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MAY 11, 1991

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FOLLOWS PAGE 46

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Japan Boosts Copyright Protection

Law Strengthens Foreign Rights Holders

This story was prepared by Jeff Clark-Meads in London and Bill Holland in Washington, D.C.

LONDON—Japan, the world's second-largest music market, has adopted a new copyright law that will increase protection for both foreign and domestic record companies.

Under the revised legislation, which goes into effect Jan. 1, protection for all recordings will be extended from 30 years to 50 years, and foreign producers will be given the right to prohibit rental for a year after a record's release.

Further, the law now offers protection to all non-Japanese recordings made after 1968. Until the passage of the legislation, pre-1978 recordings were in public domain, and pirates specialized in slapping together classic rock'n'roll compilation albums without paying royalties to artists or labels.

The new law, passed by Japan's House of Councilors April 24, means that U.S. recording companies now stand a chance to make up for rental and piracy losses totalling more than $1 billion a year, according to the Recording Industry Assn. of America.

The international music industry is particularly glad that the Japanese have done something about the record rental situation.

IFPI, the international trade association, says there are currently about 6,500 record rental stores in Japan, compared with 1,900 in 1984. RIAA 1990 figures show that more than 60% of the inventory in Japan's rental shops is by foreign performers. A more recent survey indicates that "nearly half" the recordings sold, rented, and pirated in Japan are by U.S. performers.

The new law offers non-Japanese companies one year of protection and exclusivity from the sales-killing rental shops, as well as a not-yet-detailed compensatory plan for the rental period. Japanese companies, under a private agreement with the strong rental-shop lobby, have virtually no protection one month after the release of a new recording, although they do receive a small royalty on each rental transaction.

(Continued on page 85)

Home Shopping Services Raise Vexing Retail Queries

■ BY KEN TERRY

NEW YORK—A plethora of new home shopping services, while not posing an immediate threat to record retailers, is raising questions about how music will be distributed to consumers in the future.

Aside from print ads for record clubs and catalog houses, there are a number of different ways in which direct marketers are now hawking music to people in their homes. Some of them involve retailers, others do not; some require customers to own a personal computer, while others rely on telephone lines.

Among the various ploys that have emerged in the past couple of years are the following:

- Sam Goody, a unit of the Musicland chain, sells music to PC owners through the Prodigy information service.
- CompuServe, another computer-

(Continued on page 86)

New Pop Hits Alter Top 40 Music Mix

■ BY SEAN ROSS

NEW YORK—Top 40 programmers are adding an increasing number of up-tempo pop tunes as more of them are being released as singles. As a result, the music mix of many stations is beginning to change.

True, not all of the new crop of up-tempo pop records that became noticeable at top 40 radio in early spring are major hits (Billboard, March 23). And dance records have hardly gone away. But there are now enough up-tempo, nondance records doing respectably at top 40 radio—including tracks by Roxette, Michael Bolton, Amy Grant, R.E.M., and the Divinyls—that the variety top 40 PDs have been calling for is finally in evidence. The Divinyls single "I Touch Myself" is par-

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TOP VIDEO SALES	
★ **DUCKTALES THE MOVIE**	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ **GHOST**	(PARAMOUNT HOME VIDEO)

Studios Have Own Plans For Vid Push

■ BY JIM McCULLAUGH

LOS ANGELES—While the Video Software Dealers Assn. continues to slowly develop a game plan for its generic ad campaign—set to roll out next Jan. 1—the major home video suppliers are taking matters into their own hands with campaigns designed to stimulate the marketplace.

There are no specific indications that these new promotions will jeopardize the VSDA campaign. However, the studios privately are questioning the VSDA's funding plans—and also wonder whether the trade group can mount an exciting program.

One studio about to make a dramatic move is Walt Disney Home Video, which plans to kick off its own "National Disney Brand TV Campaign" this summer. The details of the campaign—the first such brand-awareness push by a major home video supplier—are scheduled to be unveiled at a press conference Monday (6) on the Disney Studio backlot.

The Disney brand campaign is specifically alluded to in current trade ads for its just-announced, animated summer promotion (see story, page 62).

Meanwhile, all the major suppliers are stepping up advertising and promotional plans this year for rental and sell-through titles. Contrary to the planned VSDA campaign—which seeks to draw consumers into video stores—the suppliers' efforts are increasingly focused on exciting customers once they are in the stores.

(Continued on page 87)

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EXPERIENCING MODERN ROCK RADIO

In the beginning it was a risky business. Now, however, modern rock outlets are less willing to take chances with their air personalities and are moving away from employing those with no formal on-air experience. Craig Rosen has the story. **Page 12**

STRAWBERRIES GROWING IN VID FIELD

LIVE Specialty Retail Group has unveiled some juicy plans for expansion of its Strawberries chain. Beginning with a refurbishment of its flagship store in Boston, the company will emphasize larger-store formats and sell-through video. Ed Christman reports. **Page 38**

SPRING SMILING ON CASSETTE DUPERS

Cassette duplicators are beginning to feel the warmth of spring after a 20% first-quarter drop in business. And, as Susan Nunziata reports, new technologies such as the Digital Compact Cassette and digital bin systems should keep the industry's wheels turning. **Page 53**

SOUTH AFRICA TRUMPETS OWN MUSICIANS

After some 30 years in exile, many of South Africa's musicians are returning home to a warm welcome. The enthusiastic reception is giving them a new lease on life. Arthur Goldstuck has the story. **Page 68**

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The LP's Passage To Oblivion Nears

Handful Of Releases Still Reach Market

This story was prepared by Don Jeffrey in New York and Ed Morris in Nashville.

NEW YORK—As both WEA's and Sony Music's cutoff dates for authorizing returns on vinyl albums passed last week, retailers and one-stop executives were saying that they would order much less of the format than before, even from the major record companies that did not institute the strict policy.

Although the other four major record distribution companies have not effected across-the-board no-return policies, at least two are saying the matter is under discussion. And Uni Distribution says that it has not been accepting returns on new LP releases this year.

The majors that have not cut off LP returns say they are dealing with the decline in vinyl sales by releasing fewer albums in the configuration. Most of the Big Six record companies say they plan to ship on vinyl only two to five albums a month, out of an average total of about 40 new releases each.

These policies have set up expectations among retailers and distributors that it is just a matter of time before all major record companies sell vinyl on a one-way basis.

One-stops saw the handwriting on the wall well before WEA's and Sony's no-return deadlines were announced, and began scaling back orders for LPs more than a year ago. Not one that Billboard surveyed had significant last-minute returns.

But some of the major record distribution companies say they received higher returns than usual in the months preceding WEA's and Sony's deadline.

The larger chain retailers have been out of the vinyl business for some time and thus were not affected by the recent returns cutoff. Chains that have been selling vinyl say they will continue to do so but will order more selectively and conservatively than before.

Luke Lewis, senior VP/GM of audio, Uni Distribution, says, "Because of our strength in the black marketplace, you'll find us hanging longer with vinyl than some of our competitors. We've set a one-way policy on vinyl on our new releases, but we have no plans to eliminate returns on all vinyl at this point." He adds, though, that such a policy is "under discussion."

"The one-way policy has had a defi-

(Continued on page 76)

Discarded CDs In Landfills Seen As Threat To Ecology

■ BY SUSAN NUNZIATA and IRV LICHTMAN

NEW YORK—Even as the recording industry seeks to solve environmental problems posed by the CD longbox, the disc itself is now being viewed by some as a potential ecological bane.

The issue of how to deal with discarded CDs was addressed in a meeting organized by Bayard Spector, of the family that partially owns Spec's Music in Miami. Held April 30 at PolyGram Group Distribution offices in Indianapolis, the meeting was attended by approximately 10 representatives from CD manufacturing plants and distribution companies to discuss Spector's plans for opening a CD recycling center in Miami.

The center would be capable of processing CDs that are either rejected at the manufacturing level or returned to distribution companies and unsalable as cutouts. Unlike vinyl singles and LPs, which can be melted down and reused for new music recordings, CDs have no such rebirth.

Although several CD manufacturing facilities grind up rejected discs and pass them on to secondary users, such as asphalt makers, many of these unsalable CDs are added to the nation's already over-

(Continued on page 85)

Handleman Buys All Of Sight & Sound Stock

Smaller Racker Will Maintain Separate Operation

This story was prepared by Earl Paige in Portland, Ore., and Paul Sweeting in New York.

NEW YORK—The Handleman Co., the nation's largest full-service rackjobber, has acquired 100% of the stock of Sight & Sound Distributing Co., a racker of prerecorded music and video based in Wilsonville, Ore. Terms of the deal were not disclosed, but Wall Street sources estimate the price at between $20 million and $25 million.

Louis Kircos, senior VP of finance for Troy, Mich.-based Handleman, describes the deal as "primarily a cash transaction." He adds that Sight & Sound, with annual sales of approximately $60 million, will continue to operate as a separate unit under its own name and will be headed by current president/CEO William Hall.

Hall will not become an officer of Handleman but says he has a long-term contract with the company that he describes as "highly unique."

He adds that no changes in Sight & Sound's management or personnel are planned.

None of Sight & Sound's accounts will be converted to Handleman accounts, according to Hall.

Hall was the majority stockholder in Sight & Sound. However, the New York-based investment firm Lincolnshire Management also owned a significant percentage of the company.

Lincolnshire became a shareholder in 1990 after a planned merger between Sight & Sound, Sacramento, Calif.-based Video Products Distributors, and St. Louis-based Sound Disk-Tributors fell apart.

The failure of that merger precipitated a lawsuit filed by VPD against Sight & Sound that is still pending (Billboard, Oct. 13).

VPD's attorneys declined to comment on whether or how the Handleman deal would affect the litigation.

According to Kircos, Handleman has acquired Lincolnshire's shares of Sight & Sound. Lincolnshire is no longer affiliated with the company.

Sight & Sound currently racks approximately 3,200 locations owned by 44 accounts, according to Hall.

Knowledgeable sources say its biggest accounts include the Payless

(Continued on page 87)

Disney's 'Robin Hood' Vid To Do Good Deeds In July

NEW YORK—Walt Disney Home Video will announce at a press conference Monday (6) the July sell-through release of its animated classic "Robin Hood," according to reliable sources.

The unusual release date will break new ground for the studio and for the industry, which has shunned midsummer as a time to release major sell-through titles.

However, the move is in keeping with Disney's strategy of exploiting the paucity of sell-through competition so far this year and maintaining a nearly continuous presence in that marketplace. The July release will also give Disney at least a one-month jump on FoxVideo's "Home Alone," which is widely believed to be slated for a late-August sell-through release (Billboard, April 27).

Meanwhile, well-placed sources indicate that Disney's much-anticipated Christmas release will be "Rescuers Down Under," which was released theatrically in December 1990 and grossed $27 million.

Word of the planned release of "Rescuers" comes at a time when industry speculation and published reports have focused on either "101 Dalmatians" or "Fantasia" as the studio's big holiday release.

Published reports have placed "Fantasia" on the studio's spring 1992 calendar but Disney executives deny such plans. One source indicates that "Dalmatians" is "a better bet" for spring '92 than "Fantasia." PAUL SWEETING

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EMI To Acquire All Of SBK Label

Koppelman, Bandier Extend Exec Ties

■ BY IRV LICHTMAN

NEW YORK—In a deal that could be worth as much as $400 million, EMI Music has agreed to acquire the remaining 50% of SBK Records from its joint partners, Charles Koppelman and Marty Bandier. The deal, which makes EMI the sole owner of SBK, includes provisions to keep Koppelman and Bandier in the EMI fold at least through 1995.

With completion of the deal, EMI Music will make cash payments to Koppelman and Bandier through their SBK Record Productions Inc. for the outstanding share of the joint venture and directly to the two executives under the terms of their new employment contracts.

Although the total initial consideration payable under these arrangements is about $26 million, plus the return of Koppelman and Bandier's initial investment of $5 million, deferred considerations could amount to $100 million, based on current estimates, with a cap set at $400 million.

The deferred consideration will be calculated on multiples of sales and profits achieved by SBK Records averaged over the calendar years 1991, 1992, and 1993. Although SBK gross revenues exceeded $85 million in its first full financial year ending Dec. 31, 1990, EMI Music said that start-up costs led to a loss of $7.4 million.

According to the announcement, however, services performed by EMI Music worldwide under the 50/50 partnership actually provided net contributions in parent Thorn-EMI's financial year to March 31, 1991, that more than offset Thorn-EMI's share of the start-up losses.

EMI Music president and CEO Jim Fifield, who brought Koppelman and Bandier into the EMI Music fold, says that working to EMI Music's benefit, despite the partnership's losses, were distribution and manufacturing income and "marketing margins" resulting from worldwide representation of the label.

Koppelman will retain his current responsibilities as chairman, CEO, and president of SBK Records and chairman of EMI Music Publishing. Similarly, Bandier will remain as COO of SBK Records and vice chairman of EMI Music Publishing. In both areas, they report directly to Fifield. It is understood that their original deal was to expire in April 1992.

Although Fifield denies word that Koppelman and Bandier would take on even broader responsibilities with-

(Continued on page 77)

You're A Good Man, Charlie K. Walter Yetnikoff, left, former chairman of CBS Records Worldwide (now Sony Music), congratulates Charles Koppelman, chairman/CEO of EMI Music Publishing/SBK Records Group. Koppelman was honored as Humanitarian of the Year by the T.J. Martell Foundation at its Humanitarian Award dinner, held April 27 at the New York Hilton. The dinner raised more than $4 million for the charity; combined with related events held earlier, it raised more than $8 million. (Photo: Robin Platzer/Twin Images.)

Davis Signs 6-Year Pact To Remain Arista Chief

■ BY THOM DUFFY

NEW YORK—Clive Davis has signed a six-year contract to continue as president and CEO of Arista Records, the label he founded and has led since 1974. The agreement was announced by Michael Dornemann, chairman and CEO of the Bertelsmann Music Group.

Specifics of the deal were not disclosed and Davis would not comment on its terms, saying only that it is "very generous."

"We are very pleased that Clive will continue to lead Arista, which has always been a crown jewel of BMG," says Dornemann. "The generous terms of this contract reflect Clive's tremendous success and creativity and the value we place on our relationship."

In the 12 years since Arista was purchased by Bertelsmann, the value of independent labels founded by industry entrepreneurs such as David Geffen, Chris Blackwell, and Herb Alpert and Jerry Moss has skyrocketed.

However, Davis and Dornemann both say the terms of the new contract are not related to the growth in Arista's market value in the years since Davis sold the company and remained at its helm.

"I think we are at the threshold of a tremendous expansion at Aris-

(Continued on page 85)

McGhee, Shopping Net Join For TV Venture

Channel Will Offer Viewers Merchandise, Music

■ BY MELINDA NEWMAN

NEW YORK—McGhee Entertainment and The Home Shopping Network have entered into a joint venture to form an "entertainment club," according to Doc McGhee.

"You figure that they [gross] $1.4 billion a year by selling blenders and 14-carat diamond rings," says the McGhee Entertainment president. "And we're bringing entertainment to it. It's a natural. It's the future. It's the '90s."

McGhee is best known as the manager of Bon Jovi, the Scorpions, and Skid Row.

The co-venture, which has not been named, will offer consumers "special packages they can't get anywhere else," possibly including T-shirts, tour books, records, and other memorabilia, says McGhee. Initially, McGhee does not plan to sell individual records without other merchandise items.

These packages will be made available through Home Shopping Network's already established computer system, infomercials, direct mail, and, eventually, regular television programming, according to McGhee. On-air promotions on the actual Home Shopping Network will be used for acts that fit the channel's demo.

McGhee would not divulge details of the joint venture other than that both parties are making a monetary investment. Executives from the Home Shopping Network did not return calls about the partnership.

Les Garland, head of programming for The Jukebox Network interactive music channel, is rumored to be the head of the new co-venture, which McGhee hopes to launch by Jan. 1. However, both McGhee and Garland deny that a deal has been done.

In addition to selling merchandise, McGhee sees the venture as a way to develop a data base of a band's fans that is much more complete than the traditional fan clubs. "It's an unbelievable way to keep track. My bands have played in front of 20 million to 25 million people and have sold 50 million records, and we don't know one name of any kid that we played in front of. This is a much better way to get information. It will be computerized; it can be cross-referenced with other lists."

Because the deal was just inked

(Continued on page 86)

Billboard Sets Date For Use Of SoundScan Chart Data

NEW YORK—Billboard will begin using tabulated unit sales from a national panel of retailers and rackjobbers for the Top Pop Albums and Top Country Albums charts in the May 25 issue.

The information will be supplied exclusively to Billboard by SoundScan, which has concluded agreements to get piece counts on all albums sold from many of the nation's largest retailers. (The start date has been delayed one week because of technical considerations at Billboard.)

The SoundScan sales information also will be used for the pop singles chart beginning in the June 8 issue—at which time Billboard expects to use monitored airplay information for its singles airplay charts.

The unit sales data will replace the current methodology used on the two album charts, which involves taking ranked reports, without actual units, by telephone or fax, from a mix of large and small retailers, one-stops, and rackjobbers. Unlike ranked reports, the new methodology will provide the actual number of units sold in each reporting location through computers already used for each store's internal inventory purposes.

The stores signed—including such major retailers as the Music-

(Continued on page 80)

EXECUTIVE TURNTABLE

RECORD COMPANIES **David Berman** is appointed a senior executive overseeing the business and general administrative affairs of Geffen Records/DGC Records/Geffen Music Publishing in Los Angeles. He was a partner at Mitchell, Silberberg & Knupp.

Mercury Records in New York names **Gwen Franklin** VP of marketing for the Rhythm & Black Music Group, **Dana Brandwein** manager of product development, and **Marty Maidenberg** manager of product development. They were, respectively, national director of marketing and sales for Capitol, marketing coordinator for Mercury, and publicity manager for Mercury.

Richie Gallo is appointed VP of sales and distribution for A&M Records in

BERMAN

FRANKLIN

GALLO

JONES

New York. He was national sales director at BMG.

Elektra Entertainment in New York names **Michael Jones** national director of rap marketing and promotion and **Terry Tolkin** A&R representative. They were, respectively, promotion manager for the Southwest region for Columbia, and national director of A&R for Rough Trade.

Charisma Records promotes **Joanna Spock Dean** to director of A&R in New York and names **Keith Bailey** associate director of A&R, West Coast, in Los Angeles. They were, respectively, associate director of A&R, East Coast,

DEAN

BAILEY

RAMEY

STRAZZA

for the label, and manager of A&R, West Coast, for Columbia.

Paul Ramey is appointed national sales manager for GRP Records in New York. He was jazz product manager for PolyGram.

Paul Del Campo is appointed director of marketing at Horizon Records in Los Angeles. He was director of special projects at PolyGram.

John Strazza is named manager of dance music promotion, East Coast, for Columbia Records in New York. He was an account service representative at Sony Music Distribution.

Warner Bros. Records in Los Angeles appoints **Julia Robertson** director of video production and **Geoffrey Weiss** product manager. They were, respectively, manager of video production for the label, and product manager/copywriter for A&M.

MCA Records names **Vartan Kurjian** senior art director, **Susan Barbato** director of national video promotion, **Doug Major** director of video production, **David Bassin** product manager, and **Brian Giorgi** buyer, all based in Los Angeles; and **Jill Johnson** A&R representative, based in New York. They were, respectively, art director at the label, national director of video promotion at Enigma, video producer at Cream Cheese Productions, Nettwerk Productions' U.S. label manager at I.R.S. Records, salesman for Uni Distribution Corp., and

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Hammer Hits 10-Times Platinum

3 Tenors, 1 Garth Also On The Move

■ BY PAUL GREIN

LOS ANGELES—M.C. Hammer's "Please Hammer Don't Hurt 'Em" last month topped the 10-million mark in U.S. sales. Only one album by a black artist—Michael Jackson's "Thriller"—has climbed higher on the multiplatinum ladder. "Thriller," the industry's all-time best seller, has sold more than 21 million copies in the U.S., according to the Recording Industry Assn. of America. Prince's "Purple Rain" and Lionel Richie's "Can't Slow Down" have also reached the 10-million mark.

Also in April, the "Three Tenors" concert album became the fastest-selling platinum album in classical music history. And Garth Brooks' "No Fences" became the fastest-selling triple-platinum album in country music since the inception of multiplatinum awards in 1984.

"In Concert" by Jose Carreras, Placido Domingo, and Luciano Pavarotti was certified platinum just six months after its release by London. The two previous classical albums to go platinum each took nearly a decade to reach the million-sales mark. Pavarotti's "O Holy Night" went platinum in 1985, nine years after its release by London; Domingo's "Perhaps Love" rang the bell in 1989, eight years after its release by CBS.

Brooks' country crossover smash, "No Fences," took just seven months to reach the 3-million-sales mark. Randy Travis' "Always And Forever," the last country album to top the 3-million mark, took 16 months to reach that sales level.

Two current debut blockbusters, "Mariah Carey" and "Wilson Phillips," topped the 5-million-sales mark, as did Men At Work's 1982 smash, "Business As Usual." Men At Work won the Grammy for best new artist in 1983; Carey won the award this year, outballoting Wilson Phillips.

Sting's "The Soul Cages" became his sixth album in a row to go gold and platinum simultaneously. The tally includes three Police and three solo albums.

Chris Isaak's 1989 album, "Heart Shaped World," went platinum; its left-field hit, "Wicked Game," went gold. Enigma landed both a gold album ("MCMXC A.D.") and a gold single ("Sadeness Part 1").

Three country albums went platinum in April: Ricky Van Shelton's

(Continued on page 77)

Jane In The Garden. Members of Warner Bros. recording group Jane's Addiction receive plaques commemorating their first New York arena concert: a sell-out show at Madison Square Garden on April 24. The band's current album, "Ritual De Lo Habitual," reached No. 34 on Billboard's Top Pop Albums chart. From left are Eric Avery, Perry Farrell, Stephen Perkins, and Dave Navarro.

U.S. Mulls Trade Sanctions On Asian Nations For Piracy

■ BY BILL HOLLAND

WASHINGTON, D.C.—In an unprecedented action, the U.S. Trade Representative has targeted Thailand, India, and the People's Republic of China for possible trade sanctions because of inadequate copyright protection and rampant piracy of U.S. sound recordings, music, video movies, and computer software.

The Recording Industry Assn. of America, which filed complaints against the three nations in February, says its members suffer an overall annual loss of more than $240 million because of the piracy and lack of enforcement in those countries.

The April 25 action by the USTR comes out of the new muscle of the so-called Special 301 section of the Omnibus Trade Bill. The provision allows the government to seek trade sanctions if a six-month investigation fails to convince an offending foreign government to commit to greater copyright protection or enforcement. It is the first time the USTR has employed Special 301 and identified the three countries as "priorities."

All three countries have long-range trade surpluses with the U.S., but have steadfastly ignored USTR demands to insure protection for U.S.-copyrighted goods.

The USTR action also follows a Section 301 investigation of Thailand triggered by an RIAA and Motion Picture Assn. of America filing Nov. 15 and a petition by the International Intellectual Property Alliance accepted by USTR in December. The RIAA says annual losses there are upward of $100 million annually.

In China, although a copyright law has recently been passed, there are no sections providing for protection of foreign copyright owners. Record-industry losses are hard to quantify,

(Continued on page 76)

Jazz Fest Outshines Rain

130 Acts Share 'Nawlins' Spotlight

■ BY JEFF HANNUSCH

NEW ORLEANS—Heavy rain and lightning forced the cancellation April 26 of the opening day's Fair Grounds events at the New Orleans Jazz & Heritage Festival. But the performances on the following two days again proved that this is still the broadest-ranging music celebration in America.

With 130 acts appearing on 10 stages, 100,000 people turned out April 27-28 to dance, sample local cuisine, inspect the crafts, and enjoy some great Louisiana-flavored gospel, zydeco, rock, Cajun, jazz, gospel, country, and Afro-Caribbean music.

Of course there were many great musical moments, including Aaron Neville's unexpected visit to the gospel tent, where he joined the Zion Harmonizers for a rousing version of "Amazing Grace." Also, Clarence "Frogman" Henry made a spirited return to the stage after a recent operation.

While national headliners such as Dr. John, the Ohio Players, Michael McDonald, Los Lobos, and B.B. King attracted the largest crowds, their popularity was rivaled by local favorites such as Irma Thomas, Boozoo Chavis, Zachary Richard, and Rockin' Dopsie. Groups such as the Iguanas, the House Levelers, Kat Kittens, Delton Broussard, the Whitstein Brothers, and Clarence Edwards couldn't help but win over new fans and perhaps new recording contracts.

Despite absorbing several inches of rain on opening day, the Fair Grounds' infield had only isolated muddy spots and had drained off relatively well when the first crowds arrived for Day 2.

The Fair Grounds' site plan varied little from past years, with the exception of the increased utilization of the grandstand area. This year the grandstand housed not only a small

(Continued on page 77)

Abdul In A 'Rush'; Veteran Acts Stumble; Roxette Takes 'Joyride' To Top Of Hot 100

CHART BEAT

by Paul Grein

MARIAH CAREY's smash debut album holds at No. 1 on the Top Pop Albums chart for the 11th straight week. That's the longest run at No. 1 by a female artist since **Whitney Houston's** "Whitney" spent 11 weeks on top in 1987. Carey's album has outlasted **Paula Abdul's** "Forever Your Girl," which logged 10 weeks on top in 1989-90.

But Abdul is back to regain her crown. The singer lands her highest-debuting single to date as "Rush Rush" blasts onto the Hot 100 at No. 36. It's the first release from Abdul's second studio album, "Spellbound," which is due May 28.

Abdul's "Forever Your Girl" album logged 64 weeks in the top 10, setting new records for a debut album and for an album by a female artist. The new single and album will test the depth of Abdul's wide appeal. They will also give Virgin an opportunity to demonstrate its commitment to Abdul, who was reported to be concerned by the company's recent courtship and signing of **Janet Jackson**, who is in the same dance/pop vein.

Michael Bolton is also off to a fast start with his new album, "Time, Love And Tenderness," which enters the pop albums chart at No. 38. Bolton's last album, "Soul Provider," logged 21 weeks in the top 10, climbing as high as No. 3. Moreover, it established Bolton as a leading pop/adult contemporary balladeer with tremendous female appeal—a **Neil Diamond** for the '90s. The first single from the new album, "Love Is A Wonderful Thing," jumps to No. 18 on the Hot 100.

WHEN THE CHARTS are published each week, artists break out the champagne or the Pepto-Bismol, depending on what the numbers show.

It's definitely a Pepto-Bismol week for six chart veterans.

The **Rolling Stones'** "Flashpoint" dips to No. 19 after peaking at No. 16 last week. It's the lowest-charting Stones album ever, discounting "Rewind 1971-1984," which was released after the group had revealed plans to move from Atlantic to Columbia, and the recent four-CD set "Singles Collection: The London Years." The most likely reason for the live album's lackluster showing: Too much time had elapsed since the band's "Steel Wheels" tour in 1989.

Pat Benatar's blues album, "True Love," dips from No. 40 to No. 42 in its third week.

Sheena Easton's "What Comes Naturally" dips from No. 90 to No. 98 in its third week, even though the title track bullets to No. 24 on the Hot 100.

Billy Squier's "Creatures Of Habit" dips from No. 117 to No. 124 in its third week.

On the singles front, **INXS'** aptly titled "Bitter Tears" loses its bullet as it inches up a notch to No. 46.

And **Gloria Estefan's** "Seal Our Fate" loses its bullet as it struggles to No. 53. Unless it kicks in fast, it will become the third single out of Estefan's last four releases to fall short of the top 40.

FAST FACTS: Roxette lands its fourth No. 1 single in a little more than two years as "Joyride" moves into the top spot on the Hot 100. Only two other acts—**Paula Abdul** and **Janet Jackson**—have amassed four No. 1 hits since January 1989. But the Swedish duo's "Joyride" album dips from No. 12 to No. 14 in its fourth week. That's a setback: Roxette needs a top 10 album to dramatize that it's more than just a singles act.

Rod Stewart lands his first top 10 album since "Blondes Have More Fun" in 1979 as "Vagabond Heart" jumps to No. 10. "Blondes" featured the pop/disco smash "Do Ya Think I'm Sexy," which gave Stewart a glitzy, jet-setting image. But great artists can live down regrettable images, as Stewart has shown.

The **Kentucky Headhunters** land their first top 40 pop album as "Electric Barnyard" jumps to No. 40. The group's Grammy-winning debut, "Pickin' On Nashville," peaked at No. 41 a year ago.

"Deadicated," a collection of **Grateful Dead** songs performed by such artists as **Los Lobos, Elvis Costello,** and **Dwight Yoakam,** bows at No. 55. Arista executive VP **Roy Lott** supervised A&R on the album, which is designed to benefit the rainforests and to focus attention on the Dead's songwriting . . . The band's independently distributed "One From The Vaults" enters the chart at No. 164.

Phil Perry's remake of **Aretha Franklin's** 1970 hit, "Call Me," jumps to No. 1 on the Hot R&B Singles chart. Lady Soul's version also topped the R&B chart.

WE GET LETTERS: William Simpson of Los Angeles notes that **Roxette's** "Joyride" is the first No. 1 hit to feature whistling since the **J. Geils Band's** "Centerfold" in 1982.

Christopher Arndt of Kindherhook, N.Y., notes that the singles from **Janet Jackson's** "Rhythm Nation 1814"logged a combined total of 125 weeks on the Hot 100—a total topped by only two albums in history: **Paula Abdul's** "Forever Your Girl" (129 weeks) and **Michael Jackson's** "Thriller" (126 weeks).

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Promoters See Look-Alike Laminates As Security Risk

■ BY THOM DUFFY

NEW YORK—The laminated backstage pass, long the mainstay of concert tour security, has become the object of a controversy between promoters and music photographer Lynn Goldsmith, who has developed a line of look-alike passes called Backstage Counterfeits.

The venture by Goldsmith's company, ICONS, has the support of such superstars as Madonna, M.C. Hammer, and New Kids On The Block, and licensing agreements with Winterland and Brockum. Plans call for selling the look-alike passes at a variety of sites—including concert venues.

"We feel it poses a security risk," says Carl Freed, executive director of the North American Concert Promoters Assn. After discussions by the NACPA board of directors, Freed has drafted a letter to agents and managers.

"Although ICONS advertises the passes as counterfeit and fake, the laminates continue to confuse venue security staff and put local promoters at risk," the letter states. "The NACPA urges you to address security issues when considering granting approval for this product and suggests that the marketplace is better off without it."

Freed says individual promoters may ask their insurance carriers to indemnify them against backstage security breaches on tours by artists featured on the passes.

Goldsmith counters that her Backstage Counterfeits, with their bold graphics and brightly colored cords, can be easily distinguished from genuine laminates by properly informed security crews.

In fact, she says the presence of Backstage Counterfeits on the market will encourage tour security to pay closer attention to all laminated passes—thus increasing security.

"The laminate has always been like an OK from God," says Goldsmith, a veteran of numerous major tours. "Rarely, if ever, has security ever talked about them. The fact is, kids are laminating cassette covers and putting them on lanyards. There was already a problem.

"My stance is that not only will [Backstage Counterfeits] make income for artists, it will prove a security safeguard because it will force the in-house staff to look more closely at all laminates. I stress to Winterland and Brockum, when they're getting artist approval, that this is part of the pie."

Top artists have OK'd use of their photos on look-alike tour passes called Backstage Counterfeits, but the product has raised security concerns among promoters.

Counters Freed: "It might be a wonderful idea but what she's asking is to re-educate and change the habits of business" among tour and venue security crews.

Dave Otto, whose company, Otto Printing and Entertainment Graphics, is a major supplier of authentic backstage passes, also has expressed his concern with Backstage Counterfeits. However, he acknowledges that methods exist to create laminated passes that cannot be easily duplicated and says the product may force managers to discuss security issues more thoroughly with tour personnel.

That was the case on tours by New Kids On The Block, whose manager, Dick Scott, agreed to have the passes sold at New Kids shows, says Goldsmith.

Other artists who have agreed to license their likenesses for Backstage Counterfeits are Janet Jackson, Paula Abdul, Nelson, and Vanilla Ice. The passes, initially available on a limited basis, soon will be sold in retail outlets, music stores, and tour venues for $4.99 apiece.

Summer Soundtracks Lack Sizzle

Stevie Wonder Top Name On Slim Slate

■ BY CHRIS MORRIS

LOS ANGELES—While it's been a sweet spring for motion picture soundtrack albums, this summer's crop of film releases appears unlikely to spark a repeat of past seasonal bonanzas for records tied to movie blockbusters.

Only one of the highly touted summer film releases boasts a soundtrack album featuring a high-profile rock or pop star, as in the case of last year's Jon Bon Jovi score for "Young Guns II" or 1989's Prince soundtrack for "Batman."

But, as proven by the soundtrack album successes seen so far this year, a movie doesn't necessarily have to generate big grosses in order to spur reaction at record stores.

Of the three soundtrack albums currently in the top 30 of Billboard's Top Pop Albums chart, two spin off from films that have been only moderately successful at the box office.

"New Jack City," the Warner Bros. urban crime melodrama starring Ice-T, has grossed only $39.8 million after seven weeks in release. But Giant's soundtrack album, moved along by Christopher Williams' No. 1 R&B hit "I'm Dreamin' " and Ice-T's new single, "New Jack Hustler," rises to No. 7 on the Billboard album chart this week.

"The Doors," Oliver Stone's heavily touted feature about the '60s rock band, faded quickly at theaters. After eight weeks in release, the TriStar release grossed only $33.1 million. But the Elektra soundtrack, which rose as high as No. 8 on the album chart, is hanging in at No. 17 this week.

The current hit movie that has produced a hot soundtrack album is New Line Cinema's "Teenage Mutant Ninja Turtles II—The Secret Of The Ooze." The comic-book action sequel grossed $70 million in five weeks; its SBK soundtrack, which includes Vanilla Ice's "Ninja Rap," rises to No. 30 this week.

One album that continues to vault up the charts is tied to a film that has been virtually nonexistent at the box office. 20th Century Fox's "The Five Heartbeats," Robert Townshend's musical comedy-drama about a '50s doo-wop group, grossed a meager $6 million in its first four weeks. But the Dells' top 20 R&B hit "A Heart Is A House Is A Home" has fired up the Virgin soundtrack album, which climbs 10 slots to No. 65 on the Top Pop Albums chart this week.

