out." Color Me Badd broke through with its Giant Records hit "I Want To Sex You Up" from the soundtrack of "New Jack City." Riff scored its first attention on SBK Records on the soundtrack of "Teenage Mutant Ninja Turtles."

But perhaps the most important element to successful artist development continues to be the one artists and labels find most difficult to come by—time.

A&R execs frequently note that it took such superstar acts as Bruce Springsteen, R.E.M. and others three to five albums before attaining widespread success. Kendall Rey Jones, guitarist of Fishbone, acknowledges that it is rare nowadays for a band such as his to be allowed the years of development Fishbone has enjoyed at Columbia. "Absolutely," he says. "Most people, if they don't hit it on the first two albums, sayonara. I'm seeing artists getting dropped left, right and center."

But if an artist is dropped from a label, their career is far from over. That fate has become so common among developing acts in recent years that seminars such as Austin's South By Southwest have held panels to discuss a label change as a detour, rather than a roadblock, to artist development.

TALENT

(Continued from page NM-2)

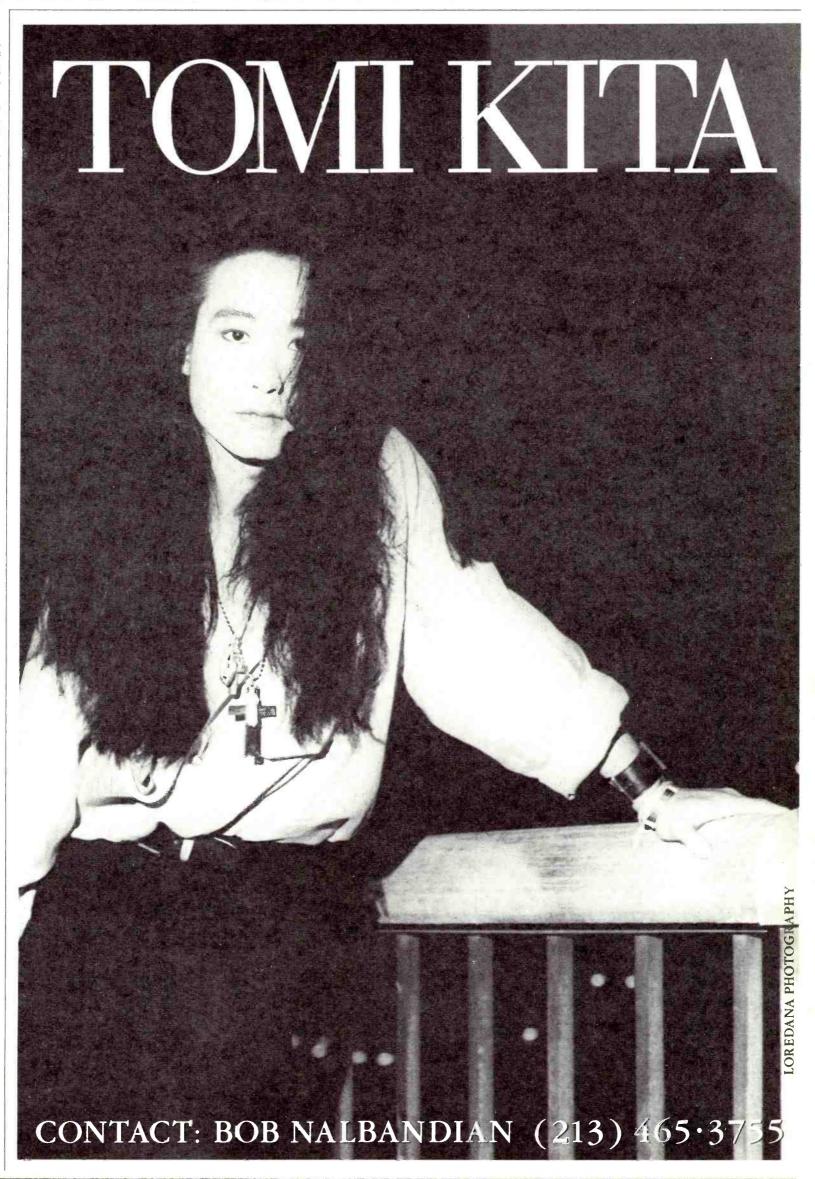
THUNDERBIRDS: "It was a great experience playing Madison Square Garden's Felt Forum for a real international audience, and it was fantastic that Bob Dylan caught the show and came backstage!"

DENNIS DIKEN of THE SMITHER-EENS: "We played in 1986, and had just gotten signed to Enigma and the record was just coming out and getting airplay. It was a memorable gig at The Saint with Red Hot Chili Peppers and Love Delegation. We'll never forget it! We played a set and they had a time restriction there and they pulled the plug on us. We hadn't expected to be cut short, so we had no P.A. and we were pretty mad, but the amps were still on so we just kept playing, and we got a lot of mileage because people remember the gig where the power was pulled but we kept playing. They've been talking about it for years. At the time it was annoying, but in retrospect

RUN-D.M.C.: "When we played at The Garage during NMS in the early '80s, it was the first chance for us to play to an international audience before our music really broke big. It was an opportunity for us to show the world that rap would be the creative musical force of the '80s and '90s."

musical force of the '80s and '90s."

IGGY POP: "When I played the seminar I knew it would be noticed by key people and it was fun to look out from the stage and see a lot of cool faces." Compiled by JIM BESSMAN, Billboard Contributing Editor



Retail

Western Merchandisers, Hastings Stress Service

■ BY ED CHRISTMAN

AMARILLO, Texas-Although the Western Merchandisers wholesale operation and the Hastings Books, Music & Video chain just completed their third year in a row of record-breaking sales and profits, the company showed it is still hungry for future successes and dedicated to improve service at its annual sales meeting, held here June 18-22.

The meeting, held at the town's Civic Center, drew about 2,200 attendees, including company employees and vendors.

The theme of this convention is quality service every time," John Marmaduke, president of the company, told Billboard. "Each of us has an internal customer that we must satisfy before we can deliver quality service every time to the final consumer.

"My customers are the senior executives. The senior executives must service our regionals. The regionals must respond to the store managers properly, who in turn must take care of the associates. If each link serves each other well, it will be easier for us to deliver quality service to the customer.'

The following is a roundup of

events at the Western Merchandis-

ers and Hastings Books, Music

and Video convention, June 18-22

THE Western Merchandisers and

Hastings Books, Music and Video

convention, held here June 18-22,

kicked off with an amazing choreo-

in Amarillo Texas.

Marmaduke emphasized that commitment to quality in his keynote address to attendees. In the "people will be more important than ever," he said. "In the 90s, the best people will be attracted to companies where they're treated with respect and allowed to make a difference.

Western Merchandisers and Hastings are poised to attract the best people because of the compa-

ny's potential, he said.
"The marketplace is accelerating," he added. "Excellent companies will prosper as never before; vet mediocre companies will fail faster than ever before. In this accelerated arena, quality will not only become a competitive advantage, but vital to survival."

Sam Marmaduke, founder and chairman of Hastings and a Western Merchandisers board member, reinforced that message later when he told attendees, "Our company's success is dependent on three factors: product, organization, and our people.

THE RETAIL OPERATION

The Hastings chain operates 121 stores, of which 75 are located in strip centers and operate under

the combo concept, including music, video rental, and sell-through, as well as books. Currently, the chain is focusing on opening 12,000-square-foot stores with space allocated evenly between the three businesses.

John Marmaduke declined to reveal company revenues. Nor would he disclose the percentage revenue breakout between the chain and rack operations.

The revenue split by merchandising mix depends on the market, according to Marmaduke, But overall volume in combo stores, according to Walter McNeer, executive VP of retail, breaks out to 50% of revenue coming from music and accessories, 30% from books, and 20% from video. A typical combo store contains about 10,000 music titles, 5,000 titles and 8,000 units in

video rental, and about 15,000 book

titles. In the mall, a typical store is

about 2,500 square feet and con-

tains about 5,000 music titles. In the strip center stores, the chain tends to discount \$1 off cassettes and \$2 off CDs.

In the coming year, Hastings will open 10-12 stores, mainly strip-center outlets. In opening new outlets, the chain will stay in the same 12 states that make up its trade area in the Midwest, Southwest, and Rocky Mountain states. "Overall, we feel we can double our stores in the same trade area.' Marmaduke said.

In addition to opening new stores, the company will be focusing on retrofitting older stores. "As part of that, where we are expanding, and where we have the space, we are building a 'children's corner,' " a 2,000-square-foot specialty boutique focusing on children's product in all three of the chain's business lines.

A big part of the store refurbishment program is converting to live Marmaduke said. Currently, videotapes are kept behind the counter, while empty boxes are displayed on the shelves.

Hastings divides its video rental department into two price sections, and offers an aggressive rental policy of 49 cents a night for catalog titles. The other price category, called "best renters" and consisting of new releases and better-renting titles from the last year or so, average about \$1.99 per turn, McNeer said.

"We are still working on our video rental section," Marmaduke told suppliers. "It needs more ambiance and less light.'

As for video sell-through, the chain carries about 2,500 titles in its combo stores.

THE WHOLESALE OPERATION

Wal-Mart, the Bensonville, Ark.-(Continued on next page)

Music, Vid Retailers Post P-0-P Faves

BY PAUL VERNA

NEW YORK-Music and video retailers prefer posters to all other varieties of point-of-purchase materials, according to a study conducted by the National Assn. of Recording Merchandisers.

The survey of 75 independent retailers and 39 chains representing 2,941 store locations found that posters—especially the 2-by-3-foot vertical kind-in-store audio, and LP flats are the three leading manufacturer-supplied P-O-P choices. Other top entries on the list of preferences are stand-up bins and instore video for chain retailers, and mobiles and stand-up bins for in-

NARM-surveyed retailers indicated that, in determining which displays go in-store, the deciding factors are whether the act in question is on tour, advertising, and artist recognition, in that order.

In chain stores, by far the most widely used in-store play medium is CD at 85%, with cassette following at 60%. For indies, these percentages are even higher, with CD capa-

www.americanradiohistory.com

bility reported at 89% and cassette

In-store video play, the fastestgrowing P-O-P alternative at music retail outlets, is now in use at 49% of the chain stores and 46% of the indie stores surveyed. Thirty-four percent of indie respondents say they play manufacturers' compilation tapes, 20% use reels supplied by outside services, and 39% play music clips or longforms programmed instore. At chain outlets, those percentages are somewhat lower, with 14% playing manufacturers' compilation tapes, 10% using reels supplied by outside services, and 15% showing music clips or longforms programmed in-store.

NARM executive VP Pam Horovitz says the purpose of these periodic P-O-P usage surveys is "to provide manufacturers with information they can use to better promote their products in-store.

Of the chain respondents, 36% were mall stores, 31% were strip-center locations, 30% were freestanding outlets, and 2% were leased departments. The urban-tosuburban ratio for those stores was

56% to 43%; the remaining 1% were situated in rural areas. Most of the chain locations fell in the 2,000-10,000-square-foot category.

Forty-two percent of indie stores covered in the survey were free-standing locations, 36% were stripcenter sites, 18% were in malls, and the remaining 4% were leased departments. Most indie stores (55%) were in urban areas, while 35% were in the suburbs and 10% in rural regions. Store size for indies was predominantly in the less-than-2,000square-foot category, though 36% measured between 2,000 and 10,000 square feet.

Chain participants included such video chains as 21-store, Omaha, Neb.-based Applause Video (a Blockbuster franchisee) and music chains like 85-store Record World in Port Washington, N.Y., and the 1,000-outlet Musicland Stores Corp., headquartered in Minneapolis. Independent stores responding to the survey ranged from Rough Trade in San Francisco to Pure Pop in Burlington, Vt.

graphed performance by the "Fabulous Marmadukes," who were backed by a gospel group singing Aretha Franklin's "Think." gan Award. Steve Hicks of Austin, Texas, re-The Fabulous Marmadukes consist

CONVENTION CAPSULES

of the Hastings VPs: Bob Cope, rack division; Phil Hill, retail store operations; Ted Hood, Dallas branch; Steve Marmaduke, purchasing;

Frank Nelson, information system; John Sobieski, warehouse operations; Don Taylor, product systems;

and Diane Weidling, marketing. Needless to say, the multitalented Fabulous Marmadukes were well received by the audience.

ENVELOPE PLEASE: A number of awards were given during evening ceremonies at the convention. Achievement awards were given to Victor Fuentes, Pat Deckard, and Lois Holleman, all of Amarillo, with the latter receiving the Beverly Lo-

ceived the retail-district-manager-ofthe-year award, and Linda Haskins of Denver received the rack-districtmanager-of-the-year award. Mike Garner of Amarillo won buyer of the

Manufacturer award winners were (Continued on page 46)



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WESTERN MERCHANDISERS/HASTINGS CONVENTION MARKS 3 YEARS OF SUCCESS

(Continued from preceding page)

based discount department store company, finally completed its acquisition of the wholesaling arm, Western Merchandisers, in May, nearly 10 months after the deal was first announced (Billboard, July 21, 1990). The closing took a long time because it was a noncash deal that had to be reviewed by many federal agencies.

Western supplies about 450 Wal-Mart outlets. In 1991, Western's rack division will grow by 30%, mainly by taking over stores in its current trade area. Marmaduke said the rack division's growth hinges on maintaining the high levels of quality service the company delivers to its current account

base.
"We want to continue to improve service while growing at a healthy rate," he said. For instance, later this year, Western Merchandisers will install a pointof-sale system in the Wal-Mart rack departments, he added. Also, Western recently changed to a wire fixture in its rack department, allowing the company to cram in more stock.

Western Merchandisers is "already enjoying a great partner-ship" with Wal-Mart, Marmaduke said. "We have been learning a lot from their management."

The recent acquisition of Minneapolis-based Lieberman Enterprisess by the Troy, Mich.-based Handleman Co. will have little impact on Wal-Mart's relationship with its home-entertainment suppliers, Marmaduke said. "Wal-Mart is of the opinion that it will always have another vendor [besides Western]," he said. "We are sorry to see Lieberman go. But it will help make servicing Wal-Mart easier, since now we won't have to

The theme of this convention is quality service every time'

coordinate everything through three parties

Although Wal-Mart now owns the Western wholesaling operation, including four one-stops-in Dallas, Houston, Denver and Salt Lake City—don't expect Western to physically separate from the Hastings chain. "We hope that Hastings and Western will stay together," Marmaduke says. "Western supplies Hastings stores. In our business it is good to be able to detect trends. The one-stops pick up first on new acts, which allows our Hastings store to react and get those albums in stock. In turn, the Hastings stores telegraph trends to the rack arm.

THE COMING CHALLENGES

In the next 12 months, the company will focus on improving its use of technology, Marmaduke said in his keynote address. The company plans to install PAIRS perpetual automated inventory replenishment system—which will save thousands of hours of work while reacting to sales trends more quickly. PAIRS will also curb returns and overbuying, he added.

Also, the company has installed a more powerful computer system, which it will continue to refine.

All of those improvements will allow the company to transmit quicker information to the field and vice versa, Marmaduke said.

"Information technology will serve its users," he said. "We want systems to free us up from repetitive work so we can force down decision making and concentrate on being merchants. This will allow more 'face time,' the time we interact with customers, associates, and vendors.

"The '90s offer each of us our greatest opportunities," he continued. "It's going to be an explosive mixture [of] progress, change, and opportunity.

The essential ingredient in all of these issues and solutions is [the company's employees]. From the retail sales floor to our distribution center, I've seen hundreds of examples of associates responding to the many challenges and opportunities our growth has presented."

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

Ray Lynch Leaves Void At Music West; Sanchez Segues Into Vid; Van Eps' 'Strings'

NOW THAT RAY LYNCH, a genuine superstar of new age music, has terminated his contract with San Rafael, Calif.-based Music West Records, the label is faced with filling the void left by its most lucrative signing.

When Lynch left (Billboard, July 6), he took 100% of his publishing, copyrights, and master recordings, as well as his entire Music West catalog, which generated about 1.6 million sales during his five-year association with the label. That's an attractive package for potential suitors, especially in light of the fact that Lynch is already in the studio recording an album slated for spring re-

The Lynch camp cites the desire for "a bigger audience," but it re-



by Deborah Russell

mains to be seen whether he'll follow in the footsteps of Ottmar Liebert, who exited Higher Octave earlier this year for a shot at the majors via a deal with Epic.

VIDEO AGE: Poncho Sanchez and

his Concord, Calif.-based label, Concord Picante, join the video age midmonth with the artist's 60-minute concert longform, "A Night At Kimball's East." The home video is set to hit the streets in tandem with live CD/cassette audio recordings culled from the same December 1990 performance. Robert Zagone directed the shoot, while John Burk produced with Elizabeth Bell. Concord president Carl Jefferson served as executive producer.

SIGN ME UP: Concord, meanwhile, (Continued on next page)

ALBUM RELEASES

The following configuration abbreviations are used: CD-compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog num-

POP/ROCK

BIG AUDIO DYNAMITE II The Globe

CK Columbia 46147 CT 46147

HAROLD BUDD By The Dawn's Early Light

CD WB/Opal 2-26649 CA 4-26649

Pretty Blue World

CD PolyGram 8488800-2 CA 8488800-4

JAMES

CD PolyGram 848658-2 CA 848658-4

LIVING COLOUR Biscuits (EP)

EK Epic 47988 ET 47988

NED'S ATOMIC DUSTBIN

CK Columbia 47929 CT 47929

SCHASCLE Haunted By Real Life

CD 2-26510 CA 4-26510

SCREAMING JETS

All For One

CD PolyGram 848800-2 CA 848658-4

ABOVE THE LAW Vocally Pimpin' EK Epic 47934 ET 47934 E 47934

COMPTON'S MOST WANTED Straight Check n' Em

EK Epic 47926 ET 47926 E 47926

SLICK RICK The Ruler's Back

CK Def Jam/Co CT 47372

WHO AM I Addictive Muzick

EK Epic 47356 ET 47356 E 47356

COUNTRY

CHRIS LEDOUX Western Underground

THE MARCY BROTHERS

CD Atlantic 82213 CA 82213

NITTY GRITTY DIRT BAND Live Two Five

CD Capitol 93128-2 CA 93128-4

VAN BROUSSARD

Bayou Boogie Fever CD CSP1004/\$15.99 CA 1004/\$9.99

REGGAE

EEEK-A-MOUSE U-neek

CD Island 422848792-2 CA 422848792-4

Easy To Catch

rity CDL 57159/\$15.98 CD Rhythm Safari/Prior CA 4XL 57159/\$9.98

MANAZART Too Much Pressure

CD Rhythm Safari/Priority CDL 57154/\$15.98 CA 4XL 57159/\$9.98

COMPILATIONS/SOUNDTRACKS

ANOTHER ROADSIDE ATTRACTION Talking Shelter-A Compilation

CD Aesthetic AS4-001 CA AS4-002

VARIOUS ARTISTS Boyz 'N The Hood

CD WB/Quest 2-26643 CA 4-26643

VARIOUS ARTISTS A Rage In Harlem Original Motion Picture Score

JAZZ/NEW AGE

DAVE BINNEY Point Game

CD Owl 79233 CA 79233

JEFF ORDER

Isis Unveiled

CD Order-Laurie 025256-3007-2 CA 025256-3007-4

BEN SIDRAN Cool Paradise

CD BlueMoon/Go Jazz 79350 CA 79350

McCOY TYNER

WORLD MUSIC

KOTOJA Freedom Is What Everybody Needs CD Mesa 79038 CA 79038

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Karen O'Connor, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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HOLIDAY BUYER'S GUIDE

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JOURNEY TRILOKA 184-2*

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THE BEST OF JULUKA RHYTHM SAFARI CDI 57318*

TALKIN' BLUES TUFF GONG 48243/ISLAND

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JULUKA

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MICHAEL HEDGES

JONN SERRIE

RAY LYNCH

MANNHEIM STEAMROLLER

MICKEY HART

GARY LAMB

ROBERT RICH & STEVE ROACH

DAVID LANZ

jazz guitarist George Van Eps, inventor of the seven-string guitar. Just out: "13 Strings," a collaboration with label mate Howard Alden ... New York rock act Scarecrow joins Des Plaines, Ill.'s Red Light Records roster with an eponymous debut set for September ... Marquis Records of Leesburg, Va., has inked a deal with mid-Atlantic rock'n'roll act

DISTRIBUTION DEALS: New York's Koch International and the U.S.S.R.'s Melodiya have pacted for U.S. distribution. The exclusive arrangement bowed in June with a plethora of rare and exceptional classical recordings, featuring the works of Tchaikovsky, Liszt, and Prokofiev, among others ... The Burbank, Calif.-based Independent National Distributors Inc. web picked up L.A.-based jazz/new age label Proxima for national distribution. The July release schedule includes debuts from Guire Webb, Zig, the Rise, and Miguel Kertsman. Proxima president Ken Mazur is former lead guitarist for Robert Palmer and Mink DeVille ... L.A.'s Oh Boy!/Red Pajamas/Blue Plate triumvirate recently pacted with Dallas-based Big State Distributing Corp. and re-associated with San Fernando, Calif.based California Record Distributors Inc. after a brief association with Landmark Distributors. The Oh Boy! crew is preparing for the September release of "John Prine: The Missing Years."

MORE MUSIC: With all the hoopla buzzing around Arnold Schwarzenegger's "Terminator" sequel, it seems appropriate to mention DCC Compact Classics' Cinemaster imprint, which recently released the soundtrack to the original "Terminator" film. Movie buffs should also investigate Cinemaster's "The Best Of Hemdale," featuring tracks from such Hemdale movies as "Platoon," "The Last Emperor," and "The River's Edge"... New York's Great Northern Arts label is out with "Donovan-The Classics Live." The 17 concert cuts showcase Donovan's distinctive vocal stylings and feature 11 top 40 hits . . . Atlanta-based Intergalactic Recordings is promoting Geronimo, the debut by one-man band Gary Capelouto, who sings and plays every instrument on every track. This guy has a great ear for refreshing alternative rock'n'roll/pop John Camano, president of Hawthorne, N.J.'s JAM Records, has a vested interest in the label's debut single, "Summertime." He and partner Angela Noelle perform the dance/pop duet. Who says business and art don't mix?

GRASS ROUTE

(Continued from preceding page)

recently inked a deal with 77-year-old

MOVIN' AND SHAKIN': Michael Crockett has joined the staff at Dallas' Big State Distributing Corp. He's a sales representative covering South Central Texas ... Robin Hurley is the new managing director for 4AD in New York ... Ray Mancison is the new director of radio/video promotions at New York's Noise Interna-

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Life At LIVE After Menendez's Death; Chain Reaction

WINDS OF CHANGE: For those who have followed the company's history, current changes at LIVE Entertainment are a bit startling. LIVE has just announced an agreement to sell off the Lieberman Enterprises rack to the Handleman Co. There are widespread rumors in the marketplace that the company is shopping the LIVE Retail Specialty Group, which consists of stores operating under the names of Strawberries and Waxie Maxie's. Also, LIVE has proposed a merger with Carolco Pictures.

LIVE's previous CEO, the late Jose Menendez, took pride in his vision of creating a vertically integrated company, with rackjobbing and retailing capabilities. He also was adamant that LIVE be seen as a separate entity from Carolco, and became sensitive if it was implied in any way that his company was under Car-

olco's thumb.

In agreeing to sell Lieberman, LIVE appears to be abandoning the vertical-integration strategy. LIVE's senior VP and general counsel Michael White, however, says that a clause in the agreement with Handleman ensures that the rackjobber will carry the label's titles in the stores it supplies for the next five years. Thus, LIVE effectively still has a distribution channel, White argues.

As for the merger, LIVE announced that its board of directors had proposed the deal with Carolco. But many observers feel that financially troubled Carolco, which owns 54% of LIVE, instigated the merger so that it could get at the video label's cash flow and then pay down some debt.

Given recent difficulties at Carolco and Lieberman, the changes LIVE is implementing are understandable. But one has to wonder what course LIVE might be taking if Menendez were still alive today.

WHILE WE ARE on the topic of Lieberman, many are wondering how Wal-Mart will react to the Handleman Co.'s acquisition of the Minneapolis-based rack. John Marmaduke, president and CEO of Wal-Martowned Western Merchandisers, says, "Wal-Mart is of the opinion that it will always have another vendor [besides Western]. We are sorry to see Lieberman go. But it will help make servicing Wal-Mart easier, since now we won't have to coordinate everything through three parties."

BREAK THE CHAIN: In the last month, Retail Track has received four copies of the same chain letter, and as we read it, the epistle had an eerie ring of familiarity. It said there was a 7-year-old in Surrey, England, named Craig Sherhold, who was suffering from a serious illness, and that

the lad wished to break the Guinness Book Of World Records for compiling the world's largest collection of business cards.

Let's turn back the pages to last summer, when the July 7, 1990, Retail Track contained an item about an



by Geoff Mayfield & Ed Christman

ill 7-year-old named Craig Shergold, who was trying to set a world record for collecting the most get-well cards:

"A chain letter intended to help young Shergold reach his goal has been making the rounds in the record trade, but, according to a news report televised on New York's WNYN, the family has kindly requested that you hold off on sending more cards. Seems the Shergolds broke the record some time ago, and they're still receiving some 5,000 letters a week."

Somehow, in the course of its evolution, the name in the chain letter has changed from Shergold to Sherhold and get-well cards have become business cards. Newsweek and Ann Landers both recently reported these errors, along with the fact that Guinness stopped counting get-well cards when the tally reached 16 million. The Surrey post office is now forwarding Shergold's chain-letter correspondence to the Make-A-Wish Foundation in Atlanta, the association that

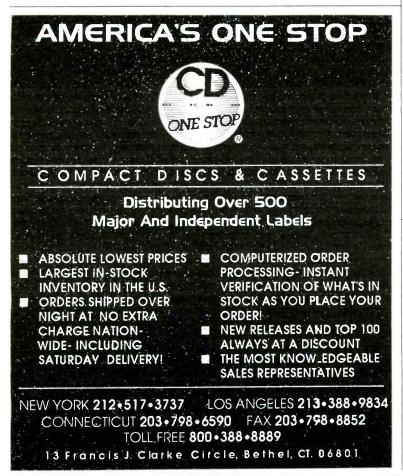
started the original plea some years ago; 33 million envelopes now fill an Atlanta warehouse. As for Shergold, he is now 11 and thankfully has recovered from what once appeared to be a terminal condition.

CONGRATS TO Lewis Kennedy, founder of the Plymouth, Minnbased Title Wave chain, who was recently named "Emerging Entrepreneur of the Year" by the entrepreneurial services division of Ernst & Young; Inc. magazine; Merrill Lynch; and the law firm of Gray Plant Mooty Mooty & Bennett.

Kennedy, who spent 15 years overseeing electronics, records, and tapes for Target, started the chain by opening his first store in 1986, after a short stint with Wherehouse Entertainment. Since then, Title Wave has grown to six stores with 234 employees and more than \$10 million in annual sales.

UUICK SCHTICK: We were recently investigating a financially troubled account, which we had heard was on hold at some of the Big Six distributors. A source at one of the distributors confirmed that the account was still in good standing with his company. "They're still on with us," he said. 'Then again. I'm not sure what the difference is between being off with them and on with us." Apparently, that account hasn't been placing too many orders recently... While read-ing a recent Billboard, we noticed that in 1984, former Licorice Pizza maven Jim Greenwood suggested that the National Assn. of Recording Merchandisers change its name to the Entertainment Software Assn. Considering the acronym that would have resulted, we're frankly relieved the trade group didn't follow Greenwood's advice. We already get heat from some folks about mentioning a certain Rhino staffer too often.





CONVENTION CAPSULES

(Continued from page 42A)

Allan Werst of CEMA; Sally Johnson of Bantam/Dell; Alisa Brewer of Ingram Video for nonmusic.

Nineteen combo stores won sales awards, with store manager Bob McKenzie winning the Double Platinum Award. Platinum Award winners were store managers Lori Muretta, Doug Grant, and Karl Spencer.

Mall store winners included the

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Platinum Awards given to Phil Trippet and Jodi Turner. Thomas Earley of Greely, Colo., won the Platinum Rack Sales Award for both 1990-91 and 1989-90.

Edgar Sellers, district sales manager from Amarillo, received the 35-Year Longevity Award. Receiving 20-Year Longevity Awards were Pat Deckard, key entry coordinator, and Bob Schneider, executive VP.

The company also presented music buyer Dick Snyder with the inaugural "FISH" award. Marmaduke explained that FISH stands for "first in, still here." It seems Snyder bought heavily into something called the "New Kids House Shoes." Marmaduke presented him with a plaque containing one of the shoes but added, "If we don't make mistakes, then we aren't experimenting."

A HIGH POINT of the convention was the performance by Capitol recording artist Garth Brooks, who played June 21. The performance was capped off by Western Merchandisers/Hastings stopping the show to present Brooks with a gold-album award from the company. According

to Jim McCall, regional market manager in Capitol's Nashville office, Western Merchandisers and Hastings together have sold nearly 1 million of the 6 million total units moved by Brooks' two albums. Brooks was very appreciative of the support displayed by Western Merchandisers and Hastings. The audience, in turn, responded with a number of long standing ovations for his show.

HAPPY TRAILS INDEED: During its product presentation, BMG took advantage of the fact that a new RCA Nashville title, a Roy Rogers "Tribute" album featuring various country stars, contains the song for which Rogers is famous, "Happy Trails," and used it to wish Marmaduke, who is retiring in September, well. Throughout the presentation, we took liberty that Steve was retiring, and had news reports saying that the Internal Revenue Service was investigating him," explains BMG branch manager Jerry Silhan. "Toward the end, a report stated that the IRS was dropping all charges against Marmaduke and he was agreeing to get out of the record business."

Music Widen

Lucasfilm Empire Expands To Incorporate Music Video

■ BY MELINDA NEWMAN

NEW YORK—What's in a name? A lot, if it's Lucasfilm Commercial Productions, one of the many divisions owned by director/producer George Lucas.

"The name helps; it certainly piques people's curiosity," says GM Peter Friedman. "Nine times out of 10 the record company will see us because of our name, but we have to back that up with great work."

'Generally, we like to keep the budget \$100,000 or more'

LCP, which works mainly as a commercial production firm, broke into music videos earlier this year. Among its projects are clips for Dwight Yoakam, Ralph Tresvant, and most recently Paula Abdul with "Rush Rush." Both Yoakam's and Abdul's clips were expanded stories with cold openings and elaborate sets. The Tresvant clip was a colorfully stylish performance piece.

The reason for the expansion was to give the directors a chance to explore creative avenues without having to leave LCP to do it. "Working in the 30- or -60-second format can be limiting," says Friedman. "Though there's very little money involved in music videos—I don't think we've gotten 15% on any job—it offers creative freedom and a chance to try things you can't do on commercials."

LCP plans to keep its music video productions limited—to about six a year—and be selective about whom it works with. "We've turned down a lot of stuff," Friedman says. "I don't want to do the small stuff where you're not going to get any recognition; we don't need the exercise."

But not everything needs to be on the \$500,000-plus level that Abdul's clip was. "If we got a project that was just sensational, and the label only had \$75,000, we might do it. But generally, we like to keep the budget \$100,000 or more."

Friedman is also looking for artists that want more than just a performance clip and can put up with a long and grueling shoot. "Working with Paula was a once in a lifetime experience. We shot for six days and she was fabulous. She did it right every single time. If she was a bitch to work with that could have been a nightmare, but this was great."

LCP has five commercial directors it is pushing for music video work, including Steve Vaughan, who directed the Yoakam clip, director/cameraman Jimmy Collins, who is based in LCP's Atlanta office, and director Michael McNamara, who has attracted attention for his storytelling style. Stefan Wurnitzer, who directed the Tresvant clip and worked on the Abdul video, likes music videos so much that he's now pursuing that avenue full-time for Squeak Pictures.

Interestingly enough, no one has come to Friedman and asked LCP to make a video using special effects from its sister division, Industrial Light & Magic. "No one has asked us to incorporate ILM into any of the videos," he says. "The problem might be cost, since the effects are top of the line they also tend to be expensive; and the other problem is the

Nor has anyone come to Friedman and asked if the boss himself, George Lucas, would direct a clip. "That would probably be tough anyway, since he's so busy with movies and television," he says.

time it takes to develop the effects."

Even though LCP has no intention of making music videos its main source of income, it intends to pursue opportunities because "music videos are fun," Friedman says. "It's great to work with the celebrities and figure out how we can do the project for a certain amount of money. Besides, it gives our directors a chance to let their hair down."

A*Vision, VH-1 Venture Into Vid Deal

NEW YORK—A*Vision, the home video arm of Atlantic Records, has formed a joint venture with VH-1 to sell longform music videos through the music channel.

Condensed versions of at least two A*Vision titles will air as 30-minute prime-time programs each month on the channel. At two commercial breaks during the shows, a toll-free number will appear for viewers who wish to order the entire video.

"This gives us increased sales over the air and increases sales in retail because of the exposure," says A*Vision president Stuart Hersch.

The venture kicked off June 19 with highlights from the "Phil Collins' Seriously Live" concert longform. Hersch declined to give the number of orders placed during the program, but says he was pleased with the results. VH-1's director of acquisitions and co-productions, Eddie Dalva, would not release ratings for the program, but expressed his pleasure in the show's performance.

Other videos to be showcased include "The Foreigner Story: Feels

Likes The Very First Time," July 6; "The Doors Live In Europe 1968," July 16 and 30; and "A Romantic Evening With Ray Charles," July 20 and 23.

The shows are edited from the longform down to 23 minutes by either VH-1 or A*Vision. "Therefore,

we're not taking up any of their advertising inventory; VH-1 can carry its normal commercial load," Hersch says. VH-1 also receives a percentage of each video sold.

The longforms being shown already have been offered at retail, ac(Continued on next page)



Doin' It Right. RCA artist Eddie London, right, completes his video for "If We Can't Do It Right," from his upcoming debut album. Shot in Austin, Texas, the clip was directed by Richard Kooris, left, for Full Spectrum Productions.

THE



by Melinda Newman

FEAD THIS: We're splitting up Video Track. From now on, all information about clips done by East Coast and Nashville-based production companies should be sent to Karen O'Connor in Bill-board's New York office. The fax number is 212-536-5358. All Los Angeles-based companies and firms based in other cities should continue to send their information to Deborah Russell in the Los Angeles office. Her fax number is 213-859-5302. Again, the decision where to fax is based on what city the production company is based in, not where the clip was shot.

Just to confuse the issue, the New Videoclips listing will now be compiled totally in New York. So regardless of geographic location, send items to be included in that section to O'Connor.

CALL TO WIN: Boston-based Video Visions has just wrapped up a successful four-week contest with Warner Bros. that touts the label as well as two of its artists, Keith Washington and Jasmine Guy, according to associate producer Suzanne Taylor. Whenever viewers saw a video by a Warner Bros. artist on the urban music show, they called the Video Visions hotline to qualify to win a free trip to Los Angeles, \$300, and tickets to "The Arsenio Hall Show." Though the main emphasis was on Washington and Guy, clips by other Warner Bros. artists were sprinkled throughout the playlists for the month.

During the same four-week period, radio station WILD also participated: listeners could qualify by calling when they heard Guy's latest single, "Just Want To Hold You," and Washington's "Kissing You." All of the radio station's entries were turned over to Video Visions, which drew the winner June 29.

The 2-year-old Video Visions has been broadcast on WLVI-Channel 56 since April; previously

it was on cable and another broadcast channel. At its new home, it reached a potential 3.4 million households over five New England states. The hourlong show, which airs Saturday nights at 1 a.m., is repeated on Continental Cable twice during the week.

A recent playlist for the show included "Do You Want Me," Salt-N-Pepa; "Summertime," D.J. Jazzy Jeff & the Fresh Prince; "Exclusivity," Damian Dame; Amazing Love," Phil Perry; "Pop Goes The

"Amazing Love," Phil Perry; "Pop Goes The Weasel," 3rd Bass; "PTA," Leaders Of The New School; "Try Me," Guy; "I Try," Will Downing; "Can You Stop The Rain," Peabo Bryson; "Kissing You," Washington; and "Unbelievable," EMF.

T'S OFFICIAL: Sheri Trahan, former national director of video and alternative radio promotion at Enigma/Restless Records, has been named head of national video and alternative promotion at Morgan Creek Records.

Midnight Films has added two directors to its roster: Amy Goldstein, formerly with Visualize, and Stacy Peralta, whom Midnight refers to as "the skateboarding-subculture film guru."

In addition to LCP, Paramount Images has thrown its hat into the music video circus. Paramount Images is the commercial production division of Paramount Pictures. Troy Stafford has been named marketing director for music videos and Emmy- and ACE-award-winning producer/director Steve Binder has signed an exclusive contract with the company.

DEAR ABBEY: I have this problem. MTV won't play the new video by our favorites, Peter Holsapple & Chris Stamey. Actually, that's not quite how it goes, but the duo's label, Rhino New Artists, has sent out 3,500 bright yellow postcards to press and other assorted motley types to mail back to MTV senior VP Abbey Konowitch, pleading with the channel to air the pair's "Angels" clip. We've sent in our card. In a few weeks, we'll report on how many the channel has received and if it has decided to air the clip.

WHILE WE'RE ON THE SUBJECT: kudos to MTV for being named corporation of the year by

the National Multiple Sclerosis Society for its volunteer work with the organization. Since 1985, MTV has raised funds and awareness among college students nationwide by sponsoring on-campus activities and on-air events.

ANIFEST DESTINY: "Hot Traxx" keeps expanding its San Diego reach. Producer David Law is part of the team that is running a new low-power television station in north San Diego. Channel 17 was set to bow July 4 and will air a mixture of music-video programming, classic movies, and local political programming. Among the music video programming that will air to the channel's 70,000 potential viewers is a daily version (except Sunday) of urban show "Hot Traxx." Currently, the two-hour show airs weekly on eight San Diego-area cable stations. Channel 17 will also air the syndicated "Nashville Skyline" show once a week, and is negotiating with John Wells, who hosts an alternative music show on a San Diego public access channel, to do a program for 17.

"We're looking for more country music," says Law. "Ultimately, we'd like to see a major part of Channel 17's late-night programming to be music video. But we have a huge commitment in that we bought this movie library from a company that went out of business, so we want to utilize that as well"

"Hot Traxx," as well as the other video show that Law produces, "Silky Soul," will remain on their cable channels until Channel 17 can get added to those cable systems. At that point, Law says he intends to combine "Hot Traxx" and "Silky Soul," which is ballad-oriented.

NEW MUSIC SEMINAR is fast upon us, and we're looking forward to everyone arriving in The Big Apple. We hear that one label is looking especially forward to the arrival of folks from several top local and regional shows. So much so that it has scheduled a meeting with label higher-ups and the producers of these shows to discuss how the programs can more effectively be used to promote artists. More details after the meeting, but we say it's a great step since every video promotion director knows how important the local shows are. But that message often gets lost on the label VPs.

BILLBOARD JULY 13, 1991

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We live in a time when over 140,000 Americans from all walks of life have

Caning Ten Zife already died from A.D., and over 1.5 milion have been infected.

But there's something even scarter. There's no cure. And because AIDS education, research, and treatment are so inadequate, these numbers are growing. Every day.

The good news is that there are things each of us can do to combat this deadly disease.

That's where VIAAC comes in.

Since 1989, VIAAC -- the Video Industry AIDS Action Committee -- has already rased over \$120,000.

More importantly, VIAAC has spent that money in cities and towns like yours. For cesperately needed research and for treatment for those afflicted with AIDS.

But there s so much more to be done.

And that's where you come in.

VIAAC will mount a major functaising campaign at this year's VSDA. We'll be the beneficiary of funds raised at the Video Blues Banc concert.

Throughout the show, we'll be raffling off some great prizes.

And we're setting up a booth on the snow floor to take donations and to help you raise funds in your own communities.

So come to the Video Blues Band concert. Buy raffle tickers and come to the VIAAC acoth.

Together we can make a difference.



vides industry aids action committee

Design huzzi imitad/NYC Photography Jeffrey Schno r

New Music Confab To Explore New Music Videos, Too

NEW YORK—The 12th annual New Music Seminar, to be held here July 13-17, has a slate of panels dedicated to music video, as well as several other sessions that will interest music video professionals attending the conclave.

Three panels are devoted specifically to music video: "Video's Reemergence in the Club Environment," moderated by Sean Fernald, Capitol Records, 1 p.m., July 14; "What Price Video: How Much Is Too Much," moderated by Joel Hinman, Scorched Earth/Black + White Television/Palace Music Pictures, 1 p.m., July 15; and "So You Wanna Be a Video Star? Maximizing Your Impact in the Universe," moderated by Mark Weinstein, R 'n R Freelance, 1 p.m., July 17.

Among the other panels in which video is sure to be a component are "A&R," moderated by Polydor's Davitt Sigerson, 11 a.m., July 17; "International Rock Music in America: A Reality or Fantasy?," moderated by MTV International's Rebecca Baties, 11 a.m., July 17; and "Marketing New Artists: Case Studies," moderated by Larry Stessel, Epic Records, 1 p.m., July 15.

The Music Video Assn. will also hold its semiannual meeting during the seminar. It will take place 5 p.m. July 16 at the Marriott Marquis, site of all convention activities. It is open to nonmembers as well as members.

MELINDA NEWMAN

A*VISION, VH-1 VENTURE

(Continued from preceding page)

cording to Hersch. "We're looking at what works as television programming and what will not offend the retail community. We're not trying to compete with them," he says. The retail window varies from several months for the Collins longform to a matter of weeks for the Foreigner home video. The VH-1 price is the same as the retail price, and delivery is normally within two weeks.

The venture is also a way to reach older consumers who don't frequent retail stores, Hersch says. "Our research indicates that most music videos are sold in stores to a 12-to-22-year-old demo. Once you get beyond 25, the number of times you go to the video or record store drops off. The VH-1 demo [which is primarily 25 and up] is perfect for this."

According to Dalva, the programs are just the first step in a long-term relationship between the two companies. Down the road, the plan is for VH-1 to co-produce original programming with A*Vision that after airing on the channel will be released by the home video company to the sell-through market. "Now, when we produce things we're thinking long-term and about what could also be a home video," he says.

Dalva adds that VH-1 is approaching other home video companies "about doing the same kind of things."

MELINDA NEWMAN

VIDEO TRACK

LOS ANGELES

TRIPLE X rock act Celebrity Skin and the crew from DOOM Inc. recently wrapped "S.O.S.," a wildly vibrant and colorful clip directed by newcomer Edward Louderback. Richard Henkels directed photography.

Tom Scott, Grammy-winning jazz composer, arranger, and producer, shot his debut video, "If You're Not The One For Me," with director Randee St. Nicholas. The clip comes from the GRP album "Keep This Love Alive" and features a duet by Brenda Russell and Bill Champlin. Mark Kalbfeld produced for Planet Pictures.

Black & White Television's Paris Barclay puts A&M artist Vesta on the big screen in her latest video, "Special." When the artist spies the man of her dreams in a movie, she walks into the film and brings him back with her. Joe Caruso directed photography on location at L.A.'s Vista Theatre. Siri Adams produced the clip and Richie Vetter executive-produced.

NEW YORK

MERCURY'S Black Sheep video, "Flavor Of The Month," is a comi-cal takeoff on the "Little Bo-Peep" nursery rhyme. It's a fitting

theme, as the band's album is titled "Wolf In Sheep's Clothing." Director Kevin Bray wrote the concept and shot footage on Rector and Washington streets, as well as on Walker Farm in Stockton, N.J. Gina Harrell produced.

OTHER CITIES

NEW ORLEANS' French Quarter serves as the backdrop for Patty Loveless' new MCA video, "He Hurt Me Bad (In A Real Good Way)." John Lloyd Miller directed the shoot, which follows a day in the life of three couples. John Jorgenson of the Desert Rose Band appears as Loveless' love interest. Marc Ball directed photography and produced the clip for Scene Three Productions.

The Foundry's Paul Rachman is the eye behind Alice In Chains' new Columbia clip, "Sea Of Sor-The Salt Lake City-based shoot features performance mixed with conceptual footage of shadows and underwater imagery. Sally Norvell produced.