DARK HORSE CANDIDATES

The biggest soundtrack entry of the summer should be Stevie Wonder's song score for Spike Lee's "Jungle Fever." The June 7 Universal release, a drama about an interracial couple starring Lee, Ossie Davis, and Lonette McKee, will include 11 original tracks by Wonder. The album is slated for a May 28 release.

If any other hit albums spin off from the forthcoming summer films, they will likely be dark horses, since the most highly anticipated major releases feature soundtracks with little pop appeal.

Warner Bros.' "Robin Hood, Prince Of Thieves," starring recent Oscar winner Kevin Costner as the legendary outlaw, uses an orchestral score by Michael Kamen; the soundtrack album will be issued in July by Morgan Creek Records (whose parent company produced the feature). Walt Disney's "Rocketeer," based on Dave Evans' comic strip about a high-flying masked hero of the '30s, also boasts a period score by James Horner; Disney's Hollywood Records will release the album June 18.

The majority of the RCA album for "Backdraft," director Ron Howard's drama about firefighters starring Kirk Douglas and Robert De Niro due from Universal Pictures in late May, will be an orchestral score by Hans Zimmer. However, the album, coming May 14, will also include two songs (one written especially for the screen) by Bruce Hornsby.

The Orion/Interscope comedy "Bill & Ted's Bogus Journey," with Keanu Reeves and Alex Winter reprising their roles as the time-traveling stoners of the hit "Bill & Ted's Excellent Adventure," will be released July 19. The Interscope soundtrack, coming July 9, will feature label artists Primus (who appears in the film), Neverland, Love On Ice, and Richie Kotzer; Interscope publicity chief Lori Earl says the album will also include other "metal-based" artists.

Also on July 9, MCA will issue the soundtracks for two 20th Century Fox summer releases. "The Commitments," directed by Alan Parker (whose "Midnight Express" spawned a hit Giorgio Moroder soundtrack in 1978), explores the life of an Irish band playing American soul music; the film's cast of newcomers will be heard on the album. An MCA representative says that the soundtrack for the Patrick Swayze-Gary Busey action picture "Point Break" will be pop-oriented, but performers have not been announced yet.

MCA has already released a soundtrack album, including tracks by Glenn Frey, Toni Childs, Charlie Sexton, and Kelly Willis, for the Susan

(Continued on page 77)

EXECUTIVE TURNTABLE

(Continued from page 6)

A&R assistant for the label.

Bonnie Pritchard is named VP of special products at Priority Records in Los Angeles. She was A&R director, domestic, at Warner Special Products.

Doug Haverty is appointed director of marketing for Scotti Bros. Records in Los Angeles. He was director of sales and marketing for distributed labels at A&M.

Cindy Levine is appointed national promotion director for Smash Records in Chicago. She was college promotion manager at A&M.

Mary Mueller is named director of marketing and sales at Kid Rhino, the children's division of Rhino Records, in Los Angeles. She was product manager at the education division of Rico International.

Lightyear Entertainment in New York appoints **Joel Kaplan** VP/chief financial officer and **Joshua Green** VP of children's A&R and production. They were, respectively, VP of finance for the company, and a producer.

DAY

ANDERSON

PUBLISHING. **Steve Day** is promoted to VP/GM of MCA Music Publishing in Nashville. He was GM at the company.

Jeff Forman is named director of creative services at Warner/Chappell Music in Los Angeles. He was director of A&R at Virgin Records.

RELATED FIELDS. **Arthur Hamilton** is named president and chairman of the board of the National Academy of Songwriters. He was a member of the board of directors.

Andreas Koch is appointed VP/GM at Studer Editech Corp. in Menlo Park, Calif. He was VP of planning for the company.

Sunkyong Magnetic/America in Long Beach, Calif., promotes **Tom Anderson** to VP of operations and **Michael Ingalls** to VP of sales and marketing for the Professional Products Division. They were, respectively, national sales manager for the company, and national marketing manager.

Dennis Nicklos is appointed associate director at New Marketing in Los Angeles. He was head of Market Share, a marketing and consulting firm.

Angela Short is named executive assistant to the president at Steven Scharf Entertainment in New York. She was assistant to the Eastern regional executive director at ASCAP.

Howard Roseff is appointed Eastern regional sales manager of Disc Makers, a division of Audio Visual Labs, in New York. He was president of Lee Myles.

The Country Music Assn. in Nashville names **Angie Acker** special projects assistant and **Janet Williams** public information assistant. Acker had done volunteer work for the CMA since 1988. Williams has been on temporary duty there since last October, assisting with the monthly membership magazine, "Close Up."

New Age Music Seeking Wider Audience

But Some In Genre Say Going Mainstream Is Risky

■ BY DEBORAH RUSSELL

LOS ANGELES—Some 500 new age entrepreneurs, artists, and media representatives seeking to bring their musical concept to the masses convened April 24-26 for "New Age Goes Mainstream," the third annual International New Age Music Conference.

Set at the Bayview Plaza Holiday Inn of Santa Monica, Calif., the meet offered new age leaders a chance to discuss strategies for reaching a wider audience.

"New Age should reach anybody who wants it," said conference director Suzanne Doucet. "The market is there and the music has an impact that is needed in our time."

But while the theme of going mainstream may signal a move toward the genre's increased mass marketability—with Private Music's Yanni its most visible success—some attendees wondered if the tradeoffs were worth it.

"There's a very high risk in going mainstream; it's not the end of the rainbow," warned Lloyd Barde, owner of Backroads Distributors of Corte Madera, Calif. He spoke on a retail/distribution panel titled "New Age Goes Mainstream."

"[Retail] returns can be as high as 35% to 40% on the chain side," added co-panelist Bob Lampkin, West Coast manager of Brooklyn Park, Minn.-based Navarre Corp.

Plus, the very concept of "going mainstream" is the antithesis of what many new age artists are seeking through their music, noted Los Angeles Times writer Don Heckman during a panel titled "New Age & The Mass Media."

"I'm not sure what all the fuss is about," Heckman said. "I don't think new age can go mainstream, and I can't imagine why anyone would want to go mainstream."

But those new age labels and artists willing to take their chances can

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Concert Series Would Work Better For TV

PACKAGE MUSIC SPECIALS DIFFERENTLY

■ BY KEVIN WALL

Despite the fact that we have made a good living out of selling concert specials to networks around the world for the last five years, the plain fact is that, in its present form, this type of programming doesn't really work on television.

This doesn't mean that we are about to change our business—in fact quite the reverse—but it does mean that some fundamental changes need to be made in packaging and marketing music TV specials if the market is to survive and prosper.

For quite obvious reasons, those buying music programs at networks are only really interested in "superstar" names. However, by the time artists reach this elevated status, they feel that they can command prices for their TV rights that are extremely difficult for the networks to justify. In addition, at this stage in an artist's career, when record and concert ticket sales are strong, it is hard for them to get excited about the additional product that they might sell as a direct result of a TV special. Therefore, they are unlikely to want to commit to doing additional interviews, IDs, or bumpers to help the networks promote their programs.

Unlike other types of TV programming, music specials use up vast proportions of the networks' promotional budgets on single shows. Since these specials get little, if any, promotional support from "the cast," the broadcasters need to invest substantial amounts of time and money on alternative marketing activities.

The trend over recent years—particularly at networks outside the U.S.—has been to demand live broadcasts of concerts, as the media hype surrounding a sell-out tour can at least go some way toward helping them to promote their programs. In such cases, the channel becomes a sort of electronic ticket distribution system, much as it does with major sporting events. However, despite the hype, the problems and cost of a live broadcast still usually make the end result unsatisfactory for all concerned.

The quality of these shows is seldom consistent. More often than not, they are shot at venues that are not geared toward a television broadcast; they are filmed by the local TV network, whose facility may not be to the highest international standards; and they are hampered by the fact that the performance has been designed for a live audience and not specifically for the small screen.

In addition, a live broadcast means that the transmission date and time is dictated by when the artist physically goes on stage and not by the channel, whose programming experience may tell them that this timing does not necessarily deliver the best demographic and the highest ratings. In addition, most live music events—including stadium shows—tend to take place in the summer, when fewer people are watching TV.

So what is the solution?

We believe that it is far better to broadcast concerts as part of a series and program them like any other type of show, using tried and tested TV marketing principles. For example, select a regular time slot on a day of the week that stands the best chance of reaching the target audience. In this way, you build a following for the series that is not so dependent on the value of the individual artist; also, through postproduction of the concerts, you can ensure a quality of programming that will enhance your ratings, not turn your audience off.

'MTV has shown that the attention span for music is incredibly short'

Kevin Wall is president of Radio Vision International.

The cost of licensing for a series would also be less per show because it would be practical to film just one concert for each artist during his or her world tour. Currently, shoots of three different concerts (one for Europe, one for the U.S., and one for the Far East) are usually the minimum requirement for live shows, because of the time differences.

With the benefit of advance planning, networks can develop strong co-promotions with radio and print media and secure additional funds and marketing support from series sponsors, thus reducing the dependence on the individual artist's participation.

Within the series, individual concerts should be programmed to take advantage of the artist's current profile within each territory. Ideally each show should be transmitted when the artist has a successful album out or when he or she is on tour. And the series should not be relegated to some slot at three in the morning, when only those with insomnia are up and about and the ratings are bound to be poor.

Networks should also take a long, hard look at the ratings drop-off on concert specials: With postproduced shows, there is no reason why you couldn't deliver the highlights of a concert in a half-hour program, as opposed to dragging your audiences through the entire performance. In our experience, we would expect to find ratings falling significantly after about 30 minutes of one artist—after all, MTV has shown that most people's attention span for music is incredibly short.

Miniconcerts would also bring other advantages in that they would not damage ticket sales, so should attract significant support from the promoter and agent camps and would act as promotional tools for a longform home video, which should keep both record companies and artists happy.

In a number of countries, individual networks have tried to create their own concert series. The problem, though, is that few have sufficient funds to secure the right level of artist, unless they buy taped shows from previous tours that have lost their topical promotional value. Only by creating an international framework for a series can the costs be dispersed across enough networks to allow the quality of artist that is needed at the time they are "hot."

In conclusion, music programming must be packaged, scheduled, and marketed according to the rules of television and not to those that apply to live music. Only in this way can we hope to improve the success of such shows and secure their survival in the TV arena.

Letters to the Editor

SAD EYES OF CHILDREN

I order cassette singles for the main store of a major music retail chain in Miami. I wish to voice my unhappiness with the new trend of not releasing singles for songs receiving significant national airplay.

I cannot count the times I have been scolded by customers for not stocking "State Of The World" by Janet Jackson. Nor can I count the sad eyes of children I had to tell that there was no single for "Do The Bartman," but for $10 they could have it on a full tape.

Some of my colleagues suggest that labels are trying to increase album sales. The success of this was evidenced by the dramatic increase in the sales of Vanilla Ice's "To The Extreme" following the deletion of "Ice Ice Baby" on cassette single. But I guarantee that, for every customer who bought the full tape or CD, there were 10 who said "never mind."

Come on, labels. Isn't it our job to satisfy *every* consumer, not just those willing to shell out the most money? Here's hoping that the increase in list price of cassette singles results in a better selection of the current radio hits for the consumer.

Darren W. Stuart
Miami

BLUES RESURGENCE

I enjoyed Chris Morris' article, "Music Buyers Have Appetite For The Blues" (Billboard, April 27). As producer of the nation's only syndicated radio program dedicated to the blues, I am well aware of the tremendous resurgence of this genre. Our "Blues Deluxe" radio program is now in its fourth year of national distribution, and we continue to find great blues music, not only from expected sources, but also from artists who have decided to include a blues cut on their latest album, whether it be rock, heavy metal, pop, or country. And there are artists like Pat Benatar, who have evidently been "hiding" a great blues album for some time.

It is good to know that the various labels are behind the blues and plan to increase their support. Our listeners tell us that we are doing the right thing—the only complaint that we have seen in the past few years is that the program isn't long enough!

David A. Fusco
Music Unlimited
Arlington, Texas

ROARING '70s

It seems that whatever decade we are in, we are remembering music of the decade that was 20 years before. During the '70s, we remembered the '50s, and during the '80s, we remembered the '60s. It's only natural that during the '90s, we'll remember the '70s.

Just the other day, I was in a local shopping mall and went into the Gap clothing store. I was surprised to hear disco on the store play tape, including "I Will Survive" by Gloria Gaynor and "The Groove Line" by Heatwave.

Just recently, the careers of the Bee Gees and Donna Summer have been revived. However, Summer remained a mainstream pop/R&B artist during the '80s and the only disco artist to leave that tag behind. The Bee Gees weren't as lucky.

I've read that an upcoming movie called "Spirit Of '76," which stars David Cassidy and (Downtown) Julie Brown, will take a '90s look at the '70s. The soundtrack includes "The Hustle" by Van McCoy, "Boogie Fever" by the Sylvers, and "Disco Inferno" by the Trammps.

I think that the '70s are creeping upon us, and many will rediscover "The Hustle" and groups like K.C. & the Sunshine Band. Donna Summer will benefit more than any of the others, because she's already hip to the '90s dance scene.

Whether you loved or loathed the decade, beware: The '70s are again upon us.

Darrell Russ
Frederick, Md.

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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Modern Rock Radio: Experience Wanted

■ BY CRAIG ROSEN

LOS ANGELES—In the early days of modern rock radio, air talent with no formal on-air experience was not only welcome, but desired. Now, however, modern rock programmers are continuing to shift toward more professional on-air talent.

The story of KROQ Los Angeles night jock Jim "the Poorman" Trenton is an example of the old days. A law student who flunked the bar exam a number of times, Trenton began reviewing cheap restaurants for the station after he met then PD Rick Carroll. Eventually, the Poorman became one of the station's most popular personalities.

As Mike Jacobs, an independent promotion man and executor of a scholarship fund in honor of the late Carroll, says, "Rick thought people on the radio should sound like the kids listening to the radio took the station over. That was his philosophy, but now that has somewhat changed."

Jacobs' observation is on target. Three of the last four personalities hired at KROQ—morning hosts Kevin Ryder & Gene Baxter, and night jock Doug "the Slug" Roberts—came from top 40 stations. The fourth, April Whitney, was a KROQ alumnus who returned to the station.

KROQ isn't the only modern rock station that has been shifting to more professional air talent.

"I look for trained people with a lot of years and experience in radio," says KITS (Live 105) San Francisco PD Richard Sands. The Live 105 air-staff only includes one personality, overnight and weekend host Ted Cousens, who was hired straight out of college. "It's nice to have people that know the music to start with," Sands adds, "but I still would like them to be polished professionals, rather than just raw rookies."

According to Sands, stations like Live 105 can no longer afford to take too many chances on new talent. "Maybe in overnights and nonrated periods we will try people out," he says. "But this is the fourth market and it's highly competitive. We would like to be a ratings success."

When modern rock XETRA-FM (91X) San Diego PD Kevin Stapleford was looking for a morning team in late 1989, he considered talent from a variety of different formats. He eventually settled on Mike Berger & Jeff Prescott from crosstown album rival KGB, and teamed them with 91X personality Russ T. Nails. "The most important thing for this format is not just an air personality that's worked in it before," Stapleford says, "but someone that has respect for it and understands what it does."

CKST (Coast 800) Vancouver, British Columbia, director of operations David Marsden says he still has room at his station for raw talent alongside veterans. "I like to go and seek both out," he says. "I like to have people that have been on-air for a number of years, perhaps that even go back as far as the original progressive FMs, and are disillusioned with the current state of the format."

KTCL Denver PD John Hayes says that up to 70% of his staff came straight from college. "I tend to prefer that," he says. "They don't bring preconceived notions about radio to the job. They are kind of like a piece of clay and easier to mold that way."

Hayes does note, however, that with the increasing number of modern rock stations springing up around the country, there is a bigger pool of talent with experience in the format to choose from.

For example, KTCL recently signed on XETRA San Diego overnight/weekend personality Mo Mellady to do mornings. Hayes also says he is now considering air talent from other formats, including album rock and top 40, which he never did in the past. For weekends and overnights, Hayes says he will still turn to college talent.

KUKQ Phoenix PD Jonathan L. Rosen says that he also has a mix of talent. The station's night jock is a former PD of the local college station, but his morning and afternoon jocks are both album rock veterans with at least a decade of experience in the market.

"Learning the music is probably the hardest part for them," Rosen says. "For example, our afternoon talent had never heard of Love & Rockets until he played them."

Rosen, however, points out that it is not necessarily easier to hire a jock out of college. "A good portion of the jocks that come out of college think industrial music is the only thing happening," he says. "When you put them on a station and say, 'Play Chris Isaak,' what are they going to say?"

"On a national level," Rosen concludes, "the pool of talent for this format is very small. It's not like top 40, where most people are into it to be a journey person in radio. You don't see much traveling in this format."

Happy Couple. WNCI Columbus, Ohio, morning zoo members John Cline, left, and Shawn Ireland, right, appeared as a cross-dressed couple in this photo, which ran in the wedding section of the Columbus Dispatch. Listeners were asked to find the picture of the couple in the paper. Some 100 calls later, someone finally identified the pair. The station later had to issue an apology to the Dispatch.

FCC's Sikes Questioned On Leasing/Brokerage 'Deals'

■ BY BILL HOLLAND

WASHINGTON, D.C.—Is Congress thinking of putting a stop to the recent proliferation of broadcaster simulcast "leasing agreements" and "time brokerage deals"? If the chairman of the House Energy and Commerce Committee doesn't get the answers he wants from Federal Communications Commission chairman Al Sikes, that could very well be the case, sources here say.

WASHINGTON ROUNDUP

Rep. John Dingell, D-Mich., whose committee oversees broadcasting and its public interest standard, has sent a blistering letter to Sikes, asking why commission staffers are OK'ing such deals even though Sikes and his commissioners have not ruled on the controversial issue. Critics of leasing/simulcast and time brokerage say the two phenomena circumvent FCC multiple and cross-ownership rules.

The Dingell letter asks that Sikes respond by May 2. Insiders suggest that the immediacy of the letter coincides with growing congressional concern about the laxity of the public interest standard in light of Sikes' plan to overhaul FCC rules top to bottom—including the cross and multiple ownership rules.

HOUSE PANEL VOTES ON SPECTRUM SHIFTS

The House Telecommunications Subcommittee marked up a bill May 2 that would reallocate a portion of the radio frequency spectrum—including the L-band— to civilian use, including DAB service. The bill, H.R. 531, introduced by Reps. John Dingell and Edward Markey, D-Mass., will now go to full House committee.

KSHE FCC FINE NO FALSE ALARM

The "mock nuclear attack," broadcast Jan. 29 by KSHE St. Louis jock John Ulett will cost parent Emmis Broadcasting a $25,000 FCC fine.

The FCC cited Section 325(a) of the Communications Act, which prohibits the broadcast of false signals of distress, and added that since the U.S. was "at war in the Persian Gulf," the broadcast "had the potential to create widespread panic."

KROQ Pays Price For Hoax; KZZP's Variety; Y95 Turns On The Power In Dallas

THE Los Angeles County Sheriff's Department has billed modern rock **KROQ** Los Angeles more than $12,000 for the time spent investigating the on-air murder confession hoax that was broadcast on the **Kevin Ryder** and **Gene "Bean" Baxter** morning show last June. According to **Steven A. Lerman**, the attorney representing KROQ parent **Infinity Broadcasting**, the station will pay the bill.

PROGRAMMING: VARIETY SIGNS ON

Top 40 **KZZP** Phoenix became AC **KVRY** ("Variety 104.7") April 30. **WKZL** Winston-Salem, N.C., MD **John Zellnar** joins as MD/midday jock. **KRQQ** Tucson, Ariz., midday jock **Jeff Davis** will do mornings as **Jeff Early**. Midday jock **Jamie West** moves to news. Overnighter **Bryan Allen** moves to late nights. Morning team **Dave Ryan, John McHay**, and **Lisa McDaniel** are out, along with APD/afternoon jock **Chet Buchanan**, MD **Darcy Sanders**, and night jock **Jack Hammer**.

Top 40 **KHYI** (Y95) Dallas marked its power boost from 33,000 kw to 100,000 kw by becoming "Power 95" and switching to top 40/dance. Here's a music monitor: Londonbeat, "I've Been Thinking About You"; Dino, "I Like It"; C&C Music Factory, "Here We Go"; Sa-Fire, "Thinking Of You"; Keedy, "Save Some Love"; Johnny Gill, "Rub You The Right Way"; Information Society, "What's On Your Mind (Pure Energy)" (also the song used to launch the new format); and Jaya, "If You Leave Me Now."

Former **KQLZ** (Pirate Radio) Los Angeles OM **Mark Todd** joins top 40 **WKBQ** St. Louis as PD, replacing **Lyndon Abell** ... Former KROQ jock **Freddie Snakeskin** joins crosstown AC **KOCM/KSRF** as PD.

Tom Casey has been officially upped from APD to PD at **KJMZ** Dallas. He had been acting PD since **Elroy Smith's** exit last December ... Top 40 **WYTZ** Chicago OM **Ric Lippincott** is out. No replacement has been named.

Also exiting this week are **KBLX** San Francisco PD **Lee Michaels** (415-574-4400), urban **WLOU** Louis-

by Sean Ross with Craig Rosen & Phyllis Stark

ville, Ky., PD/afternoon jock **Ange Canessa** (502-937-8784), and top 40 **WRBQ** (Q105) Tampa, Fla., operations director **John Clay** (813-887-1016). Q105 PD **Jay Taylor** will assume Clay's duties and is now looking for an MD.

AC **WYLT** Raleigh, N.C., PD **Gary Nolan** returns to his native Long Island, N.Y., to program similarly formatted **WKJY**, where he replaces **Jay Scott** ... **Pat Paxton** joins **WOMX** Orlando, Fla., as PD, replacing **Brian Thomas**. Paxton was group PD of Adventure Communications and PD of **WKEE** Huntington, W.Va.

John Angelides has been upped from ND to PD at N/T **KMOX** St. Louis, replacing **Dave Dugan**, who becomes evening talk host. Former evening host **Tom Bauerle** is now a part-timer.

Urban **KDKO** Denver PD/MD **Terrin Hutt** is out. Night jock **George Martinez** becomes MD. No PD has been named ... **KEZO** Omaha, Neb., PD **Bruce McGregor**, overnight jock **Barb Scanlon**, and promotion manager **Joni Ryan** are out. No replacements have been named.

WXRT Chicago parent **Diamond Broadcasting** has purchased crosstown **WPNT-AM** for $650,000 from **Century Broadcasting** and changed the calls to **WXRT-FM**. GM **Harvey Wells** will not reveal plans for the AM, which had been dark since January, but says it will not be simulcasting the FM. Diamond has asked the Federal Communications Commission to reduce the station to daytimer status.

John Wagner moves from AC **WWAV** Ft. Walton Beach, Fla., to oldies **KGOR** Omaha, Neb. as PD, replacing **Tom Mikelson** ... **WBRD** West Palm Beach, Fla., PD **Ross Alan** moves to oldies **WLKQ-FM** Atlanta for afternoons. WBRD parttimer **Kelly Davis** is upped to MD/afternoons. No PD has been named.

Album **WEQX** Albany, N.Y., PD **Mark Brodsky** exits for a new, yet-to-be-announced opportunity. MD **Jim McGuinn** becomes PD ... Across town, **WROW-AM** switched to the Bonneville Ultra easy format. The station will continue to simulcast AC **WROW-FM** in morning drive.

N/T **WNTR** Washington, D.C., picks up Sun Network N/T programming for most of the day. Several staffers are out. GM **Pat Korten** steps down but will retain his afternoon talk show for now ... **National Public Radio** has cut its

(Continued on page 14)

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VOX JOX

(Continued from page 12)

newscasts from 24 to 18 per day citing dwindling public and corporate contributions.

KLIV San Jose, Calif., switches from SMN Stardust to CNN Headline News ... **Tony Fields** has been named PD at SMN Touch affiliate **WKSV** Norfolk, Va., replacing **Dave James**.

Unistar Format 41 affiliate **WCOZ** Lexington, Ky., switches to '80s-based AC as "Kiss 96.9" under new PD/midday host **Tom Kennedy** from **WDKB** DeKalb, Ill., and consultant **Jack Taddeo** ... The Imagination Station's children's network has added new affiliate **KICK** Springfield, Mo. It plans to sign on in July.

PEOPLE: PRESTON ADDS STRIPES

As expected, former **WXKS-FM** (Kiss 108) Boston PD **Sunny Joe White** made his debut as 10 AM-noon jock at crosstown rival **WZOU** April 29. Kiss 108 owner **Richie Balsbaugh** commented that White has "violated his noncompete and violated his partnership agreement" with Kiss parent Pyramid Broadcasting. Balsbaugh had no comment when asked if he will take legal action against White.

WPLJ (Mojo Radio) New York MD **Mike Preston** adds APD stripes. **M.J. Kelli**, who came to Mojo several weeks ago as a sidekick for **Scott Shannon**, adds production director and program coordinator duties. **Gene Wooten** is upped from production director to creative services director; **Adam Goodman** becomes research manager. Former WPLJ morning show producer **Archer Dusablon** joins classic rock **WZLX** Boston as creative director of the morning show.

Spider Harrison, night jock at top 40 **KDWB-FM** Minneapolis, follows former PD **Brian Philips** to **WEGX** (Eagle 106) Philadelphia for nights. **WHTZ** (Z100) New York's **Patty Steele** is filling in on the morning show while Eagle looks for a permanent morning newsperson.

Former oldies **WMXJ** Miami morning man **Shawn Burke** moves to **WJMK** (Magic 104) Chicago in the same capacity, replacing **Fred Winston**. Across town, AC **WTMX** (Mix 102) morning sidekick **Beth Kaye** is out. She will not be replaced.

Album **KATT** Oklahoma City MD/p.m. driver **Cindy Scull** joins similarly formatted **KFOG** San Francisco for nights ... Evening jock **Bruce Melvin** becomes MD/midday jock at **WHJX** (Hot 101.5) Jacksonville, Fla. Former **WWWZ** (Z93) Charleston, S.C., midday jock **Mikki Spencer** joins WHJX as morning co-host and promotion director, replacing **Rene** who moves to evenings. Midday jock **Angel** exits.

Top 40/dance **WKSS** Hartford, Conn., MD **Chris Walsh** steps down to concentrate on his syndicated "Supermixx" program. WKSS also loses part-timer **Steve McVie** to the MD/night shift at **WERZ** Portsmouth, N.H. ... **Anita Garlock** has been upped from morning show assistant producer to programming assistant at **KINK** Portland, Ore. She replaces **Rachel Altmann**, who leaves radio.

N/T **KTAR** Phoenix ND **Bill Polish** is out. No replacement has been named ... N/T **KOA** Denver swing host **Claudia Lamb** is the new midday host at **WKRC** Cincinnati, where she replaces **Dave Lee**.

Top 40 **WRQN** (93Q) Toledo MD/late-nighter **Captain Morgan** adds APD stripes and moves to afternoon drive, replacing **J.J. Quest**, who becomes executive producer of the morning show ... Former oldies **CKEY** Toronto MD **Rosalie Trombley** becomes interim MD at crosstown easy outlet **CJEZ**.

Market vet **Bill Cross** joins the top 40 **WXXL** (XL 106.7) Orlando, Fla., morning zoo for news and writing and producing duties ... Urban **WTLC** Indianapolis morning man **Dwayne Warblington** is out after one week. No replacement has been named; T&Rs to PD **Jay Johnson**.

N/T **WFBC** Greenville, S.C., morning man **Russ Cassell** returns to mornings on oldies **WFBC-FM**, replacing **Terry Taylor**. The new AM team is Taylor's producer **Gregg Masters** and the Clemson Sports Network's **Jim Phillips**.

Former **KKFR** (Power 92) Phoenix afternoon jock/program coordinator **Christopher Lance** is looking for a new opportunity; call 619-425-0293.

newsline...

ALAN GOODMAN has been named to the newly created presidency of Ackerly Communications' radio division. He was GM of WAVA Washington, D.C. Also, Chris Christensen joins Apollo Radio as VP/chief financial officer. He previously held the same position at Metropolitan Broadcasting.

CHUCK HILL has been upped from GSM to GM at AC WBUF (Mix 93) Buffalo, N.Y., replacing Larry White, who exits.

EO O'CONNOR is out as GM of WGNA-AM-FM Albany, N.Y. No replacement has been named. Also, Jim Davis (616-532-8647) is out as GM of WGRD Grand Rapids, Mich. KLTE Oklahoma City sales manager David Gates replaces him.

STATION SALES: WOOD-AM-FM Grand Rapids from United Artists to WUSL Philadelphia VP/GM Bruce Holberg for $10.5 million; KESZ Phoenix to Arizona Television for an undisclosed sum; KCVR/KWIN Stockton, Calif., from Turnbeaugh Communications to investor Michael Murphy for $675,000.

Billboard® FOR WEEK ENDING MAY 11, 1991

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	10	BABY BABY / A&M 1549	◆ AMY GRANT (2 weeks at No. 1)
2	3	5	9	RHYTHM OF MY HEART / WARNER BROS. 4-19366	◆ ROD STEWART
3	2	1	14	CRY FOR HELP / RCA 2774	◆ RICK ASTLEY
4	7	10	4	LOVE IS A WONDERFUL THING / COLUMBIA 38-73719	◆ MICHAEL BOLTON
5	6	9	6	I DON'T WANNA CRY / COLUMBIA 38-73743	◆ MARIAH CAREY
6	4	4	12	MERCY MERCY ME/I WANT YOU / EMI 50344	ROBERT PALMER
7	5	3	14	YOU'RE IN LOVE / SBK 07346	◆ WILSON PHILLIPS
8	9	11	9	I'VE BEEN THINKING ABOUT YOU / RADIOACTIVE 54005/MCA	◆ LONDONBEAT
9	8	6	9	VOICES THAT CARE / GIANT 4-19350	◆ VOICES THAT CARE
10	12	15	5	MIRACLE / ARISTA 2222	◆ WHITNEY HOUSTON
11	10	7	16	COMING OUT OF THE DARK / EPIC 34-73666	◆ GLORIA ESTEFAN
12	13	18	7	(IF THERE WAS) ANY OTHER WAY / EPIC 34-73665	◆ CELINE DION
13	11	8	13	ONE MORE TRY / QUALITY 15114	◆ TIMMY T.
14	14	19	10	WALK MY WAY / REPRISE 4-19447	BETH NIELSEN CHAPMAN
15	18	23	7	JUST THE WAY IT IS, BABY / ATCO 4-98874	◆ THE REMBRANDTS
16	15	12	21	ALL THE MAN THAT I NEED / ARISTA 2156	◆ WHITNEY HOUSTON
17	28	—	2	PART OF ME, PART OF YOU / MCA 54060	◆ GLENN FREY
18	17	13	17	DON'T HOLD BACK YOUR LOVE / ARISTA 2157	◆ DARYL HALL JOHN OATES
19	31	46	3	POWER OF LOVE/LOVE POWER / EPIC 34-73778	◆ LUTHER VANDROSS
20	20	16	16	SOMEDAY / COLUMBIA 38-73561	◆ MARIAH CAREY
21	25	28	6	JOYRIDE / EMI 50342	◆ ROXETTE
22	16	17	10	I'LL BE BY YOUR SIDE / LMR 2758/RCA	STEVIE B
23	21	20	23	SHOW ME THE WAY / A&M 1536	◆ STYX
24	19	14	13	FOREVER'S AS FAR AS I'LL GO / RCA 2706	ALABAMA
				★★★ POWER PICK ★★★	
25	34	36	4	CIRCLE OF ONE / FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
26	22	21	29	WHERE DOES MY HEART BEAT NOW / EPIC 34-73536	◆ CELINE DION
27	27	31	4	LOVE WILL SURVIVE / CAPITOL 44707	DONNY OSMOND
28	26	32	5	COMPARED TO NOTHING / REPRISE 4-19340	JUDE COLE
29	29	37	7	MY HEART IS FAILING ME / SBK 07342	◆ RIFF
30	32	40	7	PLACE IN THIS WORLD / REUNION LP CUT/GEFFEN	◆ MICHAEL W. SMITH
31	30	34	5	LOVE AT FIRST SIGHT / A&M 1548	STYX
				★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶		1	RUSH RUSH / VIRGIN 98828	PAULA ABDUL
33	33	38	5	NOTHING BUT THE RADIO ON / CAPITOL 44674	◆ DAVE KOZ
34	23	22	16	ALL THIS TIME / A&M 1541	◆ STING
35	NEW ▶		1	STARTING ALL OVER AGAIN / ARISTA LP CUT	DARYL HALL JOHN OATES
36	37	42	3	HOW CAN I EASE THE PAIN / ELEKTRA 4-64897	◆ LISA FISCHER
37	43	—	2	MORE THAN WORDS / A&M 1552	◆ EXTREME
38	45	—	2	YOU DON'T HAVE TO GO HOME TONIGHT / MERCURY 878 864-4	◆ THE TRIPLETS
39	42	41	3	WALKING IN MEMPHIS / ATLANTIC 4-87747	◆ MARC COHN
40	24	24	8	TEMPLE OF LOVE / EAST WEST 4-98863	◆ HARRIET
41	46	45	3	TOUCH ME (ALL NIGHT LONG) / POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
42	36	25	13	WAITING FOR LOVE / EMI 50337	◆ ALIAS
43	49	—	2	NEVER GONNA LET YOU DOWN / COLUMBIA 38-73643	SURFACE
44	39	29	27	THE FIRST TIME / COLUMBIA 38-73502	◆ SURFACE
45	35	26	19	WICKED GAME / REPRISE 4-19704	◆ CHRIS ISAAK
46	38	30	26	GET HERE / FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
47	40	27	19	SWEAR TO YOUR HEART / HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
48	48	—	2	SEAL OUR FATE / EPIC 34-73769	◆ GLORIA ESTEFAN
49	44	33	35	LOVE TAKES TIME / COLUMBIA 38-73455	◆ MARIAH CAREY
50	47	44	4	SWEPT AWAY / PRIVATE MUSIC 2084	YANNI

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

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Neither Rain, Nor Heat, Etc. Can Stop Outdoor Promotions

NEW YORK—Summer is nearly here, and with it comes outdoor-promotion season. And that means it's time for some promotion directors' horror stories about outdoor promotions gone awry.

Last year, **WRCN** Riverhead, N.Y., experienced an outdoor promotion from hell during a daylong Memorial Day beach broadcast. Promotion director **Theresa Beyers** (now promotion director at **WDRE** Long Island, N.Y.) says the station should have anticipated trouble when people began showing up at 5 a.m., an hour before the broadcast was to begin. While

Promotions & Marketing

by Phyllis Stark

WRCN staffers were giving away promotional items, the crowd began drinking beer available at a concession stand and getting rowdy. "It was scary," she says. Before long, a fight broke out. "The police had handcuffed a guy and they were dragging him away and he was covered with WRCN bumper stickers from head to toe," Beyers says. "I was praying there were no TV cameras nearby."

As the crowd got larger and more unruly, the station van was eventually trapped. Beyers says they finally escaped after convincing the crowd they were going back to the station to get more prizes and cash to give away. Instead, she says, "we got out of there never to return."

WBCN Boston got into some hot water last summer over its money-drop promotion. Over the course of two days, the station dropped $50,000—$2,000 every hour—from a cherry picker. While more than 40,000 people attended, one man claimed to have fractured his knee in the scramble for cash, and subsequently sued the station. The matter is still in litigation.

Several years ago, WBCN hosted a rib-eating contest to promote the film "Porky's." Promotion director **Larry Loprete** says, "The winner, unfortunately, threw up and induced several other people to throw up."

But most outdoor horror stories are weather, not pork, related. Two weeks ago, **WBAB** Long Island's sponsorship of an annual road rally became a less than pleasant experience when the temperature hovered around 40 degrees and the area experienced what promotion director **Steve Morris** calls "typhoon conditions." Morris and his staff stood in a parking lot for most of the day, and while the event itself was a success, with more than 1,000 cars entered, Morris calls it "a miserable experience. I have never been that wet when fully clothed. We had lots of Entenmann's cakes and cookies and they just floated away."

Dan Kieley, now marketing director at **WBBM-FM** (B96) Chicago, remembers a **Willie Nelson** concert sponsored by his former station, **KKRC-FM** Sioux Falls, S.D. Temperatures in the neighborhood of 110 degrees mandated water trucks being brought in to spray the crowd and settle the dust on the field.

WRCN once tried to raise money to help restore a local landmark by camping out on it for 103.9 hours. Beyers, who was camped out with then-afternoon-jock **Zach Martin** and several other staffers, says, "We had hurricane-force winds nonstop for the first four days."

Paige Nienaber, now promotion director of **WCKZ** (Kiss 102) Charlotte, N.C., experienced a tornado during an outdoor promotion while he was working at the former **WLOL** Minneapolis. They were broadcasting live from a lake where a Miami Sound Machine concert was taking place. "[The sky] got black, and it got deadly quiet for about 30 seconds," he says. They later discovered that the tornado had touched down just two blocks from where they were broadcasting. The station's inflatable radio was overturned and filled with water, but there was no other damage.

But Nienaber has had a series of bad experiences with outdoor promotions. Three days after starting at Kiss 102, while he was living in an unfurnished apartment and sleeping on a mattress, Nienaber was setting up a promotion outside a grocery store when he and the station's advertising director were struck by a car and pinned against the station van. Nienaber was out of work for several weeks; his co-worker was out of work for more than 10 months.

In a separate incident, Nienaber once struck what he describes as "a wino on a bicycle" while he was traveling to a promotion in the station jeep. Fortunately, that incident did not produce any serious injuries.

And two days after Hurricane Hugo, Kiss 102 sponsored a cheerleading competition in a parking lot in which the windows of about 200 cars had been blown out during the storm. Nienaber says station folk swept up as much glass as they could, "but the sales promotion had to go on."

IDEA MILL: FANTASY PRIZES

WMYI (My 102.5) Greenville, S.C., is giving away a $150,000 home, a Mazda 626, an in-ground pool, $10,000 worth of furniture, and a puppy in its American Dream promotion . . . WBAB's "Spoiled Rotten" game gives listeners a chance to win $10,023 in airfare to any domestic destination, $10,023 in free credit-card charges, a Subaru Legacy, and use of a beach-front house for the summer.

WWKZ (KS 103) Tupelo, Miss., promoted Mark Cohn's single "Walking In Memphis" by registering listeners to win a weekend in Memphis that includes hotel, dinner, and amusement-park tickets, but no transportation. Winners must walk to Memphis . . . **CITI** Winnipeg, Manitoba, sent winners to see Hall & Oates in concert, and also to St. Louis to see Brett Hull and Adam Oates of the St. Louis Blues play in the Stanley Cup playoffs.

WQEN Gadsden, Ala., jock **Larry Logan** now has a hamburger named after him at six area McDonald's

(Continued on page 50)

Billboard's PD of the week

Michael Luczak
WMMS Cleveland

THERE WAS, for a time, a period of great turmoil at Malrite's WMMS Cleveland. Once a perennial market leader, "The Buzzard" was pushed out of the top spot by ACs WLTF and WDOK. There were on-air lineup changes and heavily publicized internal disputes. In the summer of '89, WMMS—ostensibly a rock-leaning top 40 at the time—was tied by classic rock WNCX. And it was the target of a slew of local press articles about why the Buzzard wasn't any good anymore.

But things may be settling down. WMMS has been No. 1 in two out of the last three books. After falling 9.3-6.8 12-plus in the fall, the station rebounded to an 8.8 share and reclaimed the market lead, despite a disappointing fall for album rock stations nationwide. WNCX, which had been as high as a 6.7 six months ago, was off 5.2-4.4.

That WMMS was up in the winter when a lot of other album rock outlets were down may be just because it was abnormally low in the first place. But it may also relate to the Buzzard's enhanced Gulf war coverage. PD Michael Luczak says WMMS was, with country WGAR, one of the first stations to carry the news when the bombing started. And WMMS, which already did p.m.-drive news, stayed with hourly updates until the cease-fire. None of Cleveland's N/T AMs, including WMMS' AM, WHK, showed the significant gains that all-news stations did in other cities.

WMMS "officially" returned from top 40 to album rock in December 1989, although GM Chuck Bortnick now admits that the Buzzard had really made the switch much earlier. Most of the material that made WMMS a top 40 station had been gone, he says, since at least early 1988. That WMMS continued to operate in the industry as a top 40 outlet, he says, is "a joke."

When Luczak, a Cleveland native, came to WMMS last July after a decade at WEBN Cincinnati and a year as PD of WAZU Dayton, Ohio, one of his goals was to reclaim WMMS' new music mantle; something he admired while growing up with the station. Luczak says WMMS was "playing the [consultant Jeff] Pollack 500. We had the same clock every hour. There were times when new music would be played and not front- or back-sold. All our IDs, sweepers, and recorded positioners went directly into old product.

"At that time WNCX already had a foothold, so I looked for our competitive advantage. They played old music. WMMS played the best of the old and the best of the new, but we weren't highlighting the new music. I popped a little more new music in, but mostly I used mirrors to put more emphasis on it."

Luczak has a reputation dating back to WEBN for choosing some unusual currents. He still does, and he plays a number of modern rock crossovers. "A lot of mainstream AOR PDs miss the point," he says. "They think if it's new rock, it has to be hair band rock. A lot of new bands with staying power are going to come from the alternative realm. They give you more melody and and substance than a lot of the hair bands. Blue Rodeo is considered an alternative band, but ''Til I Am Myself Again' is a power record for us."

Here's WMMS in middays: Who, "Who Are You"; Steve Winwood, "Valerie"; Doobie Brothers, "Dangerous"; Rush, "Fly By Night"; Mark Cohn, "Walking In Memphis"; Eric Clapton, "I've Got A Rock & Roll Heart"; Cinderella, "Heartbreak Station"; Replacements, "When It Began"; Jethro Tull, "Aqualung"; Electric Light Orchestra, "Evil Woman."

There are about four currents an hour in middays, most of them front-sold or staged in some manner. The current/gold balance is about 50/50 by the time WMMS does its "Gonzo Radio" program at night. That show is similar in structure to KLOL Houston's "Outlaw Radio," but Bortnick says the presentation is friendlier and less outrageous than KLOL's versions.

WMMS was already doing a twice-daily lifestyle feature called "Buzzard Minute" when Luczak arrived. He's added a "question of the day" type feature called "Culture Counter" and a "Rock News" segment to showcase the artist interviews WMMS does. The station has also hooked up with a local club to restore the live "Coffee Break Concerts" that the Buzzard was once known for. (One difference is that not all of the available artists for such shows fit in middays, as the old concerts did. Some, like the Replacements, still take place at noon. Others, like Social Distortion or Tommy Conwell, are scheduled for evenings.)

In the winter, WMMS offered daily trips to Florida in its "Beat The Freeze" concert. It also "gave away" Malrite's independent local TV station for a day as an answer to MTV's "win a radio station" concert. For the spring, the station is relying heavily on database marketing and calling "loyal listener" names for prizes.

Eighteen months after its changes, Bortnick thinks WMMS has been able to "eliminate the confusion" about what the station is. Luczak says WMMS is "hip" again. Before the refocusing of WMMS, people *wanted* to listen, but instead they "liked WNCX because WNCX gave them what WMMS had built," he says.

As for whether the station is still having a hard time living up to its early-'70s image, he says, "Industry types here still long for the old glory days. In the average listener's mind, that doesn't mean anything. They're looking for the best thing on the dial now. And that's what we're going for. What made the old WMMS a great station was that they were on top of local events, they were civic minded, they played new music, and artists came by. But now instead of Pat Benatar, it's hearing Blue Rodeo for the first time." **SEAN ROSS**

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Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	2	4	LIFT ME UP / ARISTA 2218	YES (2 weeks at No. 1)
2	3	4	5	DANGEROUS / CAPITOL 79662	THE DOOBIE BROTHERS
3	2	1	10	LOSING MY RELIGION / WARNER BROS. 4-19392	R.E.M.
4	5	5	7	SHE GOES DOWN / CAPITOL 44688	BILLY SQUIER
5	4	3	9	LAYING DOWN THE LAW / ATLANTIC LP CUT	THE LAW
6	7	11	3	COUPLE DAYS OFF / EMI 50346	HUEY LEWIS & THE NEWS
7	9	9	9	TRADEMARK / CAPITOL LP CUT	ERIC JOHNSON
8	11	15	6	WIND OF CHANGE / MERCURY 868 180-4	SCORPIONS
9	14	—	2	ORDINARY AVERAGE GUY / PYRAMID LP CUT/EPIC	JOE WALSH
10	8	6	16	SILENT LUCIDITY / EMI 50345	QUEENSRYCHE
11	10	10	8	SEE THE LIGHTS / A&M 1553	SIMPLE MINDS
12	13	23	6	WALKING IN MEMPHIS / ATLANTIC 4-87747	MARC COHN
13	15	25	3	PART OF ME, PART OF YOU / MCA 54060	GLENN FREY
14	6	7	10	SENSIBLE SHOES / WARNER BROS. 4-19365	DAVID LEE ROTH
15	12	16	7	SOMEONE TO LOVE / ARISTA 2214	ROGER MCGUINN
16	17	24	11	MORE THAN WORDS / A&M 1552	EXTREME
17	18	17	6	PAYIN' THE COST TO BE THE BOSS / CHRYSALIS 23695	PAT BENATAR
18	22	26	5	DIRTY LOVE / GEFFEN LP CUT	THUNDER
19	16	18	12	SAVED BY LOVE / CHARISMA LP CUT	RIK EMMETT
20	28	33	6	RIGHT HERE, RIGHT NOW / SBK 07345	JESUS JONES
21	29	40	3	BLACK MONEY / CYPRESS 2786/RCA	VINNIE JAMES
22	30	39	5	HEAVEN HELP THE LONELY / COLUMBIA LP CUT	WILLIE NILE
23	19	19	17	SHE TALKS TO ANGELS / DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
24	32	48	3	ALL THE WAY FROM MEMPHIS / IMPACT LP CUT/MCA	CONTRABAND
25	31	35	4	LOVE DON'T COME EASY / ATLANTIC 4-87734	WHITE LION
26	20	20	12	UNCLE TOM'S CABIN / COLUMBIA 38-73644	WARRANT
27	35	37	5	MAN IN THE BOX / COLUMBIA LP CUT	ALICE IN CHAINS
28	43	—	2	OBVIOUS SONG / VIRGIN LP CUT	JOE JACKSON
				★★★ POWER TRACK ★★★	
29	50	—	2	REBEL HEART / WARNER BROS. LP CUT	ROD STEWART
30	25	12	10	HIGHWIRE / COLUMBIA 38-73742	ROLLING STONES
				★★★ FLASHMAKER ★★★	
31	NEW ▶		1	DESERT MOON / CAPITOL LP CUT	GREAT WHITE
32	41	47	3	MOTHER'S EYES / ATCO LP CUT	ENUFF Z'NUFF
33	23	14	13	HEARTBREAK STATION / MERCURY 878 796-4	CINDERELLA
34	38	41	5	BLACK, WHITE AND BLOOD RED / SLASH LP CUT/REPRISE	BODEANS
35	40	49	4	GREEN-TINTED SIXTIES MIND / ATLANTIC LP CUT	MR. BIG
36	21	8	14	THE SOUL CAGES / A&M 1556	STING
37	34	36	17	DON'T TREAT ME BAD / EPIC 34-73676	FIREHOUSE
38	46	50	4	MAD ABOUT YOU / CHRYSALIS 23699	SLAUGHTER
39	42	46	4	DON'T MAKE ME DREAM ABOUT YOU / REPRISE 4-19357	CHRIS ISAAK
40	47	—	2	ALWAYS ON THE RUN / VIRGIN LP CUT	LENNY KRAVITZ
41	NEW ▶		1	RAW / I.R.S. LP CUT	THE ALARM
42	27	13	11	IF YOU DON'T START DRINKIN' / EMI LP CUT	GEORGE THOROGOOD
43	26	22	9	RHYTHM OF MY HEART / WARNER BROS. 4-19336	ROD STEWART
44	NEW ▶		1	FOREVER YOUNG / DGC LP CUT	TYKETTO
45	37	31	14	FLY ME COURAGEOUS / ISLAND LP CUT	DRIVIN' N' CRYIN'
46	NEW ▶		1	SEEING THINGS / DEF AMERICAN LP CUT/REPRISE	THE BLACK CROWES
47	33	28	13	STRANGER STRANGER / ATCO LP CUT	BAD COMPANY
48	24	21	9	INNUENDO / HOLLYWOOD LP CUT/ELEKTRA	QUEEN
49	39	27	10	ARE YOU READY / ATCO 4-98830	AC/DC
50	36	34	15	BITTER TEARS / ATLANTIC 4-87760	INXS

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.

NBC's The Source Adds New Services; Bruce Chandler's Oldies Show Still Vital

NETWORKS AND SYNDICATION

by Craig Rosen

LOS ANGELES—With a more than 10-year run and affiliates in all of the top 10 markets, **NBC's The Source** is one of the prime young adult networks.

The Source, which joined the **Westwood One** family in 1987 when WW1 purchased the **NBC Radio Network**, has continued its prominence in the young-adult arena by adapting its services to the times.

Last year The Source moved its administrative offices to Los Angeles, while the production base, headed by director of programming **Andy Denemark**, remained in New York. "We kept the basic structure intact and tweaked it," says WW1/Source executive VP/GM **Thom Ferro**. "We talked with our consultant **Jeff Pollack** and found out what the trends were, what elements stations were and weren't using, and we started tailoring things."

As Ferro explains it, The Source now offers affiliates a menu of services to choose from, which is different from the old days of network radio when "it was like sitting down for the family meal, and mom saying, 'Fuck you, we're all having meatloaf.' "

Like most networks, The Source was given a boost by stations' quest for news during the Persian Gulf war. "The main service we offer is news," Ferro says. "So if something happens, our affiliates can dial it in and have the news right there."

The Source services include morning-show prep elements and news reports from the **Mutual/NBC/WW1** camp, as well as **"The Rock Report,"** a daily 90-second shortform hosted by Source program manager **Dia Stein**, and Source Interactives, which allow affiliates to patch into one of the Source's studios for a custom live celebrity interview.

Recent featured guests on the Source Interactive service included Andrew "Dice" Clay, Tom Arnold, and Ray Manzarek. The network also offers occasional special exclusive events like last year's broadcast of David Bowie's "Sound + Vision" tour.

According to Ferro, the network's services run much deeper than simply providing programming. "An affiliate like **KROQ** in Los Angeles may want to use our remote truck, or might need satellite time, or a station in Dallas might need to use our studio in New York," he says.

Although The Source primarily caters to album rock stations, WW1/Source VP affiliate relations **Craig Whetstine** says top 40 outlets like **WPOW** (Power) Miami and **WPHR** Cleveland have helped "broaden the audience" and make The Source's demographics more salable to advertisers.

AROUND THE INDUSTRY:

When **Unistar Radio Networks** decided to pull the plug on **"Romancin' The Oldies"** last June, host **Bruce Chandler** was all set to pack it in. "I was prepared to say, 'OK that is showbiz,' " he says. But then the calls came flooding in from affiliates, suggesting that they would even *pay* cash to keep receiving the show. Chandler, who still does mornings for Unistar's Oldies Channel, took them up on the offer and formed Burbank, Calif.-based **Bruce Chandler Productions**.

"We started with about 10 affiliates," he says. "Others didn't have it in the budget to pay cash. Now we are on the upswing." By the time you read this, "Romancin' " will have 12 affiliates, including, Chandler says, a recently signed station in Los Angeles.

Chandler continues to deliver the five-hour show, which focuses on love songs from the '50s, '60s, and '70s on reel-to-reel, on a cash basis. He is currently working on a three-hour version that will include hits from the mid-'60s to the '80s on stations that are a little more contemporary.

ABC Radio Networks will celebrate Black Music Month in June with **"Milestones In Black Music,"** a 20-part series hosted by veteran radio personality **Rosko**. The series of one-minute shortforms will cover events ranging from the Jackson Five's first audition to the day Jimmy Jam and Terry Lewis split from Prince's royal camp.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	2	2	8	SEE THE LIGHTS / A&M 1553	SIMPLE MINDS (1 week at No. 1)
2	5	5	5	THERE SHE GOES / LONDON 869 370-4/PLG	THE LA'S
3	3	4	6	MISS FREELOVE '69 / RCA 2805	HOODOO GURUS
4	6	7	5	AMERICAN MUSIC / SLASH LP CUT/REPRISE	VIOLENT FEMMES
5	1	1	10	LOSING MY RELIGION / WARNER BROS. 4-19392	R.E.M.
6	8	6	6	3 STRANGE DAYS / CAPITOL LP CUT	SCHOOL OF FISH
7	15	—	2	OBVIOUS SONG / VIRGIN LP CUT	JOE JACKSON
8	17	—	2	BEAUTIFUL LOVE / ISLAND LP CUT	JULIAN COPE
9	10	8	6	ALWAYS ON THE RUN / VIRGIN LP CUT	LENNY KRAVITZ
10	7	10	5	SUNLESS SATURDAY / COLUMBIA 38-73668	FISHBONE
11	NEW ▶		1	THE OTHER SIDE OF SUMMER / WARNER BROS. 4-19333	ELVIS COSTELLO
12	9	9	8	INTERNATIONAL BRIGHT YOUNG THING / SBK LP CUT	JESUS JONES
13	13	26	4	I WANT MORE / I.R.S. LP CUT/MCA	DAVE WAKELING
14	18	27	3	ALL TOGETHER NOW / REPRISE 4-40067	THE FARM
15	12	16	3	I BELIEVE / EMI 56213	EMF
16	11	11	7	COUNTING BACKWARDS / SIRE 4-21833/WARNER BROS.	THROWING MUSES
17	19	29	3	GET THE MESSAGE / WARNER BROS. 2-21832	ELECTRONIC
18	16	20	5	PHOENIX OF MY HEART / WING 868 133-2/MERCURY	XYMOX
19	20	25	3	MAKE OUT ALRIGHT / VIRGIN 4-98780	DIVINYLS
20	23	—	2	PSYCH OUT / RELATIVITY LP CUT	THE SEERS
21	NEW ▶		1	RAW / I.R.S. LP CUT	THE ALARM
22	22	24	3	DIANE / MERCURY 868 165-2	MATERIAL ISSUE
23	4	3	9	OUR FRANK / SIRE 4-26514/REPRISE	MORRISSEY
24	14	13	6	SOONER OR LATER / A&M LP CUT	THE FEELIES
25	21	18	5	QUICK AS RAINBOWS / A&M LP CUT	KITCHENS OF DISTINCTION
26	26	28	3	CRUSH STORY / GIANT LP CUT/WARNER BROS.	TOO MUCH JOY
27	24	22	6	THE WAGON / SIRE LP CUT/WARNER BROS.	DINOSAUR JR.
28	NEW ▶		1	MY DEFINITION OF A BOOM. . . / ISLAND LP CUT	THE DREAM WARRIORS
29	NEW ▶		1	THE PEOPLE'S DRUG / SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
30	NEW ▶		1	SHOOT YOU DOWN / RADIOACTIVE LP CUT/MCA	BIRDLAND

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

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WINTER '91 ARBITRONS

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

SALT LAKE CITY—(38)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KKAT	country	8.5	9.3	7.6	11.1
KSFI	AC	8.1	6.7	8.3	9.0
KSL	N/T	6.8	6.4	9.6	8.3
KLZX	cls rock	7.8	6.2	8.4	7.1
KISN-FM	top 40	6.2	7.3	4.6	5.7
KSOP-AM-FM	country	5.6	4.8	5.6	5.2
KBER	album	4.0	6.7	4.2	4.6
KCNR	N/T	.1	.1	.5	4.0
KJQN-AM-FM	modern	4.1	4.0	4.1	3.7
KRSP-FM	album	4.2	5.1	2.9	3.3
KDYL	adult std	3.1	2.5	2.2	3.2
KMGR-FM	AC	3.3	3.9	3.7	2.8
KZHT	top 40	3.5	3.0	3.3	2.6
KALL	AC	2.6	2.6	3.0	2.4
KLVV	top 40	2.0	2.7	2.0	2.4
KCPX	AC	5.4	5.3	3.8	2.2
KTKK	N/T	2.1	1.2	3.1	1.7
KBCK	country	1.7	1.5	1.8	1.6
KBZN	adult alt	.7	1.8	1.1	1.6
KLCY-FM	AC	2.1	1.9	2.6	1.6
KUTR	religious	1.4	.8	1.2	1.4
KSOS	AC	1.4	.8	.6	1.2

ORLANDO, FLA.—(42)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WWKA	country	9.6	8.7	9.6	12.1
WJHM	urban	8.9	11.4	8.3	8.9
WDBO	AC	6.6	5.0	7.2	8.0
WOCL	oldies	7.9	8.0	4.8	6.4
WMMO	AC	—	.6	7.2	6.2
WHTQ	album	6.6	6.7	5.6	5.5
WSTF	AC	8.6	8.5	6.4	5.0
WOMX-AM-FM	top 40	9.2	5.7	5.4	4.8
WDIZ	album	5.2	5.6	5.7	4.4
WMGF	AC	3.3	3.8	3.2	4.1
WSSP	AC	6.1	5.7	4.8	4.0
WWLV	AC	2.3	3.6	2.3	3.7
WXXL	top 40	3.8	2.7	3.9	3.7
WWNZ	N/T	3.4	3.4	3.9	3.6
WLOQ	adult alt	3.5	2.9	3.2	2.8
WTLN-FM	religious	.9	1.1	1.4	1.5
WGTO	oldies	.7	.9	.7	1.4
WPCV	country	1.3	.7	1.9	1.2

NASHVILLE—(46)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WSIX-FM	country	12.7	11.5	11.6	11.2
WYHY	top 40	12.5	12.0	11.4	10.4
WSM-FM	country	7.4	8.8	9.9	8.3
WZEZ	AC	8.8	7.7	6.8	8.1
WQQK	urban	6.3	6.6	7.5	7.5
WLAC-FM	AC	8.2	6.7	7.7	7.4
WKDF	album	9.1	8.4	6.1	6.9
WLAC	N/T	2.8	2.7	4.0	5.1
WGFX	cls rock	4.4	5.3	4.1	4.4
WRMX	oldies	3.4	4.4	5.8	3.8
WSM	country	3.3	3.5	3.2	3.8
WAMB-AM-FM	adult std	1.7	2.3	2.6	2.5
WVOL	urban	2.3	2.5	1.6	2.4
WBVR	country	.4	1.3	1.4	1.1
WRLT	album	.7	2.2	.7	1.1

GREENSBORO, N.C.—(50)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WTQR	country	15.3	18.6	15.0	19.9
WKRR	album	11.9	10.6	9.4	8.8
WJMH	urban	7.3	7.7	6.5	6.3
WQMG-FM	urban	6.0	5.2	5.2	5.7
WSJS	adult std	4.7	4.6	5.1	5.6
WMAG	AC	6.7	3.6	6.3	5.4
WKZL	top 40	5.7	3.9	4.5	5.1
WKSI	top 40	4.7	4.0	4.6	4.5
WWWB	AC	5.6	4.8	5.0	4.5
WMQX-FM	oldies	3.4	4.7	4.3	2.5
WPCM	country	1.5	2.5	2.1	1.8
WWMY	AC	2.9	2.5	2.9	1.8
WHPE	religious	.7	1.4	2.1	1.7
WMFR	AC	1.2	1.7	2.4	1.6
WAAA	urban	1.5	1.0	1.1	1.3
WFMX	country	.7	1.6	1.8	1.3
WQMG	religious	1.2	.3	1.0	1.0

WEST PALM BEACH, FLA.—(52)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WEAT-AM-FM	easy	16.2	14.4	14.1	13.6
WJNO	N/T	6.7	8.8	8.4	8.9
WRMF	AC	10.0	8.9	8.5	8.3
WIRK	country	6.9	6.4	6.3	6.4
WOVV	top 40	4.6	2.6	3.6	5.1
WKGR	album	3.7	4.0	4.0	4.7
WEDR	urban	1.8	2.9	3.1	3.5
WHQT	urban	3.6	3.5	3.3	3.2
WPOW	top 40/dance	1.3	1.2	1.8	2.6
WIOD	N/T	2.4	1.7	1.7	2.1
WZTA	cls rock	1.8	2.5	2.5	2.1
WNGS	AC	2.5	1.9	2.6	2.0
WSHE	album	2.4	1.8	2.0	1.9
WTMI	classical	.8	1.3	1.4	1.8
WDBF	adult std	.7	2.4	1.1	1.7
WLYF	AC	.8	1.1	2.3	1.7
WJQY	AC	1.3	.8	1.3	1.6
WOLL	oldies	3.6	2.5	4.2	1.5
WAXY	AC	.5	.7	.5	1.4
WHYI	top 40	1.7	2.2	1.8	1.4
WMRZ	adult std	.8	.5	.6	1.2
WKIS	country	1.1	1.2	1.3	1.1
WPOM	Spanish	1.1	1.6	.9	1.0
WQBA-FM	Spanish	.6	.8	.7	1.0

BIRMINGHAM, ALA.—(53)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WZZK-AM-FM	country	15.7	16.1	17.0	16.9
WENN	urban	12.0	11.9	10.6	11.7
WERC	N/T	6.1	6.0	5.4	8.9
WMJJ	AC	7.9	9.2	9.6	8.6
WAPI-FM	top 40	8.2	10.0	7.7	8.1
WZRR	cls rock	7.9	7.6	9.4	7.4
WKXX	top 40	5.1	5.7	4.9	5.1
WATV	urban	5.9	4.8	4.9	4.7
WAPI	adult std	4.8	3.4	4.8	3.4
WAGG	religious	4.2	3.5	3.0	2.5
WDJC	religious	3.8	4.1	2.8	2.4
WJLD	urban	2.6	2.7	3.2	2.2
WVOK	oldies	.8	.7	1.4	1.6
WAYE	religious	1.2	.6	.6	1.2

ALBANY, N.Y.—(54)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WROW-FM	AC	9.4	7.9	10.9	9.1
WGY	AC	9.7	8.4	7.4	8.9
WFLY	top 40	7.6	7.4	10.2	8.6
WGNA-FM	country	8.9	10.0	9.6	8.5
WKLI	AC	8.5	7.9	7.5	7.6
WPYX	album	8.9	10.2	9.4	6.7
WQBK-FM	cls rock	4.1	4.4	3.3	5.9
WGY-FM	oldies	5.2	4.8	5.9	5.5
WQBK	N/T	4.0	3.8	3.6	3.9
WABY	adult std	2.0	2.5	1.8	2.9
WPTR	N/T	1.3	1.6	1.3	2.9
WTRY	oldies	3.5	3.9	3.3	2.5
WVKZ-FM	top 40/rock	1.6	3.0	3.0	2.5
WROW	AC	2.7	1.7	1.4	1.3
WSHQ/WSHZ	oldies	.9	1.6	1.8	1.2
WEQX	album	1.1	1.5	.5	1.1
WCKL	AC	1.3	—	—	1.0

RICHMOND, VA.—(55)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WRVA	AC	11.5	12.5	12.2	11.7
WRXL	album	10.3	8.7	12.5	9.8
WKHK	country	9.7	9.5	9.7	9.7
WRVQ	top 40	13.6	9.5	10.5	9.6
WCDX	urban	10.9	11.7	9.9	9.1
WPLC/WPLZ	urban	5.9	6.0	6.8	8.2
WTVR-FM	easy	5.9	8.0	6.8	6.6
WMXB	AC	4.8	7.3	5.3	6.0
WVGO	oldies	3.2	3.7	4.5	3.7
WDCK	oldies	1.1	1.7	2.1	2.9
WANT	urban	1.1	.9	1.2	1.6
WFTH	religious	1.5	1.9	1.2	1.4
WTVR	adult std	1.4	.8	.8	1.2
WXGI	country	.9	.7	.8	1.2
WAFX	cls rock	.9	1.4	1.3	1.1

HONOLULU—(56)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KSSK	AC	10.1	9.4	10.3	11.5
KIKI-FM	top 40/dance	9.3	8.2	9.9	9.3
KCCN-FM	Hawaiian	2.2	6.4	6.7	9.2
KSSK-FM	AC	7.5	6.9	10.6	9.2
KQMQ-AM-FM	top 40	12.4	12.3	9.3	8.8
KUMU-AM-FM	easy	11.1	10.8	9.4	8.3
KULA/KRTR	AC	7.6	6.0	7.2	5.8
KPOI	album	5.4	6.7	4.4	5.7
KHFX	cls rock	4.4	4.7	4.6	4.8
KCCN	Hawaiian	4.7	4.6	3.0	3.9
KIKI	oldies	3.0	2.3	2.3	3.6
KGU	N/T	2.4	2.9	3.5	2.9
KHVH	N/T	2.8	2.4	3.1	2.3
KAIM-FM	religious	1.0	1.0	.8	1.7
KDEO-FM	country	1.6	2.5	1.7	1.3
KHHH	adult alt	2.3	1.4	.9	1.2

GREENVILLE, S.C.—(58)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WESC-FM	country	12.7	11.9	11.7	13.0
WMYI	AC	12.9	11.1	10.9	12.4
WSSL-AM-FM	country	11.0	10.5	11.1	11.1
WLWZ	urban	5.6	8.1	5.7	6.6
WSPA-FM	AC	8.3	5.8	5.5	6.4
WROQ	album	6.0	5.2	6.3	6.1
WFBC-FM	oldies	5.0	8.6	7.8	5.6
WWMM	AC	9.4	8.2	8.1	4.4
WBBO	top 40	1.4	1.4	1.7	2.3
WHYZ	urban	1.4	1.8	1.9	2.3
WPJM	religious	3.0	1.2	2.0	2.3
WCKZ	top 40/dance	3.1	3.1	3.9	2.1
WFBC	N/T	1.6	2.1	2.7	2.0
WPEG	urban	—	—	—	2.0
WSPA	AC	1.3	2.1	1.6	1.7
WRIX-FM	religious	.8	1.5	.7	1.4
WMUU-FM	easy	.8	1.7	2.0	1.2
WKSF	top 40	—	—	.6	1.0

LAS VEGAS—(59)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KLUC-AM-FM	top 40	11.5	11.0	8.6	9.0
KFMS-AM-FM	country	10.1	11.8	13.4	8.7
KMZQ	AC	4.4	6.3	5.0	7.0
KXTZ	easy	9.1	7.3	8.9	6.7
KKLZ	cls rock	5.0	6.4	5.6	5.4
KUDA	oldies	3.9	5.4	5.1	4.9
KYRK	top 40	5.6	5.8	5.1	4.7
KOMP	album	7.2	5.5	4.6	4.4
KMMK	AC	2.8	2.6	2.6	4.2
KORK	adult std	3.3	4.2	2.3	4.1
KRLV	AC	2.4	2.9	3.4	4.0
KWNR	country	1.9	.7	3.6	3.9
KNUU	N/T	2.0	2.1	2.1	3.3
KDWN	N/T	2.6	2.1	2.0	2.8
KJUL	adult std	1.6	2.0	1.0	1.8
KEYV	adult alt	3.0	2.1	3.0	1.7
KMTW	album	1.5	1.4	.9	1.6
KRRI	oldies	1.5	1.2	2.0	1.3

TULSA, OKLA.—(60)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KWEN	country	11.0	11.3	13.9	13.4
KRMG	AC	9.5	10.9	8.3	13.0
KMOD	album	12.5	10.5	8.1	8.9
KBEZ	easy	8.2	7.7	6.5	6.5
KMYZ-FM	top 40/rock	7.7	10.3	7.3	6.4
KAYI	top 40	6.7	6.4	6.0	6.0
KVOO	country	6.3	5.4	6.3	5.3
KVOO-FM	country	4.2	3.6	4.6	4.5
KGTO/KRAV	AC	5.2	4.1	4.7	4.2
KQLL-AM-FM	oldies	4.5	6.4	3.5	3.8
KTFX	country	1.7	1.8	1.7	3.7
KTHK	cls rock	—	—	4.4	3.3
KQMJ	AC	3.4	3.4	3.6	2.3
KAKC	oldies	.5	—	.8	1.2
KXOJ	religious	1.6	1.7	1.8	1.2
KCMA	classical	1.4	1.0	2.0	1.1
KBLK	urban	1.8	2.1	1.8	1.0