Rounder Records' Alison Krauss linked with Acme Pictures' Joanne Gardner, who directed and produced "Steel Rails," from Krauss' album "I've Got That Old Feeling." Gardner shot footage in the California desert.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send informa-tion to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Untied And True Dancin' On Coals/Mechanic Benjamin Howell/Z-Inc. L.A. Ralph Ziman

TEVIN CAMPBELL

Ask Me To

Boyz 'N The Hood, Original Motion Picture Soundtrack/
Qwest-Warner Bros.
John Duffin/Desert Music Pictures
Geoffrey Edwards

MARY-CHAPIN CARPENTER

Down At The Twist And Shout Shooting Straight In The Dark/Columbia Robin Berestord/Flashframe Films Jack Cole

CHUBB ROCK

The Chubbster

Russell
Kevin Bray in association with Christopher James, Russell
Fortunate Processes

COMPTON'S MOST WANTED

Growin' Up In The Hood Boyz 'N The Hood, Original Motion Picture Soundtrack/ Qwest-Warner Bros. Belinda Elik/Underdog Films Okuwah Garrett

D.J. JAZZY JEFF & THE FRESH PRINCE

Summertime Home Base/Jive Joseph Nardelli/New Generation Pictures Jim Swaffield

JODECI

All The Time In The World Sixes, Sevens, & Nines/Geffen Rob Newman/Spellbound Pictures Tony Vanden Ende

The Offbeat Of Avenues Stefan Wurnitzer

MEL MCDANIFL

My Ex Life
Country Pride/DPI
Mary M. Matthews/Studio Productions
Carolyn Betts. Matt Coale

LORRIE MORGAN

We Both Walk Something In Red/RCA Jim Burns/RSE NY Bob Small

NAUGHTY BY NATURE O.P.P.
Naughty By Nature/Tommy Boy Music
Abdul Abbott/Shoot "Til You Drop
Rodd Houston, Marcus Raboy

PEBBLES

Backyard

Always/MCA Ralph McDaniels, Sabrina Gray/Classic Concept Lionel C. Martin

The Clip List will return next week

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



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Solomon's Way: By Taking One Store at a Time He's Added Up to **Something Special**



Billboard

By GEOFF MAYFIELD

hen he was young, I used to worry about him so much, because he so mischievous. But, my husband would say, 'Don't worry, he's going to amount to something someday.'

Such concerns and hopes are common among parents, but in this case, the comment is uncommonly appropriate. Annette Solomon, 90, is chatting with members of her son's staff in a hallway just outside his office, and the words are spoken with the assurance that her son has indeed amounted to something.

And how!

Russ Solomon, founder and president of Tower Records and Tower Video, is this year's Billboard/Time Video Man of the Year. And, as he celebrates the 50th anniversary of his career in home entertainment, the 65-year-old retail pioneer still retains that streak of mischief that once concerned his mother.

In fact, Solomon's mischievousness is notable, because it illuminates an important component of the philosophy that has made his company a global success story. Despite the lavish praise that his Tower stores constantly receive—from suppliers, from competitors, and from the consumer press—Solomon refuses to take himself too seriously. His irreverent and sarcastic sense of humor is uttered at his own expense as often as it is directed at others.

It is the evening of the awards banquet at the 1986 National Assn. of Recording Merchandisers. At that time, Mickey Granberg is executive VP of NARM and the Video Software Dealers Assn., and Russ sits on the board of both trade groups. Russ looks resplendent in his tux, and the sight of him in formal wear startles several attendees, who are accustomed to seeing the Tower chief clad in casual attire. "A monkey suit, eh Russ?" says one surprised supplier. With a wink, Russ responds, "No. I call it my Mickey suit.

In his own modest way, Solomon is a media darling. His company's considerable success has landed Solomon ink in Venture, Fortune, and The Wall Street Journal; in 1990, he landed on the prestigious Forbes Four Hundred. But, Solomon is also hip enough to attract the attention of Rolling Stone and intriguing enough to land on the pages of the National Enquirer (In a week that must have been shy on UFO sightings, the Enquirer profiled Solomon as an example of

"Success Without College").

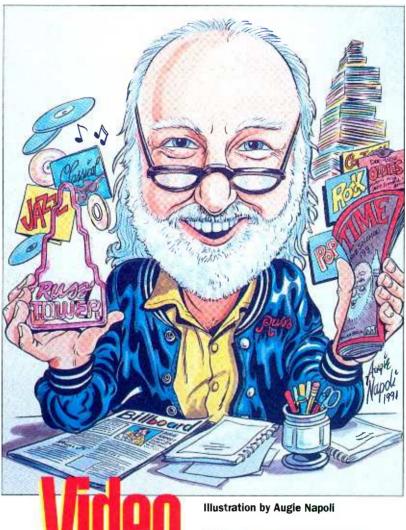
Solomon's career in entertainment retailing began with the 78 rpm record and extends through today's laser videodisc. "By 1949 and '50, 45s and LPs were introduced," Solomon recalls. "You're thinking about the infancy of a business which has now disappeared. Can you believe it? I was there at both ends." Along the way, he has also seen the dawn and dusk of a number of software formats that didn't last nearly as long as the venerable LP-like quadraphonic records, reel-to-reel tapes, 4-tracks, 8tracks, CEDs, and 3-inch CDs.

During this evolution of entertainment media, Solomon's MTS Inc.—the parent of Tower Records, Tower Video, Tower Books, and Tower Gallery—has emerged as a success story that cannot be imitated, ringing up annual sales in

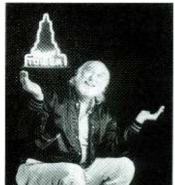
excess of \$500,000 million.

With a mere 67 U.S. record stores, Tower ranks second in volume among American music retailers—which means the company outbills chains that have more than 400 stores. Only Musicland Stores Corp., with its 800-plus locations, rings up more music sales than Tower.

(Continued on page V-2)



Founder and President, Tower Records and Tower Video



Quote File: He Cuts Through a Lot of Red Tape--and Power Ties, Too

ifty years ... Does that mean you started Tower at the age of seven? Russ, you're a great friend and a class act. All of us at Fox Video congratulate you on this well deserved honor and thank you for your support over the years.

BOB DELELLIS, President, FoxVideo

My first trip to San Francisco, in 1959, was marked by a memorable occasion: Russ Solomon took me to the Blue Fox for dinner. Considering that as a "jack robber" (Russ' own endearing term for "rackjobber"), he was on the verge of bankruptcy, this act of calm in the face of a storm is singularly "King Solomon."

I am honored to be, by Russ' own admission,

responsible for his wearing a necktie at the NARM Convention for the first time. But, I am doubly proud, honored, and grateful for being a part of his business career for 30-some years of

his 50 years in business. It's been a ball!

MICKEY GRANBERG, VP, VSDA Scholarship Foundation
Executive VP, NARM Scholarship Foundation

I am very fortunate to work for Russ Solomon. An apprentice painter working under Michelangelo may have felt the same. While Russ says he doesn't take himself too seriously, we all do. We do so because he continues to excite and expand the canvas of the entertainment world. . Congratulations, Russ, and thank you for all the wonderful possibilities

JOHN THRASHER, VP of Purchasing & Distribution, Tower Video

Russ Solomon is not only an exceptionally gifted and successful retailer, but he is a warm, giving, passionate human being. Where others are quick to judge, Russ is quick to help. Where others do what's expected, Russ does what's right. Where others care when it's convenient,

Russ is certainly an important customer, but more importantly, he's a dear friend who's taught me an awful lot over the years. Congratulations on this very special recognition.

P.S. So, now will you bring in more copies of "Godfather III"?

ERIC DOCTOROW, Executive VP of Home

Video, Paramount Pictures

Russ Solomon is a wonderful man to work for. Over the years, I have watched his vision and enthusiasm build Tower into the international company it is today. I highly respect Russ' integrity and thoughtfulness, and his concern for the welfare of his employees and the community. He is held in the highest esteem within our organization, and throughout the industry.

Russ can't begin to know how many lives he

has influenced. It has truly been a privilege and a pleasure to have worked for him for the past 20 years. I will be forever grateful to Russ for making it all fun and for giving me the room to

grow and prosper with Tower.

JENNIFER BIRNER, VP of Video Operations, **Tower Video**

Leadership is the lifting of vision to higher sights, the raising of performance to higher standards, and the doing of what some say can't be done. Russ Solomon's contribution to the music and video industries can best be measured by his leadership qualities.

GENE SILVERMAN, Senior VP of Sales,

Orion Home Video (Continued on page V-4)

Billboard / TIME Video Man of the Year

SOLOMON'S WAY

(Continued from page V-1)

When the first Tower Video opened in 1981, it was a pioneer operation. At the time, Wherehouse Entertainment had already jumped into the video pool, but most other music chains had been reluctant to embrace this fast-growing industry. Shortly thereafter, a number of record chains followed the lead, but over time, most of those companies have scaled back their video rental involvement. Tower Video, however, remains a leader in its field, and ranks as this country's largest seller of video-

Tower's enterprises are not confined to the U.S. The chain has operated stores in Japan for more than a decade; since then, the Tower empire has spread to England and Scotland. Yet, through it all, Solomon says there was never any grand design that led his company to international status.

'Accidentally we went where we went. If you think there was any preconceived planning you are crazy, says Solomon. Even when Tower's territory extended no further than Northern California, Solomon says the company grew "one store at a time.

Aside from music and video, Tower operates a chain of book stores, a pair of art galleries, and a corporate art center. To Solomon, each of these businesses provide an invaluable service to the consumer: "You don't need music, video, books or art to live, but life wouldn't be much without them," he says.

Prior to the 1989 Tower Annual Conference, Russ and assistant Frannie Martis carefully prepares a speech that will address company plans and philosophies, while also making a call for improved customer service. All of the wording is mapped out, except for the conclusion. Concerned, Frannie calls the night before the speech, and asks, "Did you figure out how to end it?," and Russ responds confidently, "Yeah. I think I've got it worked out." The next morning, Solomon nails the speech, often in dramatic fashion, but when he gets to the end, he looks up from his notes and says, wistfully, "That's it. That's all

By the age of 65, most people in Solomon's position sit back and let younger turks run the show. Several of his entertainment retailing peers, including some who are younger than Solomon, have been known to scale down involvement in the companies they have founded in favor of such leisure activities as tennis, backgammon, or boating. Not Solomon.

"Russ is one of those lucky people whose work is also his avocation," explains Frannie Martis, assistant to the president. Solomon agrees, stating simply, "I'm still hav-

Although he entrusts his senior staff to plot Tower's course, Solomon keeps himself apprised of practically every detail. A recent visit to MTS headquarters in Sacramento confirms Solomon's continuing involvement. On this day he will sign four leases, coordinate the opening of an outlet store in Los Angeles, review marketing strategies with Tower Video VP of purchasing and distribution John Thrasher, bone up on computerization, and meet with a contingent of new store managers who are in town for an orientation course. For Solomon, this is actually a light schedule.

He concludes a phone call with an associate, during

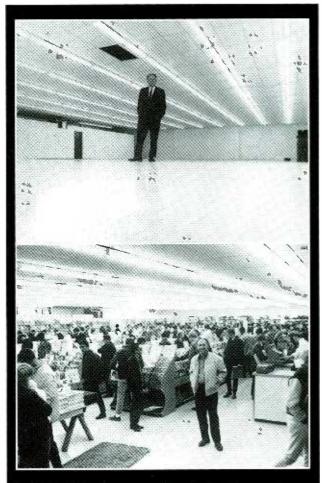
which he has picked up a detail regarding computer systems, a current priority for Tower's record division. "I just learned something, says Solomon with great

Solomon in his early 20s. He began his career selling 78s, but soon saw the birth of the LP and the

satisfaction. "You see, if I quit and just sailed around the world, that wouldn't happen.

During the video strategy meeting, Solomon listens to Thrasher's ideas on how Tower should market and promote a pair of key sell-through titles. Based on the sale price that Thrasher has proposed for one of those tapes, Solomon guesses its wholesale value—and comes within pennies of the actual mark. He offers Thrasher a suggestion for copy that might run in one of those campaign's ads. After quickly digesting the details, including his competitors' probable strategies, Solomon approves Thrasher's proposals. "That's fine," he says.

The meeting illustrates Solomon's management philosophy. He is hands-on, but he declines a heavy hand. "I



In 1968, Solomon accomplished a longtime goal when he opened a large Tower Records store in San Francisco. It was the chain's first store outside of the San Francisco market, and helped establish the blue-print for the superstores now identified with the Tower logo. Above, Solomon is seen in the still empty space at Columbus and Bay streets; in lower photo, a smiling Solomon stands before oodles of customers in the same store. in the same store.

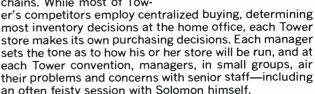
just want to know what's going on," says Solomon. "First of all, it's the Tom Sawyer theory of management. You read the book Tom Sawyer when you were a kid and you know how Tom Sawyer got the fence painted. That's the first part of the theory.

"The second part of the theory is that if I disagree with somebody, my arguments have got to be better than their arguments, not because I'm boss, but because my arguments are better, and I hope it works this way. Generally speaking, if their arguments are better than mine, than their arguments are going to prevail. Why not? I don't have to win. What do I care? It's just got to work. That's my theory and I haven't changed my theory in

This philosophy is not only extended to senior manage-

"You don't need music, video, books or art to live, says Solomon, "but life wouldn't be much without

ment, but to store managers. too. Solomon is proud of the fact that Tower store managers have more autonomy than managers at most other music and video chains. While most of Tow-



"We want to build their autonomy," says Solomon. "We want them to have more responsibility. In effect, we want them to feel like it's their store. It is for all intents and purposes. We finance it, but it's their store. First of all, if it is their store, they can be more involved with it and they can care more about it. They're not just working for us in the classic sense, they're working for them-

One dividend of this philosophy: Turnover among Tower managers is much lower than one would find at other music or video entertainment chains.

Russ' custom built home, which was completed in 1990, sports a modern design. On a Sacramento street lined with elegant but conventional houses, it truly stands out. With a grin, Russ says, "My neighbor, who was very helpful throughout the whole time it was built, said to me, 'Nice house. Too bad it's not in San Diego'.'

Solomon's entertainment empire grew from modest beginnings. In 1941, at the age of 16, he began selling used records in Tower Drugs, his father's store in downtown Sacramento, Calif.

"What happened was, we had a soda fountain, and, on the soda fountain was a jukebox—I think it was called a 1250 Wurlitzer," Solomon recalls. "It was a counter machine, they only made a few of them. So, we dealt with the jukebox operator who filled the machine, and he started selling us used records. My dad liked to sell all kinds of stuff in the store. The store was very small; the whole damn store at that time was like 3,200 feet. But he had everything in there; the place was jammed with merchan-

"So, we started selling used records. We paid three cents for them and sold them for a dime. They only wholesaled for 21 cents for the cheap ones and 30 cents for the expensive ones. So, the jukebox operators would play them and play them and play them and turn around and sell them off for three cents; that was the economics

Not long after, Solomon and his father drove to San Francisco to set up accounts with the distributors who handled that era's three major record companies: Columbia, Decca, and RCA.

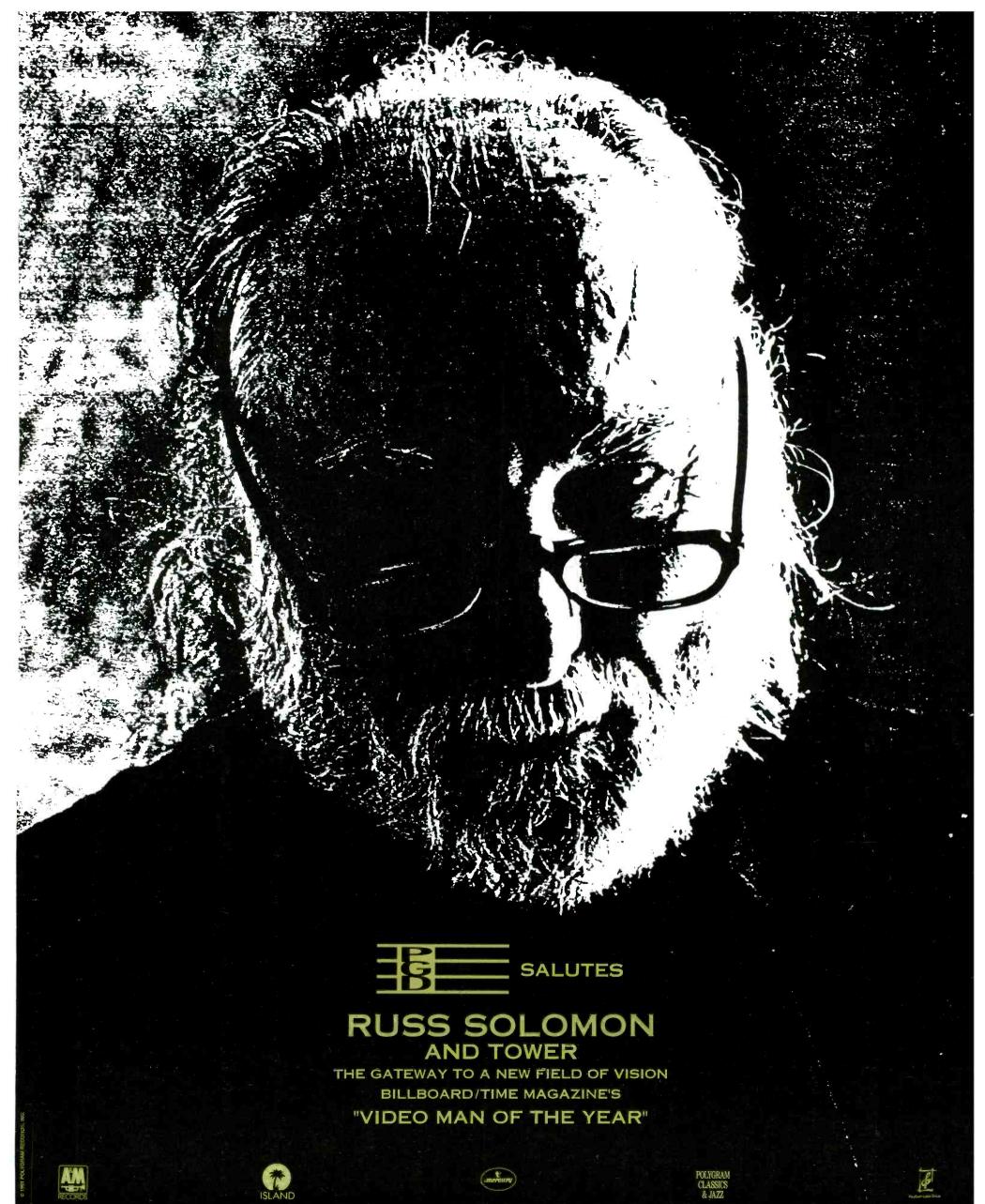
"It was just a product to sell," Solomon recalls, sitting in his Sacramento office. "Really, the whole record department in the store was no bigger than this desk, in fact it was probably smaller. It was just piled up on the table. Then we decided, 'Well, shoot, now we're in this. We better build a fixture or something like that. We had a carpenter build shelving, which is about 10 feet long, and maybe five shelves; big wooden bins like bookshelves and we built a counter in front of it." With that construction, the department measured roughly 600 square feet.

Solomon joined the army in 1944, and while he was away, his father built a separate entrance for the record department, which was gaining its own identity as Tower Record Mart. Solomon returned to the fold in 1946. "It

(Continued on page V-4)

TOWER GALLERY

CORPORATE ART GALLERY



Billboard / TIME Video Man of the Year

SOLOMON'S WAY

(Continued from page V-2)

was a job and I liked it," Solomon recalls. The department eventually doubled in size to 1,200 square feet. Solomon remembers that the music industry began to

get "pretty interesting" in 1949 and 1950, the years that saw the introduction of the LP and the 45.

Because his customers were song driven, Solomon was initially more excited about the 45 than he was the LP. In fact, Solomon tried to avoid stocking LPs: "My first big fight in the record business was not wanting to carry what they wanted us to carry. I got into a big beef with the Columbia distributor over that one," he says.

Solomon relented and began to stock some LPs, but when RCA rolled out the 45, it made a much bigger splash in Sacramento.

"I embraced that thing right away, and that was an incredible deal. They came out with a player that cost \$12.95 retail, probably cost us about \$9," says Solomon. "It was the bargain of the century. It was a changer that really worked, and all you had to do was hook it up to a radio, which became the amplifier. It was a piece of cake. You'd tune your radio off a station, and the changer would just play through the radio. So, I was out there installing these things with my soldering iron. People would come in with their radios; I'd give them a free installation and I'd solder the connection in. And I sold thousands of

those things.
"In 1952, I wanted to open this one-stop and also put these records out in dime stores and grocery stores, and so on," Solomon remembers. "My dad didn't want anything to do with it. He said, 'Fine. I'll sell you the record department. You can do anything you want with it.' I said 'Fine, I'll buy it.' And so, the next morning it was mine. We didn't have any papers, no lawyers or anything like that. He said, 'It's yours. You have the debt. You have the inventory and you have everything that's in there. Pay me later. Go away. I just don't want to have to pay the bills anymore.' So, that's what happened."

From 1952 through 1960, Solomon and a friend, John Edgerton, operated Record Supply Distributors, which doubled as a one-stop and rackjobber. Deciding to go into the one-stop business was an easy call. "One of the best parts of my business in the drug store was sell-ing jukebox operators," says Solomon. "We were selling them for maybe a 10-cent profit and we had all the local jukebox operators buying from us.'

But Solomon seized upon another idea: setting up record departments in dime stores, drug stores, and the like. Consequently, Record Supply became one of the music industry's earliest racks.

"Rackjobbing was one of those ideas that occurred independently to a lot of people at the same time. It wasn't something where they got a gleam of it that somebody else was doing it. The early rackjobbers all realized that records could be sold in a store because the store had traffic, but that records couldn't be bought in that store because the store clerks didn't have the contacts or the information to buy the right records.'

Record Supply grew, but never really prospered. Like the other early music rack operators, Solomon and his partners had trouble keeping up with their company's growing expenses. The situation got tougher in the late '50s when RCA began to court rackjobbers, like The Handleman Co., that had already established themselves with other products.

'After a while, as the bills got older and older and old, our distributors really got upset, and they were right, you know, they were 100% right. The vendors got real tired of the whole thing; we were growing and growing and growing and paying our bills slower and slower and slower, and they said 'Out, Solomon. You're through. We want to get rid of you.'

Despite Record Supply's failure, Solomon does not regret this chapter of his career: "I learned a lot, I'm telling you. Everything was positive. We were basically a very successful rackjobber, and we were the ones that developed a large department. They weren't just a rack; they were 15-, 16-, 18- 25-foot departments. We couldn't make enough profit to finance the needs for growth, but, we had built it into a a very respectable business.

Solomon explains that at his home, he has "a third line, in case someone needs to make an outgoing call when the other two lines are busy. Nobody has that number; the only calls that come on that phone are wrong numbers or solicitors. So, I got an answering machine for it that says, 'You've reached the wrong number.'"

The site on Broadway that once housed Tower Drugs,

just around the corner from Sacramento's landmark Tower Theatre, is now occupied by a restaurant. Across the street, the building that was once Record Supply is now a hot blues club. And, just down the street sits the first Tower Records store, proof that Solomon was not devastated by the collapse of the rack and one-stop com-

"I felt terrible but I only brooded for about three days, Solomon recalls. "The company collapsed on Oct. 10, 1960, that was the day of reckoning for the old company called Record Supply Distributors Inc. And, the date of incorporation for this company was Oct. 14, four days

Solomon decided it was time to return to retailing. The new company was called MTS, named after Solomon's son, Michael T. Solomon, who is now Tower's company

attorney.
"I said. 'What the hell, I've got to have a job. Let's start a new company.' I got a \$5,000 loan from my dad. Before these guys were always asking me for my statement and my statement looked terrible. But, now I had a statement that had \$5,000 cash and no liabilities. It was terrific," says Russ Solomon.

But first there was the matter of setting up shop. The failure of Record Supply had also wiped out his retail op-

"It was empty. So me and a guy named Dick Harris, who worked for me, went back to San Francisco a few days later, got some records on credit, bought a few with cash. We had no fixtures, nothing. We had some old pallets, and we turned them over so they were hollow, and we put the records in there for people to browse. People would crawl around on the floor, for Christ's sake, for the first few weeks, while I scared up some old fixtures that I used to have."

From 1961 until 1968, Tower Records' territory extended no further than two Sacramento stores. In 1963, the company made its first attempt at diversification with the opening of a Tower Books unit, open adjacent to the Watt Avenue music store. That experiment unfolded when the real estate became available at a bargain rate. "I enjoy books, and it was a way for me to get books auips Solomon.

Solomon had no idea that his small operation was on the verge of becoming an international force. But, starting with 1968, things began to happen quickly. That was the year Tower Records opened a large store in San Francisco, a dream that had dogged Solomon since early in his career. The chain's landmark store on Sunset Blvd. in Los Angeles followed in 1970; Towers in Berkeley, Calif. and San Diego bowed in 1972. In 1974, the company increased its penetration in Northern and Southern California; from 1976 through 1981, it began opening stores outside its homestate, spreading to Seattle, Las Vegas, Phoenix, Hawaii, and Portland, Ore.

Also during this timeframe, in 1979, Tower opened a in Japan, its first overseas store.

It was during this period that Tower Video was born. The first store opened in Sacramento in 1981, three more were opened the next year, including two in the Portland area. Soon thereafter, Tower Video began to spread like wildfire.

Tower grabbed the music industry's attention in 1983 with the opening of its first East Coast store in New York City's Greenwich Village. At 35,000 square feet, the complex was at that time the world's largest music store. It was located in a declining neighborhood, but, almost immediately Tower's bustling traffic converted the store's surrounding blocks into prime real estate. Today, the area is prime real estate, crowded with restaurants

The original video department at that store offers a dramatic illustration of just how much business that first New York store generated. Though crammed into a tiny 900-square-foot space, Solomon notes the video unit rang up more volume in that first year than many of the established Tower Record stores did in '83.

In the next few years, Tower added London to its territory, while continuing to set up shop in key U.S. markets, including Washington, D.C., Philadelphia, Boston, New Orleans, Nashville, and Atlanta.

This dramatic expansion would appear to be the function of some grand master plan, but Solomon insists it was simply a matter of "taking it one store at a time." And, although many of Tower's competitors are convinced that Solomon is a shrewd player in the real estate game, he refuses the compliment. With convincing modesty, he insists, "I've been lucky.

Lucky or not, since that 1968 opening in San Francisco, Tower's dominance has spread. The company now owns 67 U.S. music stores, 65 video stores, 13 book stores, two art galleries, and a corporate art center, plus 13 Japanese stores, three stores in England, and a store in Scotland. Guess Solomon's father knew what he was talking about all those years ago when he said that Russ would "amount to something someday."

QUOTE FILE

(Continued from page V-1)

I have not had the privilege of meeting Russ Solomon yet. But, boy, have I heard about him. His stores are magnificent. I had hoped to run into him at one of his stores, but I do not believe he gets into them often. The Tower Records organization has our greatest respect. They are tuned into developing acts and represent what the music business is today.

I look forward to expressing my deep admiration and gratitude for what he has achieved, when I meet him. I am in the process of seeing our large accounts, and then I hope to meet Russ himself.

I have seen a video of him, and I just love the way his tummy jiggles when he laughs

HENRY DROZ, President, WEA Corp.

Russ Solomon is a man I greatly respect and enjoy being with. The respect comes from the fact that he's so rich and the enjoyment from the fact that when we're having drinks together he usually pays. While on the NARM Board for many years, I had the opportunity to gain great wisdom and insight about the business just by listening to Russ' melodiously delivered ideas. His views only about half of which would have bankrupted us had we followed them, were all steeped in years of experience. I'm amazed at how this guy, instead of being stuck in the past, always uses the past to guide him into the future.

Russ is like a father to me (Russ, that's a hint for you to include me in your will). On the other hand, given Russ' energy, I'd better include him in mine, because I'm more likely to go first (though it wouldn't do him much good).

Russ Solomon: What a great choice!

JACK EUGSTER, Chairman & CEO, Musicland Stores Corp.

It's never boring working for Russ; it never will be . . . He's so human, he's so exciting and he's eternally curious. He takes on life with no prejudices whatsoever.

HEIDI COTLER, VP, Tower Books

(Quoted in the Sacramento Bee, April 25, 1991)

Russ is an informal, down-to-earth iconoclast who loves to laugh. In business, he uses his straightforward style and laser-like intellect to get right to the point—to cut right to the proverbial chase.

Problem is, when Russ and I have gotten together lately, he hasn't cut just through red tape; more often than not, he cuts through my neckties, too. Just takes out his scissors and clips them off, Three Stooges-style, right there in the middle of the meeting. He's remarkably quick on the draw. I think he's starting a collection; he's bagged three or four of my favorites in the last few years

Russ, I'd give you the shirt off my back—but please, no more ties.

Congratulations on being named Billboard/Time Video Man of the Year. You're probably right: Who needs power ties anyway when you've got that kind of respect.
WARREN LIEBERFARB, President, Warner Home Video

Compiled by GEOFF MAYFIELD



CREDITS: Editorial by Geoff Mayfield, Billboard's Associate Director of Retail Reserach and Acting West Coast Bureau Chief in L.A.; Time Magazine Coordinator, Janice Baio; Tower Coordinator, Frannie Martis; Cover Tower/ Solomon photo, James Woodson; Cover Illustra-tion, Augie Napoli; De-sign, Steve Stewart.

BILLBOARD JULY 13, 1991 A Billboard Spotlight



Congratulations to the guy who built a Tower from the ground up.

Best Wishes to Russ Solomon, Video Man of the Year, from your friends at Paramount.



A Paramount Communications Company

Home Video

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Out-Ranked? Dickson's Limited Play

Canadian Firm Claims Support Of 4 Labels

■ BY EARL PAIGE

LOS ANGELES—Although Rank Video Services' green-colored Showcase cassette grabs the headlines, a dark-horse contender in the limitedplay arena is emerging.

This latest limited-play cassette, from Dickson Video Systems of Canada, is so sophisticated it can be shipped in advance and set so that it cannot be activated until street date.

The new offering differs fundamentally from the Rank cassette and others in that it requires a "black box" on the video store counter. This, therefore, is a system rather than just a cassette, notes codeveloper Joseph Anderson, Dickson CEO.

The cassettes lock after each play and cannot be rewound without being passed through a retailer's black box, which keeps a running, computerized record of how many times each cassette is played.

sette is played.

Moreover, "Vutrac," as the payper-play system is called, is being aimed initially toward the B-movie market. Anderson claims that four major studios have signed on, but declines to identify them.

Dickson, headed by principal partner Edward Dickson, has determined that entry into the limited-play/revenue-sharing community would be accepted more easily in the B-movie and special-interest programming areas, says Anderson.

Field tests are set for "later this year" with about 20 titles. The experiments will involve 40 Winnipeg, Manitoba-based stores.

The cassettes are VHS-compatible and set for only one play per unlock cycle. The retailer inserts the returned cassette in a slot for unlocking and simultaneously counting of the play.

A central host computer will "call" each store during off hours for a reading of rental performances from the locking terminal. The Dickson computer is not interfaced with the store's own computer.

The Vutrac computers and the unlocking terminals will be owned by Dickson or, ultimately, other "suppliers"

Anderson says, "The supplier may or may not be a studio. It could be a new form of distributor" in the sense of Rentrak, the well known, Portland, Ore.-based revenue-sharing firm.

Anderson says Dickson has held consultations with "Video One Canada and other distributors" and has received encouraging feedback.

"I wish I could identify the [four

studios], and they will be apparent once the cassettes are in the stores, but right now I have to honor their demands for confidentiality," says Anderson, who has long realized the furor surrounding new rental schemes tied to revenue sharing.

Unlike Rentrak, Rank's Showcase, and other similar systems, the Vutrac system spares the video retailer the initial cost, according to Anderson. The 8-by-10-by-12-inch store countertop lockup terminal with a cassette slot will be installed at no cost by Dickson, or some other supplier, "at least initially."

Cassettes will also be offered to re-

tailers at no charge, with the supplier offering dealers a 60% share of rental revenue. "We've consulted a lot of dealers and distributors and the 60/40 split seems the most likely acceptable," says Anderson.

According to Anderson, breakthroughs in miniaturization have made it possible for so many limitedplay cassettes to be developed. At Dickson, where \$7 million has been invested over a five-year period, he says, "I can show you our terminal from two years ago. It's so huge no store would accept it," he says, adding that the present model "is the equivalent of an AT 286 computer."



Worthy Cause. Jim Schwartz, president of Schwartz Brothers Inc., a distributor member of the Video Industry AIDS Action Committee, presents a check for \$8,000 from VIAAC to the Washington, D.C.-based Whitman-Walker Clinic. Pictured, from left, are Stephen Schwartz, GM, video, SBI; Rex Poindexter, marketing and public relations manager, SBI; Jim Graham, administrator, Whitman-Walker; Schwartz; and Patrick Lawrence, GM, distribution, SBI.

J2 Up To Funny Business With Its Nat'l Lampoon Catalog

■ BY JIM McCULLAUGH

LOS ANGELES—J2 Communications plans to release both audio and video lines under the National Lampoon banner. It's the first extension of the magazine franchise since J2 acquired the publication

J2 is hoping to boost the Lampoon video line to approximately 8-10 titles per year

earlier this year.

According to Jim Jimirro, J2 president and CEO, the "First-Ever National Lampoon Made-For-Video Movie In The History Of The World: Meet The Parents" will be available at retail after Labor Day at a \$19.95 suggested list.

at a \$19.95 suggested list.
In addition, the "In Your Ear" audio line will consist of several 45-minute comedy programs called "The Lost Tapes."

The material is culled from a "treasure trove" of never-before-released radio material from the early careers of John Belushi, Billy Crystal, Chevy Chase, Gilda Radner, Christopher Guest, and others. Audio product will be available in cassette format at \$9.98 list each, and CD at \$13.98 list each.

With National Lampoon as a nucleus, Jimirro says his game plan is to eventually spin out related products and activities in a wide variety of directions, such as radio, movies, television, merchandise, theme park attractions,

cruises, comedy clubs, syndicated cartoons, and interactive phone services.

With respect to the new video and audio product, Jimirro says that J2 will handle all the distribution, marketing, and packaging through the company's existing infrastructure.

Record stores, bookstores, and mass merchants will be prime accounts for both types of product.

J2 opted to price the movie for sale to appeal to sell-through-oriented accounts, Jimirro adds, although he expects video specialty stores to take in several copies of the tape for both rental inventory and sell-through.

J2 hopes to boost the Lampoon video line to approximately eight-10 titles per year. Future product,

he adds, will incorporate both long- and shortform approaches. "Meet The Parents," according

"Meet The Parents," according to J2, is about the "misadventures, catastrophes, and unbelievable horrors" that occur when a young man sets off to spend a quiet weekend with his fiancée's parents. James Vincent produced the program for CEM Productions, in association with Chicago cult comedian Emo Philips.

Jimirro says the key to marketing the "Meet The Parents" video will be to have as many trade screenings as possible, as well as mount an extensive public relations/promotional push in order to "elevate it to theatrical-like status." A push at college campuses is being readied, as Jimirro feels the product is strong enough to de-

velop word-of-mouth support.

The audio line, adds Jimirro, will probably swell to 12-15 tapes a year. He says the company is still going through nearly 60 hours of old radio material from Belushi, Chase, Radner, and other "Saturday Night Live" comedians who trace their roots partly to Lampoon, and should have at least three more "Lost Tapes" out in the marketplace in early 1992.

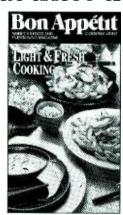
Jimirro says J2 will be featuring the new audio and video line prominently at the upcoming Video Software Dealers Assn. convention July 14-17 in Las Vegas.

Newer J2 video product coming down the line, says Jimirro, includes a female golf instructional tape and a two-volume golf instructional set.

There are 175 titles in our library. Check out these three.







We produce and distribute videos ranging from how to better your golf game, to the mysteries of the pyramids, to family entertainment and more. So when your customers want some variety, here are three good ways to start.

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SMV To Bow Oscar Tapes

1st Of 3 Titles Due In Feb. '92

■ BY PAUL VERNA

NEW YORK—Sony Music Video has obtained the distribution rights to three upcoming "Oscar's Greatest Moments" videos from the Academy of Motion Picture Arts and Sciences.

Produced by veteran TV director Jeff Margolis, the series will launch with the February 1992 release of a video covering the years 1970-1990. The nearly-two-hour tape will retail for \$19.95, according to SMV president Jon Peisinger.

'It's the first time the Academy has created a product utilizing Oscar'

A statement from AMPAS says the Academy's proceeds from the home video will benefit the endowment campaign for the Academy's Center For Motion Picture Study, which is halfway to its target mark of \$15 million. The particulars of each party's interest in the video were not disclosed.

"It's the first time that the Academy has created a product utilizing Oscar," says Peisinger. "It's also the first time they've let anyone go into their library."

Indeed, the rights to the Oscars footage are considered a coveted prize in the video industry, and Sony's acquisition is seen as a coup. However, the studio decided to hold off on releasing the program until February 1992.

Explains Pesinger, "The project is far along, but it's not finished yet. We are putting together a fairly massive marketing campaign. We also felt that with so much of the consumer population focused on the Oscars between February and April—all the hoopla—you couldn't

pick a better time to release it."

Billboard®

However, Peisinger admits that part of the reason the label had to wait until next year to hit the street is that foreign-language editions for overseas will not be ready until then. He says major markets that typically receive a dubbed broadcast of the Oscars ceremony will get dubbed tapes, while lesser territories such as Scandinavia will receive the same subtitled material that's broadcast to them.

Distribution for the U.S. and abroad will go through Sony Music Distribution, which handles all of SMV's product.

The inaugural Oscars video will be followed by a second tape covering from 1953, the first year the ceremony was televised, through 1969. The final installment will highlight the pre-TV years, 1927-1952.

Peisinger says that the Academy wants to let about two years elapse between the releases. Consequently, the second video will probably not be available until late 1993, at the earliest.

Sony is planning special tie-ins and promotions for the title, though Peisinger says it's far too early to reveal any details on these. He says, "We're talking to a consumer packages company that's going to be involved with us on the campaign," but did not unveil the identity of the second party.

"Oscar will have a huge presence at our VSDA booth," adds Peisinger. "We'll have two 10-foot statues of Oscar on either side of the booth."

SMV will also explore unconventional sales channels for the videos, according to Peisinger. "We anticipate going pretty broad with this," he says. "Because of the global focus and worldwide appeal of the Oscars, everyone's approaching this as the ultimate collectible. That demands that you don't just settle for conventional distribution and you tap every niche—bookstores, gift stores, card stores, etc."

'GLASNOST' OPENS VIDEO-STORE DOORS IN USSR

(Continued from page ?)

eo material, but it doesn't work. Besides, our country hasn't joined the Berne Convention yet, so to deal with videocassette sales and rental in the U.S.S.R. is suicidal."

Instead of loaning or selling tapes, Russian Video makes its products



available through local cable TV networks. "We want to convince people that it's better to do business legally; yes, you pay a little, but you get good quality and less headaches."

Russian Video has extensive plans. Rozhdestvensky says a chain of shops will be opened in Leningrad and that a bank and insurance company will be established specifically for entertainment interests.

As for its mainstream business, the company plans to present its TV audience with original American programs complete with advertising slots paid for by Western companies. "People in the West should not be afraid of dealing with us —even now, when the country is enduring the bad times."

Buena Vista takes the spotlight at the U.K.'s Video Showcase '91 ... see page 66

Top Video Rentals

¥	*	CHART	COMPILED FROM A NATIO	NAL SAMPLE OF RETAIL STORE RENTAL REP	ORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				* * No. 1 * *			
1	1	3	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-
2	26	2	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
3	5	3	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	F
4	3	5	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-
5	2	3	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	,
6	4	6	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	
7	15	2	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG
8	7	5	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	
9	6	5	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	
0	9	7	THREE MEN AND A LITTLE LADY	Touchstone Pictures	Tom Selleck	1990	P
1	8	14	GHOST	Touchstone Home Video 1139 Paramount Pictures	Steve Guttenberg Patrick Swayze	1990	PG
12	10	7	MR. DESTINY	Paramount Home Video 32004 Touchstone Pictures	Demi Moore James Belushi	1990	PG
13	-			Touchstone Home Video 1126 Tri-Star Pictures	Michael Caine Armin Mueller-Stahl	1990	F
	12	7	AVALON	RCA/Columbia Home Video 70543-5	Joan Plowright Tom Selleck		\vdash
14	11	7	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173 Warner Bros. Inc.	Laura San Giacomo Tom Hanks	1990	PG
15	13	9	THE BONFIRE OF THE VANITIES	Warner Home Video 12048 Universal City Studios	Bruce Willis Robert Redford	1990	-
16	19	7	HAVANA	MCA/Universal Home Video 81049	Lena Olin	1990	L
17	18	5	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	
18	31	2	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	
19	14	14	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	
20	16	13	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	
21	23	2	COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	
22	NEV	N >	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG
23	21	5	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	
24	22	12	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	
25	NE\	₩	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	
26	25	4	THE NEVERENDING STORY II	Warner Bros. Inc.	Jonathan Brandis John Wesley Shipp	1991	
27	20	9	THE JUNGLE BOOK	Warner Home Video 12041 Walt Disney Home Video 1122	Animated	1967	
28	17	10	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal	1990	
29	29	13		Universal City Studios	Basil Wallace Fred Ward	1990	N
			HENRY AND JUNE	MCA/Universal Home Video 81050	Uma Thurman Sylvester Stallone	1	+
30	27	9	ROCKY V	MGM/UA Home Video 902288 Warner Bros. Inc.	Talia Shire Matthew Modine	1990	P(
31	24	12	MEMPHIS BELLE	Warner Home Video 12040	Eric Stoltz Kirstie Alley	1990	PC
32	28	11	SIBLING RIVALRY	Nelson Home Entertainment 7782	Bill Pullman	1990	P
33	32	19	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	
34	35	8	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	
35	33	13	WHITE PALACE♦	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	
36	NE	w >	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	
37	30	16	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	
38	36	14	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	
39	38	10	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PC
	1						+

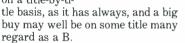
♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certication for a minimum sale of 250,000 units or a dollar volume 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.

Blockbuster's Castell Offers The P's & O's Of A's & B's

by Earl Paige

BLOCKBUSTER'S BUILDUP: Blockbuster Video's move to increase purchases on certain A titles in certain markets will continue to fuel plenty of discussion (Billboard, July 6), predicts key executive Ron Castell. One reason is that in some quarters, the new plan invites the perception that Blockbuster is dumping B's. "What is a B?" challenges the senior VP of programming and communications. "Is it a title that was on HBO? My point is, What the hell is a B? It's like the Supreme Court justice who once

said he couldn't define pornography but he sure knew it if he saw it." Blockbuster will make determinations on a title-by-ti-



TESTS AND MORE TESTS: Blockbuster is constantly testing concepts. Also, there are what are called "focus" stores, where ideas are run up the flagpole—ideas that Castell says may or may not see light of day. One example now is the move to slat wall with transparent acrylic fixtures. In one test site, the slat-wall sections are interspersed with the normal Blockbuster wall. Also, slat-wall end caps are used.

Meanwhile, one large franchisee is experimenting with shelf-talker strips. In bright yellow, these strips describe the genre or section in bold black letters. However, the strips on bottom rows extend down too far and obliterate titles that have major lettering high on the video-cassette.

TEST THE BEST: Castell says, "We test things every day. We test the damnedest collection of things. Sometimes it's [a situation] where we test two different things in the [same] market. Are we testing? The answer is yes. Will we continue to test? The answer is yes. And will we do something nationally, or corporately, or corporately and with franchisees, the answer is no, because some things won't work" in certain markets.

A dramatic example at one large franchisee was a try at running hit wall stock up and down, instead of vertically. Says one store manager, "If we ran titles up and down, then looking across we would appear to have many more different movies. Right now, the better part of an entire wall section is filled left to right with a single title. Well, we ran the titles up and down and the customers let us know immediately that it was a bad idea. They are too used to reading left to right, not up and down." And Castell says, "Every-

one is trying their own permutations. Everyone is trying to hone and refine their own operations, their own marketing programs.

We encourage tests. Let the franchisees do something, and if it works out, we'll do it too."

HITTING THE WALL: Retailers who use a hit wall despair when too many open spaces develop. Or, if titles are alphabetized, a new title forces everything to move down. Yeah, it happens every week for us," says a source at one Blockbuster Video franchisee. A solution is to make a section of wall space work when it is empty. One store manager has banners run off on the computer: "Space Reserved For 'Misery,' Due To Arrive XX/XX." This manager says, "Not only does this get us past a couple of days when a big title is expected, it raises the expectations of customers. It's another way to promote."

SPECIAL SECTIONS: If you make up a section of movies starring, say, Arnold Schwarzenegger, what do you do about the empty holes where these movies usually are? For instance, "Kindergarten Cop" and "Twins," from Comedy. But some come from the sci-fi section, others from drama, and so on. UI Video, a leading Blockbuster franchisee, has special generic signage that goes on the front of an empty Amaray carrying case. The sign reads, "This title is temporarily appearing in the 'Star Section' area." There isn't the customary (Continued on page 56)

Top Video Sales...