AUSTIN, TEXAS—(61)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KASE	country	14.5	19.8	15.8	12.2
KKMJ	AC	7.6	6.4	8.3	8.5
KHFI	top 40	8.6	7.6	7.9	7.6
KBTS	top 40	7.4	8.6	7.0	7.1
KLBJ-FM	album	9.4	8.6	9.0	7.0
KLBJ	N/T	5.0	4.3	3.8	6.5
KPEZ	album	5.0	5.7	5.5	5.1
KGSR	album	2.2	2.1	3.3	4.8
KEYI	AC	4.4	4.0	4.0	4.5
KVET-FM	country	—	—	3.8	3.7
KMOW	adult std	.5	1.3	.8	2.5
WOAI	N/T	.5	.6	.9	2.1
KLTD	oldies	2.8	2.2	1.6	2.0
KTXZ	Spanish	1.6	1.6	1.6	1.6
KFON	AC	.7	1.2	.7	1.2
KATG	country	1.2	1.5	.9	1.1
KVET	country	2.7	3.6	1.6	1.1

WILKES-BARRE, PA.—(62)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WKRZ	top 40	17.1	17.9	15.0	15.6
WARM	AC	7.5	6.6	6.0	7.4
WEZX	album	7.5	6.1	8.7	7.1
WNAK	adult std	4.5	5.3	4.3	5.6
WDLS	country	3.5	4.2	4.3	4.8
WMGS	AC	4.3	4.8	5.1	4.0
WEJL	adult std	3.4	4.2	5.4	3.9
WSGD	oldies	2.8	2.3	2.1	3.3
WGBI-FM	AC	2.4	3.6	3.3	3.2
WBAX	adult std	2.3	2.0	1.6	3.1
WWSH	AC	3.1	2.7	2.5	2.8
WWRB	top 40	3.6	2.2	2.6	2.4
WILK	N/T	1.0	1.9	1.7	2.2
WHLM	top 40	2.5	2.2	1.5	1.8
WEAY	oldies	2.5	2.0	1.4	1.7
WZZO	album	1.5	1.7	1.7	1.7
WFMZ	easy	.9	1.6	1.9	1.3
WSBG	top 40	1.3	.9	.9	1.2
WVPO	AC	1.1	.9	.4	1.2

RALEIGH/DURHAM, N.C.—(63)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WQOK	urban	8.0	9.0	10.7	11.1
WPTF	AC	6.6	6.2	6.7	8.5
WDCG	top 40	8.5	5.9	7.0	7.9
WRDU	album	10.4	12.3	9.0	7.4
WRAL	AC	7.4	6.2	7.2	6.7
WQDR	country	6.9	7.0	7.0	6.3
WYLT	AC	4.0	5.0	4.9	4.6
WFXC	urban	4.8	6.3	5.5	4.1
WLLE	religious	1.8	1.6	2.4	3.2
WZZU	album	3.0	2.4	2.7	3.2
WTRG	oldies	5.9	3.6	5.4	3.0
WDNC	adult std	2.2	2.1	1.3	2.4
WKIX	adult std	.3	.9	1.4	2.2
WSRC	religious	—	—	.6	1.8
WPCM	country	1.9	2.5	1.0	1.7
WNND	adult alt	3.4	1.4	2.0	1.2

TUCSON, ARIZ.—(65)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KRQQ	top 40	20.1	16.8	15.1	14.8
KIIM	country	13.5	13.4	14.2	13.8
KLPX	album	8.4	9.9	7.6	11.9
KKLD	AC	7.5	7.6	7.2	8.8
KCEE/KWFM	oldies	7.3	10.0	8.1	8.7
KNST	N/T	3.2	3.6	5.9	4.4
KTKT	N/T	1.3	1.4	1.8	3.9
KUPD	album	2.7	2.6	1.5	2.8
KMRR	adult std	4.0	2.3	2.0	2.6
KQTL	Spanish	2.1	2.7	4.5	2.4
KXEW	Spanish	1.6	2.6	2.3	2.2
KCUB	country	1.2	2.4	3.6	2.0
KGVY	adult std	4.5	3.0	3.9	2.0
KQYT	easy	3.6	3.8	1.7	2.0
KTUC	N/T	1.5	1.2	1.5	1.2
KTZR	Spanish	1.5	1.1	2.3	1.2
KGRX	album	—	—	1.3	1.1

GRAND RAPIDS, MICH.—(66)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WGRD-FM	top 40	11.5	11.2	9.1	9.7
WKLQ	album	5.9	9.4	8.2	9.2
WOOD-FM	easy	10.0	8.7	9.1	9.1
WLHT	AC	6.3	8.0	6.8	8.3
WCUZ-FM	country	6.8	6.4	6.3	8.1
WOOD	AC	5.1	3.3	5.3	5.3
WLAV-FM	album	6.8	5.1	3.9	5.2
WMUS-FM	country	2.7	3.8	4.4	5.2
WODJ	oldies	6.5	6.5	9.5	4.5
WJFM	cls rock	2.6	5.0	2.5	3.6
WSNX-FM	top 40	3.5	4.0	3.5	2.5
WFUR-FM	religious	2.0	2.4	3.3	2.1
WYXX	AC	3.4	1.5	1.8	2.0
WCUZ	country	2.9	1.5	2.0	1.8
WKWM	urban	1.4	2.2	—	1.8
WJQK	religious	1.7	.8	1.8	1.6

SYRACUSE, N.Y.—(67)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WSYR	AC	9.3	8.8	9.8	14.3
WYYY	AC	12.8	12.3	10.4	12.1
WNTQ	top 40	9.7	9.4	11.1	9.3
WAQX	album	7.6	6.6	6.8	7.7
WRHP	easy	7.1	4.0	6.6	7.7
WKFM	cls rock	7.9	8.3	7.9	5.7
WSEN-AM-FM	oldies	3.8	4.2	4.6	4.1
WHEN	AC	3.1	3.3	4.9	2.5
WPCX	country	3.2	2.2	3.9	2.3
WSCP-AM-FM	country	2.7	2.6	1.6	2.3
WFBL	adult std	2.8	2.5	2.2	2.1
WOUR	album	1.2	1.4	1.2	1.8
WEZG	AC	3.4	2.5	2.1	1.7
WNDR	country	1.4	2.6	1.4	1.6
WMHR	religious	1.0	2.3	1.3	1.1

AKRON, OHIO—(68)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WAKR	AC	4.2	—	5.2	7.4
WNIR	N/T	6.4	—	6.8	7.4
WDOK	AC	5.4	—	5.5	6.9
WONE-FM	album	6.2	—	7.7	6.3
WMMS	album	5.3	—	4.5	5.7
WZAK	urban	2.7	—	3.5	4.8
WMJI	oldies	5.5	—	5.3	4.6
WGAR	country	4.9	—	5.3	4.5
WQMX	AC	4.8	—	2.5	4.4
WLTF	AC	5.1	—	3.1	4.1
WPHR	top 40	3.7	—	5.1	4.1
WKDD	top 40	7.5	—	6.7	4.0
WNCX	cls rock	3.0	—	3.8	3.8
WWWE	N/T	2.5	—	2.4	3.7
WRMR	adult std	2.3	—	3.8	3.6
WSLR	country	2.5	—	2.2	1.9
WQAL	AC	2.7	—	2.1	1.7
WQXK	country	2.2	—	3.0	1.3
WNWV	adult alt	1.2	—	1.6	1.1
WCLV	classical	.9	—	.7	1.0

FRESNO, CALIF.—(69)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KMJ	N/T	10.3	9.5	12.7	15.0
KNAX	country	6.7	8.4	10.9	8.5
KJOI	AC	5.8	4.1	5.8	6.8
KBOS	top 40/dance	10.2	9.9	9.6	5.5
KFSO	oldies	7.2	3.6	3.9	5.2
KQPW	top 40/dance	1.0	1.2	2.5	4.4
KTHT	AC	4.2	6.1	3.8	4.0
KFRE	country	2.6	3.7	3.8	3.8
KGST	Spanish	2.0	3.1	3.1	3.7
KRZR	top 40/rock	3.9	3.1	3.6	3.5
KJFX	cls rock	2.8	5.2	2.9	3.2
KZZF	album	4.2	3.5	1.9	3.2
KEYQ	adult std	2.0	1.4	1.6	2.8
KKDJ	album	5.1	4.0	3.8	2.4
KFIG-FM	AC	1.8	2.3	1.8	2.0
KSKS	top 40/dance	3.5	2.8	2.7	2.0
KEZL	adult alt	2.6	1.6	2.5	1.8
KOQO	Spanish	1.1	2.2	2.8	1.5
KKAM	oldies	2.5	1.8	1.0	1.2

KNOXVILLE, TENN.—(70)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WIVK-FM	country	29.9	32.4	35.4	29.8
WEZK	AC	8.5	8.7	11.8	13.4
WMYU	AC	14.9	11.9	10.5	11.5
WOKI	top 40	12.8	12.1	9.5	10.9
WIMZ-AM-FM	album	10.6	9.9	10.0	8.1
WQBB	adult std	1.6	2.4	4.1	4.0
WWZZ	album	1.8	1.7	.6	2.9
WIVK	country	2.3	2.8	3.4	2.8
WKXV	religious	1.4	.4	.8	2.0
WUTK	N/T	.9	.9	.5	1.3
WRJZ	religious	1.4	2.0	1.3	1.1
WGAP	country	1.1	1.2	1.5	1.0

TOLEDO, OHIO—(71)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WIOT	album	13.1	14.7	12.6	10.2
WKKO	country	9.9	8.0	10.9	10.0
WRQN	top 40	11.5	8.6	9.6	9.5
WVKS	AC	10.0	7.4	8.4	9.4
WWWM-FM	AC	8.5	8.4	7.8	8.8
WLQR	AC	8.8	8.9	7.8	8.5
WSPD	N/T	6.0	5.5	7.2	7.7
WJR	AC	4.0	5.4	4.7	4.4
CKLW	adult std	3.3	3.7	3.5	3.5
WTOD	country	2.1	2.6	3.6	2.7
WXKR	cls rock	—	2.7	3.0	2.7
WVOI	urban	1.8	2.8	2.4	2.6
WCWA	oldies	1.6	2.3	1.1	1.4
WMTR-FM	oldies	.6	.7	.6	1.2
WJLB	urban	1.4	1.0	1.0	1.0

SPRINGFIELD, MASS.—(72)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WHYN-FM	AC	9.4	8.5	10.4	9.5
WPKX	country	—	1.8	7.5	8.0
WAQY	album	9.0	10.1	8.4	7.8
WTIC-FM	top 40	8.0	7.5	5.6	7.1
WMAS-FM	AC	7.8	7.6	7.8	6.9
WHYN	AC	7.4	7.7	7.3	6.7
WMAS	adult std	6.0	4.8	5.6	4.6
WDRC-FM	oldies	2.3	1.9	2.1	3.5
WAAF	album	2.7	2.1	3.6	3.4
WCCC-FM	album	3.1	3.3	2.6	2.5
WRCH	AC	4.1	3.4	3.8	2.5
WSPR	N/T	2.2	3.5	2.6	2.5
WHMP-FM	top 40	1.5	1.6	1.7	2.0
WKSS	top 40/dance	2.6	2.3	1.7	2.0
WIXY	adult std	1.8	1.9	.7	1.7
WREB	N/T	3.2	1.5	1.9	1.6
WHMP	AC	1.5	2.6	1.7	1.5
WTIC	AC	1.3	1.1	1.6	1.3
WHCN	album	1.1	1.2	1.2	1.0
WSRS	AC	.7	1.1	1.2	1.0

OMAHA, NEB.—(73)

Call	Format	Sp '90	Su '90	Fa '90	W '91
KEZO-AM-FM	album	15.2	13.1	12.1	13.8
KFAB	N/T	12.0	12.3	14.6	13.4
KESY-AM-FM	AC	11.4	13.1	8.2	10.8
WOW-FM	country	7.1	7.2	9.0	10.8
KQKQ	top 40	13.7	11.1	11.5	9.5
KEFM	AC	8.4	7.1	7.5	8.6
KGOR	oldies	5.8	5.9	6.8	6.5
WOW	country	4.0	4.7	5.1	5.2
KXKT	top 40	4.4	4.9	4.9	3.5
KKAR	N/T	2.0	2.8	2.4	2.8
KKVU	adult alt	—	1.9	3.9	2.6
KFMQ-AM-FM	album	1.5	1.8	1.7	2.5
KOIL	oldies	2.2	3.9	1.7	1.6

HARRISBURG, PA.—(74)

Call	Format	Sp '90	Su '90	Fa '90	W '91
WNNK-AM-FM	top 40	17.7	14.2	13.3	15.4
WTPA	album	8.2	7.6	7.8	7.6
WWKL	oldies	6.3	7.6	7.3	7.1
WHP	N/T	6.6	6.0	5.9	6.9
WRKZ	country	7.1	7.8	6.7	6.2
WQXA	top 40/dance

Billboard
FOR WEEK ENDING
MAY 11, 1991

POWER PLAYLISTS™

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

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

PLATINUM

Z100 — New York — O.M.: Steve Kingston

1	2	Voices That Care, Voices That Care
2	1	Divinyls, I Touch Myself
3	5	Cathy Dennis, Touch Me (All Night Lon
4	3	Timmy T., One More Try
5	8	Nelson, More Than Ever
6	7	C&C Music Factory Feat. Freedom Willi
7	4	Lisette Melendez, Together Forever
8	11	Amy Grant, Baby Baby
9	10	Rod Stewart, Rhythm Of My Heart
10	12	Roxette, Joyride
11	15	Crystal Waters, Gypsy Woman (She's Ho
12	14	Hi-Five, I Like The Way (The Kissing
13	16	R.E.M., Losing My Religion
14	17	Extreme, More Than Words
15	6	Wilson Phillips, You're In Love
16	18	Mariah Carey, I Don't Wanna Cry
17	9	Mariah Carey, Someday
18	22	Michael Bolton, Love Is A Wonderful T
19	21	Whitney Houston, Miracle
20	23	Black Box, Strike It Up
21	24	Rick Astley, Cry For Help
22	25	Queensryche, Silent Lucidity
23	27	Luther Vandross, Power Of Love/Love P
24	13	Gloria Estefan, Coming Out Of The Dar
25	28	Color Me Badd, I Wanna Sex You Up (Fr
26	19	Tesla, Signs
27	20	Another Bad Creation , Iesha
A28	—	Paula Abdul, Rush Rush
29	26	Gerardo, Rico Suave
30	29	Styx, Show Me The Way

HOT 97 FM — New York — P.D.: Joel Salkowitz

1	2	Cathy Dennis, Touch Me (All Night Lon
2	1	C&C Music Factory Feat. Freedom Willi
3	3	Black Box, Strike It Up
4	4	Daisy Dee, Crazy
5	7	2 Without Hats, 3 On The Mic
6	8	Monie Love Featuring True Image, It's
7	9	Hi-Five, I Like The Way (The Kissing
8	10	L.L. Cool J, Mama Said Knock You Out
9	11	Crystal Waters, Gypsy Woman (She's Ho
10	5	TKA, Give Your Love To Me
11	14	Corina, Temptation
12	12	Definition Of Sound, Now Is Tomorrow
13	6	Londonbeat, I've Been Thinking About
14	15	Salt-N-Pepa, Do You Want Me
15	18	LaTour, People Are Still Having Sex
16	19	Deee-Lite, E.S.P.
17	17	Pebbles (With Salt-N-Pepa), Backyard
18	20	Mariah Carey, I Don't Wanna Cry
19	13	Musto & Bones, Dangerous On The
20	23	Coro, My Fallen Angel
21	25	D'zyre, Forever Amo'r
22	16	Tara Kemp, Hold You Tight
23	26	Sheena Easton, What Comes Naturally
24	27	George Lamond, Love's Contageous
25	28	Lisa Fischer, How Can I Ease The Pain
26	29	Whitney Houston, Miracle
27	30	EMF, Unbelievable
28	31	Cartouche, Feel The Groove
29	32	Color Me Badd, I Wanna Sex You Up (Fr
30	33	Luther Vandross, Power Of Love/Love P
31	34	Nomad, Wanna Give U Devotion
32	35	Tara Kemp, Piece Of My Heart
33	EX	Alison Limerick, Where Love Lives
34	EX	Voices That Care, Voices That Care
35	EX	Those Guys, Tonite
A	—	Paula Abdul, Rush Rush
A	—	Rude Boys, Written All Over Your Face
A	—	N-Joi , Anthem
EX	EX	Aftershock, Going Through The Motions
EX	EX	Surface, Never Gonna Let You Down
EX	EX	Gerardo, We Want The Funk
EX	EX	Another Bad Creation , Playground

MOJO RADIO 95.5 FM — New York — P.D.: Tom Cuddy

1	3	Divinyls, I Touch Myself
2	2	Lisette Melendez, Together Forever
3	1	Wilson Phillips, You're In Love
4	5	C&C Music Factory Feat. Freedom Willi
5	7	Tesla, Signs
6	9	Cathy Dennis, Touch Me (All Night Lon
7	4	Bingo Boys Featuring Princessa, How T
8	10	Nelson, More Than Ever
9	11	Roxette, Joyride
10	14	Rod Stewart, Rhythm Of My Heart
11	13	Amy Grant, Baby Baby
12	12	Tevin Campbell, Round And Round
13	17	Voices That Care, Voices That Care
14	16	Mariah Carey, I Don't Wanna Cry
15	15	Another Bad Creation , Iesha
16	18	Michael Bolton, Love Is A Wonderful T
17	19	Hi-Five, I Like The Way (The Kissing
18	20	Extreme, More Than Words
19	6	Londonbeat, I've Been Thinking About
20	24	Black Box, Strike It Up
21	8	Janet Jackson, State Of The World
22	25	R.E.M., Losing My Religion
23	23	The Triplets, You Don't Have To Go Ho
24	26	Rick Astley, Cry For Help
25	27	Huey Lewis & The News, Couple Days Of
A26	—	Paula Abdul, Rush Rush
27	29	Luther Vandross, Power Of Love/Love P
A28	—	Crystal Waters, Gypsy Woman (She's Ho
29	EX	Color Me Badd, I Wanna Sex You Up (Fr
A30	—	Gerardo, We Want The Funk
31	EX	Styx, Love At First Sight
EX	EX	Queensryche, Silent Lucidity

B96 — Chicago — P.D.: Dave Shakes

1	1	Daisy Dee, Crazy
2	3	Cathy Dennis, Touch Me (All Night Lon
3	2	Black Box, Strike It Up
4	4	Cynthia, What Will It Take
5	5	D'zyre, Forever Amo'r
6	8	C&C Music Factory Feat. Freedom Willi
7	10	Musto & Bones, Dangerous On The
8	9	LaTour, People Are Still Having Sex
9	14	April, You're The One For Me
10	6	Timmy T., One More Try
11	7	Lisette Melendez, Together Forever
12	11	Another Bad Creation , Iesha
13	12	Bingo Boys Featuring Princessa, How T
14	16	Salt-N-Pepa, Do You Want Me
15	17	Cartouche, Feel The Groove
16	13	The Cover Girls, Funk Boutique
17	19	Definition Of Sound, Now Is Tomorrow
18	20	Mariah Carey, I Don't Wanna Cry
19	21	Hi-Five, I Like The Way (The Kissing
20	24	Color Me Badd, I Wanna Sex You Up (Fr
21	15	C&C Music Factory Feat. Freedom Willi
22	28	Nyasia, Now & Forever
23	25	Digital Underground, Same Song
24	26	Monie Love Featuring True Image, It's
25	27	Whitney Houston, Miracle
A26	—	Paula Abdul, Rush Rush
27	29	Crystal Waters, Gypsy Woman (She's Ho
A28	—	TKA, Give Your Love To Me
29	30	B Angie B, I Don't Want To Lose Your
30	18	Tara Kemp, Hold You Tight
A	—	Corina, Temptation
EX	EX	Tara Kemp, Piece Of My Heart

KIIS FM 102.7 — Los Angeles — P.D.: Bill Richards

1	1	Amy Grant, Baby Baby
2	2	Tara Kemp, Hold You Tight
3	4	Divinyls, I Touch Myself
4	5	Mariah Carey, I Don't Wanna Cry
5	6	Michel'le, Something In My Heart
6	7	Roxette, Joyride
7	8	Hi-Five, I Like The Way (The Kissing
8	9	Guy, Let's Chill
9	3	Voices That Care, Voices That Care
10	13	Robert Palmer, Mercy Mercy Me (The Ec
11	11	Nelson, More Than Ever
12	12	C&C Music Factory Feat. Freedom Willi
13	15	Salt-N-Pepa, Do You Want Me
14	17	Color Me Badd, I Wanna Sex You Up (Fr
15	19	L.L. Cool J, Mama Said Knock You Out
16	18	Riff, My Heart Is Failing Me
17	25	Michael Bolton, Love Is A Wonderful T
18	23	Cathy Dennis, Touch Me (All Night Lon
19	21	Rod Stewart, Rhythm Of My Heart
20	22	UB40, Here I Am (Come And Take Me)
21	24	Rick Astley, Cry For Help
22	26	R.E.M., Losing My Religion
23	10	Another Bad Creation , Iesha
24	14	Wilson Phillips, You're In Love
25	30	Luther Vandross, Power Of Love/Love P
26	29	Whitney Houston, Miracle
27	16	Londonbeat, I've Been Thinking About
A28	—	Paula Abdul, Rush Rush
29	EX	Monie Love Featuring True Image, It's
30	EX	Black Box, Strike It Up
31	27	The Party, That's Why
A	—	Stereo M.C.'s, Elevate My Mind
A	—	Extreme, More Than Words
EX	EX	Surface, Never Gonna Let You Down
EX	EX	Celine Dion, (If There Was) Any Other

Power 106 FM — Los Angeles — P.D.: Jeff Wyatt

1	4	Guy, Let's Chill
2	1	Salt-N-Pepa, Do You Want Me
3	3	Black Box, Strike It Up
4	9	Michel'le, Something In My Heart
5	6	Londonbeat, I've Been Thinking About
6	8	The Party, That's Why
7	7	C&C Music Factory Feat. Freedom Willi
8	12	Hi-Five, I Like The Way (The Kissing
9	2	Voices That Care, Voices That Care
10	5	Tara Kemp, Hold You Tight
11	13	Amy Grant, Baby Baby
12	10	Digital Underground, Same Song
13	17	Color Me Badd, I Wanna Sex You Up (Fr
14	16	Stereo M.C.'s, Elevate My Mind
15	15	Cathy Dennis, Touch Me (All Night Lon
16	22	Monie Love Featuring True Image, It's
17	20	Johnny Gill, Wrap My Body Tight
18	21	Mariah Carey, I Don't Wanna Cry
19	14	Keith Sweat, I'll Give All My Love To
20	11	Lisette Melendez, Together Forever
21	18	LaTour, People Are Still Having Sex
22	25	Crystal Waters, Gypsy Woman (She's Ho
23	19	Shawn Christopher, Another Sleepless
24	27	Cartouche, Feel The Groove
25	28	Jasmine Guy, Another Like My Lover
26	29	Keedy, Save Some Love
27	30	Daisy Dee, Crazy
28	31	Sheena Easton, What Comes Naturally
29	32	Gerardo, We Want The Funk
30	23	Another Bad Creation , Iesha
31	34	Luther Vandross, Power Of Love/Love P
32	EX	B Angie B, I Don't Want To Lose Your
33	EX	EMF, Unbelievable
34	EX	Timmy T, Over & Over
35	EX	Definition Of Sound, Now Is Tomorrow
A	—	Lisa Fischer, How Can I Ease The Pain
A	—	Damian Dame, Exclusivity
A	—	Paula Abdul, Rush Rush
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Michael Bolton, Love Is A Wonderful T

GOLD

Kiss 108 FM — Boston — P.D.: Steve Rivers

1	1	Cathy Dennis, Touch Me (All Night Lon
2	2	Amy Grant, Baby Baby
3	8	Mariah Carey, I Don't Wanna Cry
4	9	Monie Love Featuring True Image, It's
5	5	C&C Music Factory Feat. Freedom Willi
6	10	Black Box, Strike It Up
7	7	Divinyls, I Touch Myself
8	13	Michel'le, Something In My Heart
9	3	Rick Astley, Cry For Help
10	17	Hi-Five, I Like The Way (The Kissing
11	11	Pebbles (With Salt-N-Pepa), Backyard
12	4	Wilson Phillips, You're In Love
13	16	Extreme, More Than Words
14	15	Rod Stewart, Rhythm Of My Heart
15	6	Londonbeat, I've Been Thinking About
16	21	Keedy, Save Some Love
17	19	Celine Dion, (If There Was) Any Other
18	20	Rude Boys, Written All Over Your Face
19	22	Sheena Easton, What Comes Naturally
20	23	Cartouche, Feel The Groove
21	25	Salt-N-Pepa, Do You Want Me
22	24	Queensryche, Silent Lucidity
23	27	R.E.M., Losing My Religion
24	29	Michael Bolton, Love Is A Wonderful T
25	28	Jonzun Crew, Cosmic Love
26	26	LaTour, People Are Still Having Sex
27	30	Color Me Badd, I Wanna Sex You Up (Fr
28	31	UB40, Here I Am (Come And Take Me)
29	35	Whitney Houston, Miracle
30	32	Tony! Toni! Tone!, Whatever You Want
31	33	Luther Vandross, Power Of Love/Love P
32	34	Riff, My Heart Is Failing Me
33	EX	Huey Lewis & The News, Couple Days Of
A34	—	Crystal Waters, Gypsy Woman (She's Ho
35	EX	B Angie B, I Don't Want To Lose Your
A	—	Another Bad Creation , Playground
A	—	Paula Abdul, Rush Rush
A	—	Jesus Jones, Right Here, Right Now
A	—	Tracie Spencer, This Time Make It Fun
EX	EX	The Triplets, You Don't Have To Go Ho
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	EMF, Unbelievable

WZOU 94.5 FM — Boston — P.D.: Steve Perun

1	3	Voices That Care, Voices That Care
2	2	Rick Astley, Cry For Help
3	5	Divinyls, I Touch Myself
4	7	Wilson Phillips, You're In Love
5	9	Amy Grant, Baby Baby
6	13	Cathy Dennis, Touch Me (All Night Lon
7	1	Another Bad Creation , Iesha
8	12	C&C Music Factory Feat. Freedom Willi
9	14	Hi-Five, I Like The Way (The Kissing
10	15	Mariah Carey, I Don't Wanna Cry
11	18	Extreme, More Than Words
12	4	Tara Kemp, Hold You Tight
13	16	Tesla, Signs
14	17	Rod Stewart, Rhythm Of My Heart
15	21	Pebbles (With Salt-N-Pepa), Backyard
16	20	Color Me Badd, I Wanna Sex You Up (Fr
17	22	Whitney Houston, Miracle
18	6	Tracie Spencer, This House
19	25	Michael Bolton, Love Is A Wonderful T
20	8	Londonbeat, I've Been Thinking About
21	23	LaTour, People Are Still Having Sex
22	26	R.E.M., Losing My Religion
23	10	Enigma, Sadeness Part 1
A24	—	Paula Abdul, Rush Rush
25	29	Black Box, Strike It Up
26	27	Keedy, Save Some Love
27	30	Monie Love Featuring True Image, It's
28	EX	Salt-N-Pepa, Do You Want Me
29	19	Gloria Estefan, Coming Out Of The Dar
30	11	Bingo Boys Featuring Princessa, How T
A	—	EMF, Unbelievable
A	—	Crystal Waters, Gypsy Woman (She's Ho
EX	EX	Cartouche, Feel The Groove
EX	EX	Luther Vandross, Power Of Love/Love P
EX	EX	Surface, Never Gonna Let You Down

B-94 FM — Pittsburgh — P.D.: John Roberts

1	1	Bad Company, If You Needed Somebody
2	3	Wilson Phillips, You're In Love
3	4	Tara Kemp, Hold You Tight
4	6	Rod Stewart, Rhythm Of My Heart
5	5	Roxette, Joyride
6	2	Styx, Show Me The Way
7	7	Gloria Estefan, Coming Out Of The Dar
8	13	Sheena Easton, What Comes Naturally
9	9	Nelson, More Than Ever
10	10	Alias, Waiting For Love
11	11	C&C Music Factory Feat. Freedom Willi
12	8	L.L. Cool J, Around The Way Girl
13	14	Cathy Dennis, Touch Me (All Night Lon
14	19	Hi-Five, I Like The Way (The Kissing
15	15	Divinyls, I Touch Myself
16	16	INXS, Bitter Tears
17	18	The Triplets, You Don't Have To Go Ho
18	23	Michael Bolton, Love Is A Wonderful T
19	20	The Rembrandts, Just The Way It Is, B
20	22	R.E.M., Losing My Religion
21	21	Mike + The Mechanics, Word Of Mouth
22	24	Queensryche, Silent Lucidity
23	27	Mariah Carey, I Don't Wanna Cry
24	25	Celine Dion, (If There Was) Any Other
25	26	Firehouse, Don't Treat Me Bad
26	12	Timmy T., One More Try
27	28	The Rebel Pebbles, Dream Lover
A28	—	Extreme, More Than Words
29	30	Keedy, Save Some Love
30	17	Celine Dion, Where Does My Heart Beat
A	—	Paula Abdul, Rush Rush
A	—	Glenn Frey, Part Of Me, Part Of You
A	—	The Black Crowes, She Talks To Angels

Q-102 — Philadelphia — P.D.: Mark Driscoll

1	2	Hi-Five, I Like The Way (The Kissing
2	3	Cathy Dennis, Touch Me (All Night Lon
3	4	L.L. Cool J, Mama Said Knock You Out
4	1	C&C Music Factory Feat. Freedom Willi
5	8	Mariah Carey, I Don't Wanna Cry
6	6	Roxette, Joyride
7	7	Monie Love Featuring True Image, It's
8	5	Divinyls, I Touch Myself
9	14	Color Me Badd, I Wanna Sex You Up (Fr
10	9	Rude Boys, Written All Over Your Face
11	11	Jesus Jones, Right Here, Right Now
12	16	Brandon, Kisses In The Night
13	18	Nikki D, Daddy's Little Girl
14	17	Black Box, Strike It Up
15	19	Another Bad Creation , Playground
16	24	PC Quest, Can I Call You My Girl
17	32	Crystal Waters, Gypsy Woman (She's Ho
18	EX	Riff, My Heart Is Failing Me
19	20	Michael Bolton, Love Is A Wonderful T
20	21	Celine Dion, (If There Was) Any Other
21	22	Gerardo, We Want The Funk
22	25	Luther Vandross, Power Of Love/Love P
23	27	Keedy, Save Some Love
24	EX	Christopher Williams, I'm Dreamin
25	EX	Surface, Never Gonna Let You Down
26	26	The Triplets, You Don't Have To Go Ho
27	34	MC Sway & DJ King Tech, Follow For No
28	28	Sheena Easton, What Comes Naturally
29	29	Gloria Estefan, Seal Our Fate
30	30	Lisa Fischer, How Can I Ease The Pain
31	31	EMF, Unbelievable
32	33	Aftershock, Going Through The Motions
33	35	Cartouche, Feel The Groove
34	EX	Vanity Kills, Give Me Your Heart
35	EX	The Rebel Pebbles, Dream Lover
A	—	Banderas, This Is Your Life
A	—	Unity 2, Buckwheat, The Rebel
A	—	Tracie Spencer, This Time Make It Fun
A	—	D'zyre, Forever Amo'r
A	—	Damian Dame, Exclusivity
A	—	Paula Abdul, Rush Rush
EX	EX	Yo-Yo, You Can't Play With My Yo-Yo
EX	EX	B Angie B, I Don't Want To Lose Your
EX	EX	Definition Of Sound, Now Is Tomorrow
EX	EX	Tony! Toni! Tone!, Whatever You Want

EAGLE 106 Philadelphia — Philadelphia — P.D.: Brian Philips

1	1	Divinyls, I Touch Myself
2	3	Roxette, Joyride
3	5	Tara Kemp, Hold You Tight
4	9	Cathy Dennis, Touch Me (All Night Lon
5	2	Londonbeat, I've Been Thinking About
6	6	Another Bad Creation , Iesha
7	14	Voices That Care, Voices That Care
8	8	Amy Grant, Baby Baby
9	4	Wilson Phillips, You're In Love
10	12	Rod Stewart, Rhythm Of My Heart
11	13	C&C Music Factory Feat. Freedom Willi
12	16	Nelson, More Than Ever
13	7	Timmy T., One More Try
14	19	Hi-Five, I Like The Way (The Kissing
15	20	Michael Bolton, Love Is A Wonderful T
16	22	Extreme, More Than Words
17	11	Celine Dion, Where Does My Heart Beat
18	21	R.E.M., Losing My Religion
19	10	Gerardo, Rico Suave
20	23	Mariah Carey, I Don't Wanna Cry
21	24	Huey Lewis & The News, Couple Days Of
22	18	Tevin Campbell, Round And Round
23	28	Color Me Badd, I Wanna Sex You Up (Fr
24	26	Rick Astley, Cry For Help
25	27	Luther Vandross, Power Of Love/Love P
A26	—	Paula Abdul, Rush Rush
A27	—	Queensryche, Silent Lucidity
A28	—	Brandon, Kisses In The Night

MIX 107.3 — Washington — P.D.: Lorrin Palagi

1	1	Wilson Phillips, You're In Love
2	2	Londonbeat, I've Been Thinking About
3	3	Robert Palmer, Mercy Mercy Me (The Ec
4	5	Rick Astley, Cry For Help
5	6	Rod Stewart, Rhythm Of My Heart
6	7	Roxette, Joyride
7	10	Voices That Care, Voices That Care
8	4	Amy Grant, Baby Baby
9	8	Gloria Estefan, Coming Out Of The Dar
10	14	Michael Bolton, Love Is A Wonderful T
11	9	Styx, Show Me The Way
12	15	The Triplets, You Don't Have To Go Ho
13	16	Mariah Carey, I Don't Wanna Cry
14	18	Extreme, More Than Words
15	11	Oleta Adams , Get Here
16	12	Mariah Carey, Someday
17	19	Celine Dion, (If There Was) Any Other
18	21	Luther Vandross, Power Of Love/Love P
19	22	UB40, Here I Am (Come And Take Me)
20	13	Celine Dion, Where Does My Heart Beat
21	17	Whitney Houston, All The Man That I N
22	20	Rod Stewart , I Don't Want To Talk Ab
23	25	Whitney Houston, Miracle
24	23	Cher, The Shoop Shoop Song (It's In H
A25	—	Paula Abdul, Rush Rush