						1		1
THIS WEEK	LAST WEEK	S. ON CHART	COMPILED FROM A NATIO	ONAL SAMPLE OF RETAIL STORE SALES REF		of ase	180 180 180 180 180 180 180 180 180 180	Suggested List Price
THIS	LAS	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Sugg
1	1	9	THE JUNGLE BOOK	* * No. 1 * *	Animated	1007		24.00
2	2	39	THREE TENORS IN CONCERT A 2	Walt Disney Home Video 0602 London 071-223-3	Animated Carreras - Domingo -	1967	G NR	24.99
3	3	37	PRETTY WOMAN	Touchstone Pictures	Pavarotti Richard Gere	1990	R	19.99
4	4	59	THE LITTLE MERMAID	Touchstone Home Video 1027 Walt Disney Home Video	Julia Roberts Animated	1989	G	26.99
5	6	12	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures	William Shatner	1989	PG	14 95
6	9	39	RICHARD SIMMONS: SWEATIN' TO	Paramount Home Video 32044 Warner Home Video 616	Leonard Nimoy Richard Simmons	1990	NR	19 98
7	5	15	THE OLDIES DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22 99
8	7	9	PLAYBOY SEXY LINGERIE III	Płayboy Video	Various Artists	1991	NR	19 99
9	10	41	PETER PAN	HBO Video 0602 Walt Disney Home Video 960	Animated	1953	G	24 99
10	13	3				-		
			THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated Mickey Rooney	1991	G	12 99
11	11	13	PETE'S DRAGON ▲ ◆ ROCKY & BULLWINKLE:	Walt Disney Home Video 10	Helen Reddy	1977	G	22.98
12	8	20	VOL. I	Buena Vista Home Video 1019 Universal City Studios	Animated Kevin Costner	1991	NR	12 99
13	29	37	FIELD OF DREAMS	MCA/Universal Home Video 80884 Tri-Star Pictures	Amy Madigan Sally Field	1989	PG	19 95
14	34	11	STEEL MAGNOLIAS	RCA/Columbia Home Video 70243	Shirley MacLaine Bernard Shaw	1989	PG	19 95
15	12	12	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057 CBS/Fox Video	Peter Arnett	1991	NR	14 98
16	17	19	MICHAEL JORDAN'S PLAYGROUND	FoxVideo 2858	Michael Jordan	1990	NR	19 98
17	38	7	THE MIND'S EYE	Miramar MPV6001 PolyGram Music Video	James Reynolds	1991	NR	19 95
18	19	5	EXTREME: PHOTOGRAFFITTI	75026 17140-3 Warner Bros. Inc.	Extreme	1991	NR	14 95
19	14	8	MADONNA: THE IMMACULATE	Warner Home Video 11914	Steven Seagal	1990	R	19.98
20	15	30	COLLECTION 4	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
21	26	23	DUMB0•	Walt Disney Home Video 24	Animated	1947	G	22.98
22	32	20	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19 98
23	18	9	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
24	22	251	THE SOUND OF MUSIC A ♦	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24 98
25	40	34	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦	Playboy Video HBO Video 90520	Various Artists	1990	NR	19 99
26	30	5	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19 98
27	31	38	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24 99
28	21	4	DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	ħR	14 98
29	23	33	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24 99
30	24	20	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12 99
31	25	4	WHITNEY HOUSTON: WELCOME HOME HEROES	Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	1991	NR	19 98
32	16	17	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19 99
33	NEV	V	WINNIE THE POOH: THERE'S NO CAMP LIKE HOME	Walt Disney Home Video 1182	Animated	1991	NR	12 99
34	NEV	V	HARD N' HEAVY: VOL. 13	A*Vision Entertainment 50225-3	Various Artists	1991	NR	19 98
35	33	19	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12 99
36	28	166	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14 95
37	NEV	V	PETER AND THE WOLF	Walt Disney Home Video 1184	Animated	1991	NR	12 99
38	27	20	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12 99
39	NEV	V	WINNIE THE POOH: WIND SOME, LOSE SOME	Walt Disney Home Video 917	Animated	1991	NR	12 99
40	36	151	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	22 98

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

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'He Said,' See It; 'Big Man,' Weak; Hail 'Hamlet'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

•"He Said, She Said," (1991), Paramount Home Video, prebooks 7/23.

Despite, or perhaps because of being one of the most intelligent, subtle, insightful, and hilarious vivisections of a relationship that Hollywood has yet produced, this bombed at the box office. Once again, renters who avoided the theaters get to be pleasantly surprised by a remarkable piece of work. Kevin Bacon and Elizabeth Perkins, in their best performances to date, play two opinionated journalists who have an affair that may or may not turn into



by Michael Dare

genuine intimacy. The first half is devoted to his version of what happened, the second half to hers, and the differences are always perceptive and enlightening, full of dozens of imaginative mind games. See it with "Broadcast News."

•"Big Man on Campus," Vestron, prebooks 7/9.

This might look like just a tacky modern rip-off of "The Hunchback of Notre Dame," but it's also a rip-off of "The Elephant Man," "Kaspar Hauser," and "The Phantom of the Opera." A crazed Neanderthal hunchback is discovered living in the bell tower of a university. Naturally, they decide to study him, and he turns out to be much smarter than anyone imagined. Though the plot machinations are often unbearably stupid, there's some very funny dialogue, and a surprisingly tender and silly performance by Allan Katz in his screen debut as Bob Maloogaloogaloogalooga (as the BMOC names himself). See it with any of the above.

•"Hamlet," (1990), Warner Home Video, prebooks 7/11.

One of the all-time great ghost stories is given the best production possible in this amazingly lucid and passionate treatment of Shake-speare's play. Like the recent "Henry V," this is a perfect tape to overcome anyone's fear of the Bard. Rent it with "Ghost."

•"Blood and Sand," (1989), Vidmark, prebooks 7/9.

He's young and idealistic and lives only to make love and fight the bull. She's seductive and deceitful and lives only to use men and throw them away like trash. Starring rugged Chris Rydell and luscious Sharon Stone, this Hemingway-esque yarn has plenty of lovemaking, (Continued on next page)

Kevin's not coming to store alone, he's bringing two companies, in fact!



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2ND FEATURES

(Continued from preceding page)

spectacular footage of the sport, and one amazingly lyrical moment of a man bullfighting in the nude by moonlight. Unfortunately, what it seems to be saying is that bulls are like women, and all women are whores, therefore all bulls are whores. Maybe I got it wrong. Watch it with nachos.

o"Tricks of the Trade," (1991), Academy Entertainment, pre**books** 7/18

In this incessantly nonsensical sex farce, Cindy Williams' husband is found dead in the home of a prostitute (Markie Post), so she goes undercover with the hooker to find his killer. Soon, the \$500-a-night hooker and the Beverly Hills housewife discover that they aren't so different after all, and we get to ponder whether we've just seen a feminist or antifeminist statement. Obviously viewers aren't supposed to concern themselves with the sexual politics, they're just supposed to get off on watching Williams wear leather and make funny faces while massaging hairy men. Rent it with "Irma La Douce.'

o"Shipwrecked," (1991), Walt Disney Home Video, prebooks 7/9.

There are pirates, treasure, and storms at sea a-plenty in this singularly unadventurous adventure film about a brave young Norwegian boy lost at sea. Never have so many interesting things happened to such uninteresting people in such fabulous places. The acting rivals the savage grunts of Italian "Hercules" films. I'd say more, but the "Cruelty to Children" act of 1927 forbids me to make any further comments concerning the performances of the lead actors. See it with "Swiss Family Robinson" at the wrong speed.

•"Kiss and be Killed," (1991), Monarch, prebooks 7/8.

A poor young woman sees her husband brutally murdered on her wedding night, then gets raped by bad guys who actually drool and gibber. When she sees a mannequin in a store window that looks like her dead husband, she steals it, and starts putting on little tea parties for it and trying to convince her friends that he didn't die. I can't possibly make this sound as bad as it is. Pitifully incompetent, painfully misogynistic, and boundlessly entertaining, it is definitely not the best but unquestionably my favorite tape of the week. Rent it with anything by John Waters or Russ

• DOUBLE BILL OF THE WEEK "Run," (1991), Hollywood Pictures, prebooks 7/9, and "If Looks Could Kill," (1991), Warner Home Video, prebooks 8/1.

These films require more than the usual suspension of disbelief, but if you're willing to go with the flow, they're fun trips. Both are wackedout, post-adolescent, Hitchcock clones involving teenagers and mistaken identity, in which hunk-meisters Richard Grieco and/or Patrick Dempsey find themselves pursued by spies and/or police and/or mobsters and a girl. Watch them the same day and you will have a fun time, but you will never be able to tell them apart.

THE REPORTER BOX OFFICE

THIS		WEEKEND	NO. OF SCRNS PER SCRN	WKS IN	TOTAL GROSS TO DATE
VEEK	PICTURE/(STUDIO)	GROSS (\$)	AVG (\$)	REL	(\$)
1	Naked Gun 2 1/2 (Paramount)	20 817 139	2,378 <i>8,754</i>		20,817,139
2	Robin Hood (Warner Bros.)	13,054,762	2,369 5,511	2	79,298,776
3	City Slickers (Columbia)	8,937,449	2 108 <i>4 240</i>	3	61,162,886
4	The Rocketeer (Buena Vista)	7,209,752	1,903 <i>3,789</i>	1	21,626,859
5	Dying Young (20th Century Fox)	4,685,751	1,552 3,019	1	18 634 549
6	Backdraft (Universal)	3,630,565	1,829 1,985	5	59,743,885
7	Jungle Fever (Universal)	2,569,880	825 3.115	3	23 687 870
8	Thelma & Louise (MGM-Pathe)	2,220,944	1,081 2,055	5	29 125 014
9	Soapdish	2,022,494	1,229 1,646	4	27 343 833
10	(Paramount) What About Bob?	1,895,621	1,471	6	53,219,595
11	(Buena Vista) The Babysitter's Dead	1,713,381	1,289 1,442	3	18,046,299
12	(Warner Bros.) Dances With Wolves	638,104	1,188 569	33	177,366,980
13	(Orion) Home Alone	625,831	1,121 599	32	278,531,455
14	(20th Century Fox) The Silence of the Lambs	538,161	1,045 579	19	125,890,892
	(Orion)		929	14	77,223,47
15	Mutant Ninja Turtles II (New Line Cinema)	481,589	758 <i>758</i>		
16	Only the Lonely (Fox)	474,065	561 <i>845</i>	5	19,062,672
17	Straight out of Brooklyn (Goldwyn)	427,570	69 6,197	5	934,710
18	Sleeping With the Enemy (Fox)	410,956	377 1,090	20	99,271,30
19	Drop Dead Fred (New Line Cinema)	352,589	466 <i>757</i>	5	12,101,73
20	New Jack City (Warner Bros.)	294,324	235 1,252	15	46,117,309
21	Truth or Dare (Miramax)	237_120	228 1,040	7	13,941,74
22	FX 2 (Orion)	218 869	307 713	7	20,241,78
23	Everybody's Fine (Miramax)	186,624	48 3,888	4	346,16
24	Oscar	154,979	193 <i>803</i>	9	22,560,45
25	(Buena Vista) A Rage in Harlem	145,728	144	8	10,003,43
26	(Miramax) Hudson Hawk	114,450	1,012 21B	5	16,592,64
27	(Tri-Star) Toy Soldiers	108,216		9	14 714 46
28	(Tri-Star) Kickboxer 2	107,622	668 72	2	1,096,25
29	(Trimark) Wild Hearts Can't	98 252	1,494	5	6,722,16
30	Be Broken (Buena Vista)	81,776	484	11	3,157,77
	(Hemdale)		843	11	- 10
31	Object of Beauty (Avenue)	77,360	967		4,738,44
32	(Universal)	72,200	380	27	90,845,28
33	(Goldwyn)	67,776	1,694	16	4 519 08
34	King Ralph (Universal)	65,325	195 <i>335</i>	19	33,512,73
35	Truly, Madly, Deeply (Goldwyn)	56,891	39 1,459	8	806,89
36	One Good Cop (Buena Vista)	52,727	.95 555	8	10,949,62
37		43 027		6	213,88
38	Out for Justice	42,746		11	37,964,12
39		41,255	66	7	14,862,73
	(Warner Bros.) The Fires Within	41,084	625		41.08

HOME VIDEO

Thinking Allowed Mindful Of Move To Video Stores

■ BY CHRIS McGOWAN

LOS ANGELES—Thinking Allowed Productions, a company that has been in the "thoughtful video" market for about three years, is hoping to soon expand its sales beyond mail-order, libraries, schools, and bookstores and increase its presence in video stores.

If it succeeds, it will be following a path blazed by labels such as Mystic Fire Video, Pacific Arts Video, and Home Vision, which have achieved significant sales with "highbrow" titles (Billboard, May 25)

25). Currently, Berkeley, Calif.-based Thinking Allowed has two video lines. One is its "Thinking Allowed Video Collection," comprising 120 half-hour programs. They sell for \$29.95 each and are also packaged in 30 titles called "Quartets" (four segments per tape) that each list for \$69.95.

The titles consist of host Dr. Jeffrey Mishlove's interviews with professors, psychologists, scientists, and religious teachers about topics such as intuition, mysticism, the unconscious, awareness, and healing.

Examples of specific titles are "Joseph Campbell: Understanding Mythology," "Jacob Needleman: Spirituality And The Intellect," and "George Leonard: Consciousness And The Martial Arts."

The company's "InnerWork Video Collection" consists of 16 90-minute tapes that retail for \$49.95 each. Titles include "John C. Lilly: From Here To Alternity, Adventures Of A Scientist," "Ram Dass: Compassion In Action," and "Rollo May: The Human Dilemma, Explorations In Existential Psychology."

The Thinking Allowed programs are from a public television series of the same name, which currently airs on more than 80 stations nationally. The "InnerWork" titles also include additional footage that has not been broadcast.

Helmed by host Mishlove and producer director Arthur Bloch, Thinking Allowed released its first videos in 1987, when it marketed 18 of its "Quartets" titles "to a very limited number of people," according to Mishlove.

In 1988, Thinking Allowed became a corporation and raised investment money. "Since that time we have brought out another 12 'Quartets' and 24 tapes in the 'InnerWork' series," says Mishlove.

Although most sales come through mail-order, the firm's titles are also vended to bookstores, health food stores, new age bookshops, schools, libraries, and a few video outlets by wholesalers such as New Leaf, Lotus Light, Facets, Professional Media Services, and Baker & Taylor's library division.

"Most video and book retailers find our tapes a little high-priced," says Mishlove. "But we've done very well over the last several months with special offers, such as packages of seven or eight tapes at (Continued on next page)

STORE MONITOR

(Continued from page 53)

empty box in front of the Amaray because the box has been moved to the temporary special section. The UI manager says, "It seems like some trouble to go to, but it pays off on the incremental rentals you get with a special star display. And the title is still working for you back in whatever genre section it belongs. You haven't lost anything."

CLEAN HEADS: No, this is not about some zealous followers of a religion. Out in Los Angeles, Odyssey Video is mounting a major push on renting head cleaners at 99 cents a day. "This can be a benefit to us and the customer," says Steve Gabor, president. "Dirty heads can

cause an inferior reproduction of both sight and sound. Clean heads will also make our videotapes last longer, and result in fewer defective tapes."

ALK THE TALK: On The Air, a new book that is not directly aimed at video stores, may nevertheless prove invaluable to those enterprising merchants who want to publicize their business. Under the subhead "How To Get On Radio And TV Talk Shows And What To Do When You Get There" are all sorts of suggestions. Plus, there are listings of radio talk shows in 100 markets. The publisher of the \$12.95 book is Career Press.

Billboard.

FOR WEEK ENDING JULY 13, 1991

Top Kid Video™

	AGO	CHART	Compiled from a national sample of retail store sales reports.		_
THIS WEEK	WEEKS A	N O	TITLE	of	Suggested List Price
THIS	2 WE	WKS.	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suga List
1	1	9	★ ★ NO. 1 ★ ★ THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
2	2	59	THE LITTLE MERMAID Walt Disney Home Vidéo 913	1989	26.99
3	7	3	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
4	3	15	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
5	4	41	PETER PAN Walt Disney Home Video 960	1953	24.99
6	8	302	DUMBO ◆ Walt Disney Home Video 24	1941	22.98
7	12	104	PETE'S DRAGON ▲ ◆ Walt Disney Home Video 10	1977	29.95
8	6	19	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
9	5	91	BAMBI Walt Disney Home Video 942	1942	26.99
10	11	19	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
11	17	155	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	22.98
12	19	3	PETER AND THE WOLF Walt Disney Home Video 1184	1991	12.99
13	22	3	WINNIE THE POOH: THERE'S NO CAMP LIKE HOME Walt Disney Home Video 1182	1991	12.99
14	9	247	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	22.98
15	10	19	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
16	16	19	ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	1991	12.99
17	15	146	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
18	13	143	CINDERELLA Walt Disney Home Video 410	1950	26.99
19	21	19	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
20	NE	wÞ	WILLIE THE OPERATIC WHALE Walt Disney Home Video 1183	1991	12.99
21	23	3	WINNIE THE POOH: WIND SOME, LOSE SOME Walt Disney Home Video 917	1991	12.99
22	NE	wÞ	WINNIE THE POOH: ALL'S WELL THAT ENDS WELL Walt Disney Home Video 1182	1991	12.99
23	14	43	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
24	18	15	TEEN MUTANT NINJA TURTLES: PIZZA BY Family Home Entertainment 27363	1989	14.95
25	20	19	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99

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

THINKING ALLOWED

(Continued from preceding page)

a 25%-35% discount.

"We've been able to sustain our sales so far, as there are thousands of affluent people who will pay our prices. But we may have tapped that out. In the future, what will help our tapes sell better at the retail level will be a reduction in price.

The firm will dip its toe into convergent-media marketing waters in 1992, when it plans to publish a "Thinking Allowed" book based on its programs, "along the line of the Bill Moyers 'World Of Ideas' book,' says Mishlove. "And we may bring out an audiotape line—it's some-thing we're thinking about."

Harrisburg To Be New Hub For Artec Operations

NEW YORK-Artec Distributing Inc. of Shelburne, Vt., has opened a 60,000-square-foot shipping facility in Harrisburg, Pa., that will ultimately serve as the company's main distribution hub.

The distributor plans to eventually transfer its New York and Pittsburgh operations to the new branch, which will begin shipping product Monday (8). Artec's headquarters office, which houses all its sales, marketing, and financial operations, will remain in Shelburne, according to director of marketing

Artec also maintains branches in Williston, Vt.; Canton, Mass.; and Atlanta. The Canton warehouse will continue to serve New England, while the Atlanta facility, which opened in January, will still supply the Southeast. The Williston operation will "move to Harrisburg as soon as possible," says Raven.

Once the Harrisburg branch is up to capacity, it will stock hit video, catalog video, and audio product, says Raven. The other branches are primarily hit-video warehouses, though Canton also services cassettes and CDs.

The rationale for Artec's move was mainly geographic, according to Raven. She says, "We can cover a larger geographic area from Harrisburg because it's a UPS hub, for one thing. We can reach everything from Harrisburg we were reaching from New York, plus we can reach farther west and a little farther south. The other part of the motivation is that consolidating our operations into a larger facility affords us the opportunity to run two shifts all the time.

Despite the relocation, Artec's competition will not change dramatically. Raven notes, "We're already up against the people we're going to be up against until we decide to branch out farther into the country. Our main competitors are Star, Baker & Taylor, Ingram, and

'We're always on the lookout for a good growth opportunity'

Commtron, to some extent.'

The move signals a major diversification for Artec, which entered the budget-audio business in November 1990 with the acquisition of Nashville-based distributor Central South Special Products and its rack division, upping its music stake from 5% to 10% of overall business.

Now, Artec says it is putting out feelers in the book and toy industries. "We have been kind of testing the waters with some movie books that we've tested in a few

stores," says Raven. "We're looking to recruit a person to come in and manage that part of the business for us. The same with toys. We haven't done anything with toys yet, but we're looking for someone to be a merchandiser of that kind of product.'

Raven notes that this phase of diversification might entail "a second acquisition" for Artec. She says, "We're always on the lookout for a good growth opportunity. It certainly could be something that could take us into a new product areas. We've been actively seeking an acquisition for a couple of years.'

The company is treating diversification as its fourth main objective, saying it has accomplished its first three: capacity building, quality improvement, and cost-effectiveness.

In a statement, Artec president and CEO Martin F. Gold says declining margins and retail store closings have forced the distributor to "redefine and restructure" its business, resulting in "staff reductions and realignments."

NEWSLINE

VSDA Sets Slate Of 17 Seminars For Upcoming Las Vegas Gathering

The Video Software Dealers Assn. has set 17 different seminars during its 10th annual convention, July 14-17 in Las Vegas. The seminars, which are repeated over the course of three days to overcome schedule conflicts, are "The Basics of Merchandising Laser"; "Better Late Than Never," on late fees; "Censorship"; "Customer Feedback: The Key to Quality Service"; "Direct Mail Copywriting and Design Techniques"; "Economize as You Environmentalize," featuring environmental consultant Garrett DeBell; "Employee Orientation and Training Programs"; "Fatal Errors Managers Make and How to Correct Them"; "Gaining Visibility Through Grass-Roots Publicity"; "Increasing Cash Flow and Store Traffic"; "Managing Conflicting Priorities"; "Merchandising: Displays, Designs and Techniques"; "Music Video Sell-Through"; "Negotiating Skill," concerning store leases, distributor sourcings, etc.; "Niche Marketing", "Chang Designs", "If the Marketing State of the Self-Through of the Marketing State of the Self-Through of the Marketing State of the Self-Through of the Marketing Se ing"; "Store Design"; and "Successful Delegation and Building Employee Productivity.'

Warner Adds Twist To Laura Palmer Case

"Twin Peaks" freaks who were disappointed by the solution to the mystery of Laura Palmer's death can have another go at figuring out whodunit, courtesy of Warner Home Video, which is releasing a special, expanded version of the show's pilot episode Sept. 11. The new, feature-length pilot includes 15 minutes of footage never seen in the U.S. (though it was shown in Europe) and contains a revised ending offering additional insight into the killer's identity, who, in this case, is not her father, as originally aired in the ABC-TV series. To enhance the mystery, Warner is making no screening copies available to the press, lest they be tempted to "scoop" the competition and reveal the new ending. List price for "Twin Peaks" is \$79.99, or \$119.92 in a "twin pack." Prebook is Aug. 22.

FoxVideo Paints Profile Of Julia Sleeping

FoxVideo has prepared a featurette called "A Profile Of Julia Roberts In Sleeping With The Enemy" in conjunction with its July 25 release of "Sleeping With The Enemy." The featurette, a behind-the-scenes look at Roberts, probably the hottest actress in Hollywood today, and her co-stars Patrick Bergen and Kevin Anderson, will be provided free to retailers for use as a free rental item. The featurette tape is available now, in advance of the movie's release, to help retailers drum up interest in "Sleeping" when it arrives later this

South Dakota Promoting 'Wolves' Release

The South Dakota Department of Tourism is taking advantage of the release of Orion Home Video's "Dances With Wolves," shot entirely in South Dakota, by sending promotional tapes to 36,000 video retailers in the U.S., courtesy of Orion. The new video, specifically produced for this promotion, features landscapes and family attractions throughout the state. Orion is also sponsoring a distributor contest, offering a "fantasy weekend" trip to South Dakota to view one of the world's largest publicly owned buffalo herds at Custer State Park and dinner with South Dakota governor George S. Mickelson. The Grand Prize will also include a tour of the sites from the movie. Orion will release "Dances With Wolves" Aug. 22

RCA/Col Adds 10 Budget Titles To Catalog

The amount of catalog product available at \$14.95 continues to grow, with RCA/Columbia Pictures Home Video set to add 10 more titles to its budget line Aug. 28. The titles are "Five Easy Pieces," "The Big Chill," "Roxanne," "Stand By Me," "Blind Date," "Vice Versa," "Real Genius," "Christine," "The Ambushare" and "The Fullar Pauch Man." Ambushers," and "The Fuller Brush Man.

Billboard.

FOR WEEK ENDING JULY 13, 1991

Ton Cnacial Intenset Video Sales

	U	/	oheriai illi	Gl	U	o	l	viugu dai
<u> </u>	. AGO	Z	Compiled from a national sample of retail store sales reports.	ted	WEEK	AGO	z	Compiled from a national sample of retain store sales reports.
E I	2 WKS	WKS. 0 CHART	TITLE Program Supplier, Catalog Number	Suggester List Price	THIS W	2 WKS.	WKS. OI CHART	ITTLE

RECREATIONAL SPORTS

1	1	19	★ ★ NO. 1 ★ ★ MICHAEL JORDAN'S PLAYGROUND FoxVideo	
1	•	13	(CBS/Fox) 2858	19.98
2	3	99	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
3	17	9	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
4	5 78		BASEBALL FUNNIES Simitar Ent. Inc.	14.95
5	12 77		CHAMPIONS FOREVER ◆ J2 Communications J2- 0047	19.95
6	7	3	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
7	4 3		JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
8	19 34		BASEBALL CARD COLLECTING JCI Video 8212	9.95
9	RE-E	NTRY	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423	14.98
10	RE-E	NTRY	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95
11	6	222	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ▲ ♦ VidAmerica VA 39	19.98
12	9	15	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
13	2	5	THE OFFICIAL 1991 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 3012	19.98
14	18	20	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
15	13	26	GOLF YOUR WAY Sports Marketing Group	23.99
16	16	15	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95
	20 12 HOCKEY-HERE'S HOWE: FORWARDS Karte		HOCKEY-HERE'S HOWE FORWARDS Kartos	
17	20	12		14.95
	20 NE			24.98
18		wÞ	Video Communications NBA COMIC RELIEF	

		HE	ALTH AND FITNESS.	
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19	15	133	KATHY SMITH'S STARTING OUT ♦ FoxVideo (Media) FH1027	19.98
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(Continued on page 60)

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UPDATE

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

July 6, 1991 New York Reggae Music Festival, Steeplechase Park, Brooklyn, N.Y. 718-338-3131.

July 8-Aug. 7, Bravo! Colorado Music Festival, various locations, Vail, Colo. Ruth Sumners, 212-307-7884.

July 11-14, Upper Midwest Communications Conclave, Radisson South, Minneapolis. 612-927-4487.

July 13-14, Inspirational Artists and Music Marketing Seminar, Mc-Cormick Inn Center, Chicago. 708-383-6669.

July 13-17, New Music Seminar 12, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, Video Software Dealers Assn. Convention, Las Vegas Convention Center. 609-596-8500.

AUGUST

Aug. 2-4, Options for the Songwriter: Songwriting Seminar, Colorado Mountain College, Breckinridge, Colo. 303-453-6757.

Aug. 7-12, Fifth Annual Clovis Music Festival, various locations, Clovis, N.M. 800-421-1433.

Aug. 9, Virginia Beach Entertainment Law Seminar, Virginia Beach Resort Hotel and Conference Center,

Virginia Beach, Va. 804-343-1143. Aug. 22-24, Talentmasters Third Annual Air Talent Conference, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, Jack The Rapper, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 22-25, Sopot '91 International Music Festival and Trade Exhibition, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, MultiMusic Festival, Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

SEPTEMBER

Sept. 10-13, National Assn. of Black-Owned Broadcasters (NA-BOB) Fall Conference, Sheraton Hotel, Washington, D.C. 202-463-

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

Sept. 14-16, Sixth Annual Focus on Video, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

LIFELINES

BIRTHS

Girl, Jessica Leigh Charlotte, to Darren and Sandi Stevens, June 21 in Ottawa. He hosts a radio program on 54

Girl. Chyna Rose, to Shadoe and Beverly Stevens, June 23 in Los Angeles. He is the host of the nationally syndicated radio program "American Top 40 With Shadoe Stevens."

MARRIAGES

Steven Pfefer to Renee Blumenthal, June 9 in Mamaroneck, N.Y. She is a publicist for Columbia Records.

James Montgomery to Elizabeth Caffey Congdon, June 23 in New York. He is a Tone-Cool Records recording artist.

Harry B. Friedman to Jennifer Paulus, July 13 in Fort Worth, Texas. He is the CEO of Amazing Records in Austin, Texas.

DEATHS

Mike Ketchum, 47, of heart disease, June 28 in Las Vegas. Ketchum was Western regional manager for Intersound and a longtime record veteran. He is survived by his wife, Shelley, and his son, Miles.

Joe Kubert, 46, of liver cancer, June 19 in Detroit. Kubert was the original bassist for Mitch Ryder & the Detroit Wheels, whose record "Devil With The Blue Dress On" topped the charts. Kubert is survived by wife April and daughter Nicole. An upcoming benefit concert for Kubert's family is planned by Mitch Ryder.

David Mankaba, 32, of tuberculosis complicated by AIDS, June 29 in Zim-babwe. Mankaba was a guitarist whose pop group the Bhundu Boys helped popularize African music in Europe and the U.S. He is survived by his son, Louis.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the



Blame It On The Bossa Nova. Brazilian composer Antonio Carlos Jobim, best known for his bossa nova rhythms, and Brazilian recording artist Astrud Gilberto celebrate Jobim's election to the Songwriters Hall of Fame at the group's recent annual event in New York

Pro Audio

Hi-Speed Videotape Gains Momentum In Dupe Biz

BY MOIRA McCORMICK and PATRICIA MALECKE

CHICAGO—Although high-speed videotape duplication accounts for only about 10% of the duplicating business today, that percentage is expected to increase considerably over the next few years as technology advances and the market for low-budget, nontheatrical special-interest titles grows.

At a BASF-sponsored seminar on high-speed videotape duplication,

held here June 19, approximately onethird of the 30-plus duplication companies represented were already involved in high-speed duplicating.

Many of the duplicators present who deal solely in real time said they were considering a move toward the high-speed end, and several said plans were already in the works to purchase high-speed systems.

The growth of the extended play (EP) format is seen by many industry observers as a major catalyst in the growth of high-speed duplicating.

Since the EP mode runs three times slower than the SP mode (the standard mode for 90-minute-plus theatrical product), it uses one-third less tape. Thus, it has become popular among manufacturers of nontheatrical, special-interest product.

There are two high-speed videotape duplication systems now on the market—Otari's Thermal Magnetic Duplication (TMD) and Sony's Sprinter—and they are perceived to be much more efficient in duplicating slow-speed program than real time. For some duplicators, including Detroit-based Allied Film and Video, high speed has proven feasible for the SP mode as well. Allied's high-speed business is split evenly between EP and SP.

At least for now, though, real-time duplication is not going away. Many duplicators point to the fact that high-speed duplication requires making a real time negative copy of the master tape—a mirror mother or mirror master—which takes time that can be spent simply running the master tape in real time while slave machines copy it.

"High-speed duplication is ideal for EP product," said Ron Fries, video chief engineer of the Chicago branch of Allied Film and Video. "And in the next few years it will grow even faster as acceptance of the EP mode grows."

There are some basic differences between the two high-speed systems available. TMD uses a continuous bin loop master while the Sprinter's master tape must rewind after each pass. Sony is expected to introduce the HSP 800, a bin loop system for its Sprinter.

Additionally, TMD uses heat to make the duplicating process possible, thus requiring a cooling system, while Sprinter uses a high-frequency magnetic field.

The future of high-speed duplicating may hinge on cost, according to some duplicators. The high price tag on these systems can make them prohibitive for smaller duplicators. However, according to Mark Anzicek, di-

rector of engineering with Allied Film and Video, "High-speed equipment is twice as expensive as real time, but is projected to last twice as long."

A TMD T700 system, including mirror master and printer, costs approximately \$390,500 with an additional \$5,000 to \$10,000 for the cooling system. A Sprinter system, with mirror mother and printer, costs about \$315,000. The new Sony system will be priced at about \$300,000.

Another area of concern lies in the fact that most of the major studios are not yet involved in the EP business, noted several attendees.

The BASF panel featured four speakers who discussed high-speed system implementation, installation, operational difficulties, and solutions; quality control and personnel training; maintenance and modification of the systems; and predictions for the future.

In addition to Anzicek, the panel included Jim Driscoll, director of technical services for Resolution in South Burlington, Vt.; Ron Schlick, supervisor of technical services for Rank Video Services America in Northbrook, Ill.; and Barry Schwab, VP of engineering for Technicolor Videocassette in Livonia, Mich. Allied and Technicolor use Sprinter, while Rank and Resolution use TMD

and Resolution use TMD.

"Sprinter has advantages and disadvantages compared to TMD," said Anzicek. "It uses lower power, doesn't need the cooling system, and runs on lower-priced videotape [com-

(Continued on page 63)

R&B Is On The Right Track In Cleveland Levert, O'Jays, Rude Boys Among Studio's Patrons

■ BY CARLO WOLFF

CLEVELAND—The sound of American Funk—at least some of it—may come from Cleveland. And much of that sound comes together at Right Track Studios, a recording complex housed in a venerable

downtown building

Back in midMarch, three songs
that reached the top
10 on the Hot R&B
Singles chart—
"Written All Over
Your Face" by the
Rude Boys, and the
O'Jays' "Don't Let
Me Down" and "Do
Me Again"—ema-

nated from Right Track Studios. These tunes were joined on the R&B top 20 in late June by Levert.

Like the Rude Boys and the O'Jays, Levert records at Right Track, a 7,500-square-foot complex in the Film Building at Payne Avenue and 21st Street. And now, Gerald Levert is recording his first solo album there. Due out in October, it will boast duets by Gerald and his father, O'Jays lead singer Eddie Levert, and with Keith Sweat.

But Right Track can also handle the sound of hard industrial rock, as proven by the success of Nine Inch Nails, which recorded its album "Pretty Hate Machine" at the facility.

The music all comes together on the main Right Track console, a Trident 24 Series with 36 inputs and 24 busses. The board, along with an Otari MTR 90 II 24-track analog tape recorder, makes up the heart of the system that studio owner Bart Koster and longtime associate Pete Tokar have put together over the past five years.

Each of Right Track's two studios boasts a Trident 24 and the facility also includes an editing suite.

There are three live rooms off Studio A's control room, and two off Studio B's. All the rooms "have different acoustical properties," Koster says. "Some of them are cavernous-sounding, some of them are transparent."

Each studio also has a Lexicon

480 digital reverb and Tube Tech and Drawmer microphone preamps. And each has MIDI capabilities, including such gear as an E III stereo sampler and an E-MU sampling keyboard, and various Yamahas, Rolands, and Prophets.

"I got in real early on the MIDI revolution and made a name for us here," says Koster. "I could see where it was going. It offered more flexibility by allowing us to sync up the tape. It allowed us to offer more tracks. Nothing was etched in stone."

In the mid-'80s, Koster and Tokar were doing jingles—separately—for local concerns. They got together in 1986 and, the following spring, opened the studio in the Film Building, former site of the local MGM distribution center.

They realized they'd made it early last fall, when Right Track scored its first gold record, "Attitude," a Levert production of the Santa Monica, Calif., group Troop.

One of the engineers on that record was Trent Reznor, who cut his studio teeth at Right Track, laying down all the basic tracks for the Nine Inch Nails album.

"All the engineers here are overqualified musicians," says Koster. The staff includes Steve Coxe, former keyboard player with the Dazz Band, a defunct Cleveland group that won a 1982 Grammy for "Let It Whip." Tokar used to play keyboards with several local bands and Koster, a trained jazz guitarist, still plays.

Besides the rhythm'n'blues that is their mainstay, Koster and Tokar record local jazz and rock musicians. Modern dance/rock duo Hipshot just recorded "New World" at Right Track, as did the 18-piece Youngstown State Jazz Band.

The studio also has scored with a Neville Brothers performance track for a scene in the film "Wait Until Tomorrow," and has done overdubs for REO Speedwagon and D-Nice, and a remix for Najee.

"The Cleveland Orchestra is the only band in town I wouldn't try to do," Koster says. "They're too big."

Right Track is an analog studio by choice, and it's no limitation to Koster. "Some people like the sound of digital," he says. "I think digital sounds a little cold. This studio isn't for everybody's needs. People who like the warmth of analog multitrack and the clarity of digital mixdown like it.

"Our philosophy is, get the best signal that you can, then have the ears and the good taste to mix it together so that it sounds pleasing to the ear."



Right Track Recording's Studio A features the Trident 24 Series console. The downtown Cleveland facility features a second recording studio and an editing suite. (Photo: Max Hudson).

AUDIO TRACK

NEW YORK

LONNETTE MCKEE, star of Spike Lee's film "Jungle Fever," recorded tracks in the Magic Shop for Lee's new record label, 40 Acres And A Mule. Bryant McNeil produced and Eddie Garcia engineered with Joe Warda. Producer Ron Levy was in mixing two new albums on the Rounder/Bullseye blues label: Smokin' Joe Kubek and Little Jimmy King. Steve Rosenthal engineered with Warda.

Producer/writer Brian Gari was in Tenacity Sound with co-producer/ arranger/engineer Jeff Olmsted working on the upcoming debut album by Jana Robbins on Original Cast Records.

IOS ANGELES

MCA/NASHVILLE ACT Desert Rose Band worked on tracks in Cownay Recording's Focusrite room (Studio C). Tony Brown produced with Scott Macpherson at the board. Gil Morales assisted. George Massenburg engineered and produced tracks on Little Feat in Studio C for upcoming release on Morgan Creek Records. Bonnie Raitt completed her next album for Capitol in Studio C with producer Don Was. Ed Cherny engineered with Bryant Arnett assisting.

Freddy Bastone was in Scotti Bros. studios remixing the single "From The Ghetto," from Dread Flimstone's acid jazz album, and "Let The Music Take Control," the second single from Cartouche's upcoming album. Both projects are on the Scotti Bros./BMG label.

In Westlake, rap artist Ice Cube was in Studio E working on his latest record with producers DJ Pooh and Jinx. Darryl Dobson was at the Harrison SeriesTen console. Ringo Starr was in Studio C with producer Phil Ramone tracking on the studio's Neve V-60. Bill Dresher engineered, assisted by Mark Hagen.

NASHVILLE

AMES STROUD WAS IN Digital Recorders mixing John Anderson's project in Studio B. Lynn Peterzell engineered, assisted by Julian King. Gary Chapman mixed Wes King's new project in Studio B with engineer Jim Dineen.

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

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 6, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)	HOW CAN I EASE THE PAIN Lisa Fischer/ N.M.Walden (Elektra)	DON'T ROCK THE JUKEBOX Alan Jackson/ S.Hendricks (Arista)	LEARNING TO FLY Tom Petty/ J.Lynne with T.Petty, M.Campbell (MCA)	I WANNA SEX YOU UP Color Me Badd Dr.Freeze (Giant)
RECORDING STUDIO(S) Engineer(s)	GREENE SREET/ STUDIO MASTERS/ Z RECORDING STUDIO(NY/LA/ NY) R.Hui/G.Laney	TARPAN (San Rafael,CA) David Frazer Marc Reyburn	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	QUAD (New York) Angela Piva
RECORDING CONSOLE(S)	Amek APC 1000/ Neve 8248/ MCI 428B	SSL 4000 G Series With Total Recall	Neve	Trident 80	SSL 6000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-80	Otari MTR 90	Otari MTR 90	Studer A-800
STUDIO MONITOR(S)	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809	Yamaha NS10 UREI 813B	Westlake	Yamaha NS10M Custom TAD	Yamaha NS10
MASTER TAPE	Ampex 456	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen	TARPAN (San Rafael) David Frazer	THE CASTLE (Nashville) Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	CREATIVE SOURCE (Los Angeles) Warren Woods
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G Series With Total Recall	SSL 4000 G Series	Trident 80	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-80 Ampex ATR-102	Mitsubishi 32	Otari MTR 90	Otari MTR 90 II
STUDIO MONITOR(S)	Custom Augsbergers Yamaha NS10	Yamaha NS10 UREI 813B	B&W	Yamaha NS10 Custom TAD	Custom Creative Source
MASTER TAPE	Ampex 456	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	FUTURE DISC Steve Hall	MASTERMIX Hank Williams	FUTURE DISC Steve Hall	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Disctronics	MCA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	MCA Manufacturing	WEA Manufacturing
		11 + 100 000 00 0	1- 41 1- 6 -4 1- 4	ime: Album Rock, Modern R	took Don Adult

 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Kap, Adult Contemporary & Dance appear in rotation.

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HI-SPEED VIDEO

(Continued from page 61)

pared with the chrome required by TMD]. But it isn't as productive, [due to the need for rewinding of the master]. We knew this going in."

According to Schwab, product is

According to Schwab, product is predictable and uniform coming off either system.

Rank "did a lot of comparative testing" between the two systems, said Schlick, and concluded that "both have a home in the duplicating market."

Bell & Howell, now owned by Rank Video Services, pioneered the TMD system with DuPont in the early '80s, according to Schlick. Rank's involvement in TMD, he said, came from "being involved in pancake duplicating for a long time. TMD seemed a likely candidate for making duplicating more profitable." The pancake is the large spool of copy tape that runs continuously along with the master loop and is loaded into cassette shells after duplication.

Rank operates Sprinter machines in Mexico, he noted.

"Having two manufacturers making high-speed equipment has really helped the industry," said Anzicek. "Otari put pressure on Sony [with TMD] and Sony will no doubt do the same to Otari with its new machine. The competition causes hardware improvements [in both camps]."

Panelists agreed that duplicators considering getting into high speed need to determine whether such a system would fit their needs. "We asked ourselves, could we keep the system running," said Driscoll, whose operation involves two high-speed printers. "Could we supply it with the numbers to make it profitable? For us, the decision was based on productivity."

The minimum number of copies to be made in a single project should be at least 5,000 in order for high speed to be profitable, according to panelists.

ists.
"The real question," said Schwab,
"is how does high speed fit in your
production and manufacturing plan,
if at all."

Panelists agreed with Schlick's contention that "High speed is the only way to make consistently good EP copies." Of vital importance, he said, is that duplicators "keep pushing for more and more tape manufacturers to improve tape formulations."

According to Anzicek, Allied is "projected to do 30% high-speed production this year, and we project nearly 10% yearly growth thereafter. But real-time machines are needed for smaller runs and quicker turnaround times. We'll probably never get to 100% high speed, or even 80%."

Assistance in preparing this story was provided by Jackie Stassi in Chicago.

FOR THE RECORD

Paula Abdul's single "Rush Rush," listed on the Studio Action Chart June 22 and June 29, and the accompanying album, "Spellbound," were mastered for Virgin Records at DigiPrep by engineer Dan Hersch. The 7inch single for European release was mastered at Future Disc by engineer Eddy Schreyer.



Top Contemporary Christian...

THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	-
THIS	2 WK	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	.E
1	1	15	★★ NO. 1 ★★ AMY GRANT ▲ WORD 6907* 13 weeks at No. 1 HEART IN MOTIO	N
2	2	37	MICHAEL W. SMITH REUNION 0063*/WORD GO WEST YOUNG MA	N
3	3	37	SANDI PATTI WORD 9205* ANOTHER TIME ANOTHER PLACE	E
4	4	7	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681* SHAKIN' THE HOUS	SE
5	10	3	STEVE GREEN SPARROW 1270* WE BELIEV	
6	6	25	STEVEN CURTIS CHAPMAN SPARROW 1258* FOR THE SAKE OF THE CAL	L
7	5	11	RUSS TAFF MYRRH 6935*/WORD UNDER THE INFLUENCE	
8	9	37	D.C. TALK FOREFRONT 2682*/BENSON NU THAN	IG
9	7	7	MIKE WARNKE WORD 4196* OUT OF MY MIN	ID
10	14	3	DEGARMO & KEY FOREFRONT 2771*/BENSON GO TO THE TO)P
11	8	15	RAY BOLTZ DIADEM 1131*/SPECTRA ANOTHER CHILD TO HOL	.D
12	12	51	PETRA WORD 4191* BEYOND BELIE	ΞF
13	11	15	SUSAN ASHTON SPARROW 1259* WAKENED BY THE WIN	ID
14	13	15	MARGARET BECKER SPARROW 1261* SIMPLE HOUS	SE.
15	30	3	THE BROOKLYN TABERNACLE CHOIR WORD 9170* LIVE WITH FRIEND)S
16	16	7	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725* THE SYMPHONY PROJECT	CT.
17	15	255	AMY GRANT ▲ MYRRH 3900*/WORD THE COLLECTION	N
18	26	3	PHIL KEAGGY WORD 6902* BEYOND NATUR	₹E
19	24	49	TWILA PARIS STARSONG 8155* CRY FOR THE DESER	₹T
20	23	165	CARMAN ● BENSON 2463* RADICALLY SAVE	D
21	37	3	4 HIM BENSON 2721* FACE THE NATIO	N
22	NE	wÞ	DISCIPLES OF CHRIST STARSONG 8191* SO HOW YOU LIVE	N'
23	27	3	MARK FARNER FRONTLINE 9217* SOME KIND OF WONDERFU	JL
24	NE	WÞ	ONE BAD PIG WORD 6937* I SCREAM SUNDA	٩Y
25	22	33	MICHAEL CARD SPARROW 1223* THE WAY OF WISDO	M
26	20	41	WAYNE WATSON WORD 4192* HOME FRE	ΞE
27	38	5	DON FRANCISCO STARSONG 8187* VISION OF THE VALLE	
28	18	25	WHITE HEART STARSONG 8166* POWER HOUS	_
29	NE	WÞ	FRED HAMMOND BENSON 2727* I AM PERSUADE	
30	17	7	RACHEL RACHEL WORD 4213* WAY TO MY HEAF	_
31	25	87	CARMAN BENSON 2588° REVIVAL-IN THE LAN	_
32	39	7 NTDV	P.I.D. FRONTLINE 9215* THE CHOSEN ONI ACAPPELLA WORD 9205* RESCU	
33		NTRY	EIDE AND LO	
34	40	11	GUARDIAN PAKADERM 2505*/WORD FIRE AND LOT THE WINANS WARNER ALLIANCE 26161*/SPARROW RETUR	
35	35 DE E	57 NTDV	BRYAN DUNCAN	_
		NTRY	MYRRH 6900*/WORD ANONYMOUS CONFESSIONS OF A LUNATIC FRIEN	
37	31	15		
38	34	5	UEDO.	
39 40	29	15	LARNELLE HARRIS	
40	21	27	ZONDERVAN 2696*/BENSON LARNELLE LIVE/PSALMS HYMNS.	

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



Gospel LECTERN



by Bob Darden

RICK CUA IS ONE of those guys you'd like to hang around with after the concert. Once with the popular rock group the Outlaws, Cua has become a mainstay on the contemporary Christian charts. Via seven albums since 1982, the affable bassist/composer/singer has had a string of Christian radio hits. But it looks like his latest for Reunion Records, "Within Reach," could be his best yet.

What makes "Within Reach" different? The inclusion of three songs by the gifted writer Jerry Lynn Williams doesn't hurt. But extra spark seems to have come from the pairing of rock'n'roller Cua with ace hard-rock producers John and Dino Elefante.

"People just assumed this would be a hard-rock record," Cua says. "But I wanted to veer off-center with the Elefantes. Remember, I've played R&B, funk, fusion-jazz, Southern rock—everything! I thought it would be fun to do something different. So we put a little of everything into the mix."

The first rock single, "Diamond Girl," is already his biggest Christian radio hit since "I Can . . . I Will." Cua wrote it for his 20-year-old daughter, Niki.

"But when she was a really little girl, just a toddler, the first song she really could sing around the house was Seals & Crofts' 'Diamond Girl,' "he says. "She knew all of the words. I always said, 'If I'm gonna write a song for Niki, it's going to be called 'Diamond Girl.' We never forgot—and here it is. I also wrote one for my daughter Nina, called 'Fifteen.'"

Reunion recently signed a mainstream distribution agreement with the **David Geffen Co.**, which has already had success with another Reunion artist, **Michael W. Smith.** Several tunes on "Within Reach," most notably "Do It" and "Message Of Love," sound ready-made for Geffen.

"As for the Geffen thing, I'm thrilled they've picked up 'Within Reach,' "he says. "And if any of the songs show any potential, I'll do whatever it takes to get the word out—I'll call every DJ and every retailer in the country. But to be honest with you, I haven't given it a lot of thought. Since that first year, I've programmed myself to our market. If Geffen says 'Message Of Love' is a hit—wonderful! But my main concern is to write and

Rick Cua is reaching out to younger fans with new album

record 10 songs that say what God wants me to say. "Sure, I haven't had any gold records since I left the

Outlaws, but God has given me a certain audience to reach, regardless of size," he continues.

Cua and his band the Council—Mike Caputy (Rick

Cua and his band the Council—Mike Caputy (Rick James, Stephanie Mills, Johnny Gill), Will McFarlane (Bonnie Raitt, Jackson Browne), Joey Holder, and Barry Graul—are a hot ticket this summer and will be featured at a number of Christian music festivals. He says he believes his main thrust is to kids involved in their local churches.

"As for doing songs for the church, kids still get saved night after night at these concerts, kids who have never heard of contemporary Christian music," he continues. "I try to be real, not to slip into Christian-ese. I try to get to know what rings their bells. I wanna obey the Lord in this. I want to reach them all for him; I want them all to understand me. And that's what most of them tell me: 'You're real, you're believable.'"

Classical KEEPING SCORE



by Is Horowitz

BIG DEAL: Sony Classical and the Berlin Philharmonic Orchestra, under its music director Claudio Abbado, have entered into an agreement to record massive chunks of the standard orchestral literature and issue the discs under a distinct proprietary logo reserved for the BPO.

While details of the logo format remain to be set, outlines of the recording plan are already advanced.

As anticipated here (Keeping Score, April 13), re-

As anticipated here (Keeping Score, April 13), recordings by Abbado and the BPO of the Mozart Symphonies Nos. 28, 29, and 35, produced by **Thomas Frost** this past spring, have indeed kicked off a projected complete cycle of the Mozart symphonies.

Moreover, as part of the new relationship, in which the orchestra is expected to have an added equity interest, the participants are also planning complete cycles of the Beethoven, Schumann, and Dvorak symphonies, beginning in late 1992, as well as the symphonic poems of Richard Strauss.

Many of the recordings are expected to be captured in high-definition video as part of Sony's commitment to the development of the laserdisc market.

Among other Sony activities, the label was set to record the Schnittke Cello Concerto at the end of June, with Mstislav Rostropovich as soloist and Seiji Ozawa conducting the London Symphony Orchestra.

MOVING AHEAD: Worldwide sales of EMI Classics have increased by 11% compared with the last fiscal year, and served to raise EMI's share of the world classical market to more than 17%, John Pattrick, VP of international marketing, told delegates at the group's recent marketing conference in Eze, France.

EMI Classics president Richard Littelton tagged a number of upcoming releases, both crossover and standard, as key to further growth this fall and next year. Due for special marketing stress are:

"Paul McCartney's Liverpool Oratorio," just recorded; "Heart to Heart," with Kiri Te Kanawa and Malcolm McNeil; "Together," featuring Placido Domingo and Itzhak Perlman; "Annie Get Your Gun," conducted by John McGlinn; a new Mozart album by Anne-Sophie Mutter; and a batch of five operas, conducted by Bernard Haitink, Riccardo Muti, Roger Norrington, and Michael Plasson. The operas will be released in the fall of 1992.

A new EMI contract with Daniel Barenboim features him both as pianist and conductor. Cut under the deal is a three-CD set of Mozart keyboard variations, and among upcoming projects as maestro is the

Sony Classical, BPO in harmony about new recording project

Brahms Violin Concerto with Perlman and the Berlin Philharmonic, as well as Beethoven's Triple Concerto.

The EMI conference was also the scene of a new exclusive pact signing with pianist Stephen (Bishop) Kovacevich. He will record a minimum of 14 CDs under terms of the deal. The complete Beethoven piano sonatas and the last three Schubert sonatas are called for, as are both Brahms Piano Concertos, with Wolfgang Sawallisch and the London Philharmonic. Kovacevich will also partner Kyung-Wha Chung in a set of Beethoven violin Sonatas.

PASSING NOTES: Composer educator Gunther Schuller, whose label, GM Recordings, marks its 10th anniversary this year, has won a MacArthur Foundation fellowship. The no-strings-attached award pays him \$374,000 over the next five years.

WCLV Cleveland was named the station with the "best classical format" June 14 at the International Radio Festival in New York.

In the SPIRIT



by Lisa Collins

EDWIN HAWKINS CELEBRATED the 10th annual meeting of his Gospel Music & Arts Seminar last week in Oakland, Calif. Hawkins, who works closely with brother Walter Hawkins in the administration of the seminars, says the response was "very good."

But then, Hawkins has been known to understate things a bit. Actually, gospel fans have formed more than two dozen chapters of the GMAS around the country. Some 1,000 people attended last year's seminar in Philadelphia. And at least 500 people signed up to sing in the 1991 seminar mass choir. This year's choir recording will be released on Hawkins' new label, Fixit.

Each year, the seminars have featured nightly concerts, with special guests like the Rev. James Cleveland, actor/singer Clifton Davis, actor Danny Glover, and Daryl Coley. Soloists in Oakland included Richard Smallwood and John P. Kee.

The difference with the 10th seminar, Hawkins says, was that attendees participated in the voting process of the Gospel Music Workshop of America's Excellence Awards. The GMWA, founded by the late Rev. Cleveland, and the GMAS have always competed for the support of gospel music lovers.

There was talk, just after Cleveland's untimely death, that the two groups might someday merge. But Hawkins says that is all it is at this point—talk.

In the meantime, the GMAS, which Hawkins first envisioned while on tour with his family in 1979, will continue in its appointed path.

"We decided back then that we needed to do something to assist the many young people that approached the Hawkins family as we traveled and asked how they could get into the business of music without compromising Christian values," he says. "The main objective is to inspire young people involved in the arts in a way the traditional church doesn't, and to perfect those talents. We try to make young people know that you can use your talents, which is very important.

"When I was growing up we were taught—and it continues today—the negative side of using any abilities you might have outside of the church. They taught that it was a sin. But I hold that God is the giver of every

Edwin Hawkins gives thumbs-up to 10th Music & Arts Seminar

good and perfect gift. So we stress that every gift, every talent, was given by God for his glory."

CONTROVERSY swirled around the premiere issue of American Gospel magazine as it debuted last month. American Gospel, which is published by CCM Publications Inc. (which also publishes Contemporary Christian Music magazine) has been under fire by members of the gospel community since its inception.

In fact, an early release heralding the coming of the magazine drew this response from I AM Records founder/president Jun Mhoon: "[Editor] Hillary Hicks is not of African-American descent, and I question his actual knowledge of the black gospel experience."

One of the sources of contention has been the promotional materials for the magazine that promote it as the fulfillment of the need for a "genuine" gospel music trade publication.

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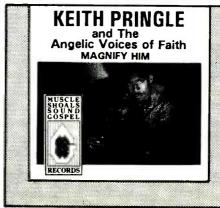
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Top Gospel Albums...

Billboard.

	_	_	
ÆEK	AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	2 WKS.	WKS. 0	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	11	★ ★ NO. 1 ★ ★ RANCE ALLEN BELLMARK 71806 3 weeks at No. 1 PHENOMENON
2	3	41	TRAMAINE HAWKINS SPARROW 1246 LIVE
3	2	39	REV. JAMES MOORE MALACO 6006 "LIVE" WITH MISSISSIPPI MASS CHOIR
4	4	13	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA WASH ME
5	7	15	D.F.W. MASS CHOIR SAVOY 7101/MALACO I WILL LET NOTHING SEPARATE ME
6	5	28	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 WAIT ON THE LORD
7	10	25	REV. E.DAVIS,JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162 HE'S PREPARING ME
8	11	51	WALTER HAWKINS MALACO 6007 LOVE ALIVE IV
9	9	37	DARYL COLEY SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	8	31	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO REACH BEYOND THE BREAK
11	15	5	D.NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450
12	6	59	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO HAVING CHURCH
13	12	25	THE JACKSON SOUTHERNAIRES MALACO 4445 THANK YOU MAMA FOR PRAYING FOR ME
14	14	27	THE WEST ANGELES C.O.G.I.C SPARROW 1240 SAINTS IN PRAISE VOL II
15	16	13	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193 YOUNG ARTISTS FOR CHRIST WORKSHOP '89
16	13	33	MIGHTY CLOUDS OF JOY WORD 9202 PRAY FOR ME
17	20	11	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800 MOVE MOUNTAIN
18	18	73	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGHT
19	29	3	SOUNDS OF BLACKNESS PERSPECTIVE 1000°/ARM THE EVOLUTION OF GOSPEL
20	17	21	RICKY DILLARD'S NEW GENERATION CHORALE
21	NE	wÞ	THE PROMISE FRED HAMMOND BENSON 2727* I AM PERSUADED
22	26	27	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO, I SEE A WORLD
23	22	15	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI INNER MAN
24	19	39	BEAU WILLIAMS LIGHT 72031/SPECTRA HIGHER
25	21	61	THE WINANS WARNER ALLIANCE 4100/SPARROW RETURN
26	25	61	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO 1 AM 4001 THIS IS THE DAY
27	24	17	PILGRIM JUBILEES MALACO 4442 FAMILY AFFAIR
28	28	63	HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED
29 30	27	65	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL NEW BORN SOUL RUDOLPH STANFIELD & NEW REVELATION
	23	27	SOUND OF GOSPEL 192 LIVE & IN PRAISE J.L.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR
31	32	17	SOUND OF GOSPEL 194 LIVE IN TORONTO SENSATIONAL NIGHTINGALES
32	38	3	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR
33	31	5	LYNETTE HAWKINS STEPHENS LYNETTE HAWKINS STEPHENS
34	30	19	TRIBUTE 31004/SPECTRA WALKING IN THE LIGHT
35	36	85	SHIRLEY CAESAR WORD 8447 I REMEMBER MAMA
36	NE \	27	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO MAGNIFY HIM CHICAGO MASS CHOIR LIGHT 5730/SPECTRA RIGHT NOW IF YOU BELIEVE
38	33	61	MILTON BRUNSON REJOICE 9111/WORD OPEN OUR EYES
39	37	47	COMMISSIONED BENSON 2553 STATE OF MIND
40	40	3	AS ONE LIGHT 730350* AS ONE
		_	y Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1

■ 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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GESAC Head Presses Authors' Rights

Says EC Should Protect Intellectual Property

■ BY EMMANUEL LEGRAND

PARIS—The leader of Europe's authors' societies is pressing for the document that will bring closer links between European nations to give recognition to the rights of intellectual property owners.

Jean-Loup Tournier, president of GESAC—the umbrella organization for 17 European performing rights societies—said the rights of the creative sector should be on the agenda as the EC states discuss the European Political Treaty.

Speaking after the announcement of the annual results from French authors' society SACEM, of which he is managing director (Billboard, July 6), Tournier said, "The Treaty of Rome, which set up the basis of the European Community more than 30 years ago, simply forgot to mention cultural goods. So, authors' rights were treated as any other commercial or industrial product. We had to wait until 1989 to have a real understanding from the European Commission, and especially from its president, Jacques Delors."

Tournier pointed out that the commission is now engaged in harmonizing and, where appropriate, upgrading authors' rights throughout the community. However, he noted that this is being done because of the political will of those currently in senior positions at the commission. He asked, "What will happen if those men are changed? That's why we want the cultural notion to be added to the European treaty."

Turning to new technology, Tournier observed that "formats reproducing or broadcasting music are multiplying." He added that interactive CDs—which he said present a "very complex" issue—could threaten authors' rights.

"CD-I can store up to 16 hours of music and reproduce indefinitely music or images without any loss in quality. Mozart feared to be copied. We are today in the same situation as Mozart. There is an urgent need for action on this matter," he said.

Tournier questioned whether even the most sophisticated national copyright laws in the EC can cope with such innovations as CD-I, and he called for a pan-European protection emanating from the commission

Addressing the plans for a terrestrial television channel for music in France, he said, "I don't believe in the economic viability of such a channel."

However, he stated that SACEM would back the project on three conditions: 1) that the shareholders represent the full spectrum of the music industry, including independent producers and publishers; 2) that a quota of 60% French music be imposed; and 3) that programming include not just contemporary music but other styles of music as well, in addition to concerts and educational programs.

The French government currently has a proposal from broadcaster NRJ, backed by Sony Music and PolyGram, for a music-based TV channel that would initially be disseminated via cable but would also seek a terrestrial frequency. The three companies, which are already shareholders in cable-music channel MCM-Euromusique, might be joined in the project by other record companies and investors like GMF, parent company of French department-store chain FNAC.

Euromusique's main shareholders—cable operators Caisse des Depots and Lyonnaise des Eaux—have decided to stick to a cable-only policy, with some limited local terrestrial developments.

Tournier also renewed his call for minimum quotas of French songs on radio. He suggested that broadcasting authority CSA "associate the granting of a frequency with a minimum amount of air time devoted to national repertoire." He said quotas should be flexible according to "the specific situation of each station," but should not be less than

30% in the case of "very trendy stations." He sees 50% as a good average.

age.
Tournier argued that French acts singing in English should not be counted as French repertoire. His ideas, though, have been rejected by the broadcasting industry and have brought a mixed reaction from the music business.

Tournier said, "I don't want to sound too out of fashion or conservative, but it is a cultural challenge. Our music community is very lively, but look at the rest of Europe. Holland no longer has national products, and the same is true of Scandinavia. Belgium has problems. Italy is facing difficulties. Only France and Spain put up any resistance. Even the U.K. has problems with the dominance of American productions.

"We don't want that type of situation in France. The French production share went down to 45% recently, a fall from more than 50%. If it goes on like that, it will be very dangerous."

Aussie Govt. Helping Expand 'Big Backyard' Radio Show

■ BY GLENN A. BAKER

SYDNEY—"The Big Backyard" is looking for upfront attention, with the help of the Australian government.

A cutting-edge radio program showcasing the country's independent and alternative contemporary music, "The Big Backyard" is now being distributed by the Department of Foreign Affairs & Trade. Its overseas information branch, which itself produces a wide range of radio programs, will place "The Big Backyard" on primarily commercial stations in 50 countries.

The show is already heard by more than 5 million Americans on 60 stations through the U-Net satellite network. It has been effective in exposing to U.S. college radio audiences such acts as Sea Stories, Yothu Yindi, Blue Ruin, Beasts Of Bourbon, Falling Joys, Not Drowning Waving, Archie Roach, Tall Tales And True, and others. The program is voiced by former 2JJJ-

FM personality Mark Dodshon.

For most alternative Aussie acts, overseas recognition is essential. "There's not a lot of tolerance here for the extreme, the unusual, or even the indigenous," says Laurence Boswell, producer of "The Big Backyard."

Archie Wilson, the Austrade official behind last year's Australian Popular Music Trade Mission to the U.S.S.R., says, "Ignorance of Australia is a huge obstacle in expanding trade with the rest of the world. The government has found music can break barriers much more effectively than is often realized ... Music is a backdrop for trade because it helps create an awareness of a country."

Even with government distribution, "The Big Backyard" is still a shoestring operation, relying on grants and sponsorship from Ausmusic and BASF tape. Last October, more than a dozen Sydney bands performed at a benefit to keep the operation afloat.

Buena Vista Victor At BVA Trade Fair

■ BY PETER DEAN

LONDON—Buena Vista Home Video Stole the show at Video Showcase '91, the U.K.'s annual video trade fair. After launching its autumn animated classic "The Little Mermaid" with VSDA-style razzmatazz, the company went on to collect four major awards at the closing BVA trade awards dinner: distributor of the year, sell-through label of the year, sell-through marketing campaign of the year (for "Lady And The Tramp"), and national sales representative of the year (for Richard Teague).

The show overall was hailed as a success by organizer the British Videogram Assn., which clocked 3,000 delegates, down 1,000 in attendance from last year's bigger and more ambitious event. This year, the fair was held at Birmingham's new International Conference Centre with the accent on business rather than show business. The BVA was after quality rather than quantity of delegates after complaints were made that many of last year's attendees "were only here for the beer."

The show was split into a small exhibition (with majors Warner and RCA/Columbia not attending), forthcoming product screenings, and seminars—the most popular of which was Marketplace Workout, presented by U.S. retail expert Paco Underhill.

The overall theme of the fair was "Survival Into The '90s." Key issues raised during the seminars included:

• Bad service is the biggest customer turnoff to video, according to the Customer Care seminar. Sixty-

eight percent of a customer sample rated good staff as most important for choosing a video store; 14% rated product quality.

• Depth of titles and strict release windows are two key advantages over satellite TV, according to BVA deputy chairman Iain Muspratt.

• Knowledge is power, according to market research organization Chart Information Network, which advocates that dealers conduct their own surveys to devise new strategies to keep and attract customers.

The success of the show prompted the BVA to look forward to another event next year. Chairman Stephen Moore says, "This is by far and away the best show yet. All the work that's been done on changing the format has worked. You just have to look at the audience to see that people are not only here but are doing good business."

Music Vid's U.K. Audience Expands Format Strong Despite 1st-Qtr. Dip

LONDON—Music video is set to join discs and tapes as the fourth format, according to the lastest figures from the British Phonographic Industry.

Although trade delivery figures for the first quarter of this year were down on the same period in 1990, the BPI says that that is "not indicative of a longer-term contraction in the music video market."

The BPI comments, "Leading music retailers have demonstrated their belief in the sell-through mar-

Eclipse Jam Clouded

PARIS—Jean-Michel Jarre has pulled out of a concert he was due to play in Mexico July 11 to coincide with the total eclipse of the sun there (Billboard, July 6). The French star says logistical problems made the venture impossible.

JEFF CLARK-MEADS

ket by increasing the number of stand-alone video stores, and music video releases have established themselves as an important element in the recorded music market. It is now common for leading titles to be released and promoted alongside their audio counterparts as a 'fourth format.'

"Unit deliveries [January-March] were down 12.9% on the same quarter of 1990. Trade prices, however, have risen by an average [48 cents], limiting the decline in shipments' value to slightly over 8%.

"The reduction in trade shipments does not necessarily mean a corresponding downturn in retail sales. Gallup data shows retail sales as increasing during the first quarter of the year."

Between January and March, trade deliveries were 1.201 million units; in the same period last year, they were 1.380 million. Their value in the first quarter of 1991 was \$12.3 million.

JEFF CLARK-MEADS

New Mecano Set Heats Up Spanish Music Scene

MADRID—The most keenly awaited album in Spanish pop history was released in Spain, France, and Italy last month when the new set from BMG act Mecano bowed with an initial run of 100,000 and anticipated worldwide sales of 3 million. The last album by the Madrid supergroup, 1988's "Descanso Dominical," sold 2.2 million copies, easily setting a record for a Spanish pop album.

Mecano is unquestionably Spain's premier band and the first to have any real influence abroad. "Mujer Conta Mujer," a single from the last album, was No. 1 in France for eight consecutive weeks.

The launch of the new album, "Aidalai," was celebrated with a massive open-air, all-night party. The band itself has not appeared on stage for nearly two years, and a 76-date tour of Spain begins in August. In October, Mecano will play in France, Belgium, and the Netherlands, and in November it will appear in Mexico and the U.S.

HOWELL LLEWELLYN

French remixer Daniel Abraham dances ahead ... see page 30



AUSIC NEW ZEALAND

THE FRESH SOURCE

BY GRAHAM REID

When the first booth devoted to pop music from New Zealand is unveiled under the slogan "The Fresh Source" at this week's New Music Seminar in New York, it will be a symbol of the sudden self-recognition of New Zealand's expanding music scene, as well as the hallmark of an international diplomatic trade initiative.

For the first time, New Zealand's Trade Development Board—more accustomed to marketing sheep meats and wool than music—has publicly acknowledged the export potential of the sound of its own backyard and, through the industry collective Music New Zealand, begun to invest cautiously.

Meanwhile, the popular band Straitjacket Fits, a Flying Nun Records act that is playing in New York during the seminar, was the subject of a recent prime-time New Zealand television documentary—once a rare media gesture in these parts. More-



over, four New Zealand acts have lately placed singles in the country's top 20, among them hard rock act Push Push, which held the No. 1 spot for six weeks.

If things have been better in the New Zealand music scene, only a few old-timers can remember when. "Destiny is a weird word," says Trevor Reekie of Pagan Records, who is attending the seminar as part of the Music New Zealand contingent. "But suddenly people here are seeing we've got this musical heritage and are also potentially creating one."

For Reekie, whose roster of acts includes the Straw People (a studio-based production team), roots singer Paul Ubana Jones, country-rockers the Warrantahs, and recent chart-topper David Parker, that kind of recognition has been five years in the making. But during that span the small label, operating out of a tiny office, has neatly notched four domestic No. 1 singles.

DECLARATION OF INDEPENDENTS

It is one of the features of the New Zealand music scene, dating back to the small TANZA label of the '50s, that most local music has remained vital via independents like Pagan, Flying Nun, Jayrem, and the new parallel labels of South Side/Wild Side headed by Murray Cammick (editor of the rock monthly Rip It Up, founded in 1977).

Yet major international labels have long maintained contact with New Zealand artists. Warner, perhaps encouraged by the success of Push Push, recently signed hard rock act Nine Livez. Over the years, Warner enjoyed success with dance-funksters Ardijah and distributed artists like Polynesian reggae band Herbs (whose recent "Homegrown" album was produced by Joe Walsh). Other artists currently signed to Warner include Annie Crummer and Jan Hellreigel.

PolyGram band the Exponents (formerly 1984 album-of-the-year winners as the Dance Exponents) TOP TO BOTTOM: NGAIRE MIDGE MARSDEN GREG JOHNSON

went to No. 4 on the New Zealand singles charts last month with "Why Does Love (Do This To Me)?"

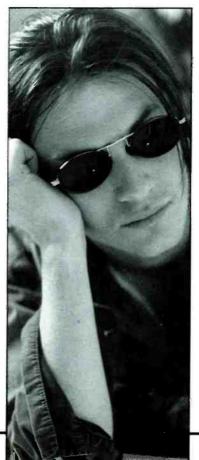
To a lesser extent, multinationals like EMI and BMG/RCA tentatively explore the New Zealand market with local acts, most often in the MOR and country areas. Both Virgin and Festival distribute for independent labels: Virgin for Pagan and Festival for Flying Nun, South Side/Wild Side, and the new Rimu label (out of Jayrem).

Jerry Wise, managing director for Festival, acknowledges the difficulties of undertaking distribution for such a broad base of labels, particularly given his small staff. However, he says he gets great satisfaction out of charting local artists and convincing retailers of the worth of the music "not simply because it is New Zealand, but because it is good."

Sony Music's commitment to New Zealand artists ranges from the signings of Sharon O'Neill and Jon Stevens to CBS in the early '80s (both are now in Australia) to their current successes with Midge Marsden, World Gone Wild, and the Fan Club, whose "Respect The Beat" album has sold in excess of 150,000 units worldwide. And Margaret Urlich's debut album for Sony Music, "Safety In Numbers," has gone platinum in Australia, where she, like many New Zealand artists, now lives and works.

NICHE-MARKETING

Michael Glading, managing director of Sony Music, is chairman of the Music New Zealand collective, which has been instrumental in obtaining Trade Development Board backing for the marketing of the country's music in various forums throughout the world this year. Glading sees the role of Music New Zealand as assisting the smaller labels to niche-market themselves. While the monetary assistance initially offered is cautious—



\$4,000 on each project—it allowed Terence O'Neill-Joyce of Ode Records to present his eclectic catalog of jazz, folk, classical, and Polynesian and Maori music at last month's Allegro sales conference in upstate New York. It likewise enabled singer Derek Lind (with representatives of his Someone Up There company) to perform and promote himself this month at the Cornerstone music festival outside Chicago.

And that same brand of financial assistance will permit Cammick, Reekie, Roger Shepherd of Flying Nun,



and Jim Moss (Jayrem/Rimu) to present their catalogs at the New Music Seminar.

When it comes to New Zealand music on the cutting edge, it is once again the independent labels that have shown the most finely tuned ears. Flying Nun's Shepherd says that last month was his best ever for exports, and his roster of acts (which includes college radio favorites the Chills, the Bats, Jean Paul Sartre Experience, and Tall Dwarfs) has steadily expanded since he signed licensing deals with Mushroom Records in Australia.

SPLIT PERSONALITY

Murray Cammick of South Side/ Wild Side Records is an American soul/funk aficionado whose company is designed to identify two distinctive strains of New Zealand music, hence his split label titles. South Side features dance and rap with a distinctively Pacific sound, and Cammick feels it has commanded more media attention from Australia than locally because it sounds sufficiently exotic to overseas ears. South Side artists Ngaire and Moana & the Moahunters both earned gold discs last year, Ngaire for "To Sir With Love," which topped the charts for six weeks, and the Moahunters for "Black Pearl," which peaked at No. 2.

Cammick's other passion, homegrown hard rock, finds its outlet on Wild Side, and his first signing is the hard-edged funk/rock band Emulsifier, from Wellington, whose latest material may be shared with certain

(Continued on page 72)

■ BY GRAHAM REID

It's said that to know your future you must know your past, and New Zealand's most promising musicians are becoming increasingly aware of their

A decade ago, it seemed unusual when Citizen Band (which included ex-Split Enz member Mike Chunn) covered "I Feel Good," a hit a decade earlier for local stars Larry's Rebels. Today, Push Push plays the Enz's "I See Red" and the Chills' "I Love My Leather Jacket" as part of its set, while pub bands reckon the Swingers' "Counting The Beat" and Split Enz material are key ingredients in getting a crowd on its feet.

LOOKING BACK

Somehow, these fond backward glances are merging with the musical grist of the present to engender a unique musical hybrid greater than the sum of its New Zealand-rooted influences.

Murray Cammick, editor of Rip It Up magazine and head of South

JAYS O

FUTURE

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Side/Wild Side Records, observes that "Through the input of American music and television, a curiously trans-Atlantic sound has emerged in the South Pacific."

It's difficult to pinpoint exactly, but the slower cadence of the Pacific lifestyle has wound its way into the music, and even Chris Knox-one of the most idiosyncratic performers from New Zealand, yet part of a long lineage that dates back to Split Enztalks of using Pacific Island drummers for his next recording.

"I don't think anyone's done it-Pacific rhythms plus fuzzed-out guitar, with white New Zealand middleclass melodies over the top," he asserts. "Should be really interesting."

Knox is not alone in recognizing the uncommon cultural context in which New Zealand musicians toil. Speculation is always tricky, but few doubt the increasing impact of Maori and Polynesian music on today's native sound.

Reference to the melodic gifts of the Maoris is virtually a cliché. From opera (the late Inia Te Wiata and Kiri

Split Enz took to the world.

Because the home market was so limited and radio largely disinterested, New Zealand musicians didn't consider commercial success a plausible goal, so they shrugged and com-

posed as they pleased.

From Bill Direen (and his band the

Bilders) making quirky pop for his theatrical productions, to Knox recording in his living room on fourtrack, the willfully freakish New Zealand rock'n'roller has long been a part of the sociomusical fabric

When Jim Moss of Jayrem attends the New Music Seminar this week,

record for the Definitive label, which also handles Enz alumni Mike Chunn and Tim Finn.



After the stock market crash in 1987, the New Zealand economy underwent rapid and punishing restructuring. The transformation of a welfare state into a user-pays economy occurred at considerable cost, notably in unemployment, fewer disposable dollars, and a shattering of business confidence. Today, unemployment runs at a national average of 10%. Benefit cuts have impacted leisure industries.

Doubtless due to joblessness hitting young people hardest, there has been a noticeable increase in the number of bands. Young people on the dole queues formed pub combos, entrepreneurs started dance clubs, and the live music scene increased. But the economic downturn tightened other facets of the local music industry.

With two (Sounds, Chelsea Records) of the country's top five retail chains now in receivership, says Michael Glading of Sony Music, "then we can't lie: We have a problem." The aftershocks of these company failures and the money outstanding to major record companies have had a draining effect on the market, and sparked a new conservatism among consumers.

The album charts in recent weeks made observers wonder what decade they're living in. The biggest-selling albums (all TV-advertised) included Deborah Harry's "The Complete Pictures," Simon & Garfunkel's "20 Greatest Hits," Bob Marley's "Legend," the Eurythmics' greatest-hits package, "The Best Of The Eagles," Black Sabbath's "Backtrackin'," and the soundtrack to the film "The

SURVIVAL OF THE FITTEST

In an uncertain and depressed mar-(Continued on page 70)



Te Kanawa) to dance/funk (Mark Williams, currently living in Australia and recording for the Alberts label), Maori artists have always been in the creative vanguard of New Zealand music.

RAP & REGGAE

When reggae exploded internationally, local bands like Herbs and Aotearoa (Maori name for New Zealand) fused the sound with gentle Pasifika guitars (Taj Mahal covered two Herbs songs). Today, New Zealand rap artists use the music as a vehicle for their topical messages.

Herbs railed against French nuclear testing in the Pacific. Upper Hutt Posse addresses land-rights issues for Maoris. Double J and Twice The T take conservation themes into the schools. MC DJ and Rhythm Slave urge safe-sex practices. And the word from the Chain Gang is simple and blunt: "Peace forever.

It seems certain that New Zealand dance acts will continue to explore Pacific rhythms but that the messages will get tougher as the local urban drift brings increasing problems of unemployment and crime.

ANGULAR-POP BOOM

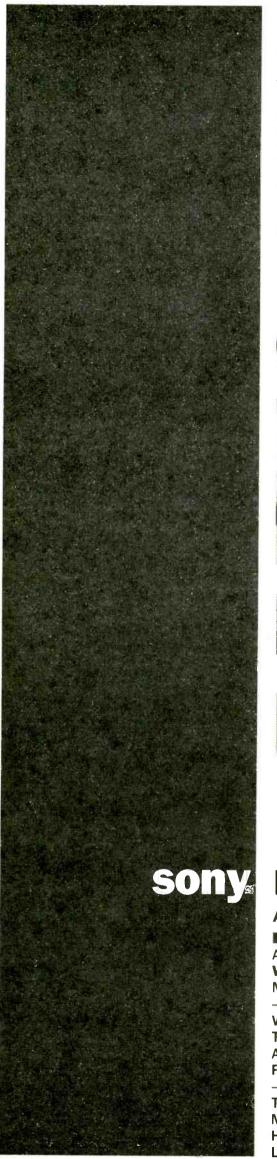
The other clearly identifiable thread in New Zealand music has been the oddball, angular pop that bum by Six Volts, a group of avantjazz cabaret popsters, whose material includes off-the-wall attacks on things like old Nancy Sinatra songs, plus equally bizarre original material. Acclaimed along with Auckland's Front Lawn group at the Edinburgh Festival in Scotland, Six Volts come straight out of a zany tradition of musical theatricality that produced Split

Similarly, World Gone Wild, pop duo Stanley Manthyng, and Michael Caulfield (who recently went top 10 with the single "Standback") don't quite fit within the parameters of straight pop. Not surprisingly, they



THE HERITAGE OF NEW*Z*EALAND RO TOP TO BOTTOM:

EMULSIFIER STRAITJACKET FITS SPLIT ENZ MOANA & THE MOAHUNTERS



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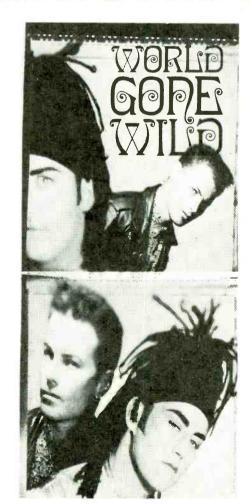
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INTERNATIONAL/NEW ZEALAND



THE ROAD TO NEW ZEALAND: AN ENTIGING TOUR DESTINATION

"It must be tough living with this scenery, huh?," joked John Hiatt during an early April concert at the Logan Campbell Centre in Auckland. He was likely referring to the morning he'd spent sailing in Waitemata Harbour and his ferry trip the previous day to the North Shore suburb of Devonport, with its lovely beachfront parks and wooden villas.

Hiatt's instant enthusiasm for the New Zealand landscape is by no means uncommon among visiting musicians.

Whether it be Texas singer/songwriter Townes Van Zandt tramping in the bush in the South Island or Faith No More and Deborah Harry going bunji-jumping (Harry diving off topless), New Zealand does hold appeal to touring acts.

"The day I get back, I'm going straight out to Piha," says expatriate jazz pianist Alan Broadbent, referring to the wild, windswept beaches west of Auckland. Broadbent has been a resident of Los Angeles for 20 years, but still has difficulty getting the local scenery out of his mind.

Says Brian Johnson of AC/DC, which plans an outdoor concert in No-

vember, "We don't want to be seen as some megaband, flying in, cleaning up, and getting out. I'm going to buy a classic car and tour with my wife for a couple of weeks."

Most performers are in and out, of course, but those who are inclined to linger are invariably struck by the leisurely tempo of New Zealand life and its clean, green environment. "It's great to be back in nuclear-free New Zealand—keep it that way!" said Kris Kristofferson, opening the Highwaymen outdoor concert at Mt. Smart Stadium in May.

Despite apparent geographical isolation, New Zealand is very much part of the international touring circuit, particularly the North Island, where more than 70% of the population resides. While most visiting performers arrive before or after Australian tours, there are an increasing number who see the country as a prime destination in itself— and not just for the view.

Black music has always been an integral part of the local music scene, so black jazz, blues, and rap artists get a groundswell response in New Zealand. Many tourist rockers are

also invited to Maori marae—the tribal center—a case in point being U2, whose "One Tree Hill" is named after a mountain in Auckland and was inspired by the death of the band's Maori road manager.

Artists like Bob Dylan and Tom

Artists like Bob Dylan and Tom Petty, Anthrax and the The have begun their world tours in New Zealand, and the country has even established a strong link with Texas singer/songwriters such as Townes Van Zandt, Guy Clark, and Butch Hancock through the promotional activity of Real Groovy, the renowned secondhand/import record shop.

During any given week of the year, the country's concert menu offers choices as diverse as jazz guitarist John Scofield and his trio, M.C. Hammer, or the Jeff Healy Band. While the major population centers of the North Island are reasonably well-served for small and midsize venues, there remains a lack of indoor concert halls catering to upward of 10,000. Proposals currently being considered may improve that situation. But an overview of the more significant venues goes like this:

AUCKLAND

Aotea Centre: 2,300-seat venue opened in 1990 for classical, opera, and major stage productions including "Anything Goes," Christy Moore, Stephane Grappelli, NZ Symphony Orchestra concerts, and currently "Les Miserables."

Auckland Town Hall: 2,020, back in favor over the past couple of years as a rock venue, visiting acts include the Mission, Faith No More, Anthrax, Push Push, Marianne Faithfull—also used for dance and orchestral concerts.

Logan Campbell Centre: 3,068, with recent shows by John Hiatt/Robert Cray, B.B. King, Motorhead, Skid Row.

Mt. Smart Stadium: outdoor concert capacity 50,000, other events 35,000; used for 1990 Commonwealth Games, shows by Bob Dylan, Tom

Petty, Kenny Rogers, and the Highwaymen.

Mt. Smart Supertop: 10,000-capacity permanent tent, recent visiting acts include Eric Clapton, M.C. Hammer, Poison, and Bobby Brown.

Western Springs Stadium: outdoor concert facility, capacity 50,000, not used since Mick Jagger and U2 shows 1989.

Powerstation: 650 capacity, favored by alternative rock acts Pop Will Eat Itself, Jesus Jones, etc.; a local hard rock venue from which Push Push and Nine Livez sprang.

Gluepot: 400, home for most local acts, Screamin' Jay Hawkins, Australian performers such as Weddings Parties Anything and Paul Kelly.

WELLINGTON

Michael Fowler Centre: 2,500, major classical theater venue, also used by George Shearing, Mel Torme, etc.

Wellington Town Hall: 2,000, recent acts include Anthrax, Christy Moore.

Athletic Park: major sports venue, occasional concerts (Highwaymen).

Paisley Park: 400, favored by local and upcoming bands.

Outer Limits: 700, favored by major local artists (Exponents, the Chills, Nine Livez, country rockers the Warratahs).

CHRISTCHURCH

Town Hall: 2,000, most popular venue for cross-section of local and touring acts.

Carlton Hotel: 800, rock venue, used by major NZ acts (the Chills) and low-key touring artists.

Subway: 200, small new start-off venue for local acts.

DUNEDIN

Town Hall: 1,500, international rock acts, major local acts (Push Push, the Chills).

Oriental Tavern: 250, rock acts. Sammy's: 800, touring rock acts (Paul Kelly, the Chills).

DAYS OF FUTURE PAST

(Continued from page 68)

ket, only the most adaptable retailers survive. Sony Music's Glading points to the continued success of small owner-operated stores like Marbecks (two shops in Auckland, classical and popular), Truetone in Auckland, and Colin Morris in Wellington. The common link: knowledgeable staff, a willingness to carry across-the-board catalog, and quick response to subtle market changes.

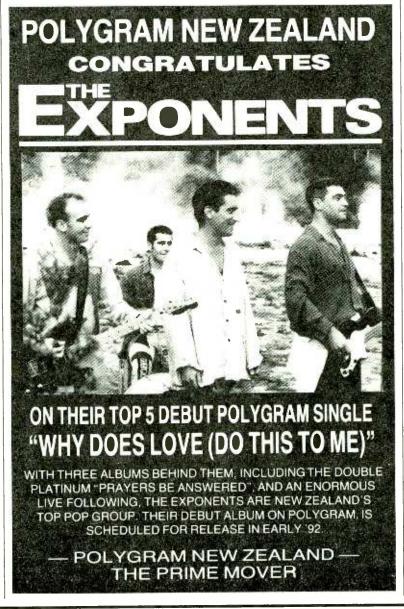
Roger Marbeck, manager of the stores bearing his name, already sees a change in the offing. "We hit bottom and can see a turnaround. The second half of the year will make up for the slow first half. Companies are starting to market more aggressively and we've done well over a range of artists..."

But if the heritage of New Zealand

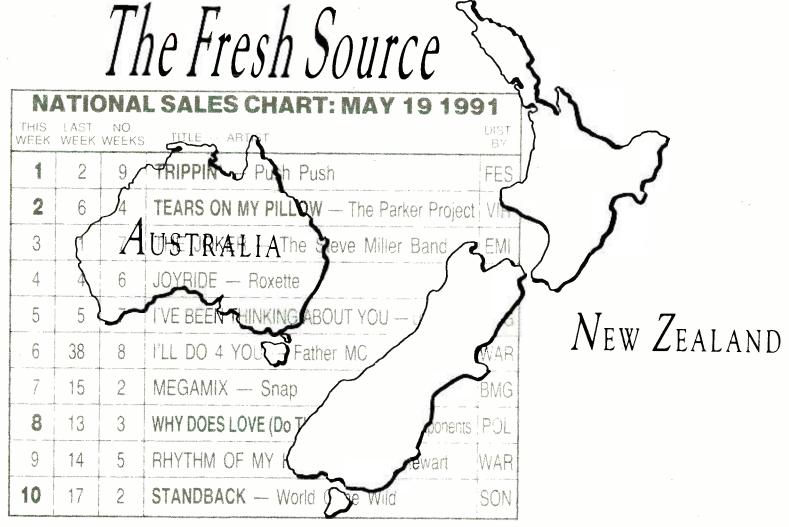
music demonstrates anything, it's that there will always be a receptive audience for innovative left-field rock mavericks as identified by Roger Shepherd, of Flying Nun, whose import arm, Flying In, picks up experimental groups of the sort featured on the SubPop and Shimmy Disc labels.

"New Zealand people's tastes are so broad," says Shepherd. "There wasn't much to do here for a decade or two, so people bought and listened to all kinds of music. Flying In will expand because it is filling gaps."

Mel Posner, of Geffen Records, in New Zealand to discuss the label's shift from Warner to BMG/RCA, agrees. "This is a very active record market. We succeed here because people really get into the music."



MUSIC NEW ZEALAND



New Zealand Music Tops Sales Charts

THIS WEEK	LAST WEEK	NO.	AL SALES CHART: MAY 5 19	DIST BY
1	1	7	TRIPPIN' PUSH PUSH	FES
2	5	5	THE JOKER - STEVE MILLER	EMI
3	8	4	JOYRIDE ROXETTE	EMI

PUSH PUSH 'Trippin''
No. 1 Single 6 weeks

THIS WEEK	LAST WEEK	ON/ WESK	AL SALES CHART: NOV 4 19	DIST BY
1	1	5	TO SIR WITH LOVE - NGAIRE	FES
2	4	8	SUICIDE BLONDE INXS	WEA
3	3	13	CLOSE TO YOU - MAXI PRIEST	VIR

NGAIRE 'To Sir With Love'
No. 1 Single 5 weeks

NATIONAL SALES CHART: JUNE 2 1991 THIS LAST NO. WEEK WEEK WEEKS TITLE - ARTIST					
1	2	6	TEARS ON MY PILLOW PARKER PROJECT	VIR	
2	1	11	TRIPPIN' PUSH PUSH	FE\$	
3	4	10	I'LL DO 4 YOU - FATHER MC	WAR	

PARKER PROJECT 'Tears On My Pillow'
No. 1 Single

New Zealand Music at New Music Seminar

New Zealand Indie Labels will be represented at the New Music Seminar, New York



Bailter Space
The Bats
Headless Chickens
The Clean
Jean Paul Sartre Experience
Chris Knox
Straitfacket Fits

Tall Dwarfs Verlaines N.R.A. 3Ds The Chills (NZ only) S.P.U.D.



Charlotte Sometimes Ngahiwi Apanui Brendan Power Six Volts Rodger Fox Big Band Flesh D-Vice Te Mokai Dread Beat & Blood



Ngaire
MC OJ & Rhythm Slave
Moana & the Moahunters
Upper Hutt Posse
James Gaylyn
D-Faction
Houseparty



Emulsifier Rumblefish Freak Power



Warratahs Paul Ubana Jones Greg Johnson Set Merenia Straw People

Smokeshop Parker Project Let's Planet Shihad Death Ray Cafe

EXPORTING NEW ZEALAND'S BEST BANDS

BY COLIN HOGG

You're in a band, making your own music in a small city in a small country at the bottom of the world. The major radio stations and the charts are full of foreigners, the concert circuit is tiny and unpredictable, and the economy is going to hell with a bullet.

The only way is up-and for New Zealand bands with a blossoming career in mind, that usually means out.

This once meant packed bags and a permanent adieu in search of bigger overseas audiences and loftier foreign recording budgets. Australia, being the closest major lump of land and population, was traditionally the first step.