WAVA 105 — Washington — P.D.: Chuck Beck

1	2	Amy Grant, Baby Baby
2	3	Londonbeat, I've Been Thinking About
3	4	Roxette, Joyride
4	1	Wilson Phillips, You're In Love
5	7	Divinyls, I Touch Myself
6	5	Celine Dion, Where Does My Heart Beat
7	10	Rod Stewart, Rhythm Of My Heart
8	6	Another Bad Creation , Iesha
9	8	Gerardo, Rico Suave
10	17	Cathy Dennis, Touch Me (All Night Lon
11	13	The Party, That's Why
12	11	Gloria Estefan, Coming Out Of The Dar
13	18	Hi-Five, I Like The Way (The Kissing
A14	—	Paula Abdul, Rush Rush
15	12	Digital Underground, Same Song
16	19	Michael Bolton, Love Is A Wonderful T
17	20	UB40, Here I Am (Come And Take Me)
18	23	Color Me Badd, I Wanna Sex You Up (Fr
19	21	C&C Music Factory Feat. Freedom Willi
20	24	Mariah Carey, I Don't Wanna Cry
21	22	Sheena Easton, What Comes Naturally
22	25	Styx, Love At First Sight
A23	—	Luther Vandross, Power Of Love/Love P
A24	—	R.E.M., Losing My Religion
25	EX	Salt-N-Pepa, Do You Want Me
A	—	Another Bad Creation , Playground
A	—	Gerardo, We Want The Funk

POWER 99 FM — Atlanta — P.D.: Rick Stacy

1	1	Roxette, Joyride
2	2	Tevin Campbell, Round And Round
3	6	Mariah Carey, I Don't Wanna Cry
4	3	Amy Grant, Baby Baby
5	5	Nelson, More Than Ever
6	8	Hi-Five, I Like The Way (The Kissing
7	9	C&C Music Factory Feat. Freedom Willi
8	14	Extreme, More Than Words
9	10	Rod Stewart, Rhythm Of My Heart
10	15	R.E.M., Losing My Religion
11	12	The Triplets, You Don't Have To Go Ho
12	13	Another Bad Creation , Iesha
13	16	Keedy, Save Some Love
14	4	Divinyls, I Touch Myself
15	19	UB40, Here I Am (Come And Take Me)
16	20	Jesus Jones, Right Here, Right Now
17	18	LaTour, People Are Still Having Sex
18	21	Color Me Badd, I Wanna Sex You Up (Fr
19	26	EMF, Unbelievable
20	25	After 7, Nights Like This
21	23	4 Way, With All My Love For You
22	17	The Black Crowes, She Talks To Angels
23	27	Michael Bolton, Love Is A Wonderful T
24	24	Chris Isaak, Don't Make Me Dream Abou
25	22	Cathy Dennis, Touch Me (All Night Lon
26	29	Huey Lewis & The News, Couple Days Of
27	30	Luther Vandross, Power Of Love/Love P
28	28	Janet Jackson, Someday Is Tonight
A29	—	Paula Abdul, Rush Rush
30	EX	Lisa Fischer, How Can I Ease The Pain
31	EX	Gerardo, We Want The Funk
32	EX	Black Box, Strike It Up
A	—	Seal, Crazy
A	—	Surface, Never Gonna Let You Down
A	—	Londonbeat, A Better Love
A	—	Harry Connick, Jr., Recipe For Love

POWER 93 FM — Tampa — P.D.: B.J. Harris

1	2	Hi-Five, I Like The Way (The Kissing
2	3	C&C Music Factory Feat. Freedom Willi
3	4	Salt-N-Pepa, Do You Want Me
4	5	Color Me Badd, I Wanna Sex You Up (Fr
5	6	Cathy Dennis, Touch Me (All Night Lon
6	7	Riff, My Heart Is Failing Me
7	1	Amy Grant, Baby Baby
8	9	Rude Boys, Written All Over Your Face
9	11	Monie Love Featuring True Image, It's
10	10	Pebbles (With Salt-N-Pepa), Backyard
11	8	Triloggy, Love Me Forever Or Love Me N
12	15	Sheena Easton, What Comes Naturally
13	12	Guy, Let's Chill
14	13	Another Bad Creation , Iesha
15	14	Tara Kemp, Hold You Tight
16	21	Mariah Carey, I Don't Wanna Cry
17	18	Black Box, Strike It Up
18	22	Keedy, Save Some Love
19	20	Colin England, I Got What U Need
20	23	Michael Bolton, Love Is A Wonderful T
21	17	Jasmine Guy, Another Like My Lover
22	24	Divinyls, I Touch Myself
A23	—	Paula Abdul, Rush Rush
24	27	Tony! Toni! Tone!, Whatever You Want
25	19	Father M.C., I'll Do 4 U
26	25	Michel'le, Something In My Heart
27	35	Luther Vandross, Power Of Love/Love P
28	29	Cartouche, Feel The Groove
29	30	B Angie B, I Don't Want To Lose Your
30	32	Whitney Houston, Miracle
31	33	Definition Of Sound, Now Is Tomorrow
32	34	The Boys, Thanx For The Funk
33	36	Surface, Never Gonna Let You Down
34	37	UB40, Here I Am (Come And Take Me)
35	39	Roxette, Joyride
36	38	LaTour, People Are Still Having Sex
37	40	After 7, Nights Like This
A38	—	Gerardo, We Want The Funk
A39	—	Tracie Spencer, This Time Make It Fun
A40	—	Heart To Heart, Judy's Booty

FOX — Detroit — P.D.: John McFadden

1	2	C&C Music Factory Feat. Freedom
2	3	Divinyls, I Touch Myself
3	5	Cathy Dennis, Touch Me (All Night
4	4	LaTour, People Are Still Having Sex
5	6	Roxette, Joyride
6	7	Tara Kemp, Hold You Tight
7	8	Hi-Five, I Like The Way (The Kissing
8	10	Rude Boys, Written All Over Your
9	12	Amy Grant, Baby Baby
10	1	Voices That Care, Voices That Care
11	16	Color Me Badd, I Wanna Sex You Up
12	14	Mariah Carey, I Don't Wanna Cry
13	15	Another Bad Creation , Playground
14	9	Another Bad Creation , Iesha
15	11	Young M.C., Pick Up The Pace
16	19	Keedy, Save Some Love
17	20	Black Box, Strike It Up
18	13	Enigma, Sadeness Part 1
19	21	Michael Bolton, Love Is A Wonderful
20	23	Monie Love Featuring True Image,
21	24	Gerardo, We Want The Funk
A22	—	World Class Wreckin, Turn Off The
23	25	Rod Stewart, Rhythm Of My Heart
24	EX	EMF, Unbelievable
A25	—	L.L. Cool J, Mama Said Knock You
A	—	Salt-N-Pepa, Do You Want Me
A	—	Paula Abdul, Rush Rush
EX	EX	Aftershock, Going Through The Mo

96.3 FM RADIO WHYT — Detroit — P.D.: Rick Gillette

1	2	Divinyls, I Touch Myself
2	3	C&C Music Factory Feat. Freedom Willi
3	4	Mariah Carey, I Don't Wanna Cry
4	5	Black Box, Strike It Up
5	6	Color Me Badd, I Wanna Sex You Up (Fr
6	7	R.E.M., Losing My Religion
7	1	Another Bad Creation , Iesha
8	10	Amy Grant, Baby Baby
9	12	Hi-Five, I Like The Way (The Kissing
10	13	Another Bad Creation , Playground
11	11	Monie Love Featuring True Image, It's
12	16	Salt-N-Pepa, Do You Want Me
13	19	L.L. Cool J, Mama Said Knock You Out
14	15	Rude Boys, Written All Over Your Face
15	17	EMF, Unbelievable
16	14	Chris Isaak, Wicked Game
A17	—	Paula Abdul, Rush Rush
18	18	LaTour, People Are Still Having Sex
19	20	Gerardo, We Want The Funk
20	21	The Fixx, How Much Is Enough
21	22	Wilson Phillips, You're In Love
22	24	Jane's Addiction, Been Caught Stealin
23	25	Cathy Dennis, Touch Me (All Night Lon
24	EX	Luther Vandross, Power Of Love/Love P
EX	EX	Happy Mondays, Step On
EX	EX	Queensryche, Silent Lucidity
EX	EX	Cartouche, Feel The Groove
EX	EX	Surface, Never Gonna Let You Down
EX	EX	Rod Stewart, Rhythm Of My Heart
EX	EX	Lisa Fischer, How Can I Ease

29	EX	Queensryche, Silent Lucidity
30	EX	Timmy T., Time After Time
A	—	Paula Abdul, Rush Rush
A	—	Another Bad Creation , Playground
A	—	Jesus Jones, Right Here, Right Now
EX	EX	Luther Vandross, Power Of Love/Love P
EX	EX	Color Me Badd, I Wanna Sex You Up (Fr
EX	EX	Black Box, Strike It Up
EX	EX	The Fixx, How Much Is Enough

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	3	Mariah Carey, I Don't Wanna Cry
3	5	Tony! Toni! Tone!, Whatever You Want
4	4	Chubb Rock, Treat 'Em Right
5	6	Another Bad Creation , Playground
6	1	Rude Boys, Written All Over Your Face
7	8	Aftershock, Going Through The Motions
8	9	C&C Music Factory Feat. Freedom Willi
9	10	Surface, Never Gonna Let You Down
10	13	Lisa Fischer, How Can I Ease The Pain
11	12	L.L. Cool J, Mama Said Knock You Out
12	7	Hi-Five, I Like The Way (The Kissing
13	15	Luther Vandross, Power Of Love/Love P
14	17	Black Box, Strike It Up
A15	—	Paula Abdul, Rush Rush
16	16	Nomad, Wanna Give U Devotion
17	19	Riff, My Heart Is Failing Me
18	14	Monie Love Featuring True Image, It's
19	21	Ice-T, New Jack Hustler (Nino's Theme
20	20	Voices That Care, Voices That Care
21	24	Pebbles (With Salt-N-Pepa), Backyard
22	25	Crystal Waters, Gypsy Woman (She's Ho
23	26	Yo Yo, You Can't Play With My Yo Yo
24	11	Jasmine Guy, Another Like My Lover
25	27	Whitney Houston, Miracle
26	28	De La Soul, Ring Ring Ring
A27	—	Christopher Williams, I'm Dreamin
28	EX	Tara Kemp, Piece Of My Heart
29	EX	Keith Washington, Kissing You
30	30	Cartouche, Feel The Groove
A	—	Corina, Temptation
A	—	After 7, Nights Like This
A	—	EMF, Unbelievable
A	—	Damian Dame, Exclusivity
EX	EX	Michael Bolton, Love Is A Wonderful T
EX	EX	UB40, Here I Am (Come And Take Me)
EX	EX	LaTour, People Are Still Having Sex
EX	EX	B Angie B, I Don't Want To Lose Your
EX	EX	Colin England, I Got What U Need
EX	22	Cathy Dennis, Touch Me (All Night Lon

SILVER

92 PRO FM "THE MOST MUSIC"

Providence P.D.: Paul Cannon

1	4	Amy Grant, Baby Baby
2	5	Rod Stewart, Rhythm Of My Heart
3	3	Rick Astley, Cry For Help
4	8	Extreme, More Than Words
5	1	Wilson Phillips, You're In Love
6	6	Cathy Dennis, Touch Me (All Night Lon
7	11	Mariah Carey, I Don't Wanna Cry
8	10	C&C Music Factory Feat. Freedom Willi
9	9	Lisette Melendez, Together Forever
10	2	Londonbeat, I've Been Thinking About
11	12	Hi-Five, I Like The Way (The Kissing
12	15	Michael Bolton, Love Is A Wonderful T
13	14	Roxette, Joyride
14	18	UB40, Here I Am (Come And Take Me)
15	16	Divinyls, I Touch Myself
16	20	Rude Boys, Written All Over Your Face
17	21	Queensryche, Silent Lucidity
18	24	Sheena Easton, What Comes Naturally
19	19	Celine Dion, (If There Was) Any Other
20	22	Keedy, Save Some Love
21	25	Whitney Houston, Miracle
22	26	Black Box, Strike It Up
23	23	Nelson, More Than Ever
24	29	Luther Vandross, Power Of Love/Love P
25	34	Color Me Badd, I Wanna Sex You Up (Fr
26	27	Jonzun Crew, Cosmic Love
27	30	Huey Lewis & The News, Couple Days Of
28	28	Pebbles (With Salt-N-Pepa), Backyard
29	31	Damn Yankees, Come Again
30	32	Cartouche, Feel The Groove
31	35	Gerardo, We Want The Funk
32	33	Gloria Estefan, Seal Our Fate
A33	—	Paula Abdul, Rush Rush
A34	—	Another Bad Creation , Playground
35	EX	Tony! Toni! Tone!, Whatever You Want
A	—	Firehouse, Don't Treat Me Bad
A	—	The Triplets, You Don't Have To Go Ho
A	—	Marc Cohn, Walking In Memphis
EX	EX	EMF, Unbelievable

96 TIC-FM

Hartford P.D.: Tom Mitchell

1	2	Hi-Five, I Like The Way (The Kissing
2	4	Roxette, Joyride
3	3	Cathy Dennis, Touch Me (All Night Lon
4	6	Divinyls, I Touch Myself
5	1	Amy Grant, Baby Baby
6	7	C&C Music Factory Feat. Freedom Willi
7	8	Rude Boys, Written All Over Your Face
8	10	Mariah Carey, I Don't Wanna Cry
9	11	Rick Astley, Cry For Help
10	13	Color Me Badd, I Wanna Sex You Up (Fr
11	12	Rod Stewart, Rhythm Of My Heart
12	5	Wilson Phillips, You're In Love
13	9	Londonbeat, I've Been Thinking About
14	22	Michael Bolton, Love Is A Wonderful T
15	14	Tara Kemp, Hold You Tight
16	19	Whitney Houston, Miracle
17	18	LaTour, People Are Still Having Sex
18	20	Keedy, Save Some Love
19	21	Sheena Easton, What Comes Naturally
20	15	Enigma, Sadeness Part 1
21	16	Another Bad Creation , Iesha
A22	—	Paula Abdul, Rush Rush
23	40	Luther Vandross, Power Of Love/Love P
24	EX	Extreme, More Than Words
25	27	Gloria Estefan, Seal Our Fate
26	28	Black Box, Strike It Up
27	29	Riff, My Heart Is Failing Me
28	30	Monie Love Featuring True Image, It's
29	31	Salt-N-Pepa, Do You Want Me
30	23	Ralph Tresvant, Stone Cold Gentleman
31	34	Daisy Dee, Crazy
32	35	Lisa Fischer, How Can I Ease The Pain
33	26	Tevin Campbell, Round And Round
34	37	Surface, Never Gonna Let You Down
35	EX	Tara Kemp, Piece Of My Heart
36	38	Timmy T, Over & Over
37	39	Crystal Waters, Gypsy Woman (She's Ho
38	EX	George Lamond, Love's Contageous
A39	—	Gerardo, We Want The Funk
A40	—	Londonbeat, A Better Love
A	—	Another Bad Creation , Playground
A	—	Damian Dame, Exclusivity
EX	EX	Pebbles (With Salt-N-Pepa), Backyard
EX	EX	Corina, Temptation

#1 FM-100 "The Best Music Mix"

Miami P.D.: Frank Amadeo

1	2	Amy Grant, Baby Baby
2	3	Roxette, Joyride
3	5	Rick Astley, Cry For Help
4	6	Rod Stewart, Rhythm Of My Heart
5	1	Voices That Care, Voices That Care
6	7	Mariah Carey, I Don't Wanna Cry
7	8	The Rembrandts, Just The Way It Is, B
8	9	Divinyls, I Touch Myself
9	4	Londonbeat, I've Been Thinking About
10	10	Wilson Phillips, You're In Love
11	15	Gloria Estefan, Seal Our Fate
12	13	Michel'le, Something In My Heart
13	17	Teddy Pendergrass, It Should've Been
14	22	R.E.M., Losing My Religion
15	18	C&C Music Factory Feat. Freedom Willi
16	16	INXS, Bitter Tears
17	11	Robert Palmer, Mercy Mercy Me (The Ec
18	21	Michael Bolton, Love Is A Wonderful T
19	14	Tara Kemp, Hold You Tight
20	24	Whitney Houston, Miracle
21	26	Michael W. Smith, Place In This World
22	25	The Triplets, You Don't Have To Go Ho
23	23	Riff, My Heart Is Failing Me
24	27	UB40, Here I Am (Come And Take Me)
25	28	Hi-Five, I Like The Way (The Kissing
26	29	Huey Lewis & The News, Couple Days Of
27	30	Luther Vandross, Power Of Love/Love P
A28	—	Cathy Dennis, Touch Me (All Night Lon
29	EX	Extreme, More Than Words
30	EX	Color Me Badd, I Wanna Sex You Up (Fr
A	—	Paula Abdul, Rush Rush
A	—	Lisa Fischer, How Can I Ease The Pain
A	—	EMF, Unbelievable
EX	EX	Donny Osmond, Love Will Survive

POWER 96

Miami P.D.: Bill Tanner

1	3	Mariah Carey, I Don't Wanna Cry
2	1	Londonbeat, I've Been Thinking About
3	4	C&C Music Factory Feat. Freedom Willi
4	2	Nyasia, Now & Forever
5	5	Disco Rick & The Dogs, Your Mama's On
6	8	Tracie Spencer, This House
7	9	Poison Clan, Dance All Nite
8	10	Tara Kemp, Hold You Tight
9	11	Guys Next Door, I've Been Waiting For
10	6	Lisette Melendez, Together Forever
11	15	Stevie B, I'll Be By Your Side
12	12	Shawn Christopher, Another Sleepless
13	7	Another Bad Creation , Iesha
14	14	Cathy Dennis, Touch Me (All Night Lon
15	17	D.J. Laz & Danny D, Mami El Negro
16	18	Wilson Phillips, You're In Love
17	19	Nas-T Boyz, What I'm Feeling
18	22	Divinyls, I Touch Myself
19	25	TKA, Give Your Love To Me
20	20	Celine Dion, Where Does My Heart Beat
21	27	Timmy T, Over & Over
22	16	Mariah Carey, Someday
23	EX	Color Me Badd, I Wanna Sex You Up (Fr
24	31	LaTour, People Are Still Having Sex
25	28	Cynthia, Break Up To Make Up
26	26	Black Box, Strike It Up
27	21	Trilogy, Love Me Forever Or Love Me N
28	30	Amy Grant, Baby Baby
29	24	C&C Music Factory Feat. Freedom Willi
30	32	About Face, I Don't Want To Sleep Alo
31	13	Voices That Care, Voices That Care
32	33	Monie Love Featuring True Image, It's
33	EX	Brandon, Kisses In The Night
34	EX	Nomad, Wanna Give U Devotion
35	EX	Salt-N-Pepa, Do You Want Me
A	—	Crystal Waters, Gypsy Woman (She's Ho
A	—	Lenny Kravitz, Always On The Run
A	—	Paula Abdul, Rush Rush
A	—	Luther Vandross, Power Of Love/Love P
EX	EX	L.L. Cool J, Mama Said Knock You Out
EX	EX	Whitney Houston, Miracle
EX	EX	Corina, Temptation
EX	EX	Gloria Estefan, Seal Our Fate
EX	EX	Vanilla Ice, Ninja Rap
EX	EX	Banarama With Gipsy Kings, Long Train

Q105 TAMPA BAY

Tampa P.D.: Jay Taylor

1	5	Color Me Badd, I Wanna Sex You Up (Fr
2	3	Salt-N-Pepa, Do You Want Me
3	4	Hi-Five, I Like The Way (The Kissing
4	2	Divinyls, I Touch Myself
5	7	Wilson Phillips, You're In Love
6	8	Mariah Carey, I Don't Wanna Cry
7	1	Amy Grant, Baby Baby
8	9	C&C Music Factory Feat. Freedom Willi
9	6	Guy, Let's Chill
10	14	Rude Boys, Written All Over Your Face
11	15	Monie Love Featuring True Image, It's
12	18	R.E.M., Losing My Religion
13	10	Father M.C., I'll Do 4 U
14	12	Another Bad Creation , Iesha
15	11	Tracie Spencer, This House
16	16	Surface, Never Gonna Let You Down
17	17	UB40, Here I Am (Come And Take Me)
18	13	Vicious Bass, Drop The Bass
19	20	Cathy Dennis, Touch Me (All Night Lon
20	21	EMF, Unbelievable
21	22	Sheena Easton, What Comes Naturally
22	23	Black Box, Strike It Up
23	EX	After 7, Nights Like This
24	26	Whitney Houston, Miracle
25	24	Lisette Melendez, Together Forever
26	25	Michel'le, Something In My Heart
27	27	Lisa Fischer, How Can I Ease The Pain
28	28	Keedy, Save Some Love
29	29	L.L. Cool J, Mama Said Knock You Out
30	30	Luther Vandross, Power Of Love/Love P
A	—	Paula Abdul, Rush Rush
A	—	Gerardo, We Want The Funk
EX	EX	Riff, My Heart Is Failing Me
EX	EX	Aftershock, Going Through The Motions
EX	EX	Tony! Toni! Tone!, Whatever You Want
EX	EX	Definition Of Sound, Now Is Tomorrow
EX	EX	Michael Bolton, Love Is A Wonderful T
EX	EX	Voices That Care, Voices That Care
EX	EX	Roxette, Joyride

WNCI 97.9

Columbus P.D.: Dave Robbins

1	1	Amy Grant, Baby Baby
2	2	Roxette, Joyride
3	3	C&C Music Factory Feat. Freedom Willi
4	4	Rod Stewart, Rhythm Of My Heart
5	12	Mariah Carey, I Don't Wanna Cry
6	7	Extreme, More Than Words
7	8	The Triplets, You Don't Have To Go Ho
8	9	Riff, My Heart Is Failing Me
9	10	Keedy, Save Some Love
10	11	Cathy Dennis, Touch Me (All Night Lon
11	13	Divinyls, I Touch Myself
12	14	Whitney Houston, Miracle
13	19	Michael Bolton, Love Is A Wonderful T
14	15	The Black Crowes, She Talks To Angels
15	16	UB40, Here I Am (Come And Take Me)
16	17	Queensryche, Silent Lucidity
17	18	The Rebel Pebbles, Dream Lover
18	20	Huey Lewis & The News, Couple Days Of
19	25	Voices That Care, Voices That Care
20	21	Susanna Hoffs, Unconditional Love
21	22	Styx, Love At First Sight
22	23	Damn Yankees, Come Again
23	24	Sting, Why Should I Cry For You
24	5	Tara Kemp, Hold You Tight
A	—	Paula Abdul, Rush Rush
EX	EX	Marc Cohn, Walking In Memphis

POWER 108 FM

Cleveland P.D.: Cat Thomas

1	1	Roxette, Joyride
2	7	Amy Grant, Baby Baby
3	8	Rod Stewart, Rhythm Of My Heart
4	4	Tesla, Signs
5	5	Another Bad Creation , Iesha
6	6	C&C Music Factory Feat. Freedom Willi
7	9	Extreme, More Than Words
8	10	Nelson, More Than Ever
9	11	Divinyls, I Touch Myself
10	12	Mariah Carey, I Don't Wanna Cry
11	13	Voices That Care, Voices That Care
12	3	Tevin Campbell, Round And Round
13	14	Whitney Houston, Miracle
14	16	Cathy Dennis, Touch Me (All Night Lon
15	17	Rude Boys, Written All Over Your Face
16	18	Michael Bolton, Love Is A Wonderful T
17	25	Color Me Badd, I Wanna Sex You Up (Fr
18	2	Wilson Phillips, You're In Love
19	19	UB40, Here I Am (Come And Take Me)
20	20	Hi-Five, I Like The Way (The Kissing
21	21	Huey Lewis & The News, Couple Days Of
22	22	R.E.M., Losing My Religion
23	23	The Triplets, You Don't Have To Go Ho
24	24	Queensryche, Silent Lucidity
25	EX	Black Box, Strike It Up
A	—	Another Bad Creation , Playground
A	—	Paula Abdul, Rush Rush
A	—	Gerardo, We Want The Funk
A	—	Sheena Easton, What Comes Naturally
A	—	Firehouse, Don't Treat Me Bad
A	—	EMF, Unbelievable
A	—	Kane Roberts, Does Anybody Really Fal
EX	EX	The Fixx, How Much Is Enough
EX	EX	Susanna Hoffs, Unconditional Love
EX	EX	Styx, Love At First Sight
EX	EX	Damn Yankees, Come Again

Q102

Cincinnati P.D.: Dave Allen

1	1	Amy Grant, Baby Baby
2	2	The Rembrandts, Just The Way It is, B
3	3	Tevin Campbell, Round And Round
4	5	Rod Stewart, Rhythm Of My Heart
5	9	Cathy Dennis, Touch Me (All Night Lon
6	8	The Black Crowes, She Talks To Angels
7	4	Tara Kemp, Hold You Tight
8	6	Alias, Waiting For Love
9	12	Keedy, Save Some Love
10	13	The Triplets, You Don't Have To Go Ho
11	14	Damn Yankees, Come Again
12	15	Nelson, More Than Ever
13	16	Roxette, Joyride
14	17	C&C Music Factory Feat. Freedom Willi
15	18	Mariah Carey, I Don't Wanna Cry
16	19	Styx, Love At First Sight
17	20	Michael W. Smith, Place In This World
18	11	Gloria Estefan, Coming Out Of The Dar
19	22	Firehouse, Don't Treat Me Bad
20	23	Divinyls, I Touch Myself
21	24	The Fixx, How Much Is Enough
22	27	Kane Roberts, Does Anybody Really Fal
23	26	Michael Bolton, Love Is A Wonderful T
24	25	Donny Osmond, Love Will Survive
25	31	Voices That Care, Voices That Care
26	28	Hi-Five, I Like The Way (The Kissing
27	29	Celine Dion, (If There Was) Any Other
28	30	Queensryche, Silent Lucidity
29	21	Mariah Carey, Someday
30	32	Extreme, More Than Words
31	33	Huey Lewis & The News, Couple Days Of
32	34	R.E.M., Losing My Religion
33	35	Color Me Badd, I Wanna Sex You Up (Fr
A34	—	Paula Abdul, Rush Rush
A35	—	Tara Kemp, Piece Of My Heart

94 FM WKTI

Milwaukee P.D.: Mike Berlak

1	1	Amy Grant, Baby Baby
2	3	Roxette, Joyride
3	6	Rick Astley, Cry For Help
4	4	Rod Stewart, Rhythm Of My Heart
5	5	Keedy, Save Some Love
6	10	Michael Bolton, Love Is A Wonderful T
7	14	Mariah Carey, I Don't Wanna Cry
8	2	Wilson Phillips, You're In Love
9	9	Tara Kemp, Hold You Tight
10	7	Timmy T., One More Try
11	11	Mike + The Mechanics, Word Of Mouth
12	13	The Rembrandts, Just The Way It Is, B
13	15	Gloria Estefan, Seal Our Fate
14	12	Gloria Estefan, Coming Out Of The Dar
15	17	Riff, My Heart Is Failing Me
16	18	Styx, Love At First Sight
17	20	Celine Dion, (If There Was) Any Other
18	21	Huey Lewis & The News, Couple Days Of
19	22	R.E.M., Losing My Religion
20	16	Londonbeat, I've Been Thinking About
A21	—	Paula Abdul, Rush Rush
A22	—	Glenn Frey, Part Of Me, Part Of You
A23	—	Sheena Easton, What Comes Naturally

Q 106.5

St. Louis

1	1	Roxette, Joyride
2	2	Amy Grant, Baby Baby
3	3	Nelson, More Than Ever
4	4	Mariah Carey, I Don't Wanna Cry
5	5	Extreme, More Than Words
6	6	Cathy Dennis, Touch Me (All Night Lon
7	7	Rod Stewart, Rhythm Of My Heart
8	10	The Triplets, You Don't Have To Go Ho
9	9	Queensryche, Silent Lucidity
10	12	C&C Music Factory Feat. Freedom Willi
11	29	Divinyls, I Touch Myself
12	14	Rick Astley, Cry For Help
13	15	The Fixx, How Much Is Enough
14	16	Michael Bolton, Love Is A Wonderful T
15	17	Kane Roberts, Does Anybody Really Fal
16	20	Sheena Easton, What Comes Naturally
17	19	Damn Yankees, Come Again
18	24	Keedy, Save Some Love
19	23	King of the Hill, If I Say
A20	—	Paula Abdul, Rush Rush
21	11	Tesla, Signs
22	28	Gloria Estefan, Seal Our Fate
23	25	Styx, Love At First Sight
24	30	Hi-Five, I Like The Way (The Kissing
25	27	Huey Lewis & The News, Couple Days Of
26	32	Celine Dion, (If There Was) Any Other
27	33	Michael W. Smith, Place In This World
28	18	Janet Jackson, State Of The World
29	31	EMF, Unbelievable
30	26	Tevin Campbell, Round And Round
31	EX	R.E.M., Losing My Religion
32	34	Whitney Houston, Miracle
33	35	Firehouse, Don't Treat Me Bad
34	EX	Color Me Badd, I Wanna Sex You Up (Fr
A35	—	The Black Crowes, She Talks To Angels

B-97 FM

New Orleans P.D.: Gregg Rolling

1	2	Amy Grant, Baby Baby
2	1	Voices That Care, Voices That Care
3	3	Roxette, Joyride
4	4	Rod Stewart, Rhythm Of My Heart
5	6	C&C Music Factory Feat. Freedom Willi
6	7	Mariah Carey, I Don't Wanna Cry
7	8	Hi-Five, I Like The Way (The Kissing
8	12	Cathy Dennis, Touch Me (All Night Lon
9	9	Divinyls, I Touch Myself
10	5	Styx, Show Me The Way
11	16	Michael Bolton, Love Is A Wonderful T
12	13	The Rembrandts, Just The Way It Is, B
13	14	Tesla, Signs
14	15	Rude Boys, Written All Over Your Face
15	18	Whitney Houston, Miracle
16	19	Keedy, Save Some Love
17	25	Color Me Badd, I Wanna Sex You Up (Fr
18	21	Another Bad Creation , Iesha
19	22	Nelson, More Than Ever
20	23	LaTour, People Are Still Having Sex
21	24	Surface, Never Gonna Let You Down
A22	—	Extreme, More Than Words
23	EX	Gerardo, We Want The Funk
24	26	Huey Lewis & The News, Couple Days Of
A25	—	Paula Abdul, Rush Rush
26	EX	Luther Vandross, Power Of Love/Love P

Y95 "The Best Music"

Dallas P.D.: Frank Miniaci

1	3	Amy Grant, Baby Baby
2	6	Roxette, Joyride
3	14	Tara Kemp, Hold You Tight
4	15	Timmy T., One More Try
5	10	Enigma, Sadeness Part 1
6	11	Divinyls, I Touch Myself
7	18	Keedy, Save Some Love
8	26	Cathy Dennis, Touch Me (All Night Lon
9	20	Voices That Care, Voices That Care
10	16	C&C Music Factory Feat. Freedom Willi
A11	—	Londonbeat, I've Been Thinking About
A12	—	Lisette Melendez, Together Forever
A13	—	Black Box, Strike It Up
14	19	Cause And Effect, You Think You Know
15	2	Wilson Phillips, You're In Love
16	23	Hi-Five, I Like The Way (The Kissing
17	22	Sheena Easton, What Comes Naturally
A18	—	UB40, Here I Am (Come And Take Me)
A19	—	Whitney Houston, Miracle
A20	—	Gerardo, We Want The Funk
21	27	Mariah Carey, I Don't Wanna Cry
A22	—	B Angie B, I Don't Want To Lose Your
A23	—	Another Bad Creation , Playground
24	33	Luther Vandross, Power Of Love/Love P
25	32	Rude Boys, Written All Over Your Face
26	29	Timmy T, Over & Over
A27	—	Cartouche, Feel The Groove
A28	—	LaTour, People Are Still Having Sex
A29	—	Paula Abdul, Rush Rush
A30	—	D'zyre, Forever Amo'r
31	34	PC Quest, Can I Call You My Girl
A32	—	Rhythm Syndicate, Passion
A33	—	Tracie Spencer, This Time Make It Fun
A34	—	Tara Kemp, Piece Of My Heart
A35	—	Crystal Waters, Gypsy Woman (She's Ho
A36	—	Jesus Jones, Right Here, Right Now
A37	—	Celine Dion, (If There Was) Any Other
A38	—	EMF, Unbelievable

104 KRBE

Houston P.D.: Steve Wyrostok

1	2	Amy Grant, Baby Baby
2	3	Rick Astley, Cry For Help
3	5	Tevin Campbell, Round And Round
4	4	Divinyls, I Touch Myself
5	6	C&C Music Factory Feat. Freedom Willi
6	13	Mariah Carey, I Don't Wanna Cry
7	8	Keedy, Save Some Love
8	10	R.E.M., Losing My Religion
9	9	Gerardo, Rico Suave
10	11	Seal, Crazy
11	1	Wilson Phillips, You're In Love
12	18	Cathy Dennis, Touch Me (All Night Lon
13	14	Jesus Jones, Right Here, Right Now
14	15	The Triplets, You Don't Have To Go Ho
15	17	Extreme, More Than Words
16	7	UB40, Here I Am (Come And Take Me)
17	20	Michael Bolton, Love Is A Wonderful T
18	19	The Rebel Pebbles, Dream Lover
19	28	Roxette, Joyride
20	21	After 7, Nights Like This
21	23	Voices That Care, Voices That Care
22	26	Color Me Badd, I Wanna Sex You Up (Fr
23	24	Aswad, Best Of My Love
24	25	LaTour, People Are Still Having Sex
25	27	Luther Vandross, Power Of Love/Love P
26	29	EMF, Unbelievable
27	30	Gerardo, We Want The Funk
28	EX	Queensryche, Silent Lucidity
29	EX	Kane Roberts, Does Anybody Really Fal
30	EX	Crystal Waters, Gypsy Woman (She's Ho
A	—	Londonbeat, A Better Love
A	—	Paula Abdul, Rush Rush