Most strivers never got beyond Australia, but many acquired a lucrative taste for the healthy, nurturing Aussie rock scene, and many of the

major Australian rock acts (Midnight Oil, Noiseworks, Paul Kelly & the Messengers, to name a few) contain at least one New Zealander.

Some acts, like Split Enz, which later split up and mutated into Crowded House and Schnell Fenster, based themselves in Australia and then carried the crusade to Europe and the U.S. Others, like Dragon, quit New Zealand for Australia in the mid-'70s and gradually assumed the status of Aussie-rock institutions.

Later generations of New Zealand bands have looked past Australia for potential international recognition, while remaining firmly New Zealandbased. These were the alternative bands such as the Bats, Straitjacket Fits, and the Chills, who grew up free of the interests of the major record companies and became New Zealand's equivalent of R.E.M., Sonic

With foreign interest built initially by the export-motivation of their Flying Nun indie record label, these particular bands ventured forth on lowbudget world treks, keeping things as tight and sensible as their modus on the hand-to-mouth home circuit.

For some bands, this route has yielded recording and distribution deals with U.S. companies. For others, only a path to that goal has been established. Yet being a highly regarded band from New Zealand has become a marketable credential.

Auckland pop-dance band Fan Club enjoys superstar record sales in Malaysia, home country of its singer Aishah. As for other ambitious New Zealand groups, there's always still Australia to conquer. It's just that the rest of the world seems to be getting more and more interested.

New Zealand: The Market At A Glance

Population: 3.45 million. Estimated retail market 1990: \$111.8 million (in 1989, \$105.8 million).

Unit singles sales (excluding cassette singles): 371,000 (641,000). Cassette singles: 482,000 (98,000). Total singles: 853,000 (739,000). Vinyl LPs: 398,000 (782,000). Cassettes: 3,945,000 (4,248,000). CDs: 1,881,000 (1,567,000). Music videos: 117,000 (47,000).

Platinum albums, 1990/91 (sales of 20,000): "Piano By Candlelight, Vol. 2," Carl Doy;
"Welcome To Our World," John

Hore Grenell; "Moonlight Sax," Brian Smith.
Gold albums, 1990/91 (sales of 10,000): "Safety In Numbers," Mar-

garet Urlich:

"Together Again," Jodi Vaughan/ Gray Bartlett/Brendan Dugan; "Christmas Album," Carl Doy;
"Live In Concert," Howard Morri-

'Piano By Candlelight, Vol. 3," Carl

Platinum single, 1990/1991 (sales of 10,000): "Trippin'," Push Push. Gold singles, 1990/91 (sales of 5,000): "Escaping," Margaret Ur-

'Welcome To Our World," John Hore Grenell:

"To Sir With Love." Ngaire: "Black Pearl," Moana & the Moahunters.

Information from Recording Industry Assn. of New Zealand (RIANZ), June 1991.

New Zealand Licensors and Distributors for:

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Ngaire MC OI and Rhythm Slave Moana and the Moa Hunters Upper Hutt Posse Emulsifier



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NEW ZEALAND'S FRESH MUSIC

(Continued from page 67)

seminar attendees during his New York visit.

"South Side is more mainstream," says Cammick, "but because of New Zealand's reputation internationally for eccentricity—and that's probably due to Flying Nun's profile—Emulsifier stands a good chance of getting a licensing deal. In their own way they are in an avant-garde area."

ATTITUDE ADJUSTMENT

While few were surprised at Cammick's South Side acts getting native radio play, it has been more unusual to hear tracks from Emulsifier's acclaimed debut EP over New Zealand radio-but there has been a major turnaround in programmers' attitudes to local artists in the past six months.

Nonetheless, last year's drive for a compulsory quota of local music on radio was opposed by stations, with Craig Muirhead, representative for the Independent Broadcasters Assn., pointedly asking, "Is radio a promotional tool for record companies?

Although the proposed legislation was defeated in parliament, the issue itself raised broadcasters' awareness of the depth and breadth of local product, and strengthened New Zealand's industry infrastructure. Associations like the Recording Industry Assn. of New Zealand, Australasian Copyright Owners' Assn., and Australasian Performing Rights Assn. are energetic proponents of the Music New Zealand initiative. The Queen Elizabeth II Arts Council offers regular grants for first recordings and last month financed three rock videos through the NZ On Air television

MEDIA FASCINATION

Indeed, from a prime-time television documentary on Sony artist Midge Marsden, to a Levi's advertisement featuring Silver, the guitarist with Push Push, there is a mounting media fascination with the New Zealand music community.

Daily newspapers have well-established entertainment sections that spotlight music coverage, Music monthlies Rip It Up and RTR Countdown (an ancillary of a television show) cover rock and pop, respectively, while Music In New Zealand and Music New Zealand interview artists

in depth.

The first New Zealand Music Service Directory, listing venues, promoters, artists, industry groups, and record companies, has been edited by Lena Days, who will staff the Music New Zealand booth at the seminar.

This degree of high-profile local coverage, combined with increasingly daily television exposure, commercial radio support, and the ongoing zeal of the campus radio market, may almost seem disproportionate in a country with a population of only 3.45 million. Yet even with this level of inquiry, the native media are still hardpressed to keep pace with the broad scope of mainstream, alternative, and ethnic-flavored pop musics in New Zealand. For example, the roster of the Jayrem/Rimu label group (like the aforementioned Ode Records) boasts a number of Maori artists, including highly regarded Ngahiwi Apanui, who blends traditional Maori music with contemporary sounds. "The melodies of Maori music ap-

peal to people overseas," says Jayrem/Rimus' Moss, "and it is the only truly original New Zealand music, so I always drop a tape on people. They don't necessarily hear it as 'ethnic,' but as cutting edge music which

could be quite trendy."

Overall, the cutting edge of the sound of New Zealand has never been keener, with veteran New Zealand star Shona Laing releasing a handsome retrospective compilation in tandem with her first live local shows in two years; with the Exponents packing clubs like the venerable Gluepot in Auckland; with gripping singer/songwriter Greg Johnson using his work with his group the Watertable as the foundation for a bright solo career; and with hot new artists like Chainsaw Masochist and the Renderers (Flying Nun's first psychedelic country band) electrifying the local airwaves.

New Zealand artists note with irony that it took the spunky independent Tall Poppy label (distributed by Festival) to lift Push Push to the top of the local charts and help create a native momentum that's now challenging the Australians. In New Zealand, many people would customarily cut down tall poppies. They don't do

that anymore.

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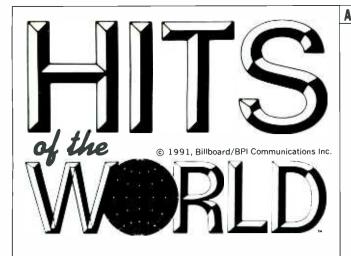
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EUROCHART HOT 100 7/1/91

		SINGLES
1	3	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIAR & PAUL YOUNG LONDON
2	2	WIND OF CHANGE SCORPIONS MERCURY
3	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFFEN
4	5	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
5	6	I WANNA SEX YOU UP COLOR ME BADD GIANT
6	4	LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
7	14	ANY DREAM WILL DO JASON DONOVAN REALLY USEFUL
8	12	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
9	10	DESENCHANTEE MYLENE FARMER POLYDOR
10	9	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI
11	8	JOYRIDE ROXETTE EMI
12	21	THINKING ABOUT YOUR LOVE KENNY THOMAS COOLTEMPO
13	11	RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
14	NEW	FROM A DISTANCE BETTE MIDLER ATLANTIC BABY BABY AMY GRANT A&M
15 16	7 15	SAGA AFRICA YANNICK NOAH CARRERE
17	16	SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
18	NEW	THE MOTOWN SONG ROD STEWART WARNER BROS.
19	18	AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS
20	23	MOVE THAT BODY TECHNOTRONIC ARS
21	20	RHYTHM OF MY HEART ROD STEWART WARNER BROS.
22	NEW	DO YOU WANT ME SALT-N-PEPA FFRR
23	NEW	IT AIN'T OVER TILL IT'S OVER LENNY KRAVITZ VIRGIN AMERICA
24	NEW	RUSH RUSH PAULA ABDUL VIRGIN
25	24	LA ZOUBIDA LAGAF FLARENSASCH
26	29	SAILING ON THE SEVEN SEAS O.M.D VIRGIN
27	NEW	PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR
28	26	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
29	22	BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN
30	19	JEALOUSY PET SHOP BOYS PARLOPHONE
	١. ا	ALBUMS
1	1	R.E.M. OUT OF TIME WARNER BROS.
2	2	ROXETTE JOYRIDE EMI EURYTHMICS GREATEST HITS RCA
4	4	SEAL SEAL ZTT
5	9	ROD STEWART VAGABOND HEART WARNER BROS
6	6	SOUNDTRACK THE DOORS ELEKTRA
7	8	SCORPIONS CRAZY WORLD MERCURY
8	7	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
9	5	SIMPLE MINDS REAL LIFE VIRGIN
10	NEW	CHER LOVE HURTS GEFFEN
11	13	SKID ROW SLAVE TO THE GRIND ATLANTIC
12	16	LENNY KRAVITZ MAMA SAID VIRGIN
13	12	THE KLF THE WHITE ROOM INDISC
14	23	ENIGMA MCMXC A.D. VIRGIN
15	14	STING THE SOUL CAGES A&M
16 17	20	CHRIS REA AUBERGE EAST WEST ROLLING STONES FLASHPOINT COLUMBIA
18	18	DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY
19	15	SOUNDTRACK GREASE POLYDOR
20	22	MYLENE FARMER L'AUTRE BARCLAY
21	NEW	KRAFTWERK THE MIX EMI
22	21	O.M.D. SUGAR TAX VIRGIN
23	17	BOB MARLEY LEGEND ISLAND
24	10	DEACON BLUE FELLOW HOODLUMS COLUMBIA
25	26	BEE GEES HIGH CIVILIZATION WARNER BROS.
26	NEW	THE DOORS IN CONCERT ELEKTRA
27	24	DR. ALBAN HELLO AFRIKA SWEMIX
28	27	PATRICK BRUEL ALORS REGARDE RCA
29	NEW	THE STRANGLERS GREATEST HITS 1977-1990 EPIC

B'Z MARS BMG/VICTOR
MASAYUKI SUZUKI MARTINI EPIC/SONY

TOKYO SKAPARADISE ORCHESTRA WORLD FAMOUS EPIC/SONY
KIYOTAKA SUGIYAMA MOONSET WARNER

CANADA (Courtesy The Record) As of 7/8/91 AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/30/91 SINGLES GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVO POLYDOR/POLYGRAM RUSH RUSH PAULA ABDUI VIRGIN/EMI 2 3 4 5 6 7 8 9 RHYTHM OF MY HEART ROD STEWART WARNER WHAT COMES NATURALLY SHEENA EASTON MCA/BMG BABY BABY AMY GRANT POLYDOR/POLYGRAM READ MY LIPS MELISSA PHONOGRAM/POLYGRAM 12 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM RING, RING, RING DE LA SOUL LIBERATION/FESTIVAL FADING LIKE A FLOWER ROXETTE EMI 3 A.M. ETERNAL THE KLF LIBERATION/FESTIVAL WHEN YOUR LOVE IS GONE JIMMY BARNES MUSHROOM/FI 10 11 12 HOT CHILLI WOMAN NOISEWORKS COLUMBIA LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FES 20 SHOCKED KYLIE MINOGUE FEATURING D.N.A MUSHROOM/ WHERE ARE YOU NOW ROXUS MELODIAN/FESTIVAL 13 14 15 16 17 18 13 LOVE REARS IT'S UGLY HEAD LIVING COLOUR EPIC SLAVE JAMES REYNE VIRGIN/EMI IESHA ANOTHER BAD CREATION BMG 16 10 NEW THE HORSES DARYL BRAITHWAITE COLUMBIA 19 11 DON'T GO NOW RATCAT ROO/POLYGRAM 20 CHOCOLATE CAKE CROWDED HOUSE EMI ALBUMS SOUNDTRACK GREASE POLYDOR/POLYGRAM JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL SKID ROW SLAVE TO THE GRIND WARNER JAMES REYNE ELECTRIC DIGGER DANDY VIRGIN/EMI RATCAT BLIND LOVE ROO/POLYGRAM PAULA ABDUL SPELLBOUND VIRGIN/EMI DARYL BRAITHWAITE RISE COLUMBIA R.E.M. OUT OF TIME WARNER THE HIGHWAYMEN HIGHWAYMAN 2 COLUMBIA ROD STEWART VAGABOND HEART BMG 9 10 DEBORAH HARRY & BLONDIE THE COMPLETE PICTURE ROXETTE JOYRIDE EMI SOUNDTRACK THE DOORS WARNER THE DOORS THE BEST OF THE DOORS WARNER EURYTHMICS GREATEST HITS BMG 11 12 13 14 15 10 LED ZEPPELIN REMASTERS WARNER THE KLF THE WHITE ROOM LIBERATION/FESTIVAL 17 LUCIANO PAVAROTTI ESSENTIAL PAVAROTTI POLYGRAM GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 19 20 THE HIGHWAYMEN HIGHWAYMAN COLUMBIA **GERMANY** (Courtesy Der Musikmarkt) As of 6/25/91

91	VAIN	אער	(oblites) The Record (13 of 7) o/ 31
			SINGLES
OLTA	1	1 1	RUSH RUSH PAULA ABDUL VIRGIN/A&M
	2	2	UNBELIEVABLE EMF CAPITOL/CAPITOL
	3	8	PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
	4	5	TOO HOT ALANIS MCA/MCA
	5	6	MORE THAN WORDS EXTREME A&M/A&M
		_	
	6	4	I TOUCH MYSELF DIVINYLS VIRGIN/A&M
	7	9	I LIKE THE WAY (THE KISSING GAME) HI-FIVE JIVE/BMG
	8	3	NOT LIKE KISSIN' WEST END GIRLS A&M/A&M
	9	11	POWER OF LOVE LUTHER VANDROSS EPIC/SONY
FESTIVAL	10	NEW	CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
FESTIVAL	11	16	DON'T TREAT ME BAD FIREHOUSE EPIC/SONY
	12	15	COUPLE DAYS OFF HUEY LEWIS & THE NEWS EMI/EMI
STIVAL	13	7	LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
M/FESTIVAL	14	19	FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
	15	12	I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY
	16	10	BABY BABY AMY GRANT A&M/A&M
	17	NEW	MAMA SAID L.L. COOL J DEF JAM/SONY
	18	14	RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
	19	18	WHERE THE STREETS PET SHOP BOYS CAPITOL/CAPITOL
	20	NEW	I WANNA SEX YOU UP COLOR ME BADD WARNER BROS./WEA
			ALBUMS
	1	1	R.E.M. OUT OF TIME WARNER BROS./WEA
	2	3	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
	3	5	EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
	4	2	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
		1 - 1	
	5	4	ROXETTE JOYRIDE CAPITOL/CAPITOL
	6	6	PAULA ABDUL SPELLBOUND VIRGIN/A&M
	7	13	SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
	8	7	EMF SCHUBERT DIP CAPITOL/CAPITOL
	9	NEW	VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./
	10	10	LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
EMI	11	9	BLACK CROWES SHAKE YOUR MONEY MAKER DEFAMERICAN/GEFFEN
	12	8	ROD STEWART VAGABOND HEART WARNER BROS./WEA
	13	11	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
	14	16	CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
	15	12	EURYTHMICS GREATEST HITS RCA/BMG
	16	14	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
	17	17	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
и	18	15	ENIGMA MCMXC A.D. VIRGIN/A&M
EPIC	19	NEW	
EFIC	20	20	DETROIT EMERALD THE BLACK TIE AFFAIR ATTIC/ATTIC
		L	DEMOTE EMERICED THE DETOT TENTH WHO THE
	FRA	NCE	(Courtesy Nielsen/Europe 1) As of 6/29/91
			SINGLES
	1	3	AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
N	2	1	DESENCHANTEE MYLENE FARMER POLYDOR
	3	2	SAGA AFRICA VANNICK NOAM CAR
	4	4	LA ZOUBIDA LAGAF CAR
	5	10	E VADO VIA GRAY & DIDIER BARBELIVIEN BMG
	6 7	12	PROMISE ME BEVERLEY CRAVEN SONY
	/	15	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR

APIN	AIL STATE	,	0 000 00	1	
		SINGLES			SINGLES
1	l ı l	WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM	1	3	AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
2	2	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON	2	1	DESENCHANTEE MYLENE FARMER POLYDOR
3	3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC	3	2	SAGA AFRICA VANNICK NOAM CAR
4	7	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS	4	4	LA ZOUBIDA LAGAF CAR
7	′	MERCURY/PHONOGRAM	5	10	E VADO VIA GRAY & DIDIER BARBELIVIEN BMG
5	5	FADING LIKE A FLOWER ROXETTE ELECTROLA	6	12	PROMISE ME BEVERLEY CRAVEN SONY SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
6	4	LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP	8	15	HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO
7	6	JOYRIDE ROXETTE ELECTROLA	°		BMG
8	8	RING, RING, RING DE LA SOUL EAST WEST	9	5	A NOS ACTES MANQUES FREDERICKS, GOLDMAN &
9	13	BOW DOWN MISTER JESUS LOVES YOU VIRGIN			JONES RCA/BMG
10	9	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN	10	21	DARLIN ROCH VOISINE BMG
11	10	RHYTHM OF MY HEART ROD STEWART WARNER BROS.	11	9	HOMELY GIRL UB40 VIRGIN
12	17	I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.	12 13	7	CRAZY SEAL WEA JE ME BATTRAI POUR ELLE FREDERIC FRANCOIS EMI
13	11	JUST THE WAY IT IS, BABY REMBRANDTS ATCO	14	16	GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN
14	12	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS	**	10	TRAVOLTA POLYDOR
15	18	BABY BABY AMY GRANT POLYGRAM	15	13	SEND ME AN ANGEL SCORPIONS PHONOGRAM
16	NEW	GYPSY WOMAN HOMELESS EMI	16	NEW	TELL ME BONITA DANA DAWSON SONY
17	16	SECRET LOVE BEE GEES WARNER BROS.	17	19	MEA CULPA ENIGMA VIRGIN
		SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA	18	NEW	LES BROVILLARDS DE LONDRES THIERRY HAZARD SONY
18	14	SHINY HAPPY PEOPLE R.E.M WARNER BROS.	19	NEW	DIEGO LIBRE DANS SA TETE JOHNNY HALLYDAY POLYDOR
19	NEW		20	11	TOUT CE OUI NOUS SEPARE JIL CAPLAN SONY/EPIC
20	20	MOVE THAT BODY TECHNOTRONIC ARS/CLIP			ALBUMS
		ALBUMS	1	1	MYLENE FARMER L'AUTRE POLYGRAM
1	1	ROXETTE JOYRIDE ELECTROLA	2	2	PATRICK BRUEL ALORS REGARDE RCA/BMG
2	2	EURYTHMICS GREATEST HITS RCA	3	7	ENIGMA MCMXC A.D. VIRGIN
3	3	SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM	4	5	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN &
4	5	R.E.M. OUT OF TIME WARNER BROS.	5	ا ء	JONES COLUMBIA SOUNDTRACK GREASE POLYGRAM
5	4	ROD STEWART VAGABOND HEART WARNER BROS.	6	3	UB40 LABOUR OF LOVE II VIRGIN
6	6	THE DOORS SOUNDTRACK ELEKTRA	7	14	FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS
7	9	BEE GEES HIGH CIVILIZATION WARNER BROS.	′	14	CASSEES BMG
8	8	SEAL SEAL ZTT/WEA	8	11	SOUNDTRACK THE DOORS WEA
9	7	SIMPLE MINDS REALLIFE VIRGIN	9	9	MANO NEGRA KING OF BONGO VIRGIN
10	10	OMD SUGAR TAX VIRGIN	10	8	ROCH VOISINE DOUBLE GEORGES MARY/BMG
11	11	CHRIS REA AUBERGE EAST WEST	11	6	ROLLING STONES FLASHPOINT COLUMBIA
12	NEW	THE DOORS IN CONCERT WARNER BROS.	12	NEW	YANNICK NOAH BLACK AND WHAT CARRERE
13	13	DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY	13 14	13	SIMPLE MINDS REAL LIFE VIRGIN COLUCHE SES MEILLEURS MOMENTS SUR R.F.M.
14	12	REMBRANDTS REMBRANDTS EAST WEST	14	10	POLYGRAM
15	17	HUEY LEWIS & THE NEWS HARD AT PLAY EMI	15	15	ROCH VOISINE HELENE BMG
16	NEW	KRAFTWERK THE MIX ELECTROLA	16	12	SCORPIONS CRAZY WORLD MERCURY
17	15	ROLLING STONES FLASHPOINT ROLLING STONES	17	20	JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
18	18	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA	18	17	STING THE SOUL CAGES A&M
19	14	THE KLF THE WHITE ROOM BLOW UP	19	NEW	
13	1 , 7	THE REL THE WHITE WOOM DEGREE	1 23	CALLAA	BEINT B. EREDON SONT

14	23	ENIGMA MCMXC A.D. VIRGIN	5	4	ROD STEWART VAGABOND HEART WARNER BROS.	5	3	SOUNDTRACK GREASE POLYGRAM
15	14	STING THE SOUL CAGES A&M	6	6	THE DOORS SOUNDTRACK ELEKTRA	6	4	UB40 LABOUR OF LOVE II VIRGIN
16	20	CHRIS REA AUBERGE EAST WEST	7	9	BEE GEES HIGH CIVILIZATION WARNER BROS.	7	14	FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS CASSEES BMG
17	11	ROLLING STONES FLASHPOINT COLUMBIA	8	8	SEAL SEAL ZTT/WEA	8	11	SOUNDTRACK THE DOORS WEA
18	18	DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY	9	7	SIMPLE MINDS REAL LIFE VIRGIN	9	9	MANO NEGRA KING OF BONGO VIRGIN
19	15	SOUNDTRACK GREASE POLYDOR	10	10	OMD SUGAR TAX VIRGIN	10	8	ROCH VOISINE DOUBLE GEORGES MARY/BMG
20	22	MYLENE FARMER L'AUTRE BARCLAY	11	11	CHRIS REA AUBERGE EAST WEST	11	6	ROLLING STONES FLASHPOINT COLUMBIA
21	NEW	KRAFTWERK THE MIX EMI	12	NEW	THE DOORS IN CONCERT WARNER BROS.	12	NEW	YANNICK NOAH BLACK AND WHAT CARRERE
22	21	O.M.D. SUGAR TAX VIRGIN			DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY	13	13	SIMPLE MINDS REAL LIFE VIRGIN
23		BOB MARLEY LEGEND ISLAND	13	13		14	10	COLUCHE SES MEILLEURS MOMENTS SUR R.F.M.
24	10	DEACON BLUE FELLOW HOODLUMS COLUMBIA	14	12	REMBRANDTS REMBRANDTS EAST WEST	1 ,-	, ,	POLYGRAM ROCH VOISINE HELENE BMG
25	26	BEE GEES HIGH CIVILIZATION WARNER BROS.	15	17	HUEY LEWIS & THE NEWS HARD AT PLAY EMI	15 16	15 12	SCORPIONS CRAZY WORLD MERCURY
26	NEW	THE DOORS IN CONCERT ELEKTRA	16	NEW	KRAFTWERK THE MIX ELECTROLA	17	20	JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY
27		DR. ALBAN HELLO AFRIKA SWEMIX	17	15	ROLLING STONES FLASHPOINT ROLLING STONES	1/	20	PHONOGRAM DAILS LA CHALLOR DE BERCT
28	27	PATRICK BRUEL ALORS REGARDE RCA	18	18	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA	18	17	STING THE SOUL CAGES A&M
29		THE STRANGLERS GREATEST HITS 1977-1990 EPIC	19	14	THE KLF THE WHITE ROOM BLOW UP	19	NEW	BENNY B. L'ALBUM SONY
30		ELECTRONIC ELECTRONIC FACTORY	20	19	DR. ALBAN HELLO AFRIKA LOGIC	20	19	LIANE FOLY REVE ORANGE VIRGIN
IAD	A NI	0 M . : Labar A 7/3 /03	CWE	DEN	(Courtesy GLF) As of 6/19/91	NETH	IEDI	ANDS (Courtesy Stichting Nederlandse Top 40) As of 6/28/91
1.486	ALTO (Courtesy Music Labo) As of 7/1/91	JITE	VEN	(Courtesy GEr) As or or 1 37 31			(cost tos) charting treasmands top top top to
2/11						1		
<i>97</i> (1		SINGLES		<u> </u>	SINGLES			SINGLES
1	1		1	1	SINGLES WIND OF CHANGE SCORPIONS MERCURY	1	1	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
1 2	1 NEW	SINGLES ANATANIAETE YOKKATA KYOHO KOIZUMI VICTOR		1 2	SINGLES	1 2	1 2	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M
1 2 3	1	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR	1	1 2 10	SINGLES WIND OF CHANGE SCORPIONS MERCURY	1	1 2 7	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT
1 2	1 NEW	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER	1 2	1 2	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS	1 2	1 2 7 3	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M
1 2	1 NEW NEW	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI	1 2	1 2 10	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON	1 2 3	7	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT
1 2 3 4	1 NEW NEW NEW NEW	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS	1 2 3 4	1 2 10 9	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN	1 2 3 4	7 3	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON
1 2 3 4 5	1 NEW NEW NEW	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS NATSU GA KITA MISATO WATANABE EPIC/SONY HAZIMARI WA ITSUMO AME ASKA PONY CANYON	1 2 3 4 5	1 2 10 9	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN LAST TRAIN TO TRANSCENTRAL THE KLF MEGA	1 2 3 4 5	7 3 6	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
1 2 3 4 5 6	1 NEW NEW NEW NEW 2	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS NATSU GA KITA MISATO WATANABE EPIC/SONY HAZIMARI WA ITSUMO AME ASKA PONY CANYON WELCOME TO THE EDGE BILLIE HUGHES PONY CANYON	1 2 3 4 5	1 2 10 9 6 5	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN LAST TRAIN TO TRANSCENTRAL THE KLF MEGA FADING LIKE A FLOWER ROXETTE EMI	1 2 3 4 5 6	7 3 6 4	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC ANASTHASIA T.99 WTB
1 2 3 4 5 6 7 8	1 NEW NEW NEW NEW 2 3 4	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS NATSU GA KITA MISATO WATANABE EPIC/SONY HAZIMARI WA ITSUMO AME ASKA PONY CANYON WELCOME TO THE EDGE BILLIE HUGHES PONY CANYON NASAKENEE TUNNELS PONY CANYON	1 2 3 4 5 6	1 2 10 9 6 5	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN LAST TRAIN TO TRANSCENTRAL THE KLF MEGA FADING LIKE A FLOWER ROXETTE EMI LOSING MY RELIGION R.E.M. WARNER	1 2 3 4 5 6 7	7 3 6 4 10	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC ANASTHASIA T.99 WTB MOOI MAN MANNEKOOR KARRESPOOR INDISC
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1 2 3 4 5 6 7 8	1 NEW NEW NEW NEW 2 3 4	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS NATSU GA KITA MISATO WATANABE EPIC/SONY HAZIMARI WA ITSUMO AME ASKA PONY CANYON WELCOME TO THE EDGE BILLIE HUGHES PONY CANYON NASKENEE TUNNELS PONY CANYON KAEUTA MEDLEY TATSUO KAMON VICTOR LOVE TRAIN/WE LOVE THE EARTH TMN EPIC/SONY	1 2 3 4 5 6 7 8	1 2 10 9 6 5 3 8	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN LAST TRAIN TO TRANSCENTRAL THE KLF MEGA FADING LIKE A FLOWER ROXETTE EMI LOSING MY RELIGION R.E.M. WARNER CRUCIFIED ARMY OF LOVERS TON SON TON OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME	1 2 3 4 5 6 7 8	7 3 6 4 10 5 NEW	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC ANASTHASIA T.99 WTB MOOI MAN MANNEKOOR KARRESPOOR INDISC WIND OF CHANGE SCORPIONS MERCURY DRIVERS SEAT SNIFF'N THE TEARS SPH
1 2 3 4 5 6 7 8	1 NEW NEW NEW 2 3 4 9 6	SINGLES ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR MANATSU NO TREMOLO WINK POLYSTER IMA KONO SYUNKAN KARA YUJI ODA TOSHIBA/EMI BLUES UNICORN SONY RECORDS NATSU GA KITA MISATO WATANABE EPIC/SONY HAZIMARI WA ITSUMO AME ASKA PONY CANYON WELCOME TO THE EDGE BILLIE HUGHES PONY CANYON NASAKENEE TUNNELS PONY CANYON KAEUTA MEDLEY TATSUO KAMON VICTOR LOVE TRAIN/WELOVE THE EARTH TMN EPIC/SONY ALBUMS	1 2 3 4 5 6 7 8	1 2 10 9 6 5 3 8	SINGLES WIND OF CHANGE SCORPIONS MERCURY ONE AND ONLY CHESNEY HAWKES CHRYSALIS SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON SAILING ON THE SEVEN SEAS OMD VIRGIN LAST TRAIN TO TRANSCENTRAL THE KLF MEGA FADING LIKE A FLOWER ROXETTE EMI LOSING MY RELIGION R.E.M. WARNER CRUCIFIED ARMY OF LOVERS TON SON TON OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME FANGAD AV EN STORMVIND CAROLA RIVAL	1 2 3 4 5 6 7 8	7 3 6 4 10 5 NEW	SINGLES GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY MORE THAN WORDS EXTREME A&M I WANNA SEX YOU UP COLOR ME BADD GIANT SENZA UNA DONNA SUCCHER & PAUL YOUNG LONDON THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC ANASTHASIA T.99 WTB MOOI MAN MANNEKOOR KARRESPOOR INDISC WIND OF CHANGE SCORPIONS MERCURY DRIVERS SEAT SNIFF'N THE TEARS SPH SHINY HAPPY PEOPLE R.E.M WARNER
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NEW

BILLBOARD JULY 13, 1991

HET BESTE VAN... HET GOEDE DOEL ARCADE SEAL SEAL ZTT

ZUCCHERO FORNACIARI SUCCHERO POLYDOR

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SCORPIONS CRAZY WORLD MERCURY
PAULA ABDUL SPELLBOUND VIRGIN/WARNER MUSIC
OMD SUGAR TAX VIRGIN

R.E.M. OUT OF TIME WARNER

Hits of the U.K.

9 1991, Billboard/BPI Communications Inc. (Charts courtesy Music Week/ © CIN/compiled by Gallup)

HOT SINGLES

		1101 3	INGLES
WEEK	LAST	TITLE LABEL	ARTIST
1	1	ANY DREAM WILL DO REALLY USEFUL	JASON DONOYAN
2	8	(EVERYTHING I DO) I DO IT FOR YOU MCA	BRYAN ADAMS
3	3	CHORUS MUTE	ERASURE
4	2	I WANNA SEX YOU UP GIANT	COLOR ME BADD
5	4	THINKING ABOUT YOUR LOVE COOLTEMPO	KENNY THOMAS
6	5	DO YOU WANT ME FFRR/POLYGRAM	SALT-N-PEPA
7	14	RUSH RUSH VIRGIN AMERICA	PAULA ABDUL
8	6	FROM A DISTANCE A&M	BETTE MIDLER
9	26	ALWAYS THERE TALKIN' LOUD	INCOGNITO FEATURING JOCELYN BROWN
10	12	I TOUCH MYSELF VIRGIN AMERICA	DIVINYLS
11	11	IT AIN'T OVER TILL IT'S OVER VIRGIN	LENNY KRAVITZ
12	10	THE MOTOWN SONG WARNER BROS.	ROD STEWART
13	7	BABY BABY A&M	AMY GRANT
14	18	THERE'S NOTHING LIKE THIS TALKIN' LOUD/PO	OLYGRAM OMAR
15	22	NIGHT IN MOTION WEA	CUBIC 22
16	16	REAL LOVE 4TH & B'WAY	DRIZA BONE
17	NEW	7 WAYS TO LOVE CLEAR CUT	COLA BOY
18	9	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC CHER
9	13	ONLY FOOLS (NEVER FALL IN LOVE) IQ-BMG	SONIA
20	15	PEOPLE ARE STILL HAVING SEX POLYDOR	LATOUR
21	25	HEY STOOPID EPIC	ALICE COOPER
22	NEW	BRING THE NOISE CLEAR CUT/ZOMBA	ANTHRAX/F CHUCK D
23	28	SHERIFF FATMAN BIG CAT/EMI	CARTER THE UNSTOPPABLE SEX MACHINE
4	20	GET THE FUNK OUT A&M	EXTREME
25	17	SHINY HAPPY PEOPLE WARNER BROS.	R.E.M.
6	34	UNFORGETTABLE ELEKTRA	NATALIE COLE & NAT "KING" COLE
7	32	ROLLIN' IN MY 5.0 SBK	VANILLA ICE
8	19	PROMISE ME EPIC	BEVERLEY CRAVEN
9	21	TRIBAL BASE DESIRE	REBEL MC/TENOR FLY/BARRINGTON LEVY
0 1	VEW	NOW THAT WE'VE FOUND LOVE ISLAND	HEAVY D & THE BOYZ
-+	NEW	SEXUALITY CLEAR CUT/WC	BILLY BRAGG
2 1	VEW	MY NAME IS NOT SUSAN ZOMBA	WHITNEY HOUSTON
-+	NEW	THINGS THAT MAKE YOU GO VIRGIN	C&C MUSIC FACTORY/FREEDOM WILLIAMS
_	27	I'M A MAN NOT A BOY CHRYSALIS	CHESNEY HAWKES
-	NEW	MAMA C N'K/PERFECT	KIM APPLEBY
\rightarrow	VEW	BEST I CAN EMI/TRI RYCHE	QUEENSRYCHE
\rightarrow	38	GENERATIONS OF LOVE MORE PROTEIN	JESUS LOVES YOU
\rightarrow	23	SHOCKED PWL	KYLIE MINOGUE
_	24	LIGHT MY. FIRE ELEKTRA	THE DOORS
0	IEW	THE WAVE OF THE FUTURE MCA	QUADROPHONIA

TOP ALBUMS

		IUP A	LBUMS
WEEK	LAST	ARTIST LABEL	TITLE
1	1	CHER WARNER BROS.	
2	2		LOVE HURTS
3	3	R.E.M. WARNER BROS.	OUT OF TIME
4	5	STRANGLERS EPIC	GREATEST HITS
5	4		GREATEST HITS 1977-1990
6	6	SEAL ZTT/WEA	SEAL
_	NEW	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
8		MARILION EMI	HOLIDAYS IN EDEN
9	11	ROD STEWART WARNER BROS.	VAGABOND HEART
10	-	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
	17	JAMES LAST & HIS ORCHESTRA POLYDOR	POP SYMPHONIES
11	9	RUNRIG CHRYSALIS	THE BIG WHEEL
12	21	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
13	13	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
14	14	ROXETTE EMI	JOYRIDE
15	23	MADONNA SIRE	THE IMMACULATE COLLECTION
16	16	DEXY'S MIDNIGHT RUNNERS MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
$\overline{}$	NEW	KIRSTY MACCOLL VIRGIN	ELECTRIC LANDLADY
18	8	DEACON BLUE COLUMBIA	FELLOW HOODLUMS
19	24	BOB MARLEY & WAILERS TUFF GONG	LEGEND 3
20	22	SOFT CELL/MARC ALMOND MERCURY	MEMORABILIA-THE SINGLES
21	15	SKID ROW ATLANTIC	SLAVE TO THE GRIND
22	20	ELECTRONIC FACTORY	ELECTRONIC
23	26	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
24	10	HUE AND CRY POLYGRAM	STARS CRASH DOWN
25	12	VAN HALEN WARNER BROS.	FOR UNLAWFUL CARNAL KNOWLEDGE
26	25	SIMPLE MINDS VIRGIN	REAL LIFE
27	39	CHRIS REA EAST WEST	AUBERGE
28	32	GLORIA ESTEFAN EPIC	INTO THE LIGHT
29	27	DANNII MINOGUE MCA	LOVE AND KISSES
30	29	AMY GRANT A&M	HEART IN MOTION
31	30	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
32	33	EXTREME A&M	EXTREME II PORNOGRAFFITTI
33	18	T'PAU SIREN/POLYGRAM	THE PROMISE
34	34	THE DOORS ELEKTRA	THE BEST OF THE DOORS
35	28	THE WONDER STUFF POLYDOR	NEVER LOVED ELVIS
36	19	NORTHSIDE FACTORY	CHICKEN RHYTHMS
37	NEW	VANILLA ICE EMI	EXTREMELY LIVE
38	NEW	BONNIE RAITT CAPITOL	LUCK OF THE DRAW
39	35	THE DOORS ELEKTRA	SOUNDTRACK
40	NEW	ELTON JOHN ROCKET	THE VERY BEST OF ELTON JOHN

Vid Exposure Can Help Reel In Early Interest

New Batch Of Canadian Acts Benefit From Clips

BY LARRY LeBLANC

TORONTO—Even though there is no quantifiable way of charting the impact of a video on sales, Canadian record companies are finding that early exposure of a videoclip can motivate radio to start playing a record based on consumer demand in the market

Canadian artists now achieve a national profile, including in secondary and tertiary markets, which was impossible a decade ago. New Canadian artists are often recognized on the street in small towns only weeks after the release of their albums. Previously, it would have taken years of press coverage, in-store posters, concerts, and albums to reach that stage.

Certainly, the most recent batch of popular Canadian acts owes a considerable debt to the video exposure provided by the networks MuchMusic in Toronto and MusiquePlus in Montreal. Also from Montreal, CBC-TV's "Video Hits" is an important catalyst, as are such additional video-driven programs as CBC-TV's "Good Rockin' Tonight" from Vancouver, British Columbia, and YTV's "YTV Rocks" and "Rock And Talk." Local news shows throughout the country and such national news programs as CTV's "Canada A.M." and CBC-TV's "The Journal" also routinely spotlight Canadian pop acts.

Before the '80s, the Canadian rec-

ord industry promoted pop music nationally on such TV programs as CBC-TV's "Don Messer's Jubilee" and CTV's "After Four."

In the early '80s, the main broadcasting outlet for video in Canada was CITY-TV's "The New Music" in Toronto. Developed by John Martin, who now is program director of MuchMusic, it continues today on the station. Then, as now, the show used videos as background material but, along with such CITY-TV shows as "City Limits" and "The CHUM 30," it caught the crest of the video wave and developed the pop clip format here sometime before MTV started up in the U.S. More recently, CITY-TV's "Electric Circus" has become the key outlet in the country for rap, hip-hop, and dance acts.

It was the births of CHUM Ltd. owned MuchMusic, which first aired Aug. 31, 1984, and its French-language counterpart MusiquePlus on Sept. 2, 1986, that provided for the merger of music with visual images to have a profound impact nationally.

MuchMusic, which moved to basic cable in September 1989, is used as the key video marketing tool by labels here in establishing domestic artists. In line with its 30% Canadian content requirement under guidelines by the Canadian Radio-television and Telecommunications Commission, about 35% of the videos shown on the national service feature

Canadian artists.

One reason for MuchMusic's tremendous impact throughout the Canadian music industry is that it continues to feature acts that radio shies away from.

In strong contrast to MuchMusic, CBC-TV's popular "Video Hits" is a radio-led program that rarely broadcasts videos by international artists who don't reach top 40. Even though its Canadian list is extensive and there is some airplay of product from independent labels, the program tends to play videos of the most successful hit recordings by the most popular Canadian artists.

As in other territories, the downside of video here is that it adds substantially to cost of releasing albums, resulting here in most new recording artists and many well-known veterans using either funding provided by the Foundation To Assist Canadian Talent On Records or VideoFact, or being in considerable debt to their record labels. Only a few artists are immune to escalating video costs.

While recording companies no longer dispute the use of video as a potent marketing tool, they do, however, continue to be frugal in their budgeting for clips. While there are videos being produced for less than \$10,000, minimal production costs start at \$15,000-\$20,000 and go up to a \$75,000-\$100,000 maximum.

peerpen all over the world!

Catherine Schindler West Coast Manager Latin Music Division USA

PHILOSOPHY

"Without the song there is no music business...thus the writer is always number one in my book."

BACKGROUND

A Mexico City native, "Catalina" came to Los Angeles after marrying a U.S. citizen. Prior to joining Peer in 1968, she held a variety of jobs including work as a Time-Life reporter. Her move into the publishing world was rapid, as after only two short years with Peermusic, she was made head of the Latin Music Division in Los Angeles.

TRACK RECORD

Catherine has worked with songs that have been recorded by most major Latin artists including El Puma, Roberto Carlos, Julio Iglesias, Paloma San Basilio and Marisela. Most recently, she has worked closely on Xuxa's Spanish albums and coordinated the recording and release of James Ingram's Spanish version of "I Don't Have The Heart" ("No Tengo El Valor").



peermusic

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POP

ORIGINAL MOTION PICTURE SOUNDTRACK Bill & Ted's Bogus Journey

PRODUCERS: Various Interscope/East West/Atlantic 91725

They're back. Sequel to 1989's "Bill & Ted's Excellent Adventure" boasts a rollicking soundtrack that includes a dozen hard rockers from Winger, Kiss, Steve Vai, Faith No More, King's X, and more. The big winners will probably be the new Interscope artists, such as Richie Kotzen and Love On Ice, who get big pushes here. Most of the tunes are originals and there are some scorchers, including Winger's "Battle Station" and "The Perfect Crime" from Faith No More. Look for solid action regardless of movie's success.

THE WONDER STUFF Never Loved Elvis PRODUCER: Mick Glossop Polydor/PLG 847252

U.K. quintet turns in a typically sturdy collection of bristling compositions; most piquant tracks place emphasis on the fiddle, banjo, and mandolin work of Martin Bell. Group remains defiantly untrendy, which could work to its detriment in American market; still, those with open minds and ears will find nothing to complain about in muscular numbers like "Mission Drive" and "Welcome To The Cheap Seats."

DAVID BYRNE The Forest PRODUCER: None listed Luaka Bop/Warner Bros. 26584

Augmented score for a 1988 German production of like-titled Robert Wilson theater piece is one of Byrne's more perplexing side projects. It's an orchestral work that emphasizes atonal passages and bizarre vocal incantations in an indeterminate language (some ululated by the composer himself). Definitely nonpop, album will appeal to the NPR listeners in Byrne's broad-based audience.

CHAPTERHOUSE Whirlpool PRODUCERS: Chapterhouse Dedicated/RCA 3006

U.K. quartet advances a hard yet shimmering sound akin to a mating of Ride and Cocteau Twins on engrossing U.S. debut. Album is a near-perfect mating of guitar-driven instrumental aggression and vocal ethereality, exemplified by such effective tracks as "Breather" and 'Treasure.' Modern rockers who favor keen-edged Anglo styles will find that this hits the bull's eye.

Sing The Songs Of . . . PRODUCERS: Richard Bob Greene & the Bobs Kaleidoscope 48

In the manner of rock parodists Big Daddy, a cappella group sticks a vocal stiletto into several revered rock acts on wacky album featuring 12 covers. Singers gleefully dismantle such standards as "Purple Haze," "Whole Lotta Love," and "Psycho Killer," but never just for novelty effect harmonizing is always strikingly good. Great fun, and there's something here for every format that wants a tongue-in-cheek slice.

ROBERT FRIPP & THE LEAGUE OF CRAFTY GUITARISTS Show Of Hands PRODUCER: Robert Fripp Editions EG 2102

Former King Crimson axeman unleashes his army of 17 fretsters for another largely instrumental forced march. Lavered guitar pieces of varying durations, sometimes augmented by viola, are complemented by a cappella vocals by Patricia Leavitt. Curious record will largely appeal to Fripp loyalists and fringe modern rock and public radio

BELA FLECK & THE FLECKTONES Flight Of The Cosmic Hippo PRODUCERS: Bela Fleck with the Flecktones Warner Bros. 26562

Banjoist Fleck remains as engagingly eclectic as ever on second Warner album. Style still may be best described as hoedown music from Mars—it's generically "fusion music," but a weird fusion of bluegrass, jazz, and, well, God knows what else (there's even a version of "The Star-Spangled Banner" here). Any music that so resolutely defies categorization is a tough sell, but anyone with a taste for the outré is encouraged to dip in.

LITTLE MILTON

PRODUCERS: Tommy Couch & Wolf Stephenson Malaco 7462

Veteran guitarist/vocalist Milton Campbell is one of the most reliable bluesmen around, and one whose talents seem to deepen with age. Current Malaco outing, produced as ever without any concessions to bogus "modernity," is a gut-level excursion into class-A Southern soul blues. Best picks for genre fans include cover of Bobby Womack's "That's The Way I Feel About It" and "Walkin" On Thin

PANIC Epidemic PRODUCERS: Gary Holt & Rick Hunolt Metal Blade 26576

Northern California thrash unit flexes some flash ideas of its own. While production is a tad shallow and instrumental work slides into the generic at times, vocalist Jeff Braimes' lyrics serve a slightly skewed take on usual blood'n'guts tendencies of the style. Check 'Hypochondriac' and "Morbid Curiosities" for some unusually wellrealized barn-burners.