Q106

San Diego P.D.: Kevin Weatherly

1	3	Color Me Badd, I Wanna Sex You Up (Fr
2	4	Hi-Five, I Like The Way (The Kissing
3	1	Voices That Care, Voices That Care
4	5	Amy Grant, Baby Baby
5	2	Salt-N-Pepa, Do You Want Me
6	9	Mariah Carey, I Don't Wanna Cry
7	7	C&C Music Factory Feat. Freedom Willi
8	10	Monie Love Featuring True Image, It's
9	11	EMF, Unbelievable
10	12	Chubb Rock, Treat 'Em Right
11	6	Divinyls, I Touch Myself
12	14	Rude Boys, Written All Over Your Face
13	15	UB40, Here I Am (Come And Take Me)
14	18	Another Bad Creation , Playground
15	8	Another Bad Creation , Iesha
16	16	Cathy Dennis, Touch Me (All Night Lon
17	20	L.L. Cool J, Mama Said Knock You Out
18	19	Wilson Phillips, You're In Love
19	22	Lisa Fischer, How Can I Ease The Pain
20	23	Surface, Never Gonna Let You Down
21	24	Luther Vandross, Power Of Love/Love P
A22	—	Paula Abdul, Rush Rush
23	26	Black Box, Strike It Up
24	27	After 7, Nights Like This
25	25	Riff, My Heart Is Failing Me
26	28	Aftershock, Going Through The Motions
27	EX	Gerardo, We Want The Funk
A28	—	Stereo M.C.'s, Elevate My Mind
29	29	Keedy, Save Some Love
30	30	Sheena Easton, What Comes Naturally
EX	EX	Whitney Houston, Miracle
EX	EX	Tony! Toni! Tone!, Whatever You Want
EX	EX	LaTour, People Are Still Having Sex

99.1 KGGI FM

Riverside P.D.: Larry Martino

1	2	Hi-Five, I Like The Way (The Kissing
2	4	Michel'le, Something In My Heart
3	1	Voices That Care, Voices That Care
4	3	Mariah Carey, Someday
5	9	Rude Boys, Written All Over Your Face
6	6	Color Me Badd, I Wanna Sex You Up (Fr
7	5	Tara Kemp, Hold You Tight
8	11	Lisette Melendez, Together Forever
9	20	Ralph Tresvant, Do What I Gotta Do
10	13	Tony! Toni! Tone!, Whatever You Want
11	7	Guy, Let's Chill
12	17	Salt-N-Pepa, Do You Want Me
13	15	Wilson Phillips, You're In Love
14	10	Keith Sweat, I'll Give All My Love To
15	12	Timmy T., One More Try
16	23	Amy Grant, Baby Baby
17	14	Black Box, Ghost Box
18	25	C&C Music Factory Feat. Freedom Willi
19	18	Surface, Never Gonna Let You Down
20	22	Mariah Carey, I Don't Wanna Cry
21	16	Gloria Estefan, Coming Out Of The Dar
22	24	Another Bad Creation , Playground
23	26	Riff, My Heart Is Failing Me
A24	—	L.L. Cool J, Mama Said Knock You Out
A25	—	Black Box, Strike It Up
A	—	Corina, Temptation
A	—	Paula Abdul, Rush Rush
A	—	Keith Washington, Kissing You
A	—	Keith Sweat, There You Go (Tellin' Me
EX	EX	Whitney Houston, Miracle
EX	EX	Jasmine Guy, Another Like My Lover
EX	EX	Luther Vandross, Power Of Love/Love P

KUBE 93 FM

Seattle P.D.: Bob Case

1	2	Divinyls, I Touch Myself
2	3	Roxette, Joyride
3	7	Rod Stewart, Rhythm Of My Heart
4	8	C&C Music Factory Feat. Freedom Willi
5	11	Mariah Carey, I Don't Wanna Cry
6	1	Voices That Care, Voices That Care
7	4	Tara Kemp, Hold You Tight
8	9	Queensryche, Silent Lucidity
9	14	Cathy Dennis, Touch Me (All Night Lon
10	19	Hi-Five, I Like The Way (The Kissing
11	5	Amy Grant, Baby Baby
12	16	Color Me Badd, I Wanna Sex You Up (Fr
13	10	Rick Astley, Cry For Help
14	15	Nelson, More Than Ever
15	17	Whitney Houston, Miracle
16	18	Sheena Easton, What Comes Naturally
17	6	Wilson Phillips, You're In Love
18	21	Extreme, More Than Words
19	20	The Triplets, You Don't Have To Go Ho
20	22	R.E.M., Losing My Religion
21	27	Michael Bolton, Love Is A Wonderful T
22	23	Chris Isaak, Don't Make Me Dream Abou
23	25	Keedy, Save Some Love
24	24	INXS, Bitter Tears
25	26	Huey Lewis & The News, Couple Days Of
26	28	Luther Vandross, Power Of Love/Love P
27	EX	Firehouse, Don't Treat

WINTER '91 ARBITRONS

(Continued from page 17)

Call	Format	Sp '90	Su '90	Fa '90	W '91
LITTLE ROCK, ARK.—(81)					
KSSN	country	20.1	—	24.2	21.0
KMJX	album	8.1	—	10.6	10.7
KEZQ	AC	8.0	—	7.3	9.9
KARN	N/T	5.5	—	6.3	8.2
KIPR	urban	8.3	—	9.1	6.5
KKYK	top 40	7.4	—	4.4	6.3
KHLT	AC	6.3	—	4.6	5.0
KZOU-FM	top 40	6.3	—	4.9	4.7
KOLL	oldies	7.9	—	6.5	4.3
KLRG	religious	2.8	—	3.8	3.2
KGKD	adult std	.8	—	1.1	2.2
KMZX	urban	1.7	—	2.6	2.1
KBIS	N/T	1.4	—	1.5	1.8
KIXK	country	—	—	—	1.3
KITA	religious	1.3	—	1.5	1.1
CHARLESTON, S.C.—(82)					
WEZL	country	13.5	—	12.5	12.7
WSSX	top 40	8.3	—	7.1	7.7
WDXZ	urban	3.3	—	4.9	6.9
WAVF	album	5.9	—	8.0	6.6
WPAL	urban	6.6	—	3.0	6.4
WTMA	N/T	2.5	—	6.9	6.1
WWWZ	urban	7.0	—	3.8	5.5
WSUY	AC	2.8	—	4.2	5.3
WXTC	AC	4.4	—	5.9	4.4
WXLY	cls rock	4.0	—	4.2	4.1
WUJM-AM-FM	urban	4.7	—	4.4	3.5
WKQB	AC	6.6	—	3.0	2.6
WMGL	adult alt	2.5	—	2.9	2.5
WYBB	cls rock	3.7	—	2.2	2.5
WMCJ	religious	1.0	—	3.2	2.2
WZJY	religious	1.8	—	3.2	2.0
WWDM	urban	2.8	—	1.8	1.8
WQIZ	religious	2.5	—	2.1	1.6
WHLZ	country	.8	—	.7	1.3
WTUA	urban	—	—	2.0	1.0
COASTAL N.C.—(83)					
WRNS-FM	country	17.2	—	16.7	17.5
WIKS	urban	18.7	—	18.6	16.8
WDLX	AC	8.5	—	7.1	7.2
WZYC	album	4.8	—	4.2	6.8
WNCT-FM	easy	4.9	—	6.8	5.3
WKOO	oldies	4.9	—	6.5	5.0
WTRG	oldies	3.2	—	2.3	3.3
WQDW	urban	—	—	1.0	3.2
WRHT	top 40	.8	—	3.2	2.6
WELS-AM-FM	country	1.5	—	1.0	2.0
WHTE	religious	2.5	—	2.9	1.9
WVVY	top 40	1.1	—	1.4	1.7
WXQR	album	3.1	—	2.6	1.6
WRDU	album	3.5	—	2.0	1.4
WGTM	religious	—	—	1.0	1.3
WKTC	country	1.1	—	1.4	1.3
WJNC	oldies	.8	—	.4	1.0
YOUNGSTOWN, OHIO—(85)					
WHOT-FM	top 40	11.1	14.3	10.2	13.1
WQXK	country	10.6	9.5	8.7	10.6
WKBN	N/T	13.2	8.4	10.9	9.4
WBBG	oldies	8.8	10.7	8.9	8.8
WKBN-FM	AC	8.6	9.8	9.0	7.7
WNCD	album	9.1	8.1	7.9	7.5
WYFM	AC	6.1	5.2	6.8	5.6
WPHR	top 40	1.5	2.5	3.6	4.2
WHOT	adult std	2.8	4.0	4.2	3.7
WBBW	N/T	4.0	2.8	2.9	2.7
WRRO	oldies	.8	1.2	1.9	2.5
WSOM	AC	1.7	1.4	2.0	2.2
WGFT	religious	.9	1.1	1.1	2.1
WNRB	urban	—	.6	1.7	2.0
WRKU	album	1.1	1.4	2.0	1.4
WNIR	N/T	—	.7	.5	1.2
WICHITA, KAN.—(88)					
KZSN-FM	country	8.6	—	10.8	12.9
KFDI-FM	country	11.0	—	9.4	11.0
KKRD	top 40	13.3	—	11.6	8.7
KFDI	country	6.7	—	7.4	7.3
KICT	album	7.1	—	7.1	7.2
KEYN	oldies	6.6	—	6.9	6.5
KRZZ	cls rock	4.8	—	6.4	5.2
KBUZ	urban	2.8	—	3.8	4.8
KRBB	AC	7.1	—	6.1	4.7
KNSS	N/T	3.8	—	4.1	4.2
KOEZ	easy	7.9	—	4.9	4.0
KXLK	AC	4.5	—	5.5	3.0
KFH	oldies	1.6	—	2.0	1.7
KQAM	adult std	.3	—	2.2	1.7
KYQQ	top 40	1.4	—	.5	1.3

Billboard magazine's 2nd annual international

LATIN MUSIC CONFERENCE

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Panels...

Tuesday, May 28th

- **radio**
- **retailing**
- **talent management**
- **piracy**

Wednesday, May29th

- **television/music video**
- **music publishing/copyright**
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On May 28th there will be an ASCAP sponsored luncheon and at 8pm a BMI sponsored cocktail reception with special Lo Nuestro Awards Ceremony Awards for • Producer of the Year • Engineer of the Year • Arrangement of the Year

Billboard magazine offers a two day forum for the International Latin Music Market to join together to discuss the progress of the past year and the opportunities for the future.

Conference Cost: $125.00 Pre Registration (before May 17th), $150.00 Registration at the door
Make check or money order payable to Billboard Magazine
Send to the attention of Melissa Subatch, Billboard Magazine, 39th floor, 1515 Broadway, NewYork, NewYork 10036
For more information call: Angela Rodriguez (305) 448-2011 or Melissa Subatch (212) 536-5018

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☆ For over nighters: Special Hyatt Hotel Rates - $85.00 a night
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YesterHits©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Morning Train,** Sheena Easton, EMI-AMERICA
2. **Just The Two Of Us,** Grover Washington Jr., ELEKTRA
3. **Being With You,** Smokey Robinson, TAMLA
4. **Angel Of The Morning,** Juice Newton, CAPITOL
5. **Bette Davis Eyes,** Kim Carnes, EMI-AMERICA
6. **Kiss On My List,** Daryl Hall & John Oates, RCA
7. **Take It On The Run,** REO Speedwagon, EPIC
8. **Living Inside Myself,** Gino Vannelli, ARISTA
9. **Sukiyaki,** A Taste Of Honey, CAPITOL
10. **I Can't Stand It,** Eric Clapton and His Band, RSO

POP SINGLES—20 Years Ago

1. **Joy To The World,** Three Dog Night, DUNHILL
2. **Never Can Say Goodbye,** Jackson 5, MOTOWN
3. **Put Your Hand In The Hand,** Ocean, KAMA SUTRA
4. **I Am . . . I Said,** Neil Diamond, UNI
5. **If,** Bread, ELEKTRA
6. **What's Going On,** Marvin Gaye, TAMLA
7. **Stay Awhile,** BELLS, POLYDOR
8. **Bridge Over Troubled Water,** Aretha Franklin, ATLANTIC
9. **Chick-A-Boom,** Daddy Dewdrop, SUNFLOWER
10. **Me And You And A Dog Named Boo,** Lobo, BIG TREE

TOP ALBUMS—10 Years Ago

1. **Paradise Theater,** Styx, A&M
2. **Hi Infidelity,** REO Speedwagon, EPIC
3. **Arc Of A Diver,** Steve Winwood, ISLAND
4. **Face Dances,** The Who, WARNER BROS.
5. **Winelight,** Grover Washington Jr., ELEKTRA
6. **Dirty Deeds Done Dirt Cheap,** AC/DC, ATLANTIC
7. **Moving Pictures,** Rush, MERCURY
8. **Another Ticket,** Eric Clapton, RSO
9. **Double Fantasy,** John Lennon/Yoko Ono, GEFFEN
10. **Dad Loves His Work,** James Taylor, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Jesus Christ Superstar,** Various Artists, DECCA
2. **Pearl,** Janis Joplin, COLUMBIA
3. **4 Way Street,** Crosby, Stills, Nash, & Young, ATLANTIC
4. **Up To Date,** Partridge Family, BELL
5. **Golden Bisquits,** Three Dog Night, DUNHILL
6. **Soundtrack,** Love Story, PARAMOUNT
7. **Soundtrack,** Woodstock 2, COTILLION
8. **Tea For The Tillerman,** Cat Stevens, A&M
9. **Survival,** Grand Funk Railroad, CAPITOL
10. **Abraxas,** Santana, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Am I Losing You,** Ronnie Milsap, RCA
2. **Hooked On Music,** Mac Davis, CASABLANCA
3. **I Loved 'Em Every One,** T.G. Sheppard, WARNER/CURB
4. **Seven-Year Ache,** Rosanne Cash, COLUMBIA
5. **Elvira,** The Oak Ridge Boys, MCA
6. **Falling Again,** Don Williams, MCA
7. **Roll On Mississippi,** Charley Pride, RCA
8. **Friends/Anywhere There's A Jukebox,** Razzy Bailey, RCA
9. **What Are We Doin' In Love,** Dottie West, LIBERTY
10. **Hey Joe (Hey Moe),** Moe Bandy and Joe Stampley, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Sukiyaki,** A Taste Of Honey, CAPITOL
2. **A Woman Needs Love,** Ray Parker Jr. & Raydio, ARISTA
3. **Just The Two Of Us,** Grover Washington Jr., ELEKTRA
4. **How 'Bout Us,** Champaign, COLUMBIA
5. **Being With You,** Smokey Robinson, TAMLA
6. **When Love Calls,** Atlantic Starr, A&M
7. **What Cha' Gonna Do For Me,** Chaka Khan, WARNER BROS.
8. **Yearning For Your Love,** Gap Band, MERCURY
9. **Make That Move,** Shalamar, SOLAR
10. **Al No Corrida,** Quincy Jones, A&M

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FOR WEEK ENDING MAY 11, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	11	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G & DA BULLDOGS 1 week at No. 1
2	1	1	9	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
3	3	3	6	MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
4	4	5	8	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
5	6	6	10	BORN AND RAISED IN COMPTON PROFILE 7323 (C) (T)	◆ DJ QUIK
6	7	11	4	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO
7	11	13	5	RAMPAGE RAL 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J
8	5	4	12	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
9	12	12	8	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	◆ VICIOUS BASE FEAT. D.J. MAGIC MIKE
10	8	8	18	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
11	13	16	8	WHIP IT BABY NASTYMIX 74005 (C) (T)	MARIO
12	9	7	11	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
13	15	18	4	FACES PROFILE 7328 (C) (M) (T)	◆ RUN-D.M.C.
14	20	23	4	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
15	16	21	4	CRANK IT UP SOUND OF NEW YORK 4763/MOTOWN (C) (T)	ARB
16	17	15	14	DANCE ALL NIGHT EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
17	10	9	7	WHO'S GONNA TAKE THE WEIGHT CHRYSALIS 23620 (C) (M) (T)	◆ GANG STARR
18	NEW▶		1	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D
19	23	—	2	IMAGINATION EPIC 49-73657 (C) (M) (T)	◆ HANSOUL
20	21	29	3	HOMEY DON'T PLAY DAT RAL 44-73737/COLUMBIA (C) (T)	TERMINATOR X
21	19	19	4	COME DO ME COLD CHILLIN' 0-21766/REPRISE (M) (T)	◆ THE GENIUS
22	NEW▶		1	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL
23	18	17	13	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
24	26	27	3	U-R-NOT THE 1 ATLANTIC 0-86076 (C) (T)	◆ CRAIG G
25	25	30	3	GET WILD GO CRAZY ARISTA 2196 (C) (T)	◆ K-9 POSSE
26	28	—	2	COUNTDOWN ATLANTIC 0-86070 (C) (T)	◆ L.A. POSSE
27	NEW▶		1	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS. (C) (T)	◆ MC SWAY & DJ KING TECH
28	14	10	21	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
29	NEW▶		1	APOLLO COLD CHILLIN' 0-21835/WARNER BROS. (C) (M) (T)	◆ KID CAPRI
30	29	—	2	RAPPING IS FUNDAMENTAL A&M 2355 (C) (T)	◆ RAPPIN' IS FUNDAMENTAL

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

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FOR WEEK ENDING MAY 11, 1991

Hot R&B Singles Sales & Airplay™

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

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	4	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	2
2	6	CALL ME	PHIL PERRY	1
3	7	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	5
4	1	I'M DREAMIN'	CHRISTOPHER WILLIAMS	3
5	8	MAMA SAID KNOCK YOU OUT	L.L. COOL J	12
6	9	HERE WE GO	C&C MUSIC FACTORY	7
7	2	WHATEVER YOU WANT	TONY! TONI! TONE!	11
8	11	YOUR LOVE - PART 2	KEITH SWEAT	8
9	3	MY HEART IS FAILING ME	RIFF	19
10	12	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	4
11	20	I WANNA SEX YOU UP	COLOR ME BADD	10
12	10	THANX 4 THE FUNK	THE BOYS	14
13	13	KISSING YOU	KEITH WASHINGTON	6
14	14	SHE'S DOPE!	BELL BIV DEVOE	9
15	15	SERIOUS	LA RUE	16
16	16	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	13
17	18	PLAYGROUND	ANOTHER BAD CREATION	15
18	19	IT'S SOMETHIN'	LALAH HATHAWAY	21
19	21	A HEART IS A HOUSE FOR LOVE	THE DELLS	17
20	24	STRIKE IT UP	BLACK BOX	23
21	30	DON'T GO	EN VOGUE	18
22	31	BORN AND RAISED IN COMPTON	DJ QUIK	29
23	5	ALL I WANT IS YOU	SURFACE	32
24	27	THROUGH	VICTORIA WILSON-JAMES	22
25	38	MIRACLE	WHITNEY HOUSTON	24
26	35	NAKED	NICKI RICHARDS	28
27	—	HOW CAN I EASE THE PAIN	LISA FISCHER	27
28	—	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	25
29	40	YOU CAN'T PLAY WITH MY YO-YO	YO-YO	33
30	26	TREAT 'EM RIGHT	CHUBB ROCK	47
31	34	NEW JACK HUSTLER (NINO'S THEME)	ICE-T	50
32	—	I DON'T WANNA CRY	MARIAH CAREY	20
33	37	DADDY'S LITTLE GIRL	NIKKI D	34
34	33	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	48
35	17	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	46
36	32	IT'S A SHAME (MY SISTER)	MONIE LOVE	65
37	22	WRAP MY BODY TIGHT	JOHNNY GILL	49
38	—	EMOTIONALLY YOURS	O'JAYS	30
39	—	DREAM COME TRUE	THE BRAND NEW HEAVIES	63
40	28	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	35

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	I'M DREAMIN'	CHRISTOPHER WILLIAMS	3
2	2	CALL ME	PHIL PERRY	1
3	5	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	2
4	4	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	4
5	6	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	5
6	9	KISSING YOU	KEITH WASHINGTON	6
7	8	SHE'S DOPE!	BELL BIV DEVOE	9
8	12	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	13
9	13	YOUR LOVE - PART 2	KEITH SWEAT	8
10	21	I WANNA SEX YOU UP	COLOR ME BADD	10
11	10	HERE WE GO	C&C MUSIC FACTORY	7
12	16	I DON'T WANNA CRY	MARIAH CAREY	20
13	3	WHATEVER YOU WANT	TONY! TONI! TONE!	11
14	17	WITH YOU	TONY TERRY	26
15	18	PLAYGROUND	ANOTHER BAD CREATION	15
16	7	THANX 4 THE FUNK	THE BOYS	14
17	22	DON'T GO	EN VOGUE	18
18	15	SERIOUS	LA RUE	16
19	19	MAMA SAID KNOCK YOU OUT	L.L. COOL J	12
20	24	A HEART IS A HOUSE FOR LOVE	THE DELLS	17
21	23	THROUGH	VICTORIA WILSON-JAMES	22
22	27	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	25
23	25	MIRACLE	WHITNEY HOUSTON	24
24	28	STRIKE IT UP	BLACK BOX	23
25	30	HOW CAN I EASE THE PAIN	LISA FISCHER	27
26	26	IT'S SOMETHIN'	LALAH HATHAWAY	21
27	33	EMOTIONALLY YOURS	O'JAYS	30
28	32	I TRY	WILL DOWNING	31
29	31	NAKED	NICKI RICHARDS	28
30	36	DO ME RIGHT	GUY	37
31	35	JUST US TWO	TEENA MARIE	42
32	—	DO WHAT I GOTTA DO	RALPH TRESVANT	43
33	38	DON'T LEAVE ME	THE WINANS	36
34	40	MOTOWNPHILLY	BOYZ II MEN	41
35	—	EXCLUSIVITY	DAMIAN DAME	44
36	37	ALWAYS	CARMEN CARTER FEATURING MICROPHONE MIKE	40
37	11	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	35
38	—	BABY I'M READY	LEVERT	45
39	—	DADDY'S LITTLE GIRL	NIKKI D	34
40	—	KRAZE	LAZET MICHAELS	38

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

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

32 **ALL I WANT IS YOU** (Colgems-EMI, ASCAP/Multi Culler, ASCAP/Sony Tunes, ASCAP) WBM
77 **ALL THE MAN THAT I NEED** (Warner-Tamerlane, BMI/Body Electric, BMI/Filth Of March, BMI) WBM
100 **ALL TRUE MAN** (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
40 **ALWAYS** (Mama Doll, ASCAP/Warner Chappell, ASCAP/Michael Troy, ASCAP/Inner Court, ASCAP/Paper Boy-Agape, BMI) WBM
73 **ANTI FUNKY WORLD** (Two Tuff-Enuff, BMI/Irving, BMI) CPP
78 **BABY COME TO ME** (Virgin, ASCAP/Penzafire, ASCAP/Gratitude Sky, ASCAP)
45 **BABY I'M READY** (Trycep, BMI/Willesden, BMI)
4 **BACKYARD** (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL
29 **BORN AND RAISED IN COMPTON** (Protoons, ASCAP/Total Trak, ASCAP)
1 **CALL ME** (Pundit, BMI)
71 **CHEAP TALK** (MCA, ASCAP/BMG, ASCAP/Wok, ASCAP)
66 **CIRCLE OF ONE** (Copyright Control)
86 **COME DO ME** (Cold Chillin', ASCAP/Yamake, ASCAP/WB, ASCAP) WBM
34 **DADDY'S LITTLE GIRL** (Waifersongs, ASCAP/AGF, ASCAP/Have Faith, ASCAP/Daddy's Little Girl, ASCAP/Def Jam, ASCAP) CLM
58 **DO ME AGAIN** (MCA, ASCAP/Bush Burnin', ASCAP/Dla, ASCAP)
37 **DO ME RIGHT** (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)
18 **DON'T GO** (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
36 **DON'T LEAVE ME** (Marvin L. Winans, ASCAP/Zomba, ASCAP)
43 **DO WHAT I GOTTA DO** (Flyte Tyme, ASCAP)
87 **DO YOU STILL DREAM ABOUT ME** (Avid One, ASCAP/Glen Davis Int'l, BMI)
63 **DREAM COME TRUE** (Varry White, ASCAP/London, ASCAP)
85 **ELEVATOR** (Calloco, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI) WBM
30 **EMOTIONALLY YOURS** (Special Rider, ASCAP)
44 **EXCLUSIVITY** (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP)
83 **GET WILD GO CRAZY** (Murphy-Lunch, ASCAP)
81 **GO ON** (Next Plateau, ASCAP/Bratton & White, ASCAP/Godspeed, ASCAP)
17 **A HEART IS A HOUSE FOR LOVE (FROM THE FIVE HEARTBEATS)** (TCF, ASCAP/EMI April, ASCAP/Smic Smac, ASCAP/Behind Bars, ASCAP) WBM
68 **HEAVEN** (Trycep, BMI/Rude News, BMI)
7 **HERE WE GO** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
84 **HOLD YOU TIGHT** (Kallman, BMI/One Two, BMI)
27 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
20 **I DON'T WANNA CRY** (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
5 **I DON'T WANT TO LOSE YOUR LOVE** (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
13 **IF MY BROTHER'S IN TROUBLE** (Virgin, ASCAP/Copyright Control)
52 **IF?** (Ruthless Attack, ASCAP)
94 **I GOT TO HAVE IT** (Barney & Fred, BMI)
61 **I GOT WHAT YOU NEED** (Chile & Swing, ASCAP/T-Porsa, ASCAP)
48 **I LIKE THE WAY (THE KISSING GAME)** (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
3 **I'M DREAMIN' (FROM NEW JACK CITY)** (H-Naja, BMI/La Sab, BMI)
82 **IS IT GOOD TO YOU** (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
31 **I TRY** (Purple Bull, BMI)
65 **IT'S A SHAME (MY SISTER)** (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP
2 **IT SHOULD'VE BEEN YOU** (Ted-On, BMI)
21 **IT'S SOMETHIN'** (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP) CPP/WBM
98 **I'VE BEEN THINKING ABOUT YOU** (Warner-Tamerlane, BMI) WBM
10 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
42 **JUST US TWO** (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesongs, ASCAP)
6 **KISSING YOU** (EMI April, ASCAP/K-Shreve, ASCAP/Market, ASCAP/Full Keel, ASCAP/JRM, ASCAP)
38 **KRAZE** (2-Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)
51 **LET'S CHILL** (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
57 **LET'S PUSH IT** (MCA, ASCAP)
69 **MAIN COURSE** (MCA, ASCAP/Bush Burnin', ASCAP)
12 **MAMA SAID KNOCK YOU OUT** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP
24 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
96 **MORNING IN MY LIFE** (Sweetbeat, ASCAP/Chicago Town, ASCAP)
41 **MOTOWNPHILLY** (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
19 **MY HEART IS FAILING ME** (Colgems-EMI, ASCAP/Knighty Night, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
28 **NAKED** (Nookie, BMI)
35 **NEVER BEEN IN LOVE BEFORE** (Left Handed, ASCAP/Ackee, ASCAP)
67 **NEVER GONNA LET YOU DOWN** (Keep Your Music, ASCAP)
50 **NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY)** (Rhyme Syndicate, ASCAP)
46 **NO MATTER WHAT YOU DO** (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
92 **NORTH ON SOUTH ST.** (Almo, ASCAP/Music Corp. Of America, BMI/Bad Mofo, BMI) CPP
56 **THE OTHER SIDE** (Willesden, BMI)
89 **P.A.S.S.I.O.N.** (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)
15 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
93 **PLAYING YOUR GAME** (Better Nights, ASCAP)
25 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL
59 **RAMPAGE** (Paricken, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Power Force, BMI/Budget, BMI)
70 **RING RING RING (HA HA HEY)** (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)
16 **SERIOUS** (Gradington, ASCAP/Ronnie Onyx, ASCAP)
9 **SHE'S DOPE!** (Hip City, BMI)
99 **SLEEPLESS NIGHTS** (Almo, ASCAP/Irving, ASCAP/Red Head, ASCAP/Largo, ASCAP) CPP
90 **SLOW DOWN** (Brand Nubian, ASCAP)
95 **SOMETHING IN MY HEART** (Ruthless Attack, ASCAP)
79 **SOUTH OF THE RIVER** (Chappell, ASCAP/Unichappell, BMI)
80 **SPARK OF LOVE** (Bust-It, BMI)
62 **STONE COLD GENTLEMAN** (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL
23 **STRIKE IT UP** (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
54 **SWEET CONTROL** (WB, ASCAP/DQ, ASCAP/EMI Blackwood, BMI/Kuzu, BMI/Spruill House, BMI) WBM
91 **TALK MUCH** (Warner Chappell/WB, ASCAP)
75 **TELL ME** (Wooten Cutz, BMI)
14 **THANX 4 THE FUNK** (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)
74 **THIS MUST BE HEAVEN** (Interior, BMI)
55 **THIS TIME MAKE IT FUNKY** (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP)
22 **THROUGH** (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
76 **TIC TOK** (Peljo, BMI/Tarpell, ASCAP/Bernard Harc, BMI/MVF III, ASCAP/Carol Coleman, BMI)
72 **TONIGHT'S THE NIGHT** (Rod Stewart, ASCAP/Intersong, ASCAP)
47 **TREAT 'EM RIGHT** (ADRA, BMI/Getaloadofatso, BMI/Howie Tee, BMI)
88 **WEE B. DOOINIT** (Hee Bee Dooinit, ASCAP/Black Chick, ASCAP/WB, ASCAP/EMI, ASCAP/EMI April, ASCAP)
39 **WHAT COMES NATURALLY** (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
11 **WHATEVER YOU WANT** (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
53 **WHAT IS THIS THING CALLED LOVE?** (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
26 **WITH YOU** (Re-deer, ASCAP/Sun Face, ASCAP)
97 **WORK IT (LIKE A) 9 TD 5** (Lane Brane, BMI/Ensign, BMI/Blue Peach, BMI/Toe Knee Hangs, ASCAP/Ackee Polygram Island, ASCAP) CPP
49 **WRAP MY BODY TIGHT** (Flyte Tyme, ASCAP) WBM
64 **WRITTEN ALL OVER YOUR FACE** (Trycep, BMI/Rude News, BMI)
33 **YOU CAN'T PLAY WITH MY YO-YO** (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
60 **YOU'RE GONNA GET SERVED** (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Trayce One, BMI)
8 **YOUR LOVE - PART 2** (WB, ASCAP/F/A, ASCAP/Keith Sweat, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM

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TERRI ROSSI'S RHYTHM SECTION

BY A NOSE: "Call Me" by **Phil Perry** (Capitol) leapfrogs "It Should've Been Me" by **Teddy Pendergrass** (Elektra), by a slim margin, to No. 1 on the Hot R&B Singles chart. "Call Me" has reports from 104 radio reporters, earning No. 1 reports from 49 stations. Even though "Call Me" does not rank at No. 1 in either radio or retail points, its combined total is the largest on the chart. Look at the radio and retail rankings. "I'm Dreamin'" by **Christopher Williams** (Giant) holds onto the No. 1 spot at radio. "Should've Been" moves 5-3 in radio rank with reports from 106 stations, adding WJHM Orlando, Fla. Also, it has five No. 1 reports. It pushes up 4-1 in retail rank, giving it a chance for next week. "Backyard" by **Pebbles** (with **Salt-N-Pepa**) moves up to No. 4. It is barely shy of the points needed to earn a bullet. The strength of bulleted records immediately behind it makes it virtually impossible for it to hold next week, even though it continues to move up on 56 radio playlists and is No. 1 at KMJQ Houston.

MORE AT THE TOP: "I Don't Want To Lose Your Love" by **B Angie B** (Bust It) slides up 7-5 with reports from 100 stations. It is No. 1 at WBLX Mobile, Ala., and WJMI Jackson, Miss., and 37 others show top-five reports. "Kissing You" by **Keith Washington** (Qwest) leaps 13-6. It earns reports from the entire radio panel as WJMH Greensboro, N.C., comes on board. "Kissing" gets its first No. 1 report from WYLD-FM New Orleans and has top-five reports from 17 stations. It had the second-highest increase in radio points of singles in this week's top 10.

ZOOM!ZAP!WOW! "I Wanna Sex You Up" by **Color Me Badd** (Giant) continues its meteoric pace. It makes an incredible gain in radio points and also gains 32 retail reports—it has 102 of the panel's 118 reporters. It has 105 radio reporters, gaining WWDM Columbia, S.C.; WJFX Fort Wayne, Ind.; and KBLK Tulsa, Okla. No. 1 reports are in from WAMO Pittsburgh; WZAK Cleveland; WDKX Rochester, N.Y.; and WDZZ Flint, Mich. So there!

POWER PICK CHAMPS: "With You" by **Tony Terry** (Epic) is held to a one-point move even though it earns the Power Pick/Airplay award. It gains eight stations, including WGCI Chicago and WVEE Atlanta. On the sales side, "Power Of Love/Love Power" by **Luther Vandross** (Epic) gains reports from 51 retailers. "Power" has 107 radio reporters.

FRESH & EXCITING: The "New Jack City" soundtrack (Giant) holds another week at No. 1 on the Hot R&B Albums chart. It has reports from the entire retail panel. Of the 120 reporters, 94 list the soundtrack as their No. 1 best seller."Make Room For The Motherload" by **Yo Yo** (East West) forges 29-22. Strong reports come from Soundwaves in Houston (No. 5) and Record Den in Cleveland (No. 7). At No. 29, the soundtrack for "The Five Heartbeats" (Virgin) gains 33 new retailers. Some early top 10 stats include Tower Records in New York (No. 9) and Kemp Mill in Washington, D.C. (No. 3). "Make Time For Love" by Keith Washington (Qwest) gallops 91-33, as 62 retail reporters add this album to their lists. Strong reports come from The Wiz in New York (No. 3) and Wherehouse in Los Angeles (No. 4).

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON
MAIN COURSE FREDDIE JACKSON CAPITOL	10	19	31	60	60
NEVER GONNA LET YOU DOWN SURFACE COLUMBIA	4	10	12	26	50
WHAT IS THIS THING... ALEXANDER O'NEAL TABU	2	8	13	23	69
P.A.S.S.I.O.N. RHYTHM SYNDICATE IMPACT	5	9	7	21	21
CIRCLE OF ONE OLETA ADAMS FONTANA	2	6	9	17	64
EXCLUSIVITY DAMIAN DAME LAFACE	6	0	10	16	94
WHY SMALL CHANGE MERCURY	2	4	9	15	15
DO WHAT I GOTTA DO RALPH TRESVANT MCA	4	3	7	14	80
JUST WANT TO HOLD YOU JASMINE GUY WARNER BROS.	1	1	12	14	18
TELL ME THIS NIGHT... GERALD ALSTON TAJ	2	3	9	14	14

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

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A BILLBOARD SPOTLIGHT

R&B

In honor of Black Music Month, our annual Spotlight will highlight the tremendous success and influence R&B music has had across all formats. Also in this issue: • major and indie label execs discuss trends and directions in R&B • profiles of top producer/songwriter teams ruling the charts • talent index - a rap with top artists • movies and music - a look at the rise in black-oriented films.