SON SEALS Living In The Danger Zone PRODUCERS: Son Seals & Bruce Iglaue Alligator 4798

One of the Chicago blues label's earliest stars, absent from Alligator for seven years, returns to the fold in superior form. Seals is one of the Windy City's toughest players and singers, and most of this album detonates like a fragmentation grenade. "Frigidaire Woman," "I Can't Lose The Blues," "Tell It To

NEW & NOTEWORTHY

TRISHA YEARWOOD PRODUCER: Garth Fundis MCA 10297

Newcomer Yearwood's ginger renderings are sweet and refreshingly uninhibited, delivered with confidence unusual for a debut. Ten songs are penned by some of Nashville's top songwriters and produced with finesse. Garth Brooks, Pat Alger, and Stuart Duncan appear on this album. Picks include "She's In Love With The Boy," "Like We Never Had A
Broken Heart," "The Woman
Before Me," "Fools Like Me,"
"Lonesome Dove," and "You Done
Me Wrong (And That Ain't Right)."

Another Fool," and "Danger Zone" should enlist easy support from genre enthusiasts; eight-minute "My Life" is a unique personal testament.

JESSIE MATTHEWS My Heart Stood Still PRODUCER: None Listed Pearl/Past 9746

The British musical theater/film star was a charmer, a sort of Gertrude Lawrence with a much better voice. This is a collection of 22 songs. expertly restored from their '20s and '30s origins. Although the material is slight (her film songs are mostly represented)—save for Rodgers & Hart's "My Heart Stood Still" and "Dancing On The Ceiling"—she gives them added weight. A must for musical-theater shelves.

R&B

GLADYS KNIGHT Good Woman PRODUCERS: Various MCA 10329

A Pipless Knight steps out for her first complete solo album and does just fine, thank you very much. First single, the slick "Men," is already zooming up the Hot R&B Singles chart. Slick, trendy production sometimes overwhelms Knight's vocals, but most of the time her soaring, steady vocals reign supreme on such powerful ballads as "This Is Love." And talk about a diva delight—Knight, Patti LaBelle, and Dionne Warwick team up for a scrumptious cover of the aptly titled "Superwoman."

ARETHA FRANKLIN What You See Is What You Sweat PRODUCERS: Various Arista 18628

The queen of soul is back with a wideranging effort that has her interpreting everything from Sly Stone's "Everyday People" to "I Dreamed A Dream" from "Les Miserables." Franklin's voice never fails here; however, her choices don't always serve her well. But when she shines, it's wondrous. Duet with Michael McDonald, "Ever Changing Times," should be an AC smash, up-tempo ditty with Luther Vandross could go top 40 and R&B, and the remix of "Everyday People" by Shep Pettibone (on the record, as well as the original) is hitting a high note at

JAZZ

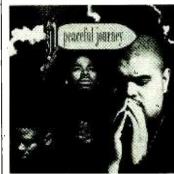
🖈 ANTONIO HART For The First Time PRODUCER: Larry Clothier Novus 3120

Inventive young alto saxophonist's debut is a bright, lyrical excursion boosted by excellent accompaniment from pianist Mulgrew Miller, bassist Christian McBride, and drummer Lewis Nash. Standout tracks include Lewis Nash. Standout tracks include such original themes as the succinct, up-tempo "Majority," the dub-jazz hybrid "K.Y.H.," the intelligently engaging "Self Evaluation," and the funkily swinging "Big H.M.," which features trumpeter/label mate Roy Hargrove. Also includes fine takes on standards "Embraceable You," "I've Never Been In Love Before," "Where Or When," and "Bewitched."

FREDDIE HUBBARD Topsy—Standard Book PRODUCER: Makoto Kimata Affa/Compose 7101

One never knows quite what to expect with trumpeter Hubbard, whose work as a leader has often been maddeningly inconsistent, but this session's a winner. Playing eloquently (often with a mute) and backed by pianist Benny Green, bassist Rufus Reid, and drummer Carl Allen, leader swings hard on the up-tempo numbers

SPOTLIGHT



HEAVY D. & THE BOYZ Peaceful Journey PRODUCERS: Various

First single, cover of "Now That We've Found Love," rapped over a light club beat, is shaping into the multiformat smash it deserves to be. And that's just the tip of a very large iceberg. The wide range of raps here, from the slow groove of "I Can Make You Go Oooh" to the harder-edged, anti-censorship tune "Don't Curse," show just how versatile D. and the crew are. Don't be surprised if this is one of the more successful rap records of the

and purrs coolly on the ballads. Excellent for straight-ahead venues.

TERENCE BLANCHARD PRODUCER: Delfeayo Marsalis Columbia 47354

After a long layoff devoted to woodshedding and movie consulting work, trumpeter Blanchard (half of the lauded Harrison-Blanchard team) makes his solo maiden voyage. Result is not significantly different from past group efforts: Straight-ahead playing is very much in a mid-'60s Miles Davis mode, with saxmen Branford Marsalis and Sam Newsome on hand for swinging quintet numbers. A convincing, albeit unsurprising, first flight.

MERL SAUNDERS

Meridien Dreams
PRODUCER: Marina Zachau
Sumertone 2

Keyboardist and longtime Jerry Garcia familiar Saunders makes his solo mark in pleasing session cut in 1987. On his own, Saunders is a copacetic pianist whose tastes run to Erroll Garner, Art Tatum, and Bud Powell, among others; set of solidly played standards and some complementary originals shouldn't be construed as strictly for Deadheads only.

WORLD MUSIC

SALIF KEITA
Amen
PRODUCER: Joe Zawinul
Mango 539910

With fusion-ace Zawinul behind the mixing board, this Malian singer/ songwriter has created his most accessible and best-sounding work to date, accompanied by a peerless posse of his fellow African expatriates in Paris. From a set full of sharp guitar lines and horn charts, highlights include the insouciant beats of "Yele n Na," the Afro-funk of "Nyanafin," the infectious, choppy hooks of "N B'I Fe," as well as the bright choral arrangements of "Tono" and "Lony."

REGGAE

STEEL PULSE

Victims

PRODUCERS: Steel Pulse & Paul Horton, Peter Lord & V. Jeffrey Smith, Stephen Bray & Michael Verdick MCA 10172

Reigning English reggae band fronted by soulful vocalist David

Hinds returns with its first album in two-and-a-half years. Likeliest commercial choice here is spunky romantic number "Can't Get You (Out Of My System)," which features unmistakable harmonica solo by Stevie Wonder. But album also features tough sociopolitical material that has characterized band's work; check "Taxi Driver," "Gang Warfare," and superior "We Can Do

COUNTRY

GEORGE FOX Spice Of Life PRODUCER: Garth Fundis Warner Bros. 26566

Straight-shooting, off-the-cuff country music is what George Fox delivers in this 10-song collection. Seeped in this 10-song collection. Seeped in traditionalism, numbers to listen for include "Here Today, Here Tomorrow," "Fell In Love And I Can't Get Out," "There Goes My Love," "Everything About You," and "Spice Of Life."

ROBIN LEE Heart On A Chain PRODUCER: James Stroud Atlantic 82259

Lee's vocals get better with each new release. She sounds best on numbers that showcase solid, sensitive, and articulate vocal skills. The more harshly driven "bad girl" edge on other numbers seems forced.
Favorites include "The End Of The Line," "When I Miss You," "When You Get A Little Lonely," and "Johnny's Angel (Solo Sometime)."

CLASSICAL

BARBER: SYMPHONY NO. 1; SCHOOL FOR SCANDAL OVERTURE/BEACH: GAELIC

Detroit Symphony Orchestra, Jarvi Chandos (Koch) CHAN 8958

The real novelty here is the Amy Beach Symphony, a conventional but expertly crafted score that borrow and develops attractive Irish folk material to good effect. The Barber Symphony is also hardly in the performance mainstream. But it's a fresh and occasionally tart listening experience. Jarvi is a sympathetic interpreter and Chandos' first effort with the Detroit band boasts much of the aural impact that has won the label special attention.

CHALIAPIN Feodor Chaliapin, Various Artists Nimbus NI 7823/24

In a collection many will find among the most interesting in the "Prima Voce" series to date, the label has reached back as far as 1911 to assemble a prime collection of 36 performances by the legendary basso. Plenty of Mussorgsky, Rimsky-Korsakov, Borodin, and Glinka, but also towering readings of selections from French and Italian opera, let alone a uniquely atmospheric performance of the "Catalogue" aria from "Don Giovanni."

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic archives.

while REISSUES: Rereleased automs 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 recommendate because of their reviewer highly recommends because of their musical merit.

musical merit.

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

NONURBAN SINGLES CAN GET A BREAK, BUT IT TAKES TIME

(Continued from page 5)

• Garth Brooks' "Friends In Low Places" is starting to experience a trickle of top 40 activity in the South, more than seven months and three follow-up singles after it was a country hit.

• After 7's "Heat Of The Moment" debuted on the Hot 100 in October 1989, but peaked at No. 19 on the chart this February.

LIVING THE AFTERLIFE

Only the After 7 hit was a record with a base at urban radio. Otherwise, the back-from-the-dead success of Henley, UB40, the Crowes, and others seems to reflect the amount of perseverance it takes to break a nonurban record at major-market top 40 stations, even when an artist with a track record is involved. And the success of the Black Crowes in particular seems to indicate the recent softening in those stations' position on up-tempo pop and rock records.

The Black Crowes experienced an unusual situation wherein the singles were worked by Geffen until Dec. 31, when the band's label. Def American. officially severed ties with Geffen. Then in January, Reprise began working the band's singles.

Although "Hard To Handle" hit No. 1 on the Album Rock Tracks chart in November, Def American GM Mark Di Dia says, "Top 40 was fighting us because of their reluctance to play rock records." It took the follow-up single, the ballad "She Talks To Angels," to first get the Black Crowes exposed on top 40 radio. Ironically, however, the follow-

up was being worked at a time when a handful of PDs, including WHTZ (Z100) New York's Steve Kingston, began playing "Hard To Handle" instead. Although Reprise VP of singles promotion Marc Ratner admits that this had some negative impact on his plans for "Angels," Di Dia says, "I'm not stupid. If Z100 is playing a song 10 times a day, I'll take it.'

Kingston actually began airing "Hard To Handle" after its initial release, before "Angels" was being promoted as a single. "Hard" was played once a week as "an attitude record" on the Friday afternoon "five o'clock whistle" feature. But it wasn't until April 15 that the song went into regular rotation on Z100. Crosstown rival WPLJ, meanwhile, had launched its "Mojo Radio" format, playing both "Hard" and an earlier single, "Jealous Again."

According to Kingston, some records, like "Hard To Handle," just need time to grow on the audience. "Programmers have to be cautious when they jam a record that may not be compatible to the audience," he says. "Maybe you have to spoon-feed

it to them."

Geffen VP of pop promotion Peter Napoliello was somewhat prepared for the early struggle with the Black Crowes at top 40 because he had experienced similar situations in the past. "There was a time when we were calling some programmers morticians because they were resurrecting old records," he says.

Specifically, Napoliello went through that situation with Henley's

"Heart Of The Matter." "When I heard it in the studio. I said to Don. this is going to sell a million copies of the album and bring back all of your old girlfriends," Napoliello says. But top 40 PDs were not as enthusiastic and used "every excuse" why the record wouldn't work. Napoliello says it was not until Henley played the song live at a radio convention last spring that top 40 radio finally took notice. "PDs who didn't add that record turned around and gave me the thumbs up," he says. "It took seeing him play it live to convince them.'

Z100's Kingston had a different reason for finally adding the Henley song, which had already peaked as a top 40 single. "My wife found it," he says. "We were driving in a car one weekend and heard it, and she wouldn't get out of the car until it was over. On Monday, we put it on the radio and it worked. The record is still on the radio. It's been in some rotation for almost a year now

In the case of the two UB40 hits, breaking them involved a combination of label persistence and a handful of PDs who believed the songs were hits (see UB40 story, page 31). Virgin VP of promotion Michael Plen says many top 40 PDs didn't think the UB40 songs were hits because 'they didn't have the momentum [radio] was used to dealing with.

But the most difficult part of working the UB40 singles, according to Plen, was that the long stretch between singles caused the album, "Labour Of Love II," to move back and forth in the stores between "up front and miscellaneous 'U' in the back."

In general, Plen thinks labels tend to give up on a single when the chart positions begin to slip. "The mentality of most labels is [that it is] a chart game," he says. "When they see the numbers going backward, they don't think they can work a record."

MORE ALERT TO HITS

KRBE Houston PD Steve Wyrostock, one of the programmers who helped break UB40, feels that PDs 'aren't so quick to write things off [now] if they aren't a national smash. In today's fragmented world, it takes a little longer for a record that is a little more subtle to sink in," he says. "It takes a skilled programmer to ascertain the value of a record that may take more than eight to 12 weeks [to come home].'

"The industry as a whole has been kind of out of touch with what makes a hit record," adds KHMX Houston PD Guy Zapoleon. "We fool ourselves into believing that the top 10 is really the top 10. A lot of stations play songs way past when they are reporting them on the charts because they are embarrassed to still be playing them or they want to make room for [newer] songs on the charts.

Kingston believes "the industry missed the [Henley] record," when it was initially worked. But he does not think that is likely to happen again soon. The success of Henley, UB40, and the Black Crowes on top 40 has made PDs more alert to potential hits, Kingston says. "It will probably be a while before we're careless enough [again] where we're missing records

But PDs are not just more receptive to slow-breaking records now, they're also more receptive to different records in general. "I think attitudes are changing on this side of the business," says WMC-FM Memphis PD Steve Conley, who played "Hard To Handle" the first time. "People are becoming a little more aware of the nonrhythmic stuff. They see the importance to the business of other songs like 'Walking In Memphis' or 'Wicked Game.'

KEGL Dallas PD Joel Folger, one of the PDs who is experimenting with "Friends In Low Places." has a similar take. Asked why he didn't play it last year when it was a No. 1 country record, he says, "I wasn't as brave then as I am now. It's not straight-down-the-middle pop, but I think I see things differently than I did before.'

Folger and Conley are among several Southern PDs who started noticing "Friends" because they and their air staffs began getting requests for it at dances. Conley says he heard about it primarily at bars, class reunions, dance clubs, and the like, Folger goes further, saying that even junior high and high school kids request it at their dances. Despite this, Capitol says it has no plans to work either "Friends" or Brooks' current single, "The Thunder Rolls," to pop

Assistance in preparing this story was provided by Sean Ross.

LUTHER VANDROSS LEADS PLATINUM PACK IN RIAA TALLY

(Continued from page 9)

Bob Seger & the Silver Bullet Band, "'Live' Bullet," Capitol, 4 million.

Bob Seger & the Silver Bullet Band, "Against The Wind," Capitol, 4 million.

Bob Seger & the Silver Bullet Band, "Nine Tonight," Capitol, 3 million.

Bad Company, "10 From 6," Swan Song/Atlantic, 2 million.

C&C Music Factory, "Gonna Make You Sweat," Columbia, 2 mil-

R.E.M., "Out Of Time," Warner Bros., 2 million.

PLATINUM ALBUMS

Luther Vandross, "Power Of Love," Epic, his eighth. Amy Grant, "Heart In Motion,"

A&M, her fifth. Iron Maiden, "Live After

Death," Capitol, its fourth.

Iron Maiden, "Powerslave," Capitol, its third.

Paula Abdul, "Spellbound," Virgin, her third.

Michael Bolton, "Time, Love And Tenderness," Columbia, his third.

UB40, "Labour Of Love II," Virgin, its second.

Enya, "Watermark," Geffen, her

Extreme, "Extreme II Pornograffitti." A&M. its first.

GOLD ALBUMS

Rod Stewart, "Vagabond Heart," Warner Bros., his 16th.

Luther Vandross, "Power Of Love," Epic, his eighth.
R.E.M., "Reckoning," I.R.S., its

R.E.M., "Fables Of The Reconstruction," I.R.S., its fifth.

Dwight Yoakam, "Just Lookin' For A Hit," Reprise, his fourth. Paula Abdul, "Spellbound," Vir-

gin, her third. Michael Bolton, "Time, Love And Tenderness," Columbia, his

Harry Connick Jr., "20," Columbia, his third.

Juice Newton, "Greatest Hits," Capitol Nashville, her third.
Restless Heart, "Fast Movin"

Train," RCA Nashville, its third. Righteous Brothers, "Unchained

Melody-The Best Of The Righteous Brothers," Curb, their third.

Jane's Addiction, "Nothing's Shocking," Warner Bros., its second.

Kentucky Headhunters, "Electric Barnyard," Mercury, their second.

"Divinyls," I.R.S., their first. "Firehouse," Epic, its first.
Mickey Gilley, "Encore," Epic,

Jesus Jones, "Doubt," SBK, its

Andrew Lloyd Webber, "The Premiere Collection," MCA, his

"Dances With Wolves" soundtrack, Epic Associated.

MULTIPLATINUM SINGLES

Color Me Badd, "I Wanna Sex You Up," Giant/Reprise.

GOLD SINGLES

Paula Abdul, "Rush Rush," Virgin, her fifth.

Salt-N-Pepa, "Do You Want Me," Next Plateau, its third.

Tara Kemp, "Hold You Tight," Giant, her first.

Crystal Waters, "Gypsy Woman," Mercury, her first.

FEAR NOT, SAY POLS ON VISA RULES

(Continued from page 7)

spokesperson, "aren't engraved in stone and there's a period for public comment.'

The new regulations, say a wide variety of music industry groups, would cause havoc because they poorly redefine celebrity status, put unrealistic caps on the number of performers who may enter the U.S., and posit unrealistic time and re-entry requirements.

Also at issue as being unrealistic is a provision that states that band, orchestra, or troupe members would be denied entrance if they had not demonstrated "significant prior experience of at least one year" with the group.

The new rules not only place a cap of 25,000 for eign performers who can travel to the U.S. on the new "P" noncelebrity visa (with every member of an orchestra counted individually,

rather than as one unit), but set out fuzzy definitions of the requirements for entrance on the new "superstar" H visa for "an alien with extraordinary ability."

Says the congressional letter to McNary, "The intent of Congress was to attract prominent performers and artists through the establishment of a high standard, not to exclude aliens who have yet to achieve pre-eminence."

Congressional leaders plan to meet with INS officials about the changes, and the letter details how the legislators will make them. Below are the major changes planned:

• The section containing the murky new definition of an "alien who has extraordinary ability" should be rewritten to be the same as current (1990) H regulations.

• The 25,000 ceiling restriction will

be lifted. Further study will be recommended to determine if a cap is necessary to protect American performers.

· Consultation with unions for alien entry requirement will be simplified with "peer group" judgments applied if necessary.

• The 90-day filing period prior to date of entry will be omitted.

• The 90-day re-entry requirement will be eliminated by statutory change.

• The provision requiring a group member to have been part of that group for one year also will be eliminated by statutory change.

Lawmakers say they will make the necessary changes in an upcoming bill later this session, but add that several of the changes can be made by the INS after meetings with Congressional leaders.

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BILLBOARD JULY 13, 1991 79

Top 40 Radio Monitor...

FOR WEEK ENDING JULY 13, 1991

, ,		_					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
		_	** NO. 1 **	38	49	4	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)
1	1	10	RUSH RUSH PAULA ABDUL (VIRGIN) 7 weeks at No. 1	39	47	4	LOVE AND UNDERSTANDING CHER (GEFFEN)
2	2	15	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	40	36	6	MY BODY SAYS YES TITIYO (ARISTA)
3	3	13	MORE THAN WORDS EXTREME (A&M)	41)	44	3	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
4	7	12	UNBELIEVABLE EMF (EMI)	42	48	6	WALKING IN MEMPHIS MARC COHN (ATLANTIC)
5	22	2	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M)	43)	46	3	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
6	4	15	I DON'T WANNA CRY MARIAH CAREY (COLUMBIA)	44)	54	2	CRAZY SEAL (SIRE/WARNER BROS.)
7	10	7	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)	45	33	11	PLAYGROUND ANOTHER BAD CREATION (MOTOWN)
8	8	7	TEMPTATION CORINA (CUTTING/ATCO)	46	38	6	LOVE DESIRE SANDEE (FEVER/COLUMBIA)
9	6	20	BABY BABY AMY GRANT (A&M)	47	41	6	ELEVATE MY MIND STEREO MC'S (4TH & B'WAY/ISLAND)
10	13	9	PIECE OF MY HEART TARA KEMP (GIANT)	48	68	2	TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG)
11	5	20	I LIKE THE WAY HI-FIVE (JIVE/RCA)	49	56	3	3 A.M. ETERNAL THE KLF (ARISTA)
12	9	14	LOSING MY RELIGION R.E.M. (WARNER BROS.)	(50)	72	2	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY (COLUMBIA)
13)	14	18	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)	51)	55	5	GOT A LOVE FOR YOU JOMANDA (BIG BEAT)
14)	17	8	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)	52	40	11	DON'T TREAT ME BAD FIREHOUSE (EPIC)
(15)	16	15	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)	53	43	15	WHAT COMES NATURALLY SHEENA EASTON (MCA)
16	12	16	STRIKE IT UP BLACK BOX (RCA)	54)	64	17	CRAZY DAISY DEE (LMR/RCA)
17	11	21	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)	<u>(55)</u>	66	8	YOU'RE THE ONE FOR ME APRIL (METROPOLITAN)
18	15	13	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)	56	50	16	SAVE SOME LOVE KEEDY (ARISTA)
19	21	4	EVERY HEARTBEAT AMY GRANT (A&M)	57	58	12	FOREVER AMO'R D'ZYRE (ATLANTIC)
20	23	6	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)	58	73	2	MY FALLEN ANGEL CORO (CUTTING/CHARISMA)
21)	28	5	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	59	61	11	DANGEROUS ON THE DANCEFLOOR MUSTO AND BONES (RCA)
22	19	11	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)	60	_	1	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
23)	24	7	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)	61	52	9	MAMA SAID KNOCK YOU OUT L.L. COOL J (DEF JAM/COLUMBIA)
24	20	12	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)	62	57	18	WRITTEN ALL OVER YOUR FACE RUDE BOYS (ATLANTIC)
25	18	19	HERE WE GO C&C MUSIC FACTORY (COLUMBIA)	63	51	3	SUMMER VACATION THE PARTY (HOLLYWOOD/ELEKTRA)
26	26	7	LILY WAS HERE DAVID STEWART/CANDY DULFER (ARISTA)	64	70	9	GOING THROUGH THE MOTIONS AFTERSHOCK (VIRGIN)
27)	31	4	FADING LIKE A FLOWER ROXETTE (EMI)	65	_	1	YOUR LOVE KEITH SWEAT (VINTERTAINMENT)
28	27	19	JOYRIDE ROXETTE (EMI)	66	60	20	CRY FOR HELP RICK ASTLEY (RCA)
29	34	5	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)	67	53	12	SILENT LUCIDITY QUEENSRYCHE (EMI)
30	30	6	THE DREAM IS STILL ALIVE WILSON PHILLIPS (SBK)	68	59	13	MIRACLE WHITNEY HOUSTON (ARISTA)
31	25	17	RHYTHM OF MY HEART ROD STEWART (WARNER BROS.)	69	63	11	COUPLE DAYS OFF HUEY LEWIS & THE NEWS (EMI)
32	29	11	NEVER GONNA LET YOU DOWN SURFACE (COLUMBIA)	70	_	1	THE MOTOWN SONG ROD STEWART (WARNER BROS.)
33	35	12	HOW CAN I EASE THE PAIN LISA FISCHER (ELEKTRA)	<u> </u>	<u> </u>	1	WANNA DANCE YASMIN (GEFFEN)
34	32	8	A BETTER LOVE LONDONBEAT (RADIOACTIVE/MCA)	72	<u> </u>	3	(I WANNA GIVE YOU) DEVOTION NOMAD (CAPITOL)
35	39	5	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	73	65	17	VOICES THAT CARE VOICES THAT CARE (GIANT)
36	37	12	NIGHTS LIKE THIS AFTER 7 (VIRGIN)	74	69	4	BORROWED LOVE BINGO BOYS (ATLANTIC)
37	42	3	HARD TO HANDLE BLACK CROWES (DEF AMERICAN/REPRISE)	75	62	18	IT'S A SHAME (MY SISTER) MONIE LOVE (WARNER BROS.)
	_						

TOP 40 RADIO RECURRENT MONITOR

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

			וער אט וואטוט ווני
1	1	3	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)
2	4	6	SOMEDAY MARIAH CAREY (COLUMBIA)
3	2	9	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
4	5	2	TOGETHER FOREVER LISETTE MELENDEZ (FEVER/COLUMBIA)
5	3	3	HOLD YOU TIGHT TARA KEMP (GIANT)
6	6	5	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)
7	7	14	LOVE WILL NEVER DO JANET JACKSON (A&M)
8	8	7	THIS HOUSE TRACIE SPENCER (CAPITOL)
9	9	32	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
10	11	22	FEELS GOOD TONY! TON!! TONE! (WING/MERCURY)
11	10	11	I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT (ELEKTRA)
12	_	1	YOU'RE IN LOVE WILSON PHILLIPS (SBK)
13	12	25	GIVING YOU THE BENEFIT PEBBLES (MCA)

UII	IKL		MUNITUR
14	13	8	ONE MORE TRY TIMMY T. (QUALITY)
15	14	32	VOGUE MADONNA (SIRE/WARNER BROS.)
16	15	26	CLOSE TO YOU MAXI PRIEST (CHARISMA)
17	17	19	ESCAPADE JANET JACKSON (A&M)
18	19	23	CAN'T STOP AFTER 7 (VIRGIN)
19	16	30	SOMETHING HAPPENED ON THE PHIL COLLINS (ATLANTIC)
20	22	32	KING OF WISHFUL THINKING GO WEST (EMI)
21	24	18	I'M YOUR BABY TONIGHT WHITNEY HOUSTON (ARISTA)
22	_	2	EVERY LITTLE STEP BOBBY BROWN (MCA)
23	_	23	GROOVE IS IN THE HEART DEEE-LITE (ELEKTRA)
24	_	2	BACK TO LIFE SOUL II SOUL (VIRGIN)
25	_	21	POISON BELL BIV DEVOE (MCA)

GRAMMYS IN NEW YORK

(Continued from page 8)

won out over Los Angeles following lengthy deliberations. This marks only the sixth time that New York has been selected to host the Grammy festivities, and the first time it will do so two years consecutively.

Citing the "tremendous experi-

ence" of the "Grammy Week" events here last February, Greene said that the New York Grammy host committee "understood the priorities of the academy." He added that the committee easily bested Los Angeles' efforts in proving again that the business, political, and entertainment communities want the Grammy Awards in New York.

Greene explained that Grammy Week-with its many events-means more to the academy than the awards night. He specifically mentioned the Grammy In The Schools program, which during this year's Grammy Week expanded into Harlem; the MusiCares fund-raising benefit, which raised \$400,000 for indigent musicians; and NARAS campaigns in such areas as substance abuse and anti-censorship, which conduct meetings and produce PSAs during Gram-

my Week.
"We have a great friend and ally in [Los Angeles] Mayor Tom Bradley," he said. "However, New York, under leadership of Mayor David Dinkins and Host Committee chairman Jonathon Tisch, delivered a plan and made it obvious that their vision was comprehensive, and their persistence in putting together the organizational structure to accomplish the goals of the academy was convincing. This year the nod goes to New York City.

The Grammy Awards, Greene said later, "are a weeklong celebration. If L.A. thinks it's just the [awards] telecast, it won't ever get them back.'

The Grammy events should bring an estimated \$40 million into the Big Apple and that, says Dinkins, is "music to my ears." The mayor was already looking to a third year in a row, while Greene noted NARAS is also looking ahead. He said a feasibility study was under way to learn whether the awards show could be staged in a major-arena facility.

No date for the 1992 telecast was given, but Greene said that next year's Grammy Week would occur the last week in February.

BOB JAMES

(Continued from page 8)

lists as well. His own label, Tappan Zee, formed in the late '70s under the CBS banner, further tested his abilities as an A&R executive.

In that role he brings two new projects to Warner. The first is "Neon," a record by flutist/reedman Alexander Zonjic; the other is "Fourplay," named for the cooperative group of James, Lee Ritenour, Harvey Mason, and Nathan East. Both albums are slated for release in September.

Additionally, James intends to be involved in all aspects of jazz project development. He expects that Warner's established artists-especially those with whom he enjoys close relationships—will benefit from his new role at the label.

"I am hoping that any of the label's artists-George [Benson], Earl [Klugh], Mark Whitfield-will feel comfortable talking to me about their projects. Sometimes it's easier to talk with another musician about creative ideas or direction than to speak with execs.

Top POS Singles Sales...

number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 1 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)	THE MERCY	I HIS WEEN	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			** NO. 1 **	(3	8)	50	2	UNFORGETTABLE NATALIE COLE (ELEKTRA)
1	6	2	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M) 1 week at No. 1	3	9	25	6	I TOUCH MYSELF DIVINYLS (VIRGIN)
2	1	6	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	4	0	64	2	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)
3	3	6	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)	4	1	_	1	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY (COLUMBIA)
4	4	6	UNBELIEVABLE EMF (EMI)	4	2	29	6	RHYTHM OF MY HEART ROD STEWART (WARNER BROS.)
(5)	5	5	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	4	3	34	6	MIRACLE WHITNEY HOUSTON (ARISTA)
6	2	6	MORE THAN WORDS EXTREME (A&M)	(4	A)	57	3	P.A.S.S.I.O.N, RYTHM SYNDICATE (IMPACT/MCA)
7	_	1	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)	4	15	42	6	GOD BLESS THE U.S.A. LEE GREENWOOD (MCA)
8	8	6	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)	4	16)	_	1	EVERY HEARTBEAT AMY GRANT (A&M)
9	7	6	MAMA SAID KNOCK YOU OUT LL. COOL J (DEF JAM/COLUMBIA)	4	17)	47	3	NIGHTS LIKE THIS AFTER 7 (VIRGIN)
(10)	12	5	WIND OF CHANGE SCORPIONS (MERCURY)	Q	18)	54	4	WALKING IN MEMPHIS MARC COHN (ATLANTIC)
11	9	6	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)	4	19	35	6	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK)
(12)	15	6	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	Ę	50	48	4	NEVER GONNA LET YOU DOWN SURFACE (COLUMBIA)
(13)	14	6	I'LL NEVER LET YOU GO STEELHEART (MCA)	5	51	44	6	KISSING YOU KEITH WASHINGTON (QWEST/WB)
14	10	6	LOSING MY RELIGION R.E.M. (WARNER BROS.)	į	52	41	6	SADENESS PART 1 ENIGMA (CHARISMA)
15	11	6	PLAYGROUND ANOTHER BAD CREATION (MOTOWN)	1	53	37	6	JOYRIDE ROXETTE (EMI)
(16)	20	6	RIGHT HERE, RIGHT NOW		54	43	6	IT'S A SHAME (MY SISTER) MONIE LOVE (WARNER BROS.)
(17)	19	6	YOU CAN'T PLAY WITH MY YO-YO		55)	58	2	I SHOULDN'T HAVE DONE IT SLICK RICK (DEF JAM/COLUMBIA)
(18)	27	2	YO-YO (EAST WEST) NOW THAT WE FOUND LOVE		56)	_	1	FADING LIKE A FLOWER ROXETTE (EMI)
19	13	6	HEAVY D. & THE BOYZ (UPTOWN/MCA) I LIKE THE WAY		57	46	5	TREAT 'EM RIGHT CHUBB ROCK (SELECT/ELEKTRA)
20	17	6	DON'T TREAT ME BAD		58)	59	5	DO WHAT I GOTTA DO RALPH TRESVANT (MCA)
21	16	6	VOICES THAT CARE	H	59	55	6	THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA)
22	18	6	VOICES THAT CARE (GIANT) HERE WE GO	-	60	51	6	NEW JACK HUSTLER
(23)	26	6	HOW CAN I EASE THE PAIN		61	53	6	LIFE GOES ON
24)	31	4	PLACE IN THIS WORLD		62)	73	2	POISON (CAPITOL) TEMPTATION CORINA (CUTTING (ATCO))
25	28	6	MICHAEL W. SMITH (REUNION/GEFFEN) STRIKE IT UP		<u></u>	70	2	CORINA (CUTTING/ATCO) LOVE DESIRE
26	22	6	WE WANT THE FUNK	H	64	52	6	SANDEE (FEVER/COLUMBIA) SHE TALKS TO ANGELS THE BLACK CROWES (DEF AMERICAN)
(27)	33	3	GERARDO (INTERSCOPE/EAST WEST) LET THE BEAT HIT 'EM		65	49	6	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)
28	24	6	LISA LISA & CULT JAM (COLUMBIA) LOVE IS A WONDERFUL THING		66)	72	2	TONITE DJ QUIK (PROFILE)
29	38	3	POP GOES THE WEASEL	ł	67	56	6	COUPLE DAYS OFF
30	39	4	HERE I AM (COME AND TAKE ME)	-	68	69	3	POINT OF LIGHT RANDY TRAVIS (WARNER BROS.)
31	21	6	UB40 (VIRGIN) SILENT LUCIDITY		<u>69</u>)	75	3	MONKEY BUSINESS
(32)	\vdash	3	QUEENSRYCHE (EMI) I'LL BE THERE	łŀ	70	62	6	ONE MORE TRY
33	30	6	POWER OF LOVE/LOVE POWER	1	71	60	6	GONNA MAKE YOU SWEAT
34	32	6	WITH YOU		72	61	6	C&C MUSIC FACTORY (COLUMBIA) WICKED GAME CHERE (SAAK (PERRISE))
	-	ļ.	I CAN'T WAIT ANOTHER MINUTE	1	73	66	6	TOUCH ME (ALL NIGHT LONG)
35	36	3	HI-FIVE (JIVE/RCA) 3 A.M. ETERNAL	┨┞	74	65	6	CATHY DENNIS (POLYDOR/PLG) CRY FOR HELP
36	23	6	I DON'T WANNA CRY	┧┝	75	74	2	DO ME RIGHT
	_		MARIAH CAREY (COLUMBIA) ith increasing sales. © 1991, Billboard/BPI	J L	_		\perp	s, Inc and SoundScan, Inc.
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BEST PERFORMANCES RETAIL DATA SYSTEM



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by Michael Ellis

THIS WEEK WE introduce the latest quarterly revision in the Hot 100 radio panel, based on the latest Arbitron ratings. The entire panel of 231 stations is printed below. The six new reporters are indicated by an asterisk. This may be the last time we revise the radio panel under the system of obtaining playlists from the reporting stations. We anticipate that the Hot 100 will begin using actual monitored airplay information from Broadcast Data Systems before the next quarterly revision would take place. After the switch to BDS data, the panel will be smaller, although BDS' top 40 panel has been expanding. (It will be at 121 stations as of next week.) The list of reporters to the Power Playlists is also revised in this issue. Those stations are selected in order of total audience according to Arbitron; the 41 stations with the largest audience are printed each week. All stations below are FM.

PLATINUM (6)

PLATINUM (6)
KIIS Los Angeles
KPWR Los Angeles
WBBM Chicago
WHTZ New York
WPLJ New York
WQHT New York
80LD (16)
KDWB Minneapolis
KEGI. Dallas

KEGL Dallas KKBQ Houston KMBL San Francisco
KRBE Houston
WAPW Atlanta
WAVA Washington, D.C.
WBZZ Pittsburgh WDFX Detroit WEGX Philadelphia WEGX Philadelphia WHYT Detroit WIOQ Philadelphia WRQX Washington, D.C. WXKS Boston WYTZ Chicago

WZOU Bostor WZOU Boston
SILVER (39)
KBEQ Kansas City, Mc
KGGI Riverside, Calif.
KHMX Houston
KHQT San Jose, Calif. KHYI Dallas KKLQ San Diego KKRZ Portland, Ore. KQKS Denver KSFM Sacramento, Calif. KTFM San Antonio, Texas KURE Seattle WBLI Long Island, N.Y.
WBSB Baltimore
WCKZ Charlotte, N.C.
WEZB New Orleans
WFLZ Tampa, Fla. WHYI Miami WIOG Saginaw, Mich.
WKBQ St. Louis
WKCI New Haven, Conn.
WKRQ Cincinnati
WKRZ Wilkes-Barre, Pa. WKSS Hartford, Conn. WKTI Milwaukee WLUM Milwaukee WLUM Milwaukee WMXP Pittsburgh WNCI Columbus, Ohio WNVZ Norfolk, Va. WOKI Knoxville, Tenn. WPHR Cleveland WPOW Miami WPRO Providence, R.I. WRBQ Tampa, Fla. WTIC Hartford, Conn. WTIC Hartford, Conn.
WXLK Roanoke, Va..
WYHY Nashville
WZPL Indianapolis
BROUZE (105)
KAMZ El Paso, Texas

KAYI Tulsa, Okla, KBFM McAllen, Texas KBOS Fresno, Calif. KBTS Austin, Texas KDON Salinas, Calif. KEZY Anaheim, Calif. KFMW Waterloo, Iowa KHFI Austin, Texas KHOP Modesto. Calif. KHTK St. Louis
KIKI Honolulu
KISN Salt Lake City
KJYO Oklahoma City

KKFR Phoenix KKFR Phoenix KKHT Springfield, Mo. KKRD Wichita, Kan. KKSS Albuquerque, N.M. KKXX Bakersfield, Calif. KKYK Little Rock, Ark. KLUC Las Vegas KMYZ Tulsa, Okla, KPRR El Paso, Texas KQKQ Omaha, Neb. KQMQ Honolulu KQPW Fresno, Calif.* KRNQ Des Moines, Iowa KRQQ Tucson, Ariz. KRXY Denver KSMB Lafayette, La KTUX Shreveport, La.
KWNZ Reno, Nev.
KWOD Sacramento, Calif
KXKT Omaha, Neb. KXXR Kansas City, Mo. KXYQ Portland, Ore. KYRK Las Vegas
KZBS Oklahoma City
KZFM Corpus Christi, Texas
KZHT Salt Lake City
KZZU Spokane, Wash WAAL Binghamton, N.Y. WABB Mobile, Ala WAEB Allentown, Pa. WAEB Allentown, Pa. WAPE Jacksonville, Fla WAPI Birmingham, Ala. WAYS Macon, Ga. WBBQ Augusta, Ga. WCGQ Columbus, Ga WDCG Raleigh-Durham, N.C. WDUX Louisville, Ky.
WFLY Albany, N.Y.
WFMF Baton Rouge, La.
WGRD Grand Rapids, Mich.
WGTZ Dayton, Ohio WHHY Montgomery, Ala WHHY Montgomery, Ala.
WHOT Youngstown, Ohio
WHXT Allentown, Pa.
WIXX Green Bay, Wis.
WJLQ Pensacola, Fla.
WJMO Cleveland*
WKDD Akron, Ohio WKEE Huntington, W.Va WKFR Kalamazoo, Mich WKFK Kalamazoo, Mich.
WKSE Buffalo, N.Y.
WKSF Asheville, N.C.
WKSI Greensboro, N.C.
WKZL Winston-Salem, N.C.
WKZW Peoria, Ill.
WLAN Lancaster, Pa. WLAN Lancaster, Pa.
WLRW Champaign, Ill.
WMC Memphis
WMEE Ft. Wayne, Ind.
WMXN Norfolk, Va.
WNDU South Bend, Ind.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ Syracuse, N.Y.
WOMP Wheeling, W.Va.
WOVV West Palm Beach, Fla.
WPST Trenton, N.J. WOVV West Palm Beach, F WPST Trenton, N.J. WPXR Davenport, Iowa WPXY Rochester, N.Y. WQUT Johnson City, Tenn. WQXA York, Pa. WRPY Reading, Pa. WROK Canton, Ohio WRQK Canton, Ohio WRQN Toledo, Ohio WRVQ Richmond, Va. WSKZ Chattanooga, Tenn. WSNX Muskegon, Mich. WSPK Poughkeepsie, N.Y.

WTHT Portland, Maine WVIC Lansing, Mich.
WWCK Flint, Mich.
WWKX Providence, R.I.
WXXL Orlando, Fla. WYCR York, Pa. WZAT Savannah, Ga.

WZAT Savannah, Ga.
WZBQ Tuscaloosa, Ala.
WZEE Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
XHTZ San Diego
SEOWDANY (85)
KATM Colorado Springs, Colo.
KBIU Lake Charles, La.
KCAQ Oxnard, Calif.
KCLD St. Cloud, Minn.
KFRX Lincoln, Neb.
KFXD Boise, Idaho
KGLI Sioux City, Iowa
KIITY Santa Barbara, Calif.
KIKX Colorado Springs, Colo. KIKX Colorado Springs, Colo. KIOC Beaumont. Texas KIOK Tri Cities, Wash. KISR Fort Smith, Ark. KKMG Colorado Springs, Colo. KKMB Colorado Springs, C KKNB Lincoln, Neb. KNOE Monroe, La. KOKZ Waterloo, Iowa KQCR Cedar Rapids, Iowa KQID Alexandria, La. KTRS Casper, Wyo. KTXY Jefferson City, Mo. KUTQ Salt Lake City* KWTX Waco, Texas KZII Lubbock, Texas KZIB Beaumont, Texas WAZY Lafayette, La. WBBO Greenville, S.C.* WBPR Myrtle Beach, S.C. WBSS Vineland, N.J. WBXX Battle Creek, Mich WBXX Battle Creek, Mich.
WCIL Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass. WFHT Tallahassee, Fla WGLU Johnstown, Pa WGLU Johnstown, Pa.
WGOR Lansing, Mich.
WIKZ Chambersburg, Pa.
WJDQ Meridian, Miss.
WJET Erie, Pa.
WKHI Ocean City, Md.
WKMZ Hagerstown, Md.
WMYE Favesterijk, N.C. WKMZ Hagerstown, Md. WMXF Fayetteville, N.C. WNFI Daytona Beach, Fla. WOHT Jackson, Miss. WPFR Terre Haute, Ind. WQEN Gadsden, Ala. WQGN New London, Conn. WQID Biloxi, Miss. WRCK Lite, N. V. WRCK Utica, N.Y. WSSX Charleston, S.C. WVAQ Morgantown, W.Va. WVBS Wilmington, N.C. WVKZ Albany, N.Y. WVSR Charleston, W.Va. WWGT Portland, Maine WWHT Columbus, Ohio* WWKZ Tupelo, Miss. WWRB Scranton, Pa. WXIL Parkersburg, W.Va. WXXX Burlington, Vt. WYYS Columbia, S.C.* WZKS Louisville, Ky. WSSX Charleston, S.C.

WZKS Louisville, Ky.

WZKX Biloxi, Miss WZZR Port St. Lucie. Fla

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

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist 3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB.

ASCAP/Brampton, PRS) WBM

ASCAP/Brampton, PRS) WBM
BABY BABY (Age To Age, ASCAP/Edward Grant,
ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
A BETTER LOVE (Warner Chappell, BMI) WBM
BLIND FAITH (Virgin, ASCAP/Dick Dragon, BMI) HL
BORROWED LOVE (Fivt Tyme, ASCAP/Avant Garde,
ASCAP/Beat To Beat, ASCAP) WBM

BREAK UP TO MAKE UP (Assorted, BMI/Bellboy

CAN I CALL YOU MY GIRL (George Tobin, BMI)
CAN'T FORGET YOU (Foreign Imported, BMI/Estefan,

CAN YOU STOP THE RAIN (WB. ASCAP/Wallyworld.

CAN YOU STOP THE NATIN (MB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM CRAZY (Beethoven/Perfect) DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP) DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground,

ASCAP) HI /WRM ASCAP) HL/WDM
DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-

THE DREAM IS STILL ALIVE (EMI Blackwood INE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL ELEVATE MY MIND (Fiction, ASCAP) EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Search, BMI/Andi Beat Goes On,

BMI/Sparrow, BMI) HL (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN 00D) (Almo, ASCAP/Badams, ASCAP/Zomba,

ASCAP) CPP
EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107,
ASCAP/Macadamian, ASCAP) HL
FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)

(Jimmy Fun, BMI/EMI Blackwood, BMI) CLM

CUITIMP FUN, BMI/EMI BIACKWOOD, BMI) CLM
FOREVER ANO'R (Star Pop, ASCAP)
GOING THROUGH THE MOTIONS (Scorpiomoon,
ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha,
ASCAP/Vingin, ASCAP) L
GOT A LOVE FOR YOU (CRK, ASCAP/B-Room,

ASCAP/Warner Chappell, ASCAP)
GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys,

GYPST WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
HARD TO HANDLE (Irving, BMI) CPP
HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI
Green, BMI) CPP
HERE WE GO (Virgin, ASCAP/Cole-Clivilles,

ASCAP/RBG-Dome, ASCAP) HL
HIGHER THAN HOPE (Warner Bros. Mus. Australia
Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom,

Pry. Ltd., APRA/WD, ASCAP/AUSTRAIAN MUSHFOO ASCAP/Bob-A-Lew, ASCAP) CLM/WBM HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL I CANT WAIT ANOTHER MINUTE (Zomba,

ASCAP/4MW, ASCAP)
I DON'T WANNA CRY (Vision Of Love, BMI/Sony

Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
I LIKE THE WAY (THE KISSING GAME) (Zomba,
ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
I'LL BE THERE (Love Pump, ASCAP/Warner Chappell,

ASCAP/Warner-Tamerlane, BMI) WBM
I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus,

ASCAP/Still Hard, ASCAP) HL
IT AINT OVER TIL IT'S OVER (Miss Bessie, ASCAP)

I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI) JUST LIKE YOU (Dresden China, ASCAP) KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada,

ASCAP)
KISSING YOU (K-Shreve, ASCAP/Markei, ASCAP/Full
Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
LEARNING TO FLY (Gone Gator, ASCAP/EMI April,
ASCAP/Wild Gator, ASCAP) CPP/HL

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

ASCAP) HL LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL LOSING WY RELIGION (Night Garden, BMI/Unichareal, BMI)

BMI/Unichappell, BMI) HL LOVE AND UNDERSTANDING (Realsongs, ASCAP)

LOVE AT FIRST SIGHT (Almo ASCAP/Alloy

LOVE A1 FIRST SIGHT (Almo, ASCAP/Alloy,
ASCAP/War Bride, BMI/Hampstead Heath,
ASCAP/Grand Illusion, ASCAP) CPP/WBM
LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)
LOVE IS A WONDERFUL THING (Mr. Bolton's,
BMI/Warrer-Tamerlane, BMI/Nonpareil, ASCAP/WB,

LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-

LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-wocka, ASCAP) HL
LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) WBM
MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)
MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
MONETSE (Eur. Burgie, Leberative)

MONSTER (Fun Bunnies International BMI) MORE THAN WORDS (Funky Metal, ASCAP/Almo,

MORE THAN WORDS (FURKY META), ASCAP/AIMO,
ASCAP) CPP
MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike
Ten, BMI)
THE MOTOWN SONG (Geffen, ASCAP/McNally,

ASCAP/Unicity, ASCAP) HL

MOVE RIGHT OUT (BMG, ASCAP) HI MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty)

MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP). NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)

NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP)

NOW THAT WE FOUND LOVE (Warner-Tamerlane

NOW THAT WE FOUND LOVE (Warner-Lameriane, BMI) WBM ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/JOobittle, BMI) CPP/HL/WBM OOH LA LA (Maritza, ASCAP)

PART OF ME, PART OF YOU (Pathe Ent., ASCAP)
P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM
PERFECT WORLD (Hampstead Heath, ASCAP/WB,
ASCAP/Polygram, ASCAP/N.Y.M., ASCAP) HL/WBM

PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
PLACE IN THIS WORLD (Emity Boothe, BMI/Age To
Age, ASCAP/O'Ryan, ASCAP) HL

PLAYGROUND (Diva One, ASCAP/Biv Ten. ASCAP/Mike Ten. BMI)

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) POWER OF LOVE/LOVE POWER (EMI April,

ASICAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller

Miller, ASCAP/Unbelievable, RMI) HI

MILIER, ASCAP/Undelievable, B.M.I) HL
PUMP IT (NICE AN' HARD) (One Word, ASCAP)
BHYTHM OF MY HEART (WB, ASCAP/Jamm,
ASCAP/Bibo, ASCAP) WBM/HL
BIGHT HERE, RIGHT NOW (EMI Blackwood, BMI)
BUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP)

70 SEE THE LIGHTS (Virgin, ASCAP) HL
96 SHAKE IT (LIKE A WHITE GIRL) (Varry White,
ASCAP/Itz A Rap, ASCAP/Brown Acid, ASCAP/One
Stroke, ASCAP)

SILENT LUCIDITY (Screen Gems-EMI, BMI/Tri-Ryche,

SOMEONE (WB. ASCAP/Warner-Tamerlane, BMI/Tiger

GOO, BMI) WBM
THE SOUND OF YOUR VOICE (Two Tall, BMI/Danny
Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy
Action, BMI)
STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong

U.S.A., ASCAP) HL

12 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM

SUMMER VACATION (Varry White, ASCAP/Walt

SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/S Bullwinkle, ASCAP)
SURRENDER (MCA, ASCAP/Brownstone, ASCAP/P, Bullwinkle, ASCAP)
SURRENDER (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
TIME, LOVE AND TENDERNESS (Realsongs, ASCAP)
TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WBM
UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP)

UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP)

UNFORGETTABLE (Bourne, ASCAP)

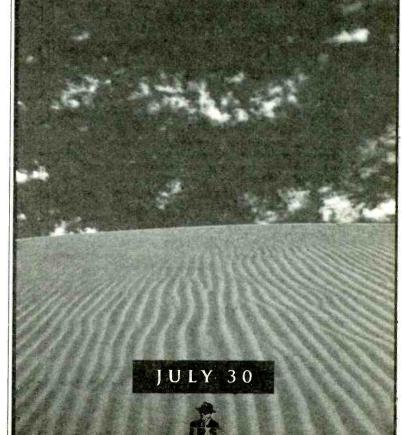
WALKING IN MEMPHIS (Museum Steps, ASCAP)
WE WANT THE FUNK (Mo' Ritmo, ASCAP/Bridgeport,
BMI/EMI April, ASCAP) WBM
WHAT A PRICE TO PAY (St. Cecilia, BMI) CPP

WHAT A PRICE TO PAY (St. Cecilia, BMI) CPP
WIND OF CHANGE (Copyright Control)
WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP
YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie,
ASCAP/Street Knowledge, BMI/Dynatone,
BMI/Unichappell, BMI)
YOU COULD BE MINE (Guns N' Roses, ASCAP)
YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat,
ASCAP/Rew, ASCAP) WBM

HOT 100 SINGLES ACTION

Tu	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 231 REF	TOTAL ON PORTERS
TIME, LOVE AND TENDERNESS					
MICHAEL BOLTON COLUMBIA	9	18	98	125	126
THE MOTOWN SONG					
ROD STEWART WARNER BROS.	1	7	38	46	139
THE SOUND OF YOUR VOICE					
38 SPECIAL CHARISMA	0	4	39	43	47
SUMMERTIME					
D.J. JAZZY JEFF JIVE	0	5	27	32	114
CRAZY				•	• • •
SEAL SIRE	3	6	20	29	141
SOMETHING TO TALK ABOUT					
BONNIE RAITT CAPITOL	1	1	27	29	32
TOO MANY WALLS					
CATHY DENNIS POLYDOR	1	3	23	27	124
JUST LIKE YOU					
ROBBIE NEVIL EMI	0	1	26	27	103
3 A.M. ETERNAL					
THE KLF ARISTA	3	3	18	24	75
NIGHTS LIKE THIS					
AFTER 7 VIRGIN	1	2	18	21	98
Radio Most Added is a weekly nati	onal compilation	of the ten r	acords most a	ddad sa sha	. olauliata

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.



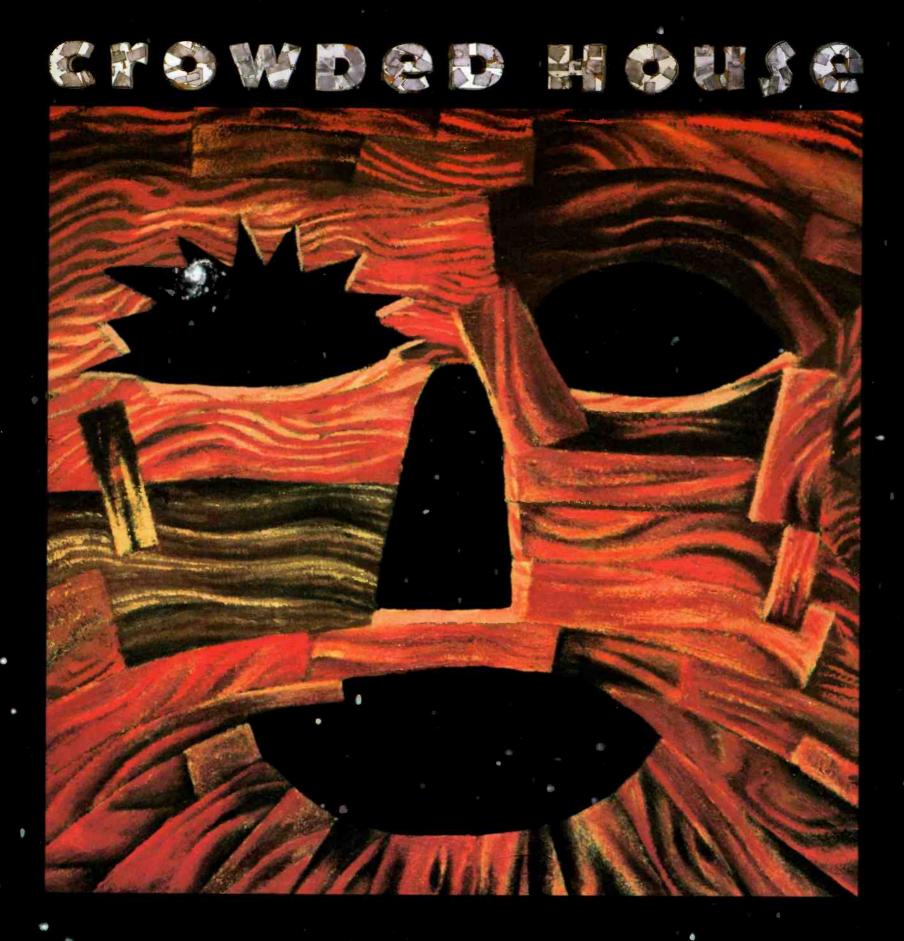
Bilboard TOP POP ALBUNS

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

FOR	WEE	KEN	IDING	G JULY 13, 1991		
			ART			NO.
¥	EK	09	WKS. ON CHART			PEAK POSITION
THIS WEEK	LAST WEEK	WKS AGO	.S. O	ARTIST	TITLE	AKP
ᆂᅵ	Š	2 ×	Ϋ́	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PR	CE OR EQUIVALENT)	<u>R</u>
				- ★ ★ No. 1		,
1	1	_	2	VAN HALEN WARNER BROS, 26594* (10.98) FOR U		1
2	2	1	3	SKID ROW ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
3	3	2	7	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
4)	11	25	3	NATALIE COLE ELEKTRA 61049 (13.98)	UNFORGETTABLE	4
5	5	5	27	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 E		2
6	7	6	16	R.E.M. ▲ ² WARNER BROS. 26496 (9.98)	OUT OF TIME	1
7	6	3	5	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
8	4	4	43	GARTH BROOKS ▲ 3 CAPITOL 93866* (9:98)	NO FENCES	4
9	NEV	V >	1	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	9
10	9	9	69	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278 (9.9	SHAKE YOUR MONEY MAKER	4
11	8	8	55	MARIAH CAREY ▲ ⁵ COŁUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
12	10	7	10	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
13	12	10	19	ANOTHER BAD CREATION ▲ COOLIN'	AT THE PLAYGROUND YA' KNOW!	7
14	14	13	7 ^	MOTOWN 6318* (9.98) EMF EMI 96238 (9.98)	SCHUBERT DIP	12
15	13	12	31	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
(16)	17	16	17	AMY GRANT ▲ A&M 15321 (9.98)	HEART IN MOTION	11
17	15	11	17	SOUNDTRACK ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
18	18	18	. 7	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	18
(19)		10	2		DERELICTS OF DIALECT	19
20	22	 14	9	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ) LUTHER VANDROSS ● EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
-	16					2
21	19	15	66	WILSON PHILLIPS A 5 SBK 93745 (9.98)	WILSON PHILLIPS	21
22	21	27	34	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	16
23	20	20	41	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	24
24	26	26	5	STEVIE WONDER MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	17
25	23	17	7	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX EMPIRE	7
26	24	22	43	QUEENSRYCHE ▲ EMI 92806 (9.98)		25
27	28	29	21	JESUS JONES ● SBK 95715* (9.98)	O.G. ORIGINAL GANGSTER	15
28	30	30	7	ICE-T SIRE 26492*/WARNER BROS. (9.98)		23
29	25 	23	6	RICKY VAN SHELTON COLUMBIA 46855* (9.98 EQ)	BACKROADS	
30	33	36	4	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
31	31	37	20	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
32	29	28	13	ROXETTE EMI 94435* (10.98)	JOYRIDE	12
33	27	21	14	ROD STEWART ● WARNER BROS, 26300* (9.98)	VAGABOND HEART	10
34	32	24	62	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
(35)	NE	WÞ	1	ANTHRAX MEGAFORCE 48804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	35
36	36	35	19	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
37	38	38	33	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
38	35	39	5	TRAVIS TRITT WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
39	40	34	71	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	LEASE HAMMER DON'T HURT 'EM	1
40	49	50	43	STEELHEART MCA 6368 (9.98)	STEELHEART	40
(41)	47	58	79	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	41
(42)	NE	wト	1	L.A. GUNS POLYDOR 49485*/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
43	4 2	45	12	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
44	39	32	20	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
45	37	31	5	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
46	41	40	41	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
47	44	33	43	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME	1
48	51	44	21	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
49	68	71	12	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
50	45	41	34	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
(51)	62	73	3	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	51
52	81	1	2	CHER GEFFEN 24369* (10.98)	LOVE HURTS	52
53	57	63	25	HI-FIVE ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
54	48	42	8	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
55	43	46	38	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
56	34	19	4	PAUL MCCARTNEY UNF	PLUGGED - THE OFFICIAL BOOTLEG	14
	L.			CAPITOL 796413 (10.98)		000

	V.			TM HILLIN		
THIS WEEK	C LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	QUIVALENT) CHERRY PIE	PEAK POSITION
57	53	49	42	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)		
58	55	52	43	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
59	46	43	8	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
60	50	51	34	CLINT BLACK ▲ RCA 2372* (9.98)	UT YOURSELF IN MY SHOES	18
61	52	47	7	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
62	74	111	13	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
63	54	54	15	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
64	58	59	9	YES ● ARISTA 8643* (9.98)	UNION	15
65	60	55	71	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ) PHANTOM (OF THE OPERA HIGHLIGHTS	55
66	65	68	22	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
67	56	60	52	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
68	61	48	15	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
69	59	56	104	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
70	63	61	51	POISON ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
71	69	65	40	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	32
(72)	78	86	3	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
(73)	95	78	95	MOTLEY CRUE A 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
74	76	75	110	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG 422-		72
75	64	57	46	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
76	67	64	3	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
17	66	53	52	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
78	77	84	5	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	77
79	70	66	33	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
80	122	155	4 .	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	80
81	71	67	13	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
82	89	74	5	SOUNDTRACK MCA 10239 (10.98)	THELMA & LOUISE	54
83	75	80	23	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
84	72	70	18	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	18
85	88	83	67	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98)	POISON	5
86	80	69	30	THE SIMPSONS ▲ 2 GEFFEN 24308 (9.98) THE	SIMPSONS SING THE BLUES	3
87	73	62	41	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430	0433* (9.98 EQ) IN CONCERT	35
88	84	72	11	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98) MAKE TIME FOR LOVE	48
89	94	95	67	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	4
90	93	89	33	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
91	90	85	46	TRIXTER MECHANIC 6389/MCA (9,98)	TRIXTER	28
92	82	91	34	PHIL COLLINS A ATLANTIC 82157 (14.98)	SERIOUS HITSLIVE!	11
93	91	94	33	GUY & UPTOWN 10115/MCA (9.98)	THE FUTURE	16
94)	-	⁹⁴ ₩ ▶	1	THE MOODY BLUES POLYDOR 49433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
95	147	181	3	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	95
96	108	104	49	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
97	79	97	5	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91		63
98	-	77	68	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
98	86	110	8	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
100	103	90	10	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	2125 114411	50
	-	-			THE BEST OF VAN MORRISON	41
101	102	102	59		SOME PEOPLE'S LIVES	6
102	99	87	40	BETTE MIDLER & 2 ATLANTIC 82129 (9.98)	IN THE BLOOD	21
103	92	103	20	LONDONBEAT RADIOACTIVE 10192/MCA (9,98)	THE ONE	71
104	113	118	6	CHUBB ROCK SELECT 21640 (9.98)	DANCES WITH WOLVES	48
105	96	81	30	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	FOREVER YOUR GIRL	1
106	112	105	143	PAULA ABDUL A 7 VIRGIN 90943 (9.98)	GO WEST YOUNG MAN	107
107	+	139	6	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)		70
108	98	98	48	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	18
109	104	100	74	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	1 10

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.



THERE'S A NEW FACE IN THE CROWD

woodface

The new album from

Neil Finn, Paul Hester, Nick Seymour and newest member Tim Finn

Featuring the first single and video Chocolate Cake

See Crowded House near your house On tour soon!

Produced by Mitchell Froom and Neil Finn

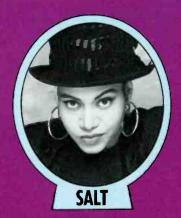
ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS

CROWDED HOUSE. CONTINUING TO CHANGE THE FACE OF PCP MUSIC.

Capitol. © 1891 Capitol Records. Inc

NEXT PLATEAU RECORDS PRESENTS... SELECTION OF THE SENT OF THE SEN

STARRING:







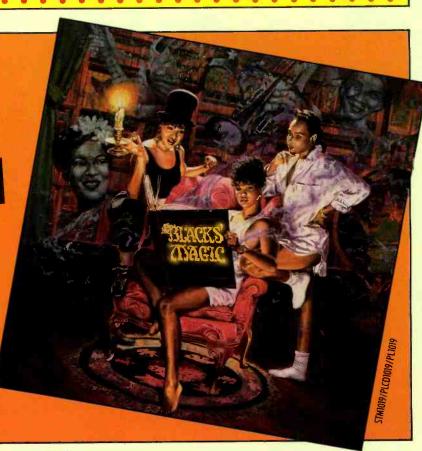
"DO YOU WANT ME"

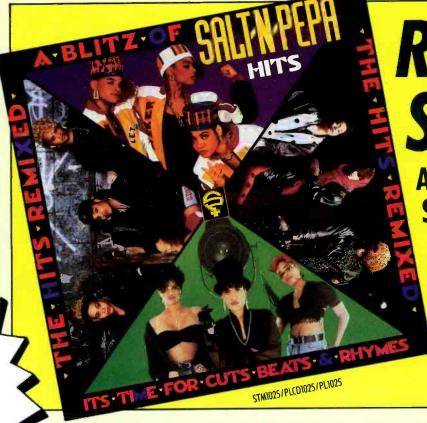
GOLD RECORD

ORIGINAL SALT-N-PEPA

BLACKS' MAGIC

Contains original versions of the Gold Singles "Expression" and "Do You Want Me," plus the next hit, "Let's Talk About Sex."





REMIXED SALT-N-PEPA

A BLITZ OF SALT-N-PEPA HITS

Includes **REMIXED** versions
of Platinum Single "Push It,"
Gold Singles "Expression" and
"Do You Want Me," plus the
next hit, "Let's Talk About Sex."

COMING SOON... "LET'S TALK ABOUT SEX"

PLATEAU

Billboard. Top Pop. Albums... continued

FOR WEEK ENDING JULY 13, 1991

						<i>u</i>
THIS	LAST	2 WKS	WKS, ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRI	CE OR EQUIVALENT)	PEAK POSITION
110	100	115	9	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	100
111	101	92	168	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	92
112	83	79	12	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
113	116	124	104	DON HENLEY ▲ ³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
114	118	93	14	SOUNDTRACK ● SBK 96204* (10.98) TEEN	NAGE MUTANT NINJA TURTLES II	30
115	106	117	17	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	69
116	141	166	111	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
117	97	88	10	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEADICATED	24
118	111	106	28	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
(119)		141	. 19	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
120	121	113	14	YO-YO EAST WEST 91605*/ATLANTIC (9.98) MA	KE WAY FOR THE MOTHERLODE	74
121	119	149	32	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
122	115	107	130	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)	BEACHES	2
123	110	108	55	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER	35
124	125	121	61	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
125	146	145	24	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
126	105	101	6	THE DOORS ELEKTRA 61802* (15.98)	IN CONCERT	50
127	126	122	93	JANET JACKSON ▲ 5 A&M 3920 (9.98) JANET JAC	CKSON'S RHYTHM NATION 1814	1
128	87	76	13	ROLLING STONES ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
129	124	120	68	DAMN YANKEES ▲ WARNER BROS 26159 (9.98)	DAMN YANKEES	13
130	109	99	5	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	99
131	138	143	62	DEPECHE MODE ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7
132	130	131	46	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
133	117	96	9	PIRATES OF THE MISSISSIPP! CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
134	107	116	3	SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.	98) SUPERSTITION	107
135	114	112	9	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
136	142	130	96	THE DOORS ▲ 2 ELEKTRA 515* (7.98)	GREATEST HITS	102
137	. 123	109	16	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	97
138	131	138	5	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	112
139	190		2	FOREIGNER ATLANTIC 82299* (10.98)	UNUSUAL HEAT	139
140	134	132	82	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE	16
141	143	137	110	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
142	158	151	40	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
143	149	175	25	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	90
144	120	82	4	DANGEROUS TOYS COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
(145)	173	182	27	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
146	154	134	16	RICK ASTLEY RCA 3004* (9.98)	FREE	31
147	140	128	8	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
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149	144	147	50	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
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153	145	136	45	JANE'S ADDICTION ■ WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
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155	136	127	22	DIVINYLS ● VIRGIN 91397* (9.98)	DIVINYLS	15
156	139	152	51	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
157	127	119	17	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	8
158	150	153	91 =	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP	5
159	155	142	60 -	TONY! TONI! TONE! ▲ WING 841 902/MERCURY	(8.98 EQ) THE REVIVAL	34
160	168	171	42	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
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164	NE1	W >	1	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	164
165	152	135	12	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION	61
166	167	161	6	ANDREW LLOYD WEBER ● MCA 6284* (10.98		161
167	148	129	28	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
168	163	163	41	INXS ▲ ATLANTIC 82140 (9.98)	X	5
169	165	159	11	ANDREW DICE CLAY	LIVE AT MADISON SQUARE GARDEN	81
170	178	146	6 -	ALDO NOVA JAMBCO 48513*/MERCURY (9.98)	BLOOD ON THE BRICKS	124
171	135	123	7	ELVIS COSTELLO WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	55
172	161	168	10		HE REALITY OF MY SURROUNDINGS	49
173	182	188	33	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	14
174	175	165	83	PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)	BUT SERIOUSLY	1
175	170	148	8	LORRIE MORGAN RCA 30210* (9.98)	SOMETHING IN RED	115
176	189	_	2 =	OTTMAR LIEBERT HIGHER OCTAVE 7036* (9.98)	BORRASCA	176
177	180	162	38	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY	63
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179	184	191	33 -	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	65
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181	156	_	2	SPYRO GYRA GRP 9642* (9.98)		
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183	169	178	37	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	BURNIN' UP THE ROAD	182
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185	179	164	29	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)		140
186	187	183	32	NEW KIDS ON THE BLOCK ●	STARRY NIGHT NO MORE GAMES/REMIX ALBUM	37 19
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191	171	157	12	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	58
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193)	NEW		1	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)		
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ACLU SUES MASSACHUSETTS CITY ON ADULT-VID ISSUE

(Continued from page 5)

Sights & Sounds, all located in Norwood.

Prepared by the ACLU's Arts Censorship Project, the suit comes two months after Norwood police allegedly ordered five stores in this bedroom community to stop selling or renting adult titles lest they face prosecution under Massachusetts obscenity laws. The police did not specify which titles should be withdrawn.

Four of the stores immediately complied with police requests and stopped distributing all adult titles. However, Video Haven owner Daina R. Laverty refused and on June 14 was charged with three counts of dissemination and possession of obscene matter. Laverty faces up to five years in jail and a \$10,000 fine.

The ACLU lawsuit, which was joined by the Boston-based Massachusetts Civil Liberties Union Foun-

dation, alleges that the town and its police department violated the First Amendment by attempting to restrain the dissemination of constitutionally protected materials. It also claims that Laverty is being prosecuted for her refusal to relinquish her First Amendment rights and those of her customers.

The suit seeks an injunction prohibiting Norwood police from engaging in further threats and additional prosecution. It also seeks an end to the case against Laverty and money damages for the three plaintiffs resulting from the loss of business

According to the ACLU, the Norwood suit is the first of several cases it may pursue nationally to combat prior-restraint actions by law-enforcement agencies.

In a pending case against Valdosta, Ga., a local grand jury in March apparently instructed the local sher-

iff to advise all video stores in that town to stop renting all X-rated, NC-17-rated, and unrated videos. Letters were sent to six Valdosta stores, threatening prosecution if they didn't delete a large portion of their stock.

A similar case has engulfed Sioux City, Iowa, for more than a year, after officials there also warned retailers to clean up inventories or else face prosecution.

"I'm sure that there are situations in other states that we just haven't heard about yet," says Marjorie Heins, director of the ACLU's Arts Censorship Project.

The Arts Censorship Project was established by the civil liberties group in the wake of the controversy that erupted last year over the National Endowment for the Arts' funding of certain controversial photography exhibits and the broader question of restricting artistic ex-

pression on obscenity grounds.

In addition to cases involving video retailers, Heims says her office will field record-labeling bills and public funding for the arts.

In supporting the Norwood suit, Heins says, "We are not only trying to protect the civil rights of the video store owners and the people of Norwood, but we want to send a message to law-enforcement agencies around the country that this is unconstitutional.

"This is an improper attempt to intimidate, threaten, and scare people into relinquishing First Amendment rights," Heins continues. "And we will not only seek injunctions to stop them, we will seek damages."

Heims adds that her office is considering whether to get involved in the Georgia case, but that no decision has been made yet.

"A suit has been brought by a local attorney there on behalf of several video stores," she says. "Right now, the case is sort of in limbo. If we were to intervene, we would try to push it through to a conclusion. We might also possibly press for financial damages from lost business."

Norwood selectman Gary Lee, who is named as a defendant in the suit, disputes the prior-restraint arguments and predicts that the law-suit against the town will be dismissed. "These stores were pushing and pandering obscene material. Norwood is a great community, a family community. There's a lot of men and women who don't want obscenity pandered in this town."

The Video Haven case is actually one of three pending actions against Massachusetts retailers. However, the other two cases are against adults-only stores in the towns of Dedham and Springfield.

All five of the Norwood stores targeted by police were general-interest video outlets that kept adult stock behind the counter or in a closed-door, adults-only room.

The two Norwood stores that are not part of the ACLU suit include a variety store called Buck's Place, which has stopped renting all videos, and Sub City/Movie Town, located two blocks from Video Haven. Sub City owner Rick Starsiak says he supports the ACLU action but is unwilling to fight.

Video Haven attorney Regina Quinlan says Laverty refused to remove the videos on principle. "[She] believes these films are lawfully made available to customers under the First Amendment," Quinlan says. "If the police tell you not to sell them, you have a choice: Do you succumb to what you believe to be censorship or do you assert your rights under the Constitution of the United States?

"I'd think that we have far more serious things to worry about than this," Quinlan adds. "There's violence in the street, homelessness, and all kinds of other things that should be a priority."

So far, neither the national nor the New England chapter of the Video Software Dealers Assn. is involved in the suit, although Wayne

'I'd think that we have far more serious problems to worry about'

Mogel, VP of the New England chapter and head of its legal and legislative affairs operation, says he is watching the case closely.

Mogel says, "We don't know yet what VSDA national's outlook on this is yet, so we're sort of waiting for direction. But obviously we think what the police have done in this case is just terrible. Nobody is compelling anyone to rent these movies if they find them offensive."

One of the retailers involved in the suit, Sights & Sounds Video owner Leonard Trieber, is a member of VSDA.

Attorney Quinlan, 49, is a former nun with the Sisters of St. Joseph and has specialized in First Amendment cases since leaving the convent in 1969 to become a lawyer. In addition to defending Video Haven, she represents the Dedham and Springfield stores.

"It's not unusual that someone of my background would take the Constitution seriously," Quinlan said. "The materials I'm defending are materials individuals want access to. Whether or not I personally would want to see them is really not

Assistance in preparing this story was provided by Paul Sweeting in

'RESCUERS' TO JOIN DISNEY'S SELL-THRU BLITZ

(Continued from page 7)

work, cable, and spot TV with three different commercials. A national two-page, newspaper freestanding insert for the title designed to reach 52 million homes will occur Oct. 27.

Here are some of the other Disney special promotions:

• Such titles as "Alice In Wonderland," "Dumbo," "Mary Poppins," and others will be repromoted as

"Year-Round Classics" at \$24.99 each. A new 48-piece prepack has been created allowing retailers who order one before Aug. 27 to pay for only 46 pieces.

• In October, which Disney has declared as "Magic Month Of Video," the studio will promote its product in both broadcast and print media with a variety of consumer offers.

'Star Trek' Vid Promo Gets U.S. Stamp Of Approval

LOS ANGELES—To further enhance the 25th anniversary of "Star Trek," Paramount Home Video is linking with U.S. Postal Service for a novel stamp promotion

During October, the government agency will make available a new set of 10 space exploration stamps, as well as a postage cancellation featuring the U.S.S. Enterprise.

Counter cards and posters highlighting the stamps and featuring actor Leonard Nimoy, who plays the Mr. Spock character in "Star Trek," will be distributed to U.S. post offices and video stores across the country.

across the country.

Posters will also be sent to public libraries, philatelic centers, elementary school libraries, and military post offices.

The theme of the materials will be "Stamp Collecting Is Logical," a reference to Mr. Spock's Vulcan credo. Each stamp will depict a "spacescape," featuring the various planets as well as U.S. spacecraft.

At the same time, about 150 U.S. Postal Service mail-processing facilities during September and October will utilize a specially-designed, postage-cancellation imprint, which features the U.S.S. Enterprise and reads "Journey To A New Frontier... Collect Stamps." Paramount estimates that about one billion pieces of mail will carry that message.

Meanwhile, Paramount will make available to video consumers a special, limited-time offer enabling them to get 10 specially commissioned "Star Trek" 25th Anniversary stickers and a custom-designed sticker/stamp display case.

Consumers can receive these items if they purchase any specially marked "Star Trek" TV episode, movie, or animated program available on tape, plus one 20-stamp booklet of Space Exploration stamps.

Proof of purchase for the videos and stamp booklet, plus \$3.99 postage and handling, must be submitted by Dec. 31, 1991. There will be no limit per customer and orders will be filled while supplies last.

Paramount is mounting a yearlong "Star Trek" anniversary campaign to highlight the original 79 TV episodes, as well as the five full-length motion pictures, which are out in the marketplace. Just recently, Paramount Home Video said it would also make available the first three episodes of the newer series "Star Trek: The Next Generation" on Sept. 3.

Special "Star Trek" collector gift

Special "Star Trek" collector gift sets will also be available in the fall. And Paramount is distributing an album of music derived from the five motion pictures (Billboard, June 29)

Paramount Pictures is planning a December theatrical release for "Star Trek VI: The Undiscovered Country," currently in production. It features the original cast members, including Nimoy, William Shatner, DeForest Kelley, James Doohan, George Takei, Walter Koenig, and Nichelle Nichols.

JIM McCULLAUGH

• From September through December, the studio will offer to consumers for the first time a free gift box when they purchase any holiday-themed Disney title with a suggested list of \$12.99 or \$19.99. The gift box will be shrink-wrapped to the back of the selected videocassettes enabling consumers to have an "instant wrapped and ready-to-give gift." National advertising, new collector gift sets, and in-store displays are also planned

• The studio is creating "high-impact" merchandising materials enabling dealers to create a "Disney Gift Giving Center." Availability to retail begins the week of Oct. 21.

In addition, Disney plans to keep major advertising and promotions ongoing for its \$12.99 "Talespin" product, as well as such other titles as "Robin Hood," "The Jungle Book," "The Little Mermaid," "The Prince And The Pauper," "The Brave Little Toaster," and the "Rocky & Bullwinkle" series

Disney animated product occupies half of the top 10 positions on Billboard's Top Video Sales chart this week, with "The Jungle Book" at No. 1, "The Little Mermaid" at No. 4, "Ducktales: The Movie" at No. 7, "Peter Pan" at No. 9, and "The Prince And The Pauper" at No. 10.

Commtron's 3rd-Qtr. Profits, Sales Drop Blames 47.2% Fallout On Video Sell-Thru Slump

NEW YORK—Commtron Corp., hurt by a sharp decline in video sell-through revenues, saw its overall profits and sales drop in the third quarter and its stock price fall to a one-year low recently

For the three months that ended May 31, Commtron, the largest distributor of prerecorded videocassettes in the U.S., reports that net profit fell 47.2% to \$1.21 million from \$2.29 million in the same period last year. Net sales declined 12.5% to \$126.3 million from \$144.4 million. Total costs and expenses were also down—11.6% in the quarter to \$125.1 million—but not enough to offset the lower sales.

The Des Moines, Iowa-based

company notes "the absence of a major sell-through title equal to 'Little Mermaid' [Disney], which did approximately \$17 million in sales in Commtron's year-ago quarter."

Revenues from video rental titles were up, however, principally because of the performance of "Ghost," which "became the biggest-selling rental in Commtron's history."

Home video revenues from rental and sell-through titles fell 6.12% in the quarter to \$110.3 million from \$117.5 million.

The company says that its overall gross profit margins "increased slightly due to changes in the product mix." That was mostly

the result of a strategy of concentrating on more profitable consumer electronics product lines. Margins for video rental declined, the company says, because of "competitive industry conditions."

Commtron's stock, which trades on the American Stock Exchange, fell 12.5 cents a share on July 1 and closed at \$5.375, a 52-week low. Its yearly high has been \$8.125. On July 2 it fell again, to \$5.25.

For the first nine months of this fiscal year, Commtron reports that net profit fell 13.6% from the year-earlier period to \$6.24 million on a 10.1% decline in net sales to \$390.6 million.

DON JEFFREY

ABUNDANCE OF BOXED SETS DUE FOR HOLIDAY-SELLING SEASON

(Continued from page 5)

that the much-delayed set "should be out by fall," there is no official release date. The Spector box will cover the years 1958-69, with most of the titles culled from the Philles Records catalog. The majority of the material featured on the set has not been available on CD.

The legendary Billie Holiday will be given the box treatment twice this year by two different labels. MCA Records has the two-CD "The Complete Decca Recordings" planned for a July 23 release. The set will be packaged in a cloth-bound, approximately 6-by-12-inch package similar to last year's Frank Sinatra collections on Reprise and Capitol. Not to be outdone, Columbia also has a Billie Holiday box planned for September.

MCA Nashville has a four-CD "Patsy Cline Collection" scheduled for a mid-October release. The set will include more than 100 cuts.

On the blues front, MCA will complete its Chess Box series in late September with a three-CD, three-cassette, or five-album Howlin' Wolf box. For the sake of continuity, the Wolf box will be packaged as a 12-by-12, like the other titles in the series, but MCA VP catalog development Andy McKaie says that on most other boxed titles MCA will opt for the 6by-12 package.

"There is getting to be a glut of boxes and a lack of display space at retail," he says. "Something like Howlin' Wolf will do well because it has its own constituency, but the 6by-12 is probably the future."

MCA titles utilizing the 6-by-12 include a three-CD or three-cassette Lynyrd Skynyrd box planned for a mid-October release.

The Skynyrd release coincides with the band's current tour and should have a strong fan base to build on. "It'll catch that backdraft," McKaie says. "The Allman Brothers [box] is already out, so it will be by itself in a market [Southern rock] that is already prepped for it."

Similarly, Atco is planning to feed off the excitement of the Yes reunion with its "Yesvears" collection, a four-CD or four-cassette, 46-track retrospective. "It will be very similar to [Eric Clapton's] 'Crossroads' [on PolyGraml," says Atco VP/marketing Steve Kleinberg. "It is done in the same sort of way. There will be a lot of hits, live stuff from BBC sessions, and some real oddballs." Some of those oddities include Yes covering the Beatles' "I'm Down" and the standard "Amazing Grace." There is also talk of a "Yesyears"

home video release on A*Vision. Kleinberg, who was involved with the "Crossroads" and Allman Brothers boxes while at PolyGram, acknowledges that there is a lot of competition in the boxed-set arena. "There are two ways to look at it," he says. 'From the perspective of the retailer, they only have 'x' amount of space and 'x' amount of dollars to purchase. But from the consumer standpoint, the Yes fan is going to want this.

Still, Kleinberg acknowledges that consumers "only have a certain amount of dollars and boxes get pricey." "Yesyears" will be one of the most expensive boxes on the market with a \$68.98 list for CD, and \$54.98 for cassette.

Yet Kleinberg notes that even the most expensive boxes generally make money. "I don't know of any that haven't recouped," he says. "After the first thousand, they start to make money. They tend to be very successful from a financial stand-

RCA plans to go to the vaults for Elvis Presley and Lou Reed boxes. The Reed set, "Between Thought And Expression," is a three-CD or three-cassette box, co-produced by RCA Canada and scheduled for a late September release. The set will feature 46 tracks, including some unreleased material, which Reed recorded while under contract with RCA.

Presley's "Collector's Gold" is a three-CD or three-cassette box planned for August release. The individual discs will cover various themes. One will cover Presley's Hollywood period and will include "Black Star," the original title for "Flaming Star." The second disc will feature his Nashville material, and the third disc will contain material recorded live in Las Vegas. According to Don Wardell, national director of catalog music, 48 of the box's 58 tracks will be previously unreleased versions of familiar Presley tunes.

"Only certain artists can carry boxed sets," Wardell says. "I think we all would be well advised to be

cautious." Both RCA packages will utilize a 6-by-12 package.

Sony has a full plate of boxes, including the recently released Tony Bennett set "40 Years Of Artistry," four-CD retrospective containing 87 songs, released July 2. Tentatively due in September are a four-CD or four-cassette set from Barbra Streisand and a three-CD or three-cassette box from Wynton Marsalis. Sony is also planning to box material by Chicago, Aerosmith, and the Clash.

The most unusual Sony project is "The Bible," which contains Laurence Olivier reading portions from the King James version of the Bible. The set will include six CDs or six cassettes and more than eight hours of spoken word and music. Shulman calls the project, which was originally recorded in the early '70s by Douglas Fairbanks Jr., "the ultimate reissue."

From Rhino records is the recently released "Beat The Boots" Frank Zappa box. An oddity of sorts, the Zappa collection is only available as an eight LP or cassette set.

Other Rhino boxes on the horizon include "The Great Speeches of the 20th Century," a four-CD box on the Wordbeat imprint set for September. The collection will include Dr. Martin Luther King Jr.'s "I Have A Dream" speech and John F. Kennedy's famed inaugural address.

Rhino will also box the Monkees in mid-September with the four-CD "Listen To The Band"; "The Best Of British Rock, Vol. 5-9," which includes a book; and "Mr. Excitement."

a four-CD, 72-track set of Jackie Wilson material.

Also in September, A&M will release a four-CD or four-cassette Carpenters collection titled "Once More From The Top." The retrospective will include 15 previously unreleased tracks, including cuts from the shelved Karen Carpenter solo album.

Coming from Atlantic in mid-October is a Crosby, Stills & Nash four-CD box that will feature solo recordings and various group cuts, including tracks recorded by Crosby, Stills, Nash & Young. Also due in October is Ray Charles' "The Birth Of Soul: The Complete Atlantic Rhythm & Blues Recordings, 1952-1959," a three-disc set.

Other boxes said to be in the works include a Judy Garland collection from Capitol and a Fats Domino set from EMI. Both are probable October releases.

In the works at Island Records in the U.K. is a four-CD, four-cassette Bob Marley retrospective covering his career from "Judge Not" to "Redemption Song." According to Antilles label manager Trevor Wyatt, who is special project manager of the set, the Marley collection will include up to 90 tracks in chronological order. Wyatt hopes to have the box out by the year's end.

According to McKaie, targeting a boxed set release for the fourth quarter so that it will drum up holiday business is "a double-edged sword. There is a glut, but it is something new for Christmas." Besides, releases issued at other times of the year haven't really fared any better, he says. "I put out Bo Diddley in midsummer and it didn't help me at all. It was the weakest seller in the [Chess Box] series."

ICE's Howard notes that last year the boxed set market "bottlenecked" during the holiday season. "Some of the sets may have lost a certain percentage of sales," he says.

Last year's Zeppelin box peaked at No. 18 in its second week on the chart and achieved platinum status within a month. The Johnson set went gold. (The RIAA's criteria for boxed sets is 500,000 for a platinum certificate and 250,000 for gold.)

WARNER INTERNATIONAL AIMS FOR BIG LATIN GAINS

(Continued from page 5)

ment in the early career development of Myriam Hernandez is thought to have been a key factor in the singer's label switch.

Spearheading the Warner thrust is Andre Midani, whose experience in the region spans 35 years and executive posts at Decca/Brazil and Capitol/Mexico. He joined Warner in 1976 to head the company's new Brazilian affiliate as it was founded. Last year, he relocated to New York and was appointed VP for Latin America. He reports to Keith Bruce, senior VP for the Asian Pacific region.

"Warner has decided that this is a continent which must be tackled seriously," says Midani. "There is an investment plan, an activity plan, knowing that there are a lot of storms-that Latin America is up and down all the time. It depends where the markets are in their own cycle of crisis.

"For example, two years ago, Chile didn't mean anything. Today, it is a great market," he continues. "Five years ago, Argentina was on the

verge of becoming a better market. Then it didn't fulfill that potential. Two years ago, Brazil was looking like a \$500 million market. Then 1990 was a bust, and '91 is a bust.

"So if you look from a day-to-day or year-to-year perspective, you can't say there are more opportunities in one country than another. If you look over decades, however, you've got some trends-and if you look at the music of these countries, then you can establish some expectations.

Midani contends that artist development will be Warner's primary emphasis. "In Latin America, as everywhere else, you must have the right mix of established artists and new talent, although you can shorten your development time by acquisi-

The multinational's current roster of top names in the region includes Luis Miguel from Mexico; Fito Paez from Argentina; and Titas and Gilberto Gil from Brazil. In addition, Miguel Bose, La Union, and Alejandro Sanz from Spain make important contributions.

Miguel routinely sells more than 1 million copies per album throughout Latin America, according to Midani, while an act like Titas—whose popularity is mostly confined to Brazilwill sell between 450,000 and 500,000 albums per release.
One product of Warner's strategy

will be tight international release coordination, effecting simultaneous availability in all Latin markets for new album and video projects. Alejandro Sanz, recently signed to Warner Music Spain, is one of the first beneficiaries of this integration, with his debut, "Viviendo Deprisa" 'Living In The Fast Lane").

The key management players in the Warner team are Boaventura, Saenz, and Roberto (Chacho) Ruiz, managing director of Warner Music Argentina. Midani comments, "We're extremely well-prepared to make artist development the top priority because all of us are music people.'

Midani acknowledges Sony as Warner's primary competitor in the

region. "They started many years ago, and have constantly invested. They're very aggressive and shouldn't be underestimated. On the other hand, when you become big, life becomes easy and you don't always chase opportunities. You're not. as hungry. All our managing directors are hungry."

The region's music markets were worth \$737 million at retail in 1989, based on statistics from IFPI, the global label trade group. The three largest territories—Brazil (\$371 million), Mexico (\$235 million) and Argentina (\$34 million)-accounted for all but \$100 million of the total.

Accordingly, Warner Music Brazil is the multinational's largest affiliate there, with 1990 revenues estimated to be about \$50 million at wholesale. Midani declines to reveal specifics, but says, "Our company in Brazil has been growing constantly since 1983,

by an average of 20% a year." Similarly, Midani declines to indicate if Warner will debut new affiliates, although sources say the firm is considering opening in Chile, Venezuela, and possibly Colombia. At present, it is served by licensees.

The Warner executive does indicate worries over piracy, which varies from market to market, while singling out operators in Paraguay who are "dedicating themselves" to exporting illegal merchandise.

"It's becoming like Southeast Asia was years ago, with people from Portugal thinking of establishing CD factories there just to flood Argentina and Brazil, and bringing [pirate product] back to Portugal as well," says Midani. "We know for sure of plans which forecast a difficult future for us as an industry, if we don't take steps now.

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MISSOURI FEDERAL COURT CANS 'VIOLENT' VIDEO LAW (Continued from page 9)

At the time of the appeal, the judge imposed a temporary restraining order preventing the state attorney general, William L. Webster, from en-

forcing the law. Commenting on the ruling, VSDA president Jack Messer says, "This is a huge victory for the First Amendment freedoms of video dealers everywhere." MPAA president/CEO Jack Valenti adds, "In treading beyond the boundaries of the First Amendment, the legislation could not withstand searching scrutiny.'

VSDA director of government affairs Rick Karpel says the statute, signed into law in June 1989, essentially applied the well-known, three-part "Miller test" for obscenity, but substituted "violent" for "obscene" and applied the test with respect to a movie's suitability for minors.

Based on that test, movies could be found prohibitively violent if they "appealed to a morbid interest in violence in minors"; if contemporary community standards would find them "patently offensive" with respect to what is suitable for minors: and if they lacked serious artistic, literary, or scientific value for minors.