ISSUE DATE: JUNE 15 AD CLOSE: MAY 21

NEW YORK
Andy Myers 212-536-5272 Ken Karp 212-536-5017
Jon Guyrn 212-536-5309

LOS ANGELES
Christine Matuchek 213-859-5344

NASHVILLE
Carole Edwards 615-321-4294

EUROPE
Christine Chinetti 71-323-6686

INTERVIEW: UPTOWN FOUNDER ANDRE HARRELL

(Continued from page 21)

Warner Bros.

I thought there should be a film to look at the different sides of us [African Americans], so I came up with the idea: a romantic situation comedy where you take an Ivy League guy, put him together with a street guy, and have him chase this girl. And in that plot, you would deal with the subtleties of racism at the corporate level and deal with how black people look at each other. I called Nelson [George] in, and he pulled together the treatment. It's an Andre Harrell Production directed by Kevin Hooks, and I'm executive producer of the soundtrack.

This film is like a pop film—there are as many white characters in the film as there are blacks. I hope that this film separates me from other black film-makers in the sense that I hope that people look at me as a black pop entity. That I make things that are true to black people that are also for everybody.

JM: Are you concerned about the competition with so many black films coming out?

AH: You have to make some excitement. What I plan to do on the music-marketing level is, I want to have my singles out 12 weeks before the film opens. When my film opens I'll be sitting there with two top 10 records, with videos from the film. The title track of the film will be out [on video] with the girls doing the "Go, Natalie!" dance. By the time the film comes out you will be BET'd, "Yo! MTV Raps" 'd, MTV, and Video Jukeboxed *out*. And when my joint is in the theaters, you will know! And then I will black radio-ize it to death and United Negro College Fund premiere it, I will T-shirt it, campaign it, Jack The Rapper premiere it. There will be a *major* "Go, Natalie!" buzz.

JM: How has your staff changed?

AH: We have Mike Bernardo as VP of promotion and marketing. Mike brought us stability, maturity, and experience that we didn't have on the executive level. She is very well-liked and well-respected in the industry and bringing her in is the best move I've ever made for the company. She has stabilized and motivated the promotion staff. Puffy Combs is director of A&R; Eloise Bryant is head of production, Gary Jenkins is director of administration and business affairs, Sandy Zuniga is New York regional, George Harrell does secondary markets, James Jones national club reports, and Timmy Patterson does college radio. Most of these jobs did not exist a year ago.

I've had a flurry of hits, but the pressure this year and last year is the most pressure I've ever had. It's easy to start something. But to keep it up and keep it growing at every level? . . . This has been the biggest period of growth for not only my company but for me as an executive because I have so many things on my plate, what with this film and the new artists I have. And in 1992 I want to have a film and TV development company.

RHYTHM AND BLUES

(Continued from page 21)

direct action. **Kenny Gamble,** acclaimed songwriter/producer and head of Philadelphia International Records, commenting on the all-talk/no-action nature of many industry confabs, said: "Here's a project: The Apollo Theatre," referring to the Harlem show-biz landmark that is struggling to keep its doors open despite overwhelming financial difficulties. Calling for entertainment executives and artists to come to the aid of the Apollo, Gamble passed out sign-up sheets. "If the Apollo goes, who are we? We're *nothing* . . . Even if we fail *united*, we've won." (See story, page 21.)

The same session saw **Al Bell,** president of Bellmark and Isbell Records, speaking in defense of rap: "The most revolutionary trend right now is rap. If not for this, the black music industry would be history. Rap brings soul, R&B, jazz, and blues back to the forefront through sampling, and there is more of an interest in lyrics again; now we have more appreciation for good songs."

Bell's call was sincere; he also offered to arrange a meeting of the "old guard" executives and young hip-hop performers and activists. But it is interesting to see how rap has become the banner raised by even the oldest, staunchest, most conservative elements of the entertainment industry, many of whom—as recently as two years ago—were calling it junk and praying that it would go away. "Long live rap music!" announced **Madhatter,** programmer of WGOK Mobile, Ala., as he picked up a special award at the Impact Awards luncheon. His comment was heartily applauded. But though vocal support of the music that has done the most to revolutionize the music industry and jumpstart the R&B music industry in general is strong, the question remains: In the words of rapper **Def Jef** at last month's BRE conference, "Why do black radio be frontin' on rap music?"

Along with frontin' on rap, black radio is also accused of frontin' on classics, jazz, blues, black rock, and world music. Virgin Records' **Sharon Heyward,** VP, R&B promotion and marketing, even addressed programmers in a statement-cum-ad that was handed out at the radio seminar and was printed in Impact's convention issue. Heyward's statement stressed the depth and breadth of black music, specifically as it concerns Virgin artist **Lenny Kravitz,** who has been virtually overlooked by black radio.

While the issue of preserving black musical heritage at radio is brought up again and again, and some black-owned small- and medium-market stations are experimenting with the programming, most of the major commercial R&B-oriented stations can only shrug and stammer and talk about ratings and advertisers and consultants. As producer Mtume noted in "Rap Revolution Respect": It is already the 11th hour.

Guess I'm running out of space. I'll have a few more observations about Impact next week.

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING MAY 11, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	7	**SOUNDTRACK** GIANT 24409/REPRISE (9.98) 3 weeks at No. 1	NEW JACK CITY
2	2	2	25	**HI-FIVE** JIVE 1328/RCA (9.98)	HI-FIVE
3	4	4	13	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS
4	3	3	12	**ALEXANDER O'NEAL** TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
5	5	6	24	**WHITNEY HOUSTON** ▲[2] ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	7	8	10	**ANOTHER BAD CREATION** ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
7	10	14	7	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED
8	6	5	24	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
9	14	15	51	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
10	8	9	24	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN
11	11	13	23	**RUDE BOYS** ATLANTIC 82121* (9.98)	RUDE AWAKENING
12	12	10	15	**EPMD** RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
13	18	17	12	**DJ QUIK** PROFILE 1402 (9.98)	QUIK IS THE NAME
14	13	11	45	**MARIAH CAREY** ▲[5] COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
15	15	12	32	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
16	9	7	23	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT
17	17	16	18	**C&C MUSIC FACTORY** ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
18	16	19	46	**KEITH SWEAT** ▲[2] VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
19	20	20	14	**GANG STARR** CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
20	19	18	38	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
21	23	27	7	**ED O.G & DA BULLDOGS** PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
22	29	37	4	**YO-YO** EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD
23	21	21	25	**SPECIAL GENERATION** BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
24	22	23	22	**JEFFREY OSBORNE** ARISTA 8620 (9.98)	ONLY HUMAN
25	28	32	6	**BOOGIE DOWN PRODUCTIONS** JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE
26	26	25	58	**BELL BIV DEVOE** ▲[3] MCA 6387 (9.98)	POISON
27	24	22	25	**CHUBB ROCK** SELECT 9063 (6.98)	TREAT EM' RIGHT
28	34	36	7	**PHIL PERRY** CAPITOL 92115 (9.98)	THE HEART OF THE MAN
29	53	73	3	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
30	27	26	25	**MONIE LOVE** WARNER BROS. 26358 (9.98)	DOWN TO EARTH
31	25	24	14	**DIGITAL UNDERGROUND** ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
32	30	28	54	**JOHNNY GILL** ▲[2] MOTOWN 6283 (8.98)	JOHNNY GILL
33	91	—	2	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
34	32	29	24	**LEVERT** ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
35	33	33	24	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP
36	31	30	19	**ICE CUBE** ● PRIORITY 7230* (6.98)	KILL AT WILL
37	38	45	8	**GEORGE HOWARD** GRP 9629 (9.98)	LOVE AND UNDERSTANDING
38	48	48	55	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING
39	35	31	61	**M.C. HAMMER** ▲[10] CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
40	51	59	5	**WILL DOWNING** ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED
41	64	—	2	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B
42	42	43	16	**POISON CLAN** EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
43	49	54	5	**RIFF** SBK 95828 (8.98)	RIFF
44	37	38	32	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS
45	40	42	39	**BLACK BOX** RCA 2221 (9.98)	DREAMLAND
46	47	50	37	**LALAH HATHAWAY** VIRGIN 91382 (9.98)	LALAH HATHAWAY
47	44	44	10	**BWP** NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
48	52	49	5	**WHODINI** MCA 10201 (9.98)	BAG-A-TRIX
49	45	41	18	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL
50	41	40	12	**MAIN SOURCE** WILD PITCH 2004 (8.98)	BREAKING ATOMS
51	46	46	7	**MARVA HICKS** POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS
52	43	39	39	**WHISPERS** CAPITOL 92957 (9.98)	MORE OF THE NIGHT
53	50	55	7	**TYRONE DAVIS** ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU
54	54	57	6	**HERB ALPERT** A&M 5345 (9.98)	NORTH ON SOUTH ST.
55	55	47	17	**THE 2 LIVE CREW** EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
56	60	60	4	**SHEILA E** WARNER BROS. 26255 (9.98)	SEX CYMBAL
57	39	35	33	**TOO SHORT** ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
58	61	64	19	**VICIOUS BASE FEATURING D.J. MAGIC MIKE** CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
59	36	34	12	**TARA KEMP** GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
60	57	53	24	**LOOSE ENDS** MCA 10044 (9.98)	LOOK HOW LONG
61	56	52	9	**ONE CAUSE ONE EFFECT** BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
62	72	82	4	**LATIMORE** MALACO 7456 (8.98)	ONLY WAY IS UP
63	82	92	3	**REDHEAD KINGPIN & THE F.B.I.** VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME
64	71	68	8	**VARIOUS ARTISTS** PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
65	75	78	5	**M.C. BREED & D.F.C.** S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.
66	66	69	9	**AMERICA'S MOST WANTED** TRIAD 007 (8.98)	CRIMINALS
67	80	89	3	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES
68	59	56	25	**FATHER M.C.** UPTOWN 1006/MCA (9.98)	FATHER'S DAY
69	65	70	15	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY
70	76	80	4	**K-9 POSSE** ARISTA 8665 (9.98)	ON A DIFFERENT TIP
71	58	51	27	**AL B. SURE!** ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
72	70	71	29	**THE BOYS** ● MOTOWN 6302 (9.98)	THE BOYS
73	74	72	16	**BLUES BOY WILLIE** ICHIBAN 1064 (8.98)	BE-WHO
74	62	62	32	**TRACIE SPENCER** CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
75	69	67	23	**RUN-D.M.C.** PROFILE 1401 (9.98)	BACK FROM HELL
76	68	66	7	**MICA PARIS** ISLAND 846 814 (9.98)	CONTRIBUTION
77	67	58	25	**BIG DADDY KANE** COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
78	63	61	30	**GERALD ALSTON** TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
79	78	81	5	**CHAMPAIGN** MALACO 7461 (8.98)	CHAMPAIGN IV
80	92	—	2	**M.C. POOH** IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL
81	83	77	14	**MARION MEADOWS** NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
82	77	74	71	**MICHEL'LE** ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
83	81	—	2	**VICTORIA WILSON-JAMES** EPIC 46853 (9.98 eq)	PERSEVERANCE
84	73	65	42	**ANITA BAKER** ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
85	NEW ▶		1	**O.G. STYLE** RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?
86	86	—	2	**SUCCESS-N-EFFECT** WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT
87	94	94	3	**YZ** TUFF CITY 8065* (6.98)	EP
88	84	84	13	**M.C. TWIST** LETHAL BEAT 104 (8.98)	BAD INFLUENCE
89	98	86	3	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
90	85	76	84	**JANET JACKSON** ▲[5] A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
91	87	83	5	**DETROIT MOST WANTED** BRYANT 310 (8.98)	TRICKS OF THE TRADE
92	88	88	12	**THE MALEMAN** MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
93	RE-ENTRY		10	**GERARDO** INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
94	79	63	14	**DOROTHY MOORE** MALACO 7455 (8.98)	FEEL THE LOVE
95	89	75	38	**VANILLA ICE** ▲[7] SBK 95325* (9.98)	TO THE EXTREME
96	97	—	2	**TONY D.** 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE
97	100	97	22	**GERALD ALBRIGHT** ATLANTIC 82087* (9.98)	DREAM COME TRUE
98	93	90	44	**D.J. MAGIC MIKE** CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
99	96	—	2	**EARL KLUGH** WARNER BROS. 26293* (9.98)	MIDNIGHT IN SAN JUAN
100	90	93	29	**CARON WHEELER** EMI 93497 (9.98)	UK BLAK

◯ 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.

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING MAY 11, 1991

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★ No. 1 ★★	
1	4	5	6	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG — 1 week at No. 1	◆ LATOUR
2	1	2	10	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
3	3	3	12	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
4	5	10	4	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
5	2	1	10	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
6	7	11	6	WEEKEND TSR 866	DJ DICK
7	8	15	4	TONITE MCA 54069	THOSE GUYS
8	9	13	7	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
9	12	16	5	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
10	18	22	4	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
11	6	4	12	ANTHEM RCA 2775-1-RD	◆ N-JOI
12	15	21	5	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
13	16	24	5	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
14	17	19	6	CLOUD 8 CHARISMA 0-96378	FRAZIER CHORUS
15	24	—	2	GOOD BEAT ELEKTRA 0-66550	DEEE-LITE
16	10	7	6	E.S.P. ELEKTRA 0-66550	DEEE-LITE
17	22	23	5	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
18	13	9	10	UNBELIEVABLE EMI V-56209	◆ EMF
19	21	25	5	THE PARALLAX VIEW CAROLINE 2503-2	A SPLIT SECOND
20	19	12	9	STATE OF THE WORLD A&M PROMO	JANET JACKSON
21	30	33	4	NOW IS TOMORROW CARDIAC 4010	DEFINITION OF SOUND
22	28	37	3	JOY WAX TRAX 9164	GREATER THAN ONE
23	11	8	14	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
24	29	40	3	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
25	25	34	4	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS
26	14	6	12	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
27	20	17	10	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
28	34	41	4	BABY BABY A&M 1549	◆ AMY GRANT
29	37	—	2	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
				★★★ POWER PICK ★★★	
30	49	—	2	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
31	42	—	2	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
32	26	26	7	STEP TO ME CAPITOL V-15670	MANTRONIX
33	31	31	4	SEASONS OF LOVE GIANT 0-40008/WARNER BROS.	KEITH NUNNALLY
34	38	—	2	RELAX YOUR SOUL RADIKAL Rad-5	FUN 4 FUN
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶		1	MEA CULPA CHARISMA 0-96352	ENIGMA
36	35	35	5	RECONSIDER RCA 2773-1-RD	OSCARE
37	41	44	7	ALRIGHT COOLTEMPO V-23712/CHRYSALIS	URBAN SOUL
38	27	20	13	KID GET HYPED RCA 2769-1-RD	DESKEE
39	NEW ▶		1	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
40	44	—	2	SEE-SAW EMI 56206	ATOOZI
41	NEW ▶		1	THIS TIME MAKE IT FUNKY CAPITOL PROMO	◆ TRACIE SPENCER
42	50	47	3	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
43	36	29	11	SAME SONG TOMMY BOY PROMO	DIGITAL UNDERGROUND
44	45	—	2	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
45	23	18	13	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
46	40	39	3	HALLELUJAH BIG LIFE 879 745-1	◆ DFP
47	NEW ▶		1	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
48	33	27	9	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
49	NEW ▶		1	MAINLINE SBK V-19732	TRIBAL HOUSE
50	NEW ▶		1	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★ No. 1 ★★	
1	1	4	7	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 — 2 weeks at No. 1	◆ MONIE LOVE
2	3	2	10	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
3	4	3	8	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
4	2	1	9	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
5	7	14	5	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
6	5	10	8	UNBELIEVABLE EMI V-56209	◆ EMF
7	15	—	2	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
8	11	13	8	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
9	6	8	8	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
10	12	15	7	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	◆ LIVING COLOUR
11	9	9	12	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
12	14	19	6	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
13	8	5	12	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
14	10	11	8	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
15	17	17	6	SHE'S DOPE MCA 54064	◆ BELL BIV DEVOE
16	45	—	2	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
17	23	25	4	TONITE MCA 54069	THOSE GUYS
18	20	23	7	I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY	◆ ED O.G & DA BULLDOGS
19	22	26	5	I'M DREAMIN' GIANT 0-19441/REPRISE	◆ CHRISTOPHER WILLIAMS
20	19	21	6	WHATEVER YOU WANT WING 879 591-1/MERCURY	◆ TONY! TONI! TONE!
21	25	34	3	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
22	28	42	3	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
23	24	27	4	THROUGH EPIC 73708	◆ VICTORIA WILSON-JAMES
				★★★ HOT SHOT DEBUT ★★★	
24	NEW ▶		1	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
				★★★ POWER PICK ★★★	
25	36	—	2	ESP/GOOD BEAT ELEKTRA 0-66550	DEEE-LITE
26	26	32	4	STEP TO ME CAPITOL V-15670	MANTRONIX
27	27	29	5	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
28	21	20	9	ANTHEM RCA 2725-1-RD	◆ N-JOI
29	18	16	14	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
30	13	7	12	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
31	31	31	4	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS.	◆ ICE-T
32	32	41	3	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
33	35	45	3	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
34	30	30	5	IS IT LOVE/SCANDAL ETERNAL 0-40007/WARNER BROS.	ULTRA NATE
35	16	6	8	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
36	40	—	2	FOLLOW 4 NOW WARNER BROS. 0-40004	SWAY & KING TECH
37	42	—	2	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
38	37	50	3	GIVE YOUR LOVE TO ME TOMMY BOY TB-977	TKA
39	NEW ▶		1	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
40	33	18	13	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
41	43	—	2	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
42	NEW ▶		1	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
43	NEW ▶		1	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
44	NEW ▶		1	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
45	46	—	2	TELL ME THAT YOU WAIT EPIC 73763	CULTURE BEAT
46	41	—	2	BACKYARD MCA 53982	◆ PEBBLES
47	NEW ▶		1	NIGHTGOWN EPIC 73746	CANDYMAN
48	38	39	4	TONIGHT/SHOOT TO KILL ALPHA INT'L V-73017	THE HUNGER
49	29	28	5	STONE COLD GENTLEMAN MCA 54043	◆ RALPH TRESVANT
50	44	—	2	I DON'T WANT TO LOSE YOUR LOVE BUST IT 44658/CAPITOL	◆ B ANGIE B

◯ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

definition of sound
"NOW IS TOMORROW" (3-4010)
from the upcoming album
Love and Life
Cardiac Records

the program
"desire" (3-4012)
Cardiac Records
Coming in May:
GEORGE KRANZ "DIN DA DA '91" FEATURING DOUG LAZY

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Expo Muses Factors That Put Brakes On Mobile DJs

GOIN' WEST: Reflecting the tone of the city it was held in, the **International DJ Expo/West** in Los Angeles April 23-25 featured members of the club community dealing with heated issues in a relatively calm and mellow manner.

Presented by **Testa Communications** and **DJ Times** at the Sheraton Universal, the confab was intended to be a West Coast counterpart to last year's successful meeting in Atlantic City, N.J. Panel discussions aimed to cover topics of interest to label executives, advances in technology, and the mobile DJs. Unlike last year's event, intermingling was promoted, though label-oriented discussions were dominant.

Although little new ground was broken during the panels, the turnout of approximately 600 people allowed for more intimate and lively exchanges. Discussions were mostly free-form and interactive, providing necessary information for industry novices without boring their more seasoned counterparts.

Insight into the problems and prejudices that mobile DJs face in dealing with both labels and record pools turned out to be the primary focus of the Record Pool/Label Summit meeting, moderated by **Resource Record Pool** president **Randy Sills**. A rather passionate and vocal group of mobile jocks went far to dispel the myth that they spin classics at weddings and bar mitzvahs.

"We're working house parties, high schools, and college parties. We're playing music for one of the biggest record-buying audiences," one jock argued. "We can potentially reach more people than a club DJ can, yet it is nearly impossible to receive record service."

Panels on promotion, the future of dance music, and A&R all touched on the fact that dance music is diversifying in style in almost comparable measure to rock'n'roll. And while some worried about the possibility of a disco-style commercial crash, others noted the continued growth of the genre and its formidable place in the pop mainstream. Records by **Crystal Waters**, **Deee-Lite**, and **Black Box** were cited for their credible songsmanship as well as marketability.

The only glitch during the Expo was the series of artist showcases. While taking a more ambitious stance than the Atlantic City confab, nearly every show was marred by technical problems and questionable pacing. Most glaring was the opening-night show at **Vertigo**, where the program started so late that three of the five scheduled acts did not perform. While representatives for both the club and confab blamed each other, we were more concerned about the artists who were caught in the crossfire.

DANCE TRAX

by Larry Flick

SHOW YOUR SUPPORT: On May 13, **Jellybean** will host "An Evening Of Support," a benefit in honor of artist manager **Bob Caviano**. Tickets are $50, with proceeds to cover medical expenses for Caviano, who was diagnosed with AIDS last fall.

The program will be held at New York nightspot **Parallel** and will feature a variety of performers: **Gwen Guthrie**, **India**, **George Lamond**, **Nona Hendrix**, **Lisette Melendez**, and **Adeva**. The DJs will be **Anthony Mangini** and **Michael Wilson**.

"We've usually held events like these for people after they've passed on," says Caviano, who himself has hosted benefits in honor of **Keith Haring** and **Steve Cohen**. "This is a chance for us to get together, and maybe create an understanding that people with AIDS can *live*. The support that comes from functions like these gives me the strength to go on and to fight."

SINGLES-MINDED: One of our fave rave divas, **Claudja Barry**, returns to the major-label fold (**RCA**) this week with "Love Is An Island." Here we have a deliciously sexy deep houser that picks up in vibe where "Good Time," her recent comeback club hit on **Radikal Records**, left off. We love the dark and ambient keyboard fills, as well as Barry's unique vocals. She is currently in the studio preparing her first album in nearly five years. We can't wait!

It's been way too long between singles for **Jomanda**, though we're soothed by the release of "Got A Love For You" (**Big Beat**, New York). This delicious jam takes the femme trio back to its deep house roots after a brief flirtation with urban radio. Of the six remixes, be sure to check out **Steve "Silk" Hurley's** and **Eric Miller's** versions, both of which emphasize rich harmonizing and spine-stirring percussion.

By now, you've received your second set of new remixes of "Mainline" by **Tribal House** (**SBK**). **Roger S.**, **Phil Kelsey**, and **Winston Jones** have each taken this bright house cut down a darker, more underground path. We're most fond of the smooth jazz tones provided by Roger on the "Ego Trip" mix, although Kelsey's version (first heard via the **DMC** remix service) pumps hard enough to please during peak hours.

The premiere release from recently formed **Morgan Creek Records** (Los Angeles) is a fluffy synth/hip-hop ditty, "Free Love," by **Voice Farm**. The track is a light blend of **EMF**-style beats and guitars with chirpy vocal chants. May be a tad too much of a novelty for some, though a tough remix could do the trick.

A 'FREAKY' CAMPAIGN: **Atco** is testing out a new promotion concept for the campaign behind "Freaky" by **Soho**. It has taken the wide variety of remixes available on the commercial 12-inch and pressed them on separate DJ-only vinyl. DJs with a genre specialty have been serviced with remixes that apply only to his or her format. The idea is to increase the potential for DJ approval by cutting out potentially erroneous versions.

Response to the campaign has been somewhat mixed—which is no surprise. While we respect the Atco idea of saving jocks time, we're not so sure we like the idea of a DJ's freedom of choice being reduced.

To compensate those who have a negative response, Atco is shipping copies of the commercial 12-inch with all of the remixes. Regardless of how you feel about this campaign, we advise you not to lose sight of the fact that "Freaky" is a strong track that deserves your attention.

PARTING GLANCE: The club community is mourning the loss of producer **Sergio Munzibai**. He died April 26 in New York after a bout with tuberculosis. He was 40.

Munzibai is best known as one half of production team **M&M**, with **John Morales**. Together they guided tracks for a number of pop and dance artists, including **Denise Lopez** and **Debbie Gibson**. Among Munzibai's other credits are positions at **Motown Records**, including as a dance A&R rep, and **WBLS**, where he did a mix show with **Frankie Crocker**.

Gathering Resources. Randy Sills, president and owner of the Resource Record Pool, hosted a pre-opening-night party for The DJ Times International DJ Expo West at Stringfellow's in Los Angeles. Sills, right, poses for the cameras with Roger LaRoque, with whom he has released a single on TSR Records, "From The Underground," under the name Strong Force.

Hot Dance Breakouts

CLUB PLAY

1. **WHAT IS THIS THING CALLED LOVE** ALEXANDER O'NEAL TABU (IMPORT)
2. **TASTE THE BASS** SAFIRE MERCURY
3. **BOB'S YOUR UNCLE** HAPPY MONDAYS ELEKTRA
4. **DEEP IN MY HEART** CLUBHOUSE ATLANTIC
5. **I CAN'T STAND IT** TWENTY FOURTH STREET ARISTA

12" SINGLES SALES

1. **GET THE MESSAGE** ELECTRONIC WARNER BROS.
2. **RISE 'N' SHINE** KOOL MOE DEE JIVE
3. **WHAT IS THIS THING CALLED LOVE** ALEXANDER O'NEAL TABU
4. **TALK MUCH** TEMPER TEMPER VIRGIN
5. **SEASONS OF LOVE** KEITH NUNNALLY GIANT

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

ARTIST DEVELOPMENTS

Nunnally's Season

In order to discuss the career of singer/songwriter Keith Nunnally, it is necessary to have a basic knowledge of the history of the '80s Chicago club scene. It is necessary to understand the history of house-music.

During the early stages of the house music movement, most of the tracks were instrumentals. In 1985, producer Steve "Silk" Hurley created the now classic single "Music Is The Key," and decided to add dimension to the track by using a vocalist. That vocalist was Nunnally.

Nunnally recalls how he came to work with Hurley: "Steve and I knew a lot of the same people in Chicago, [and] it resulted in our acquaintance. He was looking for a vocalist to sing [over "Music Is The Key"]. One day Hurley called me and asked me to sing on this track." The result of this collaboration was the formation of a duo, called J.M. Silk.

They signed to local indie label DJ International, and followed their first hit with "Shadows Of Your Love." Shortly thereafter the duo left DJ International for a major-label deal with RCA. In the interim, between leaving DJ International and joining RCA, Nunnally assisted on Hurley's highly successful "Jack Your Body" for Underground Records.

With the signing of J.M. Silk, RCA had its first bona fide house hit with "I Can't Turn Around." The label followed this with "Let The Music Take Control" in 1987. Not long after, the duo amicably parted ways.

The breakup of J.M. Silk allowed Nunnally to expand his horizons beyond house music. He worked as a session singer, as well as adding vocals to the remix of Mr. Lee's hit single "I Like The Girls." He also toured with Club Nouveau during its 1989 Asian jaunt.

Nunnally admits that the time between J.M. Silk and his recent signing to Giant/Warner Bros. was not always easy.

"It has all been a part of the Almighty One's plan," he says. "He has allowed me to best utilize my gifts, to do the right thing."

For now, the right thing appears to be Nunnally's current single, "Seasons Of Love." The track, which is No. 33 on Billboard's Club Play chart this week, reunites the singer with Hurley, who wrote and produced the song.

Nunnally is currently writing material for his first solo album, collaborating further with Hurley as well as Reggie Stewart.

Of the stylistic tone of the set, Nunnally says, "I don't want to lose my roots of club/house music. We'll be keeping the elements of house, but adding an R&B flair to it. It will be an album full of soulful music." Among the tracks is the forthcoming single, "Willing And Waiting."

Giant Records A&R executive Danny Keaton says he is excited about the singer's future. "He's a great vocalist. At the time of his signing, we didn't have a male urban artist. Since he has a base already, we are trying to put him back where he was during his J.M. Silk days, while also making him more mainstream."

MICHAEL PAOLETTA

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. BIG BLACK BASTARD "I WANT YOU TO F••• ME" DANCEFLOOR
2. GO BITCH GO "(Work This) P••• " DANCEFLOOR
3. DIONNE "IF U WANT MY LOVE" FIRST CHOICE
4. INCOG-NEEDLE "THE E.P." BLAST
5. 2 HUMAN "HUMAN RACE" CLASSIFIED
6. THE MARTIAN "HERE COMES THE M..." ECHO USA
7. CYBERSONIK "BACK LASH" +8
8. BLAKE BAXTER "PRINCE OF TECHNO" UNDERGROUND RESISTANCE
9. MD-SHUN "PUT YOUR BODY IN MOTION" ECHO USA
10. ENEMAR 1 "GET YOUR THANG TOGETHER" STRICTLY RHYTHM
11. CRJ "LOCK IT UP" ACE BEAT
12. DUPREE "BRASS DISK" LEGAL
13. TAMARA KNIGHT "MORE LOVE" ABOUT MUSIC
14. DV8 "EGOTRIP E.P." STRICTLY RHYTHM
15. NEVERLAND "MATO GROSSO" ATMOSPHERE

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The News On Huey Lewis & Co.

Band Is Back With A Back-To-Basics Disc

■ BY THOM DUFFY

NEW YORK—It is an early April evening and Huey Lewis & the News—arena headliners though they may be—are a few hours away from a theater-size gig at the Ritz in Manhattan, an invite-only affair staged for VH-1 and its advertisers, press and radio types.

It follows a hotel-ballroom showcase by the band two weeks earlier at the National Assn. of Recording Merchandisers' convention in San Francisco. Sandwiched between was a trip to Miami to film a video with director Jim Yukich for the lead single, "Couple Days Off."

That track already has scored solidly at album-rock radio, heralding the release Tuesday (7) of the first album in three years from Huey Lewis & the News—appropriately titled "Hard At Play."

"I'm not ashamed; I like to have hit records," says Lewis brightly, between bites of salad at the Plaza Hotel's Oyster Bar. "Obviously that means a certain amount of promotion. You've got to play that game a bit."

But with "Hard At Play," the News—Lewis, guitarist Chris Hayes, keyboardist Sean Hopper, guitar and saxman Johnny Colla, bassist Mario Cipollina, and drummer Bill Gibson—are playing the pop game on a new team. After a decade on Chrysalis Records in the U.S., during which the band emerged as one of the top-selling acts of the '80s—the band signed with EMI Records U.S.A. for "Hard At Play."

In 1989, after the News' multiplatinum sales of "Sports" and "Fore"—and the less-spectacular performance of "Small World"—Lewis and the band watched Chrysalis go through its latest shakeup.

"We weren't completely happy with the results" of "Small World," recalls Lewis. "Although it was obviously a departure for us and meant as a departure, there was some question as to whether it might have done a little better. And by [label cofounder] Chris Wright's own admission, they needed to revamp the company wholesale."

> *'I never set myself up to be a "trendy," "now" kind of guy'*

Wright subsequently made good on those plans, with the arrival of label president John Sykes and the emphasis on breaking new acts, such as Slaughter and Sinead O'Connor.

But at a summit meeting involving Lewis, manager Bob Brown, Wright, and Chrysalis U.S.A vice chairman Joe Kiener, Lewis says he told Wright of his reservations.

"He said, 'What do you want me to do?' I said, 'Let us go.'

"He was really a man about the whole deal and did just that," says Lewis. "He said, 'How about staying on Chrysalis in England?'—where they've always done a good job. And we said, fine. We're on Chrysalis Records in England and EMI worldwide. Now Chrysalis is back to breaking young new acts, which they've always been best at as a small company. I was a lot of baggage, maybe."

In the early '80s, when one of those young Chrysalis acts was Huey Lewis & the News, the label president was Sal Licata, now president of EMI Records U.S.A.

"Never burn bridges, you know," says Lewis. "Look at Sal. In the silly business this is, Chris Wright and I will end up working together again in five years. Who knows."

After clearing the record on his label change, Lewis turns to the new record at hand. Following up the world-music twist of "Small World" in 1988, "Hard At Play" is a hard and fast return to the News' R&B-rooted, bar-band punch, starting with the guitar-slashing, organ-pounding, tension-busting "Couple Days Off."

That single's chant-along chorus seems likely to join such pop-hit phrases as "I Want A New Drug," "The Power Of Love," and "Hip To Be Square" in the platinum-plated Lewis lexicon.

"The fun thing is, I don't have to answer claims that it's some sort of *calculation* to get back on the radio because there's *nothing* like it on the radio," Lewis says, laughing. "I never set myself up to be a 'trendy' and 'now' kind of guy. I guess I've al-

(Continued on page 32)

The B&H Blues Fest Is Blowing Into Town

Touring Talent Showcase Will Hit 6 Major Cities

LOS ANGELES—Benson & Hedges Blues, the fourth annual touring showcase for national and local blues talent, will move into six major markets beginning at the end of the month in Los Angeles.

The Philip Morris-sponsored festival, comprising headline concerts and a variety of ancillary events, was kicked off April 22 with a press conference and performance at the China Club in Hollywood featuring B.B. King, Willie Dixon, and John Lee Hooker.

This year, Benson & Hedges Blues is set for Los Angeles (May 31-June 8), Houston (June 9-16), Dallas (June 14-21), and Atlanta (June 22-29). Dates for runs in Chicago and New York, scheduled for the fall, are yet to be announced. Houston is a new market for the festival this year.

Headline shows, with slightly varying lineups, will be held at the Pacific Amphitheatre in Costa Mesa, Calif.; the Summit in Houston; the Starplex Amphitheater in Dallas; and the Lakewood Amphitheater in Atlanta.

King, Johnny Winter, and the Fabulous Thunderbirds will top all four bills (with Gregg Allman joining King at the L.A. date). Other performers set for the shows include Hooker, Etta James, James Cotton, the Willie Dixon Dream Band (featuring Al Duncan, Carey Bell Harrington, Cash McCall, Joe Louis Walker, and Rob Wasserman), and John Campbell.