Under the statute, renting or selling "violent" videos to minors constituted a Class A misdemeanor on the first offense. Repeat offenders faced a Class D felony charge.

A spokeswoman for the Missouri Attorney General's Office said that office has not had an opportunity to review the ruling, so no decision has been made yet on whether the state will appeal.

BILLBOARD JULY 13, 1991

Top Pop. Catalog Albums.

×		COMPILED FROM A NATIONAL SAMPLE REPORTS COLLECTED, COMPILED, AND	PROVIDED BY SoundScan	WKS. ON CHART
WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SL	IG. LIST PRICE)	X Y
1	3	★ ★ N THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	D. 1 ★ ★ BEST OF RIGHTEOUS BROTHERS 4 weeks at No. 1	8
		STEVE MILLER BAND A 3	GREATEST HITS	8
2	2	JIMMY BUFFETT ▲	SONGS YOU KNOW BY HEART	8
3		MCA 5633 (7.98) MEATLOAF ▲ 6	BAT OUT OF HELL	8
4	6	CLEVELAND INT'L 34974 /EPIC (5.98 EQ) AC/DC ▲ 10	BACK IN BLACK	8
5_ •	5	ATLANTIC 16018* (7.98) JOURNEY ▲ 3	JOURNEY'S GREATEST HITS	8
6	7	AEROSMITH ▲ 5	GREATEST HITS	8
7	11	COLUMBIA 36865* (5.98 EQ) THE EAGLES ▲ 12	GREATEST HITS 1971-1975	8
8 <u> </u>	4	PATSY CLINE ▲ 2	GREATEST HITS	8
9	9		PIECES - THE BEST OF ERIC CLAPTON	8
10_	10	POLYDOR 825 382 (6.98 EQ) JAMES TAYLOR ▲ 3	GREATEST HITS	8
	8	WARNER BROS. 3113 (7.98) LED ZEPPELIN ▲ 10	LED ZEPPELIN IV	8
12	12	ATLANTIC 19129 (7.98) BILLY JOEL ▲ ²	GREATEST HITS VOL. &	
13	13_	COLUMBIA 40121* (11.98 EQ) GUNS N' ROSES ▲ 8	APPETITE FOR DESTRUCTION	8
14_	16_	GEFFEN 24148* (9.98) BAD COMPANY ▲ 2	10 FROM 6	
15	15	ATLANTIC 81625* (7.98) PINK FLOYD ▲ 8*	THE WALL	8
16	17	COLUMBIA 36183 (15.98 EQ) THE EAGLES ●	GREATEST HITS VOL. 2	8
17_	14	ELEKTRA 60205* (7.98) AC/DC ▲	WHO MADE WHO	8
18	18	ATLANTIC 81650 (7.98) LED ZEPPELIN 4	LED ZEPPELIN	8
19	20	ATLANTIC 19126 (7.98) CHICAGO ●	GREATEST HITS 1982-1989	7
20	24_	REPRISE 26080 (9.98) PINK FLOYD A 11	DARK SIDE OF THE MOON	8
21_	21	CAPITOL 46001 (9.98) DIGITAL UNDERGROUND A	SEX PACKETS	8
22	26	TOMMY BOY 1026 (9.98)	SINGLES - EVERY BREATH YOU TAKE	8
23	32	THE POLICE ▲ A&M 3902* (9.98) CORPLIANCE ← CREATEST I	HITS - BEST OF ROCKERS N' BALLADS	6
24	28	MERCURY 842 002 (9.98)	HYSTERIA	7
25	25	DEF LEPPARD ▲ 10 MERCURY 830 675 (9.98)	DOWNTOWN TRAIN/SELECTIONS	8
26	27	ROD STEWART WARNER 8ROS. 26158 (9.98)	GREATEST HITS	8
27	19	ELTON JOHN ● MCA 1689 (4.98)	SLIPPERY WHEN WET	8
28	39	BON JOVI ▲ 9 MERCURY 830 264 (6.98 EQ)		8
29	22	INXS 4 4 ATLANTIC 81796* (7.98)	GREATEST HITS VOL. 2	8
30	23	GEORGE STRAIT ▲ MCA 42035* (7.98)		4
31	30	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	8
32	38	EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	8
33	34	R.E.M. MCA 42059* (7.98)	DOCUMENT	. 2
34_	40	SKID ROW ▲ ³ ATLANTIC 81936* (9.98)	SKID ROW	3
35	36	ORIGINAL BROADWAY CAST (GEFFEN 24151 (17.98)		7
36	31	THE EAGLES ▲ 9 ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	8
37	_	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	2
38	49	LINDA RONSTADT/A. NEVILLE ELEKTRA 60872 (9.98)		5
39	33	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	- 6
40		JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	7
41	48	SOUNDTRACK ▲ WALT DISNEY 6403* (8,98)	THE LITTLE MERMAID	8
42		BILLY JOEL A 7 COLUMBIA 34987* (5.98 EQ)	THE STRANGER	- 6
43		SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (9.98)	TOP GUN	1
44		BOSTON ▲ 10 COLUMBIA 34188* (9.98)	BOSTON	!
45	50	KENNY G ▲ ² ARISTA 8457* (9.98)	SILHOUETTE	3
46	46	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	
47		THE CHARLIE DANIELS BANG EPIC 38795* (6 98 EQ)] ;
48		GRATEFUL DEAD ▲ THE BE WARNER BROS. 2764 (7.98)	ST OF SKELETONS FROM THE CLOSET	
49		METALLICA ▲ ² ELEKTRA 60812* (9.98)	AND JUSTICE FOR ALL	
	1_	SOUNDTRACK ▲ 10 RCA 6408* (9.98)	DIRTY DANCING	

Catalog albums are older titles which have previously appeared on the Top Pop Albums Chart and are registering significant sales.
Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

WILL NEW CHARTS SPUR MONDAY RELEASE DATE?

(Continued from page 8)

petitive disadvantage on days when major releases were due. Further, the Monday date made it difficult for one-stops and rackjobbers to service their accounts on a timely basis.

Ongoing complaints from the account base prompted distributors to rethink their schedules. By the time the National Assn. of Recording Merchandisers held its 1989 meet in New Orleans, CBS Records Distribution (now Sony Music Distribution), BMG Distribution, and WEA Corp. had already adopted Tuesday street dates.

At that NARM meet, CEMA Distribution and PolyGram announced that they, too, were moving to Tuesday releases. Russ Bach, in one of his first acts as president of CEMA, implored the rest of the industry to follow suit; soon thereafter, MCA Distribution (now called Uni) and several independent labels complied.

Under the post-NARM procedures, shipping schedules were largely unchanged, with centrally distributed accounts receiving product on the Thursday or Friday ahead of street date, and direct-shipped stores receiving goods as late as Monday afternoon

But, regardless of when product arrives in stores, new titles cannot be put on the selling floor until Tuesday. If stores violate street date by selling product early, the one-stops, racks, or chains that service those offending stores are subject to loss of early-shipping privileges.

In addition to ensuring that all stores can start selling product on the same day, distributors and labels further reasoned that a universal street date created equal footing for new releases' chart-debut prospects, because all new albums would be in the marketplace for the same number of days.

"We, as an industry, went to a Tuesday street date to make sure all of our customers would be on a level playing field, and Tuesday seems to work real well," says Luke Lewis, senior VP/GM of Uni. Lewis adds that none of Uni's labels have raised the prospect of a Monday street date yet, and that he "would discourage anyone who came up with it."

Nor are Monday releases anticipated by Sony, PolyGram Group Distribution, or BMG. "We always monitor the street and whatever makes sense, we'll do," says Rick Cohen, senior VP of sales at BMG Distribution. But, he qualifies that response by adding that Monday releases are "hairy" because they require adjusted shipping windows. "It's the way that your large, legitimate customers react that you have to play to."

Paul Smith, president of Sony Music Distribution, says "accounts are really upset" about Van Halen's Monday debut. "Neither the one-stops nor the centrally distributed retailers are able to get the product out in that short period of time," Smith says.

Bruce Oglivie, president of Abbey Road Distributors, in Santa Ana, Calif., says the Monday release date caused problems for his out-of-town customers who order via two-day UPS. The only ways these customers could make street date, says Oglivie, was to pay the extra cost of one-day shipping from Abbey Road or buy the title from a local one stop. Oglivie is certain the off-cycle date caused his company to lose sales on the Van Halen album, but he cannot estimate how many units were affected.

Needless to say, Oglivie wants to keep the Tuesday street date. "The

one-stops had to fight so hard to get Friday delivery," he says. "Here, we're lucky to have organized street dates. Street dates in the video indus-

try are a mess."

"If they don't give us lead time, it causes problems," says Mario DeFilippo, senior VP of purchasing at The Handleman Co., the industry's largest rack. "When these things are out of cycle, they should move back the shipping date to allow sufficient time for the product to be positioned."

Lou Dennis, senior VP of sales at Warner Bros., acknowledges that the off-cycle street date "caused confusion," noting that because stores have become accustomed to the Tuesday street date, some did not display the Van Halen title until June 18 any-

Will Warner Bros. use a Monday street date again? "I'm not saying we're not going to, but we don't have any others scheduled at this time," says Dennis.

At Elektra, senior VP/GM Brad Hunt insists that the adoption of an Aug. 12 street date for Metallica was not set to get a leg up on chart competition, but rather to preserve an "international street date."

Several industry sources suggest WEA is trying to talk Elektra into pushing the title back a day to Aug. 13, but Hunt says advertising campaigns that are already in place cement Elektra's commitment to the Aug. 12 date. The Musicland, Camelot Music, and Wherehouse chains began displaying "countdown calendars" for the Metallica title June 28. And, Hunt says, the Aug. 12 date is featured prominently in consumer ads that have alreay been booked for metal magazines Circus and Rip.

For his part, WEA president Henry Droz says, "Street dates are set by the labels. The inconsistency is bad. It should be one day or the other."

It should be one day or the other."
Droz says, "As far as WEA is concerned, we like the Tuesday street date... WEA and the whole customer community find it very difficult to handle a Monday street date."

But, if Elektra sticks to the planned date, Capitol VP of sales Lou Mann says he will be compelled to move the street date for the label's first Young M.C. title up one day, from Aug. 13 to Aug. 12.



by Geoff Mayfield

A weekly look behind Billboard's album charts.

STILL ON TOP: For those of you who assumed that No. 1 on a point-of-sale chart would be a revolving door, please notice that Van Halen holds court atop the Top Pop Albums list—this despite the fact that research shows the title sold almost 40% fewer pieces this week than last. But, last week's chart-topping total was so huge, that even with this significant drop in units, the hard rock favorites still hold on to the top spot with a comfortable margin. And it appears the band will stay at No. 1 again next week... Van Halen's debut last week at No. 1 settles a wager of sorts, which means a certain WEA executive won't have to kiss a certain manager's certain rear-end in front of the Tower Records store on Sunset Boulevard in Los Angeles.

LIKE FATHER, LIKE DAUGHTER: Despite a short-term crunch on reorder supply in the distribution pipeline, Natalie Cole's eloquent tribute to her late father, "Unforgettable," zooms into the top five in just its third week. It is safe to assume that the daughter's recent success is piquing interest in her father's landmark career, because the Nat "King" Cole "Collectors Series" album, a value-priced package of his best-known hits (including some that are on Natalie's set), enters the chart at No. 195.

THERE'S ANOTHER family affair cooking on the World Music Albums chart, where the latest title by the late Bob Marley, "Talkin' Blues," holds at No. 7, while his widow, Rita Marley, holds at No. 9, in the same week that Ziggy Marley & the Melody Makers, led by Bob's son, Ziggy, enters at No. 15. Actually, there are four of Bob Marley's progeny in Ziggy's band: Steve Marley is a son, Cedella Marley and Sharon Marley Prendergast are daughters. Father and kids are also on the Top Pop Albums chart; Ziggy and the Melody Makers have "Jahmekya" at No. 97 and Bob Marley's greatest-hits set, "Legend," stands at No. 74.

SOMETHING OLD, SOMETHING NEW: Sometimes, when a new album comes out with a bang, it causes a perennial seller by that same artist to lose steam. Sometimes, the opposite reaction occurs, as happens this week with **Bonnie Raitt**. Her new set checks in at No. 9, and revives interest in "Nick Of Time," which moves 141-116. Given the career-building attention that her previous title generated, don't be surprised if her new set hangs around the top 10 for a lengthy stay.

WHY DO WE CALL them "album" charts? At Billboard, an album is an album is an album, be it sold via LP, compact disc, or tape. That 12-inch black disc that plays on a turntable is an LP, but an album is a collection of songs—and Tower founder Russ Solomon recently informed me that the term "album" actually predates the LP. When, as a teenager, Solomon began selling records in his father's drug store, 78s were the big configuration. An "album" in those days was a series of related 78s that were sold in booklike binders.

STUDY: SLOWER GROWTH IN MUSIC SPENDING

(Continued from page 8)

ing they're catching on."

In home video, too, Veronis, Suhler forecasts a decline in the compound annual growth rate of spending by consumers over the next five years. Consumers are expected to spend \$16.9 billion on buying and renting videos in 1995, a 9.2% compound annual growth rate from 1990's total of \$10.9 billion. In the five years from 1985 to 1990, the compound growth rate was 32.7%, which made home video "the fastest-growing sector of the communications industry," according to the survey.

Growth will slow down, the bankers say, because a majority of households already have videocassette recorders and so the increase in the VCR penetration rate will be drastically reduced. The rate grew from just 28% of all households with television sets in 1985 to 70% in 1990; it is projected to increase to 87.8% by

Consumers are expected to spend \$10.47 billion to rent videos in 1995 and \$6.45 billion to buy them, yielding a total of \$16.92 billion in spending.

The prices consumers pay for recorded music and home video will remain relatively stable over five years, according to the forecast.

The CD, whose average list price fell from \$17.23 in 1985 to \$12.05 last year, will sell for an average \$12 in 1995, the bankers predict.

Veronis, Suhler believes that the recorded music format with the biggest relative jump in price will be the cassette single, rising from \$2.95 in 1990 to a projected \$3.40 in 1995, a 2.9% compound annual change. But this projection apparently does not take into account the recent big jump in the price of the cassette single, now listing at \$3.49. For 1991, the bankers estimate an average price of \$3 for the configuration.

The banking firm predicts the demise by 1995 of both the vinyl single and the CD single, a format that has not sold well. Last year the CD single

accounted for 0.1% of all net unit shipments of recorded music. Its share is expected to remain the same this year.

For home video, consumers with VCRs spent an average \$169 last year-\$102.33 to rent videos and \$66.67 to buy them. This year the total is expected to increase only slightly to \$169.59 (\$105.26 rentals, \$64.33 purchases). By 1995 the average household with a VCR is projected to spend \$121.74 to rent videos and \$75 to buy them, for a total of \$196.74.

The increase is primarily because there will be more households with VCRs. New VCR owners typically rent more videos than do longtime us-

The prices consumers pay at their video stores are expected to remain fairly stable. Veronis, Suhler believes the average price of a video purchase will be the same in 1995 as it was last year—\$21.50. The average price of a rental, however, is projected to climb to \$2.95 in 1995 from \$2 last year.

BMG INT'L GROSSES RECORD \$1.6 BILLION REVENUES

(Continued from page 7)

91 performance was fueled largely by local repertoire, according to Gassner. "Specifically, our ability to regionalize local repertoire and, in some cases, to globalize local and U.S. repertoire." Successful acts included B.B. Queens from Japan, Mecano from Spain, Vaya Con Dios from Belgium, Snap from Germany, Eros Ramazzotti from Italy, Patrick Bruel from France, and Tomas Ledin from Sweden.

The star performers among BMG affiliates were in the German-speaking territories, which generate about 30% of the division's overall revenues. These are the responsibility of BMG/Ariola veteran Monti Lueftner, who is retiring from the company in November at age 60.

The Faro conference saw an emotional and heartfelt tribute paid to Lueftner during a special dinner. The company's managing directors, led by Gassner, formed a full-blooded choir to perform "The Monti Song," written for the occasion by producer

Jack White. "Monti has influenced every person in this room, one way or another," said Bertelsmann Music Group chairman/CEO Michael Dornemann. "My dreams came true," said Lueftner, of his 30-plus years with Ariola/BMG.

Gassner subsequently told Bill-board that "certain reporting lines and responsibilities" within the GAS territories will be changed after Lueftner's retirement. "Monti will become an exclusive consultant for us," he added.

In other comments, Gassner revealed that five BMG affiliates outside the GAS group each produced more than \$10 million in profits in fiscal 1990-91: France, Spain, Italy, Mexico, and Japan. Newcomers to this cluster are the Mexican and Japanese subsidiaries; next year, the company hopes to enlarge the total to seven.

He also noted that the company's return on sales is generally higher (around the 15% mark) where affiliates claim 10% market share or more.

There are currently 21 affiliates with market share exceeding that benchmark. "It is rewarding to go after market share," Gassner said, "providing you go about it the BMG

Specifically, the multinational is looking to improve its share in large markets such as the U.K., France, and Japan; maintain its strength in GAS: develop further in Scandinavia; and consolidate and improve its profit base in Belgium, the Netherlands, and Italy. In Australia, it wants to develop a stronger roster of directsigned local acts for the world.

In addition, BMG is aiming for intensive exploitation of MCA/Geffen repertoire worldwide, current and catalog. Gassner said he also wants "a speedier improvement of our classical business." He said, "We have to spend the necessary marketing money. I was shocked to learn how good our competitors are in this field." Development of jazz market share is another priority, to be aided by BMG's upcoming European marketing venture with GRP.

New affiliates opened in 1990-91 in Finland, the Philippines, and Thailand, while companies in Taiwan and Korea are coming on line now. For the longer term, BMG is looking at Venezuela and Colombia, and—depending on the political climate, said Gassner—South Africa.

The Faro conference featured a full agenda of product presentations, workshops, and artist showcases. Among those offering new product and projects were RCA Records president Joe Galante, Arista president Clive Davis, BMG Classics president Guenter Hensler, Novus president Steve Backer, and BMG Video VP Adrian Workman.

From BMG's licensed, distributed, and joint-venture labels were Doug D'Arcy (Dedicated), Nile Rodgers and Tom Cossie (Ear Candy), Terry Ellis (Imago), Mel Posner (Geffen), Stuart Watson (MCA), Jim Fishel and Kurt Weil (GRP), and Lou Maglia (Zoo), among others.

Artists showcased included Dave Stewart's Spiritual Cowboys, Keedy, Whycliffe, Marion Meadows, and the

BMG International is a division of the Bertelsmann Music Group, whose total 1990-91 revenue was \$2.2 billion. The international unit is thought to have contributed all the group's profits for the year.

12TH NMS MIXES SESSIONS & SHOWCASES

(Continued from page 8)

tion session on the Rock The Vote campaign; a lecture on the responsibilities of music journalism by Spin magazine editor Bob Guccione; and a discussion of government's role in music, ranging from lip-sync bills to lyric-labeling actions, moderated by Billboard managing editor Ken Schlager.

Another new aspect of NMS this year will be sessions aimed at the working musician, including state-ofthe-art-equipment demonstrations and panels such as "The Digitalization of Everything," "Knobs & Numbers: Recording on a Limited Bud-'Desktop Music Production,' and "Equipment Endorsements."

Giving the keynote speech at the seminar will be Elektra Entertainment chairman Bob Krasnow, whose 'career and tenure at Elektra exemplify what's best about the music business," says NMS co-director Mark J. Josephson. The seminar also will honor Atlantic Records co-chairman Ahmet Ertegun and his late brother Nesuhi Ertegun, and Keith Naftaly, PD of KMEL San Francisco, who will be recipients of the 1991 Joel Webber Prizes for Excellence in Music and Business, named in honor of the late co-founder of the seminar.

NMS also will continue its focus on the international music business with market surveys of Canada, Eastern Europe, Latin America, and the Pacific Belt, as well as sessions on "The Americanization of World Radio,' moderated by consultant Jeff Pollack; "International Rock Music in America," moderated by Rebecca Baties of MTV International; "Europe After 1992"; "European Touring" "Mega Stars: English Not Required"; "Music Business Training, International Developments"; and more.

Developments in rap will be the subject of several sessions, including 'Rap Focus: Hip-Hop as an Art, a Style, and a Culture" and the fifth annual rap "summit," an assembly of leaders in the rap music business, moderated this year by David Hays of the Source magazine.

As in the past, other NMS sessions will serve key genres, including alternative, hard rock, roots music, reggae, and children's music, and areas of interest, including radio, retail, A&R, business affairs, marketing, dance music (see Dance Trax, page 29), music video (see story, page 48), music technology, publishing and songwriting, and talent booking.

As this year's NMS sessions were being organized, the seminar suffered the loss of Haoui Montaug, longtime NMS director and panel coordinator. Montaug, 39, died June 7 in New York of AIDS-related illness.

"His sensibilities were like those of no one else; he could just tune in and communicate with people on all levels," says Dold.

BARNES PUMPS OUT \$22.75 MILLION SUIT AGAINST N.W.A

(Continued from page 9)

taling \$86; and punitive and exemplary damages of \$20 million.

Barnes' suit came two weeks after N.W.A hit No. 1 on Billboard's Top Pop Albums chart with its second Ruthless/Priority album, "Efil4zaggin."

The suit alleges that at the Jan. 27 party, Dr. Dre confronted Barnes because he was angry after an interview with former N.W.A member Ice Cube (the subject of a bitter attack on the group's new album) was inserted into a "Pump It Up" program featuring N.W.A by producer Jeff Shore.

The document charges that, while one of Dre's bodyguards (named as a John Doe in the suit) "held back the crowd," Dre picked up Barnes by the shirt front, slammed her face and body into a wall, and attempted to throw her down a flight of stairs.'

It further states that after Barnes attempted to find shelter in the women's bathroom, Dre pursued her there, grabbed her by the hair, and hit her in the back of the head when

FOR THE RECORD

Lori Simmons Zelenko's last name was omitted from an entry in Video People in the July 6 issue.

she tried to protect her face. The rapper was finally grabbed by his bodyguard and then exited the building.

The suit claims that Barnes sustained unspecified "serious and potentially permanent injuries" as a result of the alleged assault.

According to police reports and court documents obtained by Billboard, Barnes reported the incident to Hollywood Division police shortly after 6 a.m. Jan. 28. On April 2, the L.A. City Attorney's office ordered Dre to appear for arraignment on a misdemeanor battery charge. He failed to appear in court May 9, and Judge Frederick N. Wapner (son of Judge Joseph Wapner of "The People's Court") issued a \$2,500 bench warrant for his arrest.

Rumors of the incident have gained such notoriety on the street that a current rap track, "Fuck Compton," by Ruffhouse/Columbia artist Tim Dog, alludes to it: "N.W.A ain't shit to me/Dre beatin' on Dee from 'Pump It Up'.

Barnes also alleges in her suit that some associates of Dre and N.W.A, including a rapper known as The D.O.C., confronted her about the runin Feb. 26 at a Hollywood restaurant, and that one, Ron Brown, asked her to sign a note "to the effect that [she] would promise not to pursue the matter in the courts."

The action claims that Barnes was libeled, slandered, and caused emotional distress by a July Source interview in which Eazy-E stated that "the bitch deserved it [the beating]," and in a June 25 MTV interview in which M.C. Ren acknowledged the assault and stated that he "hopes it happens again," "to the obvious assent of [Eazy-E and Yella].

Barnes' attorney, Michael Leventhal, says that the band members' public statements spurred the suit: We started reading press where these guys were bragging about it. It was astonishing."

Leventhal says that on June 28, Barnes secured a temporary restraining order instructing Dre to stay away from her home and place of

Priority Records publicist Lillian Matulic declines to comment on the

'I've heard about this incident," says N.W.A manager Jerry Heller. "[Dre] doesn't discuss these kinds of things with me ... I really consider this a matter between [Dre] and [Barnes], and not an N.W.A matter."

Ruthless publicist Norman Winter says, "[Dre] to me is a very gentle soul . . . I can't picture [him] at a party jumping all over a girl's bones

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SoundScan Signs Up Sony, **Profile, Bevy Of Retailers**

NEW YORK-SoundScan Inc., the research firm that supplies sales data for the Billboard Top Pop Albums and Top Country Albums charts, will sell its point-of-sale information to Sony Music Entertainment Inc. under a three-year contract with the distributor. Sony is the first major-label group to agree to buy sales information from SoundScan.

The Hartsdale, N.Y.-based SoundScan has also reached a threeyear agreement with New Yorkbased indie label Profile Records.

In addition, SoundScan CEO Mike Fine says the company is "very close in negotiations with some of the other majors as well as a handful of in-

Meanwhile, SoundScan continues to add retail and rack accounts to its reporting panel. The firm has just pacted with 294-store Wherehouse Entertainment Inc., based in Torrance, Calif., and 121-unit Hastings Books, Music and Video, headquartered in Amarillo, Texas. It has also signed on regional retailers Mainstream Records & Tapes, a 12-outlet chain from Milwaukee, and threestore Crow's Nest Records, Tapes & Video of Cresthill, Ill.

Prior to these additions, Sound-

Scan already had contracts with Musicland, Trans World, Camelot Music, The Record Bar/Tracks, Music Plus, Turtle's, Sound Warehouse, Record World, Spec's, Q, Starship, Flip Side, Rose Records/Stirling Ventures, The Record Shop, Streetside, and dozens of independent retailers.

The rack accounts just brought on line are Sight & Sound, Western Merchandisers (Hastings' rack affiliate). and Round Up Music Distributors Inc., according to Fine. These firms join the Handleman Co., the nation's largest rackjobber, on the roster of SoundScan rack reporters.

Fine says the firm is also close to an agreement with West Sacramento. Calif.-based Tower Records/Tower Video, which is not on line yet. Fine says, "We're in discussions with Tower. We had a successful test with the four stores that presently have on-line capabilities. We feel we'll be capturing information from those four stores in the near future."

He adds. "With the newest members, the network now comprises more than 7,200 music retail outlets, capturing nearly 50% of all prerecorded music sales in the U.S. We've been tracking over 5 million units per PAUL VERNA



Edited by Irv Lichtman

MI RAPS IT ALL UP: EMI Records USA has pacted with New York-based Wild Pitch Records for a worldwide distribution deal, including via CEMA Distribution in the U.S. Wild Pitch will continue to handle its own A&R, video production, creative, and street-level retail promotion services, while EMI will take care of the label's mainstream radio and retail promotion, marketing, and administration. Wild Pitch has met with success recently with the rap group Main Source, whose album, "Breaking Atoms," spawned the rap smash "Looking At The Front Door." Says Wild Pitch founder/president Stu Fine of EMI: "They are giving us a chance to become their Jive or their Def Jam, and that's certainly what we want as well." This is the second rap-oriented move EMI has made in recent weeks: The label just formed Slammin' Records, headed by Curtis Urbina, to reach the rap/dance street market. While Slammin' is an EMI logo, it will be independently distributed by Quark Inc. First product is "A Groove" by the Jaz, formerly signed directly to EMI.

IFFED: Black Entertainment Television has pulled clips by artists from MCA and its affiliated labels, effective June 28. The move followed a dispute over Uptown/ MCA rap act Heavy D. & the Boyz, whose video for "Now That We Found Love" began airing exclusively on MTV June 22. Motown, which was originally included in the boycott, separately resolved the issue with BET, and its clips were re-added to the channel July 3. Ernie Singleton, president of MCA's black music division, declined comment, as did BET president Robert Johnson, and other BET officials.

LITING "job redundancies," MCA Records laid off 14 staffers July 3. The unspecified terminations affected no senior management employees. Although rumors had circulated widely within the company that massive firings were imminent following a weak second quarter at the label, a representative said that no further cuts were anticipated. MCA has also discontinued its college program, which had employed 13 part-time student interns. The reps reported to John Loscalzo, who has left the label as director of alternative promotion.

TALKIN' BLUES: In yet another delay, the final disposition of the Bob Marley estate was adjourned to July 16 by Jamaican Supreme Court Justice Theobaldis (Billboard. July 6). He ruled July 1, the first day of what was to have been final deliberations, that the matter was adjourned because the lawyers for Rita Marley and six other Bob Marley beneficiaries must put a new \$12 million offer backed by Chris Blackwell Island Ltd. into terms that can be compared by estate administrators with the other pending offers. MCA is currently bidding \$16 million. Track has learned that Rita and company have vowed to match all offers.

PROMOTED: Ray Caviano has been promoted to national promo director at Cardiac Records, which he joined as national director/special projects in January. He reports directly to label president Cathy Jacobson.

THE TANQUERAY ROCKS Talent Contest is soliciting tapes through Friday (12), with the playoffs set for August in L.A., Chicago, Nashville, and Orlando, Fla. The final competition is set for New York, and will be hosted by Michael Wolff, musical director of "The Arsenio Hall Show." For details, call Roberta Greene Associates in New York.

MUMORED NEW ROLES at Atco for Derek Shulman and Harry Palmer are imminent, with Shulman moving up to chairman, and executive VP/GM Palmer assuming Shulman's current post as president.

ADD ANOTHER UNHAPPY chapter in the most dramatic period in U.K. music-press history. United Newspapers, which in the spring sold Kerrang! and Vox to EMAP Metro and closed Sounds and Record Mirror, has folded trade mags Studio and Video Retailer. Meanwhile, Jonathan King's Revvolution is "pausing publication" after four weekly issues

GEFFEN & GUNS: The much-anticipated Guns N' Roses albums "Use Your Illusion" volumes I and II are set for Aug. 27 release, Geffen Records has announced. The band's manager, Doug Goldstein, has told the press the label renegotiated Guns N' Roses' deal-but offered no details of the new pact. At a recent concert, Axl Rose blamed the contract talks for the delayed arrival of the new albums, which could still be pushed back further by the band's touring commitments.

SUN STUDIO ON MUSIC WEST, that's how the logo of a series of new music produced by Gary Hardy at his legendary Sun Studio in Memphis will read. Allan Kaplan, president of the San Rafael, Calif-based Music West, says artists set for release on a compilation CD and cassette include vets Rufus Thomas, Malcolm Yelvington, and Randy & the Radiants, along with new artists Booker T. Laury, Billy Swan, Phoebe Lewis, Van Duren, and SunBuddies.

UN BOARD: The results of the Video Software Dealers Assn. board of directors election are final. The four winners are Brad Burnside, Video Adventure, Evanston, Ill.; Mitch Lowe, Video Droid, Mill Valley, Calif.; Tom Warren, Video Hut, Fayetteville, N.C.; and Sheila Zbosnik, Home Video, Duluth, Ga. Each will serve three-year terms. Burnside and Lowe are both incumbent directors and were widely expected to be re-elected; Zbosnik and Warren are first-timers. One incumbent in the race, Ken Dorrance of the Video Station in Alameda, Calif., failed in his bid for re-election. VSDA insiders were also surprised that Frank Lucca, head of the New England VSDA chapter, failed in his bid for a seat given his national profile through the Flagship Entertainment network of stores. Both Burnside and Lowe were among four candidates picked by VSDA's nominating committee. The other two picked by the committee, Dorrance and John Heim of J&J Video in Colorado, were not elected, giving the committee a .500 batting average. Zbosnik and Warren ran as petition candidates

OUSE TRAP: Buena Vista Home Video and Columbia Records will announce at the VSDA convention a joint audio and video project called "Mad About The Mouse." Columbia will release an album of Disney classics recorded by such artists as Billy Joel, Michael Bolton, Harry Connick Jr., and L.L. Cool J. Non-Columbia artists involved include Bobby McFerrin. Buena Vista will release the accompanying longform video collection. Both are due in the fall.

VICTOR-Y? Victor Company of Japan (JVC) and video duplicator Resolution settled out of court JVC's lawsuit over its registered VHS logo trademark and patents on VHS cassettes (Billboard, May 4). The duplicator will be a JVC licensee. An action against Artec, a distributor of Resolution products, was also dropped. Resolution president William Schubart says his firm, prior to the suit, planned on being a JVC licensee and had budgeted the costs into its fiscal year. "We had no indication as to why they brought the suit," he says. Sources say the suit was filed as an example to unlicensed duplicators.

CROSS COUNTRY: She resisted New York when previous employers Rolling Stone magazine and Elektra Entertainment each moved their headquarters east, but Sony Music made an offer that Sue Satriano can't refuse. She has left her post as VP of public relations at Capitol-EMI in Los Angeles and will soon move to the Big Apple to replace Bob Altshuler, Sony's longtime corporate mouthpiece.

CHANGING LAFACE: The label headed by super producers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds undergoes a major staff change, as Lamont Boles moves to Atlanta this month to assume the newly created post of VP/operations for LaFace. Boles, formerly national director, black music promotion, for Epic/Sony, replaces Vernon Slaughter, former label GM, who will leave to pursue other endeavors. The Arista-distributed label, established in 1989, finally hit the charts this year with "Exclusivity" by Damian Dame.

USIGHT? Archer Communications Inc., the Calgary, Alberta-based company behind QSound, has turned to the video industry of late. The firm recently named Robert B. Pfannkuch, formerly chairman of Rank Video Services America, as its new chairman, president, and CEO. He replaces former chairman George Folsey Jr. and former president/CEO Lawrence Ryckman.

Virgin Denies It's For Sale Quashes 'Unsettling Rumors'

■ BY JEFF CLARK-MEADS

LONDON-The week that started with speculation that Virgin Records was up for sale ended with a stream of denials.

Richard Branson's company says it is not on the market; projected buyer Thorn-EMI says the whole thing is 'complete rumor" and the investment house that reportedly issued a Virgin prospectus says, "This is not

The story broke in the July 1 edition of The Hollywood Reporter, declaring that "numerous sources" said Branson was open to offers of about \$1 billion. A senior EMI executive was quoted as saying his company had been in discussion with Virgin al-

though nothing had been settled.

He reportedly said, "We've been talking to them for a long time now, because it's such a good fit. But nothing has happened. What has changed is that Virgin has circulated a book [the prospectus] so maybe they're serious.

That brought the following statement the next day from Branson: "Due to unsettling rumors, we would like to make it clear that we have had several unsolicited approaches to merge or possibly acquire the Virgin Music Group. These approaches have been rejected, as have all previous approaches made by companies around the world over the last 20 years.'

At press time, a spokeswoman for Virgin said there was nothing further to add to the statement.

A spokeswoman for Thorn-EMI was similarly dismissive. Asked if there was any truth in the Hollywood Reporter story, she stated, "No, it's complete rumor. We have no comment to make. This is completely press speculation."

It has been suggested that London investment banker Goldman, Sachs International has circulated a prospectus offering Virgin for sale. The company does act as financial adviser to Virgin. However, when asked if it had published a prospectus on Virgin's behalf, head of mergers John Thornton said, "Not true."

Senior record company executives in the U.K.-which has an active but not always accurate rumor mill-told Billboard that they had heard nothing about the possible sale of Virgin.

ELLIS: MUSIC BIZ WILL GROW IF IT NURTURES ACTS

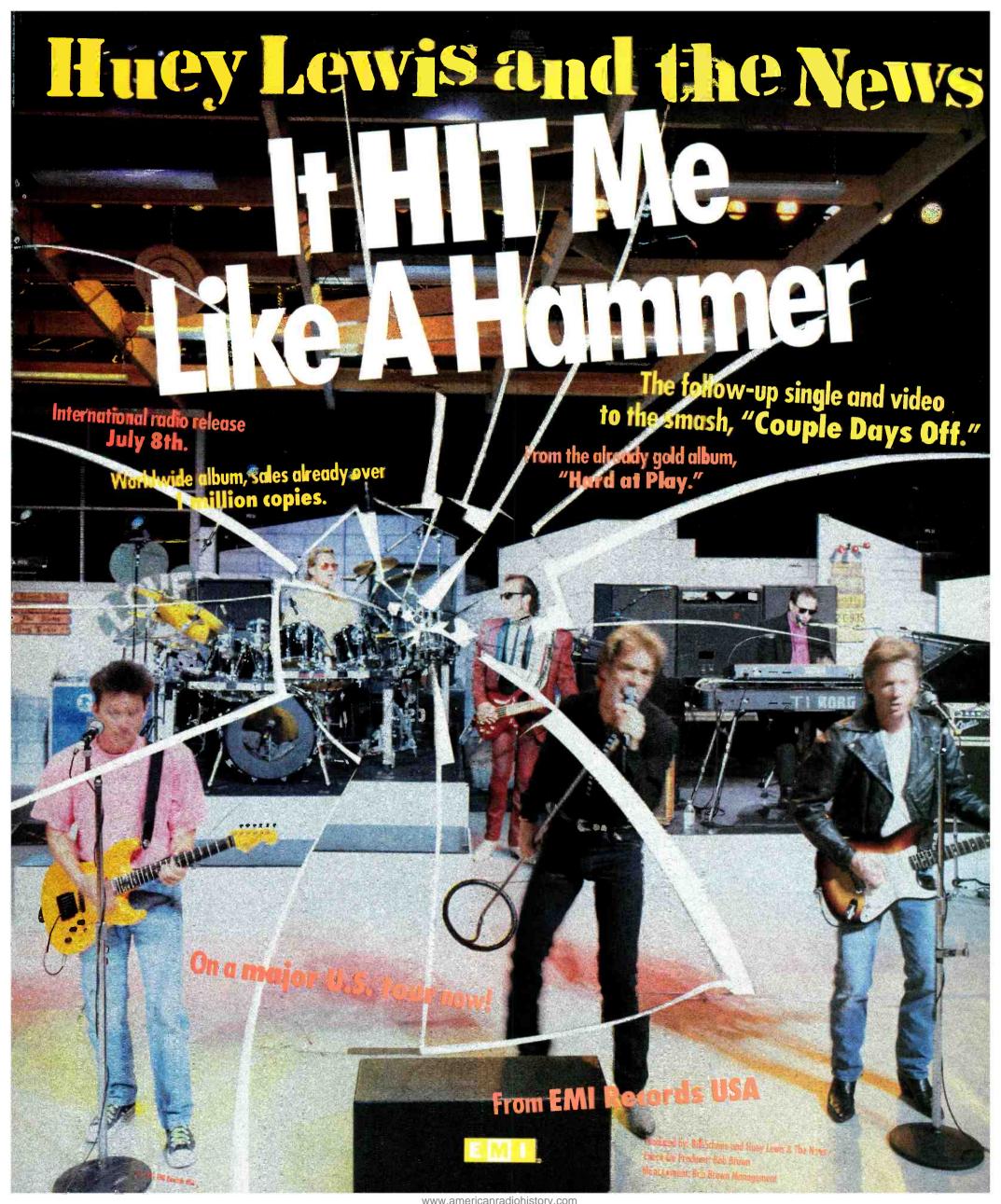
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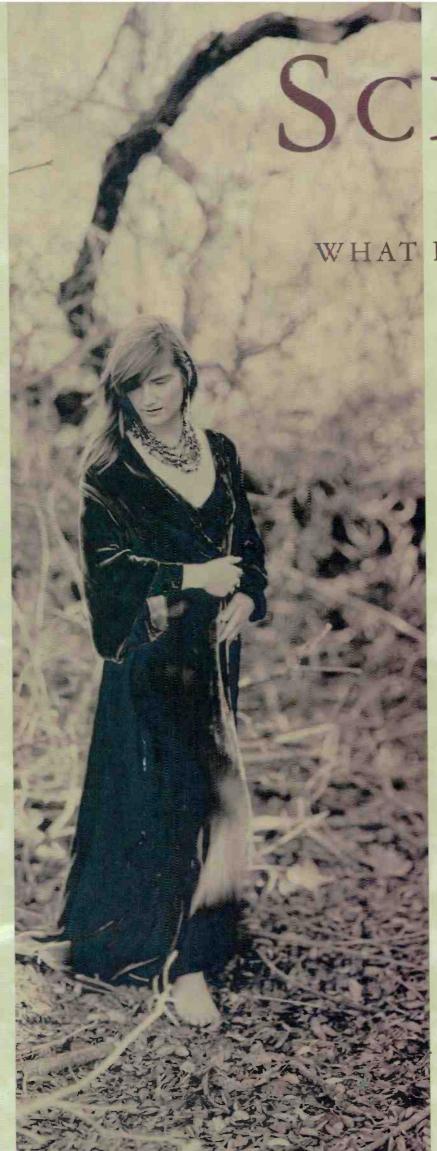
look which seems to characterize much of the management of our industry at present is, I feel, in many respects at the root of the artistic malaise. There seems to be an unwillingness to make long-term plans whilst we can rely for profitability on maximizing the benefits from quirks of fashion or novelty acts.

"This reliance debases the currency of popular music and alienates the less frivolous record buyers; the consequent loss of consumer loyalty could do lasting damage to the industry at a time when it is facing fierce competition from other sectors of the leisure market."

The meeting was due to ratify the appointment of American-born Poly-Gram U.K. chairman Maurice Oberstein to take over the BPI chair from Ellis. Ellis has completed his twoyear term. When elected, he was wholly involved in nonmusic industry activities and was the first man not currently head of a record company to lead the BPI.

JEFF CLARK-MEADS





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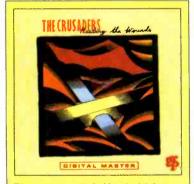
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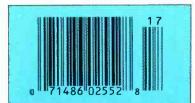
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Superstars Scarce On Concert Trail Packages May Offer Warm-Weather Relief

BY THOM DIJECT

NEW YORK—Forecasts for the spring and summer pop and rock concert season range from mild to miserable among promoters and booking agents, who point to a weak economy and a lack of stadium tours in the months ahead.

Though expectations are high for summer tours by a few superstars, such as Guns N' Roses, Huey Lewis & the News, and Rod Stewart—all of whom have new records—the availability of surefire talent is low. Meanwhile, a rising number of amphitheaters are fiercely competing for warm-weather bookings.

"Everybody's starting to scramble for anything that's around," says vet-

Music Buyers Have Appetite For The Blues

■ BY CHRIS MORRIS

LOS ANGELES—In 1964, B.B. King posed the musical question, "How Blue Can You Get?" In 1991, U.S. audiences apparently want to get as blue as they can.

Club bookers, booking agents, managers, independent-label owners, and major-label executives in charge of catalog releases all agree that the blues is the subject of a lucrative new wave of interest across the country.

Evidence of a voracious appetite for the genre is seen in the dramatic increase in bookings for blues performers, sharp increases in sales of recordings by contemporary acts, and (Continued on page 61)

• ALL-NEWS IS GOOD NEWS IN WINTER ARBS, SEE PAGE 3

eran New York promoter Ron Delsener, who presents shows at the Garden State Arts Center in New Jersey and the Jones Beach Theater on Long Island. "There's no Paul McCartney out there," he says, referring to one of the stadium-tour winners of last summer.

(Country tour promoters paint a brighter picture. See story, page 69.)

While the last two years have seen stadium tours by the likes of McCartney, the Rolling Stones, David Bowie, and New Kids On The Block, the only possibilities for U.S. stadium dates this summer are Guns N' Roses and ZZ Top. Those two acts already are selling strongly in arenas and amphitheaters.

(Continued on page 69)

Paramount Court Win KO's Firm's Local Video-Ad Biz

■ BY PAUL SWEETING

NEW YORK—In a major victory for Paramount Home Video, a federal district court in Kansas has imposed a permanent injunction against Wichita-based Video Broadcasting Systems, preventing the company from inserting local advertising onto prerecorded videocassettes.

The injunction, the result of a copyright and trademark-infringement suit brought by Paramount Pictures and Paramount Home Video in August 1989, apparently puts to rest an issue that had threatened studios' lucrative ties with national consumer products companies.

Aside from the copyright and trademark issues involved in the suit, entrepreneurs such as VBS and Video Air Time, a similar service, were seen by many in the trade as a threat to the studios' practice of selling commercial time on cassettes to national advertisers as part of cross-promotional programs. Such ties have been considered instrumental in the success of many big rental and sell-through titles

The judgment against VBS was

part of a negotiated settlement between the litigants. Other terms of the agreement were not disclosed. The studio had originally sought \$1 million in damages in addition to the permanent injunction.

The consent order was issued April 10 by Judge Sam A. Crow, and prohibits VBS from placing ads on any videocassettes, whether released by Paramount or any other (Continued on page 79)

In Musical Chairs, Richard Marx Moves From EMI To Capitol

BY KEN TERRY

NEW YORK—The recording contract of Richard Marx, one of EMI Music's key artists, has been transferred from EMI Records to Capitol Records, according to Joe Smith, president/CEO of Capitol Industries. The fate of four other former EMI Records acts handled by Left Bank Management—Alias, (Continued on page 77)

Video Rentals Spring To Life; June Looks Hot

■ BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—After several flat months—including the Christmas holiday season—home video rental activity is up. Many retailers believe this surge is the beginning of a turnaround in the rental business that will last at least into early summer.

While much of the initial impetus is attributed to the phenomenal appeal of the March release "Ghost," a poll of store operators points to several other factors contributing to the uptick—factors that convince many retailers that the recent increase in activity is more than just a passing phenomenon wrought by the Paramount title.

In support of this thesis, they cite a second-quarter rollout of exceptionally strong titles, the (Continued on page 78)

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