As usual, the major shows on the festival will be complemented by club performances, workshops, and exhibits. For example, the L.A. festival will include a photo exhibit mounted by the Delta Blues Museum, a "blues cruise" around L.A. Harbor featuring Albert Collins and Walker, a guitar workshop led by such talents as Lowell Fulson and Phil Upchurch, and an evening of blues films hosted by collector Mark Cantor.

Benson & Hedges Blues, which began in 1988 as a three-market touring package, has since played to an audience totaling 160,000 attendees.

This year, $1 from each ticket sold to every market's headline concert will be donated by Morris to a local homeless service organization.

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New Doobies; 'Deadicated'; Raitt's Ring; Marley's Art

by Thom Duffy

A FEW YEARS AGO, before **Patrick Simmons** and his band mates reformed the **Doobie Brothers**, Simmons was playing with a club band in Santa Cruz, Calif. At the end of the night, he recalls, "we could pull out the heavy stuff." One particular tune "we saved 'til the end of the set because it was such a rocker."

It's a few years later and that song, "Dangerous," is the debut single and lead album-rock hit from "Brotherhood," the 14th album and second post-reunion disc from the Doobie Brothers on Capitol Rec ords. Following the gold-sales success of their 1989 comeback disc "Cycles," the Doobie Brothers on "Brotherhood" have not only returned—but returned to form, with the harmonious guitar-rock of such gems as "China Grove" and "Rockin' Down The Highway."

On "Cycles," says Simmons, "we all liked the songs but we weren't thinking about how to approach the album as a whole. Basically, the idea with 'Brotherhood' was we wanted to rock a little harder. We got out on the road [in 1989] and when you step in front of an audience, it's a whole other thing. We want to make sure we have the songs that will blow them away."

That meant songs like the biker-rock of "Dangerous," the gospel-soul of "Rollin' On," written by band co-founder **Tom Johnston**, and for the first time, songs by outside writers, such as "Something You Said" by **Michael Lunn** and **Average White Band** member **Alan Gorrie**, and the harmony-rich "Is Love Enough" by **Jerry Williams** and **Walt Richmond.**

What you won't find on "Brotherhood" is a title tune.

"I had a list of [possible album titles] that completely filled two sides of a sheet of paper, things I thought would be good," says Simmons. "This title was brought to us by Capitol Records. I got thinking about it and it *was* perfect. This band has been together so long, we *are* family."

With the ideal album to take to the stage, the Doobie Brothers open a U.S. summer tour May 30 in Fresno, Calif. The tour, says Simmons, "goes 'til we drop."

NIGHTS OF THE LIVING Dead: With a New York party featuring **Suzanne Vega** and **Dr. John** and an L.A. bash boasting **Los Lobos, Dwight Yoakam, Bob Weir, Lyle Lovett, Alan Jackson, Tom Hayden**, and the Ecuadorian dance troupe **Shuar**, Arista Records launched its "Deadicated" album, a best-of the **Grateful Dead** performed by admiring artists. Proceeds of the disc go to the Rainforest Action Network and Cultural Survival, two groups involved in stopping destruction of the rain forest. The first single from the set is the **Los Lobos** cover of "Bertha" ... Meanwhile, Grateful Dead Merchandising has released the first in a planned series of vintage live albums from the Dead. "One From The Vault" was recorded during a choice performance at San Francisco's Great American Music Hall on Aug. 13, 1975, to celebrate completion of the "Blues For Allah" album. The double CD retails for $15.

ABSOLUTELY ready for this thing called love, **Bonnie Raitt** and actor **Michael O'Keefe** were married April 28 near Tarrytown, N.Y. Proud papa **John Raitt** serenaded the couple with "The Girl That I Marry" and "My Little Girl." Among the guests: **Jackson Browne, Darryl Hannah, Wynonna Judd,** and **John Hall.** Raitt's follow-up to the Grammy-winning "Nick Of Time" album is due in June, titled "Luck Of The Draw." A tour with **Chris Isaak** opens in July.

ON THE BEAT: RCA Records has trimmed its roster in recent months to 20-plus acts, down from some four dozen, says label prez **Joe Galante.** One disc you won't be hearing from the Nipper is the major-label debut from **Lucinda Williams,** managed by Metropolitan Entertainment ... Another you *will* be hearing much about is the Cypress/RCA debut, "All-American Boy," from guitar-rocker **Vinnie James,** who showed his stuff to an industry crowd at Tramps in New York April 25 as his first single, "Black Money," bullets up the Album Rock Tracks chart ... With a voice rich in twang, swing, and soul, **Kelly Willis** is taking her place on the Hot Country Singles & Tracks chart with "Baby, Take A Piece Of My Heart," from her sure-shot sophomore MCA disc "Bang Bang," produced by **Tony Brown.** But listeners outside the country loop should know Willis is not only as tradition-rooted as **Patsy Cline** but, in her own charming fashion, as hip as **k.d. lang.** God still does make honky-tonk angels ...

R-R-R-R-RIP: The marketing and publicity folks at the PolyGram Label Group have been designing the

(Continued on page 32)

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AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD SANTANA	Sam Boyd Silver Bowl Univ. of Nevada Las Vegas	April 27-28	$1,856,500 (house record) $23.50	79,000 sellout	Bill Graham Presents Evening Star Prods.
ZZ TOP JOHN MAYALL & THE BLUESBREAKERS	The Summit Houston	April 25 28	$1,088,612 $23.25	51,784 sellout	Beaver Prods.
EARTH DAY: 10,000 MANIACS INDIGO GIRLS JACKSON BROWNE, BRUCE HORNSBY, WILLIE NELSON QUEEN LATIFAH, KRS-1 JESUS JONES, MAXI PRIEST, ROSANNE CASH	(R) Foxboro Stadium Foxborough, Mass.	April 20	$700,000 $25/$19.50	33,000 50,000	Concerts for the Environment
ZZ TOP JOHN MAYALL & THE BLUESBREAKERS	Reunion Arena Dallas	April 22-23	$590,085 $22.50	28,719 sellout	Beaver Prods.
NEIL YOUNG & CRAZY HORSE BUCK PETS SOCIAL DISTORTION	Los Angeles Memorial Sports Arena Los Angeles	April 26-27	$502,325 $25	23,066 26,334	Avalon Attractions
YES	Palace of Auburn Hills Auburn Hills, Mich.	April 27	$320,515 $50/$20/$15	15,000 sellout	Belkin Prods. Cellar Door Prods.
YES	SkyDome Toronto	April 23	$299,150 ($344,022 Canadian) $29.50/$25.50	12,510 14,000	Concert Prods. International
ENGELBERT HUMPERDINCK DICK CAPRI	Westbury Music Fair Westbury, N Y	April 24-28	$278,736 $25/$22.50	13,255 14,350 sellout	Music Fair Prods.
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME CORBETT MONICA	Blockbuster Desert Sky Pavilion Phoenix	April 18	$240,000 $75/$38 50/$15	8,341 9,600	in-house
GEORGE STRAIT LORRIE MORGAN	ARCO Arena Sacramento, Calif.	April 27	$231,580 $20	12,030 12,500	Varnell Enterprises
YES	Patriot Center George Mason Univ. Fairfax, Va.	April 19	$225,966 $41.50/$21.50	9,988 sellout	Cellar Door Prods.
RANDY TRAVIS ALAN JACKSON	Centrum in Worcester Worcester, Mass.	April 27	$191,162 $20	9,620 11,588	Special Moments Promotions
PAUL SIMON	Joyce Athletic & Convocation Center Univ. of Notre Dame Notre Dame, Ind.	April 16	$178,875 $22.50	7,950 sellout	Concert Prods. International USA in-house
PAUL SIMON	Jack Breslin Student Events Center Michigan State Univ. East Lansing, Mich.	April 17	$177,450 $23.50/$19.50/ $17.50	8,481 9,666	Concert Prods. International USA in-house
SCORPIONS TRIXTER	Richfield Coliseum Richfield, Ohio	April 14	$168,700 $20/$18.50	9,035 10,000	Belkin Prods.
GEORGE STRAIT LORRIE MORGAN	Selland Arena Fresno Convention Center Fresno, Calif.	April 26	$167,561 $19	9,210 9,600	Varnell Enterprises
SCORPIONS TRIXTER GREAT WHITE	Centrum in Worcester Worcester, Mass.	April 23	$158,574 $19.50	8,132 10,500	Don Law Co.
THE JUDDS MARK CHESNUTT PIRATES OF THE MISSISSIPPI	Charlotte Coliseum Charlotte, N.C.	April 26	$153,192 $23.50/$18.50	7,142 9,702	Pro Tours
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN MARK COLLIE	Starplex Amphitheatre State Fairgrounds of Texas Dallas	April 27	$137,355 $21/$18.50	7,026 20,000	MCA Concerts PACE Concerts
QUEENSRYCHE SUICIDAL TENDENCIES	Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans	April 27	$134,606 $18.50	7,618 sellout	Beaver Prods.
MIKHAIL BARYSHNIKOV	Fox Theatre Atlanta	April 28	$124,760 $40/$20	3,333 4,518	Baryshnikov Prods. The Howard Gilman Foundation
GARTH BROOKS CARLENE CARTER LINDA DAVIS	Bell County Expo Center Belton, Texas	April 13	$121,383 $15/$12.50	8,707 sellout	Glenn Smith Presents
GEORGE STRAIT JOE DIFFIE	Civic Auditorium Bakersfield Convention Center Bakersfield, Calif.	April 28	$120,200 $20	6,260 sellout	Varnell Enterprises

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TALENT IN ACTION

THE FAMILY STAND
Tramps, New York

BRIDGING rock, funk, and soul, East West recording act the Family Stand puts a '90s spin on the '60s era of acid-soul artists like Jimi Hendrix and Sly & the Family Stone and thus has wound up on the cutting edge of the wave of retro-funk live bands. In their March 27 performance at Tramps, singer/songwriter/producers Jeff Smith, Peter Lord, and Sandra St. Victor and their band gave a raw, loose performance that revealed their gritty rock roots.

The 45-minute set consisted of material from the band's critically acclaimed album debut, "Chain," as well as material from its upcoming album. The band ripped through the hard-rocking "Love In The Midst Of Revolution" and the driving, up-tempo "Chakra Love" with St. Victor showcasing her multishaded gospel-/rock vocals. This was followed by a raw, stripped-down rock version of "It's Only Love." A jammin' version of the funky "Twisted" featured the multitalented Smith pumping it up with a scorching saxophone solo.

Much of the material played from the band's first album was slowed in tempo to showcase the drama of the lyrics, vocals, and melodies, such as the band's R&B hit "Ghetto Heaven," a similarly down-tempoed "Ova-saxed" (a saxophone-led jazz instrumental), and the sweeping ballad "In Summer I Fall." Lord initiated a slow, chugging version of "Chain," a song about breaking the cycle of poverty and abuse through the power of love. "Sweet Liberation" was performed as a funky, Southern rock shuffle, while the show's finale of "The Last Temptation Is Love" was virtually gospel-like in its fervor.

There were no gimmicks, stage tricks, or taped backing tracks (though the magic of MIDI did provide some just-like-the-record studio hooks not easily re-created otherwise on stage). The midsize, funky club setting of Tramps was perfect for a very personal performance by a band of innovative musicians who attempt to break musical definitions and raise consciousness at the same time.

JANINE McADAMS

STEVE WINWOOD
Sydney Entertainment Centre
Sydney, Australia

THE SCHEDULING of Steve Winwood's sole, not-quite-full Sydney concert in the midst of Billy Joel's 11 sold-out shows at the same venue gave rise to inescapable comparisons. Whereas Joel, over six Down Under tours, has developed an affectionate rapport with the audience, Winwood had not previously set foot in this country at any stage of his long career. When he did finally arrive, he declined a press conference and all interviews apart from a few TV spots.

Winwood, who started a U.S. tour April 29 in Seattle, opened this concert—notable for a superb sound mix—with "I'm A Man" and closed it with "Gimme Some Loving." By and large, they represented the peaks of his animation. While his smoky, soulful voice; striking, distinctive melodies; and daunting musicianship were there to be marveled at, his remarkable lack of stage craft was delivered in equal quantity. Like the equally reticent Van Morrison, Winwood gives the unmistakable impression that his time on stage is rather more for his own enjoyment (and that of his musicians) than that of his audience.

Certainly, it didn't have to be as lackluster an affair as it sometimes was. His band was supple, surging, and, as evidenced by the presence of master drummer Russ Kunkel, extremely able. When the band's energy was given full reign, such as on "Roll With It," "Valerie," and "Feeling Alright," ignition seemed imminent. Yet, too often the proceedings gave the distinct impression of Winwood rehearsing for an Oscar Peterson tribute.

After dispensing "While You See A Chance" and a block of songs from the new Virgin Records album "Refugees Of The Heart," Winwood, in one of his few utterances of the night, promised a trip back into his past. But while the audience may well have been expecting "Dear Mr. Fantasy" or "Can't Find My Way

(Continued on page 33)

Notice

An open letter to all managers, producers, artists and other industry personnel:

I really *should* be making records.

There are only a few drummers around who can do what I can do behind a drumset. For years, I've studied with the very best. On both coasts, I've done sessions and gigs. With good chops and a solid meter, I can play *anything—anytime*—in any time.

And I appreciate two things:

- The music business is a *business*—an eye's got to be ever towards the bottom line.
- Never overplay, even when there *is* a tiger-in-the-tank.

So take a chance. Give me a call; you'll be glad you did. I'm young, sharp, and really looking forward to hearing from you.

Let's have some fun making money and records, together.

Eddie Power

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ARTIST DEVELOPMENTS

PARLEZ VOUS 'BODEANS'?

Though the BoDeans have always recorded in English, the Wisconsin quintet felt the need to bring in a "translator" for its latest Slash/Warner Bros. album—in the form of funk/pop producer David "Z" Rivkin.

"Radio didn't really seem to understand our last record, 'Home,' so we thought David Z could take our music and interpret it a little better for listeners," says guitarist/co-writer Kurt Neumann. Rivkin is best known for his work with Prince and Fine Young Cannibals.

The move seems to have worked: "Black And White" bowed at No. 121 on the Top Pop Albums chart three weeks ago, the highest entry for any of the BoDeans' four albums. The gritty first single, "Black, White And Blood Red," is climbing the Album Rock Tracks chart and its video has been added at MTV.

"I have a lot of admiration for people who are selling lots of records and not getting any airplay," says Neumann. "I think that's the ultimate. But we weren't able to do that. Our listeners seemed to be more of a radio-listening audience. And we're not that alternative a band that we spread totally by word of mouth. We don't need to sell millions, but we want to keep moving upward."

Neumann says Rivkin's expertise came in the mixing. "All the songs are written and arranged before we even meet with a producer," he says. "David has had a lot of experience at mixing songs that are radio friendly, so we took advantage of his basic experience."

Rivkin didn't tamper with the BoDeans' trademark sound, the interplay between Sam Llanas' nasally vocals and Neumann's supple voice. "It's a strange mixture, but it works," Neumann says. "That's what we always felt was the BoDeans' sound: our voices together. That's what carries on from record to record."

MELINDA NEWMAN

LAW ACCORDING TO . . .

Counting six past "name" bands between them, British rock veterans Paul Rodgers and Kenney Jones wanted something different from their new teaming as the Law.

Their self-titled Atlantic Records debut album, then, offers a more flexible approach, centered on the Law's two-man core. Rodgers says that setup also is designed to eliminate the "frustrations and politics" that tended to thwart progress in past ensembles.

"We didn't want to just get another band together and go the same route as we've done," says Rodgers, speaking from experience in Free, Bad Company, and the Firm. "In my experience, you get locked into an institution situation and you can't get out. So we chose to break free and take risks by bringing in people depending on which [musical] direction we swing at any given moment."

Bryan Adams, Dave Gilmour, and Chris Rea are among the guest musicians on "The Law." The album, produced by Chris Kimsey, has yielded the album-rock hit "Laying Down The Law."

"We won't always have a star-studded extravaganza like this, but these guys are all very blues-based players, so they're on the same

(Continued on next page)

NEW ON THE CHARTS

Color Me Badd, a quartet of 21-year-olds who met six years ago in high school, has burst onto the pop scene with "I Wanna Sex You Up," from the Giant Records soundtrack of "New Jack City." The members of the New York-based act hail originally from Oklahoma City and their debut single, written and produced by Dr. Freeze, is swiftly moving up both the Hot 100 and Hot R&B Singles charts.

As teenagers, the group members developed an impressive a cappella vocal blend and performed in local school halls and on street corners. When word of their stunning harmonies spread, they were asked to perform as an opening act for artists passing through town, including Huey Lewis & the News, the O'Jays, and Bon Jovi.

Last summer, a demo tape reached Giant Records, which signed the group after Cassandra Mills, head of urban A&R, flew to New York to see a live performance.

Mills was then working on the "New Jack City" project and decided to feature Color Me Badd. "I called Dr. Freeze and asked him if he could come up with a 'Do Me' for this new act," she says. "I asked him to watch the movie and pay close attention to the strip scene since that was the segment the music would accompany." When Freeze brought Mills the finished work, she knew she had a hit on her hands.

"There's a chemistry here," she says. "We were coming off an [album] that was already a million units even before the song was released. Add to that a great song, producer, and act, and you have all the elements of perfect timing. That's the part of this business that no one can plan."

As for the group's interracial image, Mills says it became one of the reasons for signing Color Me Badd. "There was no question that it was important in signing them. It gave them a unique quality that made them viable to various formats. And they've come up with a new style of music we're calling 'hip-hop doo-wap'—a style that is filling a void in the industry."

Management: Myles Sanders, Adil Bayyan, New York.

JIM RICHLIANO

COLOR ME BADD: From left, Sam Watters, Mark Calderon, Bryan Abrams, and Kevin Thornton.

THE NEWS ON HUEY LEWIS & HIS BAND

(Continued from page 30)

ways been old-fashioned, really, and now [at age 40] I'm old enough so that I wear that act really comfortably for myself. My heroes," he adds, "were always the old R&B guys."

One of those R&B veterans, writer Don Covay, who penned "Chain Of Fools" for Aretha Franklin, co-wrote the soulful, falsetto-sweetened track "He Don't Know" with Jon and Sally Tiven. Another noted collaborator is Nick Lowe, who co-wrote "Do You Love Me Or What" with Lewis and Hayes.

"That's why I got in the business to begin with, good songs," says Lewis, who has set up his own publishing companies, Bob-A-Lew and Hulex Music, for his own material and that of writers such as Bruce Hornsby, Bonnie Hayes, and, more recently, Bonnie Raitt.

"Basically, I'm happy just writing songs and singing them, making the records and going out and playing them live. It's a great job," says Lewis, who will launch a U.S. shed tour in early July.

But Huey Lewis, musician, is not about to deny that he also embraces the role of hit-making pop star—trendy as it may seem.

"The pop-star stuff is, well, obviously my second love. The fact is, anybody who does what I do, *does* like attention—or they'd be lying to you. Don't let anybody say we're *reluctant* stars.

"What we all want is to be popular singers. Period. What's wrong with that? What's wrong with wanting to have a hit record? We do them on our own terms. We produce them ourselves. We write them ourselves.

"And if I can write and produce a rock'n'roll record and get it into the top 10, I'm not going to apologize to anybody for that. Especially when you look at the top 10. Not only am I not going to apologize, I'm proud of it."

Legacy In Stone. A memorial to blues pioneer Robert Johnson was unveiled April 20 at the Mt. Zion Missionary Baptist Church outside Morgan City, Miss., believed to be the musician's final resting place. A fund-raising effort was coordinated by Skip Henderson, right, and attorney J. Walker Sims, and included a $10,000 donation from Columbia Records, whose double-disc boxed set "Robert Johnson: The Complete Recordings" has sold more than 300,000 copies. Among those who attended the dedication were Larry Cohn, the Grammy-winning producer of the boxed set; blues historian Gayle Dean Wardlow; Jim O'Neil, founder of the Living Blues magazine; and Sid Graves, curator of the Delta Blues Museum in Clarksdale, Miss.; as well as blues musicians from around the nation. (Photo: Hubert Worley Jr.)

THE BEAT

(Continued from page 30)

classiest press folders to accompany discs by acts such as **Marva Hicks** and **Paul Brady**—then wincing as the info gets mangled by anyone trying to rip open PGD's new heat-sealed promo packs (from the same company that brings you the seemingly indestructible plastic CD blister pack). Also, mailing-list glitches at PGD have resulted in such mishaps as 18 review copies of the new **James Brown** "Star Time" boxed set going to one Sunbelt newspaper. The Beat's recent PGD tally: three copies each of the new **Bandera** and **Latour** albums—in four different mailing packs. One each is *fine*, really . . .

DISCS DUE: A fire that destroyed **Levon Helm**'s house in Woodstock, N.Y., April 8 did not damage any tapes for the upcoming **Band** album, due this fall from Columbia Records. **Rick Chertoff** is producing the disc with Band vets **Rick Danko, Garth Hudson**, and Helm. **Robbie Robertson** has a solo disc due later this year on Geffen . . . What are the **Merchants Of Venus** selling? Spare, shining, twang-rock rave-ups wed to great melodies and a literate-pop sensibility. Veterans of sessions with the likes of **David Johansen, Lone Justice**, and **Donald Fagen**, this trio of **Brett Cartwright, Shayne Fontayne**, and **Denny McDermott** bows this month on Elektra Entertainment . . . Chrysalis on Tuesday (7) will release the "Best Of The **Waterboys** '81-'90." . . . "All Those Wasted Years," a 1983 live set from **Hanoi Rocks**, is being released by **Guns N' Roses**' custom Uzi Suicide label through Geffen.

ON THE LINE: **Mary's Danish**, with a new disc set to go this summer, has left Chameleon Records and signed with Morgan Creek.

DATEBOOK: "Songs Of Freedom," an exhibition of photography, artwork, and graphics celebrating the life of **Bob Marley**, opens Saturday (11), the 10th anniversary of Marley's death, at the Galerie MariHube New York and runs through June 7 before being sent on a U.S. tour. The exhibit opened last month in London. A concert the same day in Kingston, Jamaica, will be headlined by **Ziggy Marley & the Melody Makers** and the **I-Threes—Rita Marley, Judy Mowatt**, and **Marcia Griffiths** . . .The four-day **MidCoast Music '91** festival will bring showcases, seminars, and a trade show to Minneapolis, beginning Thursday (9). Call **Susan Evans** at City Pages, the alternative weekly sponsoring the event . . . With anecdotes sweeter than wine, **Jimmie Rodgers** will speak at a National Academy of Songwriters seminar May 13 at At My Place in Santa Monica, Calif.

ON THE ROAD: Add to this summer's recession-busting bills the multiple-act outing of **Judas Priest, Alice Cooper, Suicidal Tendencies, Metal Church**, and **Dangerous Tendencies**. The show is the first national tour package assembled by amphitheater partners **Sony Music** and **Pace** . . . **Maggie's Dream**, whose video "It's A Sin" has been added to MTV, will join the **Black Crowes** on upcoming tour dates . . . Blues mama **Pat Benatar**, supporting her new Chrysalis disc "True Love," opens a U.S. tour Wednesday (10) in Worcester, Mass. Benatar will be backed by members of **Roomful Of Blues**, who will wrap club dates around Benatar's theater bookings . . . Other tour openings: **Kitchens Of Distinction**, Monday (6), in Washington, D.C.; **Styx**, May 16, Lakeland, Fla.; the **Whispers**, May 17, Chicago.

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NEM Entertainment Inks Subpub Deal With BMG

IN A MAJOR subpublishing arrangement, year-old **NEM Entertainment**, based in Los Angeles, has struck a deal with **BMG Music Publishing** whereby BMG will handle the NEM catalog in all world markets other than the U.S., Canada, and Japan. Operated by music publishing veteran **Ira Jaffe**, NEM is owned by **Kuni Murai**, who has a strong track record in Japan as a writer and independent producer, as well as having had ownership in Japan's **Alpha Music and Records**.

In just a year's time, NEM has acquired several important rock catalogs, including works by **Fleetwood Mac, Powerforce, Wishbone**, and **Larry Butler**. It has also been signing developing writers and bands. In the latter category, with label affiliates, are **School Of Fish (Capitol), Tattoo Rodeo (Atlantic), XYZ** (Capitol), **Death Angel (DGC), Hard Core (Interscope-East West)**, and **Rick Parker** (DGC).

Other signings include writer **Dave Gibson**, the man behind top country hits by **Alabama** and **Tanya Tucker**.

The deal also renews business ties between Jaffe and BMG president **Nick Firth**. They were executives at **Chappell Music**, where Jaffe also worked with BMG international staffers **Diana Graham, Paul Curran, Stephane Berlow**, and **Ron Solleveld**. A key staffer working with Jaffe at NEM in the U.S. is **Ross Elliot**, director of talent acquisition.

AN ARBITRATION PANEL will decide whether the writers associated with the 1961 hit by the **Tokens**, "The Lion Sleeps Tonight," can cut a renewal deal with **Folkways Music**, the original U.S. publisher since 1951 of a South African song, "Mbube," which also achieved popularity under a **Pete Seeger** arrangement as "Wimoweh." The defendants—writers **George David Weiss** and **Luigi Creator**, the widow of writer **Hugo Peretti, June Peretti**, and publisher **Abilene Music**—claim that Folkways' rights in the "Lion" version were confined to the original term of the copyright. Judge **John F. Keenan** of U.S. District Court in New York denied the plaintiffs' motion to dismiss the Folkways case, ruling that, after the decision of the arbitrator, the court would lack basic jurisdiction over the plaintiffs' claims. "Although the arbitrator may address the issue of the rights of the parties in the underlying music, that issue may remain unresolved and therefore appropriate for resolution by this court after arbitration has concluded," he said. Judge Keenan also rejected plaintiffs' argument that the assignment of rights from Token to plaintiffs "somehow changes plaintiffs' obligation to submit to arbitration. The primary issue to be resolved is the ownership . . . of renewal rights in the Lion version." Judge Keenan placed the action on the court's suspense calendar pending completion of the arbitration proceedings.

Words & Music

by Irv Lichtman

CLARIFICATION: **Aureen Ritchie**, senior creative manager of **Warner/Chappell Music Ltd.** in the U.K., says Words & Music was "slightly misinformed" when it told of how **Rod Stewart's** smash "Rhythm Of My Heart" got to the performer (Billboard, April 27). "I, in fact, sent the song to **Rob Dickins** from the Warner/Chappell Music U.K. office five years ago when Rob was managing director of **WEA Records** London . . . I had received the song from **Geffen Music** Los Angeles," he says. So noted.

DEALS: **Rondor Music** in London reports that one of its new British hopes, the **Dreaming**, has signed with **EMI Records U.S.** for the world. The band was signed by Rondor a year ago under a development deal, and subsequent showcase performances caught the attention of **Nick Garfield**, EMI A&R chief.

PATRON: **Edwin M. Cooperman**, chairman and co-CEO of American Express Travel Related Services Co. Inc., will receive the Patron of the Arts award at the 22nd annual dinner and induction ceremonies, May 29 at the New York Hilton Hotel.

A RE-MINDER: Major synchronization lightning has struck twice in one year for **Minder Music Ltd.** in London. It has had representation in two feature-film box-office smashes, first with "Batman" ("Beautiful Dreamer") and more recently with "Silence Of The Lambs" (featuring "Hip Priest" by U.K. band the **Fall**).

WHAT THEY'RE DOING: The music print market has gotten the first of a big flow, previously documented by Words & Music, of music print featuring the works of the late **Irving Berlin. Hal Leonard Publications** was assigned the print rights to the Berlin catalog by its administrator, **Williamson Music**. The kickoff release is the single-sheet version of Berlin's 1924 classic, "What'll I Do," featuring a striking sepia head shot of Berlin himself. The price is $3.50.

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

1. **The Black Crowes**, Shake Your Money Maker, guitar/vocal w/tablature
2. **Roxette**, Joyride, piano/vocal
3. **Steve Vai** Songbook, guitar/vocal w/tablature
4. Twin Peaks, soundtrack, piano/vocal
5. **Metallica**, Ride The Lightning, guitar/vocal w/tablature

TALENT IN ACTION

(Continued from page 31)

Home," they were served up the far less familiar "Medicated Goo," "Heaven Is In Your Mind," and "The Low Spark Of High Heeled Boys." Strung together, they evoked more a sense of tedium than nostalgia.

Taking up a mandolin for "Back In The High Life Again," the beginning of his two-song encore, Winwood hinted at the sort of bond that he could have established with his audience (to be fair, as subdued as he was) had he given more fully of his peerless voice and innate sense of rhythm. GLENN A. BAKER

LaVERN BAKER

The Cinegrill, Hollywood, Calif.

ALTHOUGH recent Rock and Roll Hall of Fame inductee LaVern Baker has been absent from the U.S. tour circuit in recent years, she has lost none of the blues-tinged grit that made her an R&B pioneer and a presence on the U.S. pop charts in the late '50s and early '60s.

Working with two of her regular musicians, plus sidemen added for her 10-night stint at this increasingly popular L.A. niterie, Baker offered a diverse evening of music mixed with spicy wit.

Delving mostly into her early Atlantic catalog, the singer breezed through "Jim Dandy" and "Tweedlee Dee," giving an emotive performance of "Play It Fair" but omitting her biggest pop hit, "I Cried A Tear."

When Baker tackled blues-oriented tunes like the classic "Body & Soul"—featured in the Broadway show "Black & Blue," which has given her a new career berth—"St. Louis Blues," and "Nobody Knows You When You're Down and Out" from her "Sings Bessie Smith" album, she demonstrated a good deal of vocal power and range.

While her version of Sam & Dave's "Hold On I'm Coming" was hardly essential, Baker's soulful duet with Philip Hamilton on "I'm Leaving It Up To You" from the soundtrack of the movie "Shag" was one of the evening's highlights.

Interlacing her show with short and witty anecdotes about her lengthy career, Baker swung on "See See Rider" and brought the evening to a conclusion with a rousing reading of her 1961 hit "Saved." DAVID NATHAN

ROGER WHITTAKER

Int'l Congress Center, Berlin

THIS WAS Roger Whittaker's 40th date in a demanding 53-concert schedule that kicked off Jan. 24 in Denmark, the opening leg of an international tour that will bring the singer to Canada this summer and fall, and to the U.S. by year's end. But this March 14 performance to a capacity 5,000-strong house betrayed not a hint of tour fatigue.

Kenya-born Whittaker, a 55-year-old father of five, fails to generate much fan hysteria in Britain, where he is based. But he is hugely popular in Norway, Denmark, and Germany. In Germany alone, he has sold more than 9 million albums in the last 10 years.

A cheerfully extroverted entertainer with a robust and resonant baritone and an engaging air of unremitting jauntiness, Whittaker is a performer for all the family—honest, committed, and clearly enjoying what he does. And he acknowledges the country in which he finds his widest support by singing principally in German.

Whittaker is not exactly in the heartthrob league; yet the succession of floral bouqets pressed upon him during the evening showed the dedication of his fans.

Well served by a band of mostly Canadian musicians, Whittaker presented a varied program, which began with one of his standards (a natural for his voice), "If I Were A Rich Man," and concluded with a string of German hits whose opening bars won instant recognition from the audience. In a fun encore, Whittaker let down all available hair in a rampaging version of "Long Tall Sally" that brought the house down.

Other highlights in the two-hour show, which maintained a consistently high melodic and presentational level, were Whittaker's vintage hit "Mexican Whistler," "Russellin' Along," with an impressive part by guitarist Brian Russell, and an infectious train-rhythm song, "Good Old E.A.R. & H.," dedicated to the East African railways and featuring some tasty country fiddle by Nashville's Lorna Greenwood.

The tour, whose Danish leg was a total sellout, including 13 added dates April 10-23, was jointly promoted by the International Concert Organization in Copenhagen and Mama Concerts & Lippmann & Rau in Munich. MIKE HENNESSEY

ROBIN HOLCOMB

Nightstage, Cambridge, Mass.

THOUGH SHE is well known on the avant-garde New York jazz scene and has released two previous instrumental albums, Robin Holcomb is just now hitting the circuit with her debut for Elektra/Musician.

Holcomb may find herself put in the same niche as Rickie Lee Jones, Joni Mitchell, Suzanne Vega, and Shawn Colvin, although her music is more abstract and her words more like poetry than lyrics. Listeners who don't have a jazz background might find her album heavy on atmosphere and minimalist instrumental gestures.

In live performance, however, there was a warmth to counter the cool, controlled music—emerging perhaps in Holcomb's shy yet confident presence or just the physical interplay between the musicians: guitarist Stu Cutler, drummer Danny Frankel, bassist and tuba player Dave Hofstra, guitarist, sax, and clarinet player Doug Wieselman, and keyboardist Wayne Horvitz.

The most striking aspect of Holcomb's music in performance is how American it is. She draws from her Southern background, from hymns and Civil War songs, from jazz and folk music, and from modern jazz. The net effect is a kind of folk art, like a musical quilt.

She moved from the eccentric "American Rhine," which her voice colors with a weird Appalachian tinge, to the hearty rock'n'roll of "Troy." She segued from her bluesy cover of Dylan's "Going Going Gone" to the smoky beat(nik) chant of "this poem is in memory of!" Then she topped that off with an instrumental twist called "Dixie," which was just that—variations of the song with a Dixieland jazz flavor.

What draws all these elements together is Holcomb's versatile voice, both fragile and strong, with a richer resonance live than on record. And her voice should also draw the disparate elements of her audience together as well. KAREN SCHLOSBERG

ARTIST DEVELOPMENTS

(Continued from preceding page)

wavelength as us," says Rodgers.

Assisting the process is Lone Wolf Management's Bill Ham. "He's very supportive and patient, which is good for us," says Jones, himself a veteran of Small Faces, which he cofounded, the Faces with Rod Stewart, and the Who. "People around us have to be dedicated to what we believe in."

The Law will not tour until the fall, pending the reception of the album. Says Jones, who last hit the road with the 1984 ARMS benefit tour, "We'd rather head out tomorrow." JIM BESSMAN

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Country

MCA Unleashes Dirt Band Spinoff The Wild Jimbos

■ BY DEBBIE HOLLEY

NASHVILLE—MCA Records/Nashville recently introduced the slightly left-of-center Wild Jimbos (Jimmy Ibbotson, Jim Ratts, and Jim Salestrom) to the world of country music. The three-man group candidly deliver a harmonious blend of country, reggae, folk/bluegrass, and horsing around, both live and on its upcoming self-titled album.

According to Tony Brown, executive VP and head of A&R, the idea of signing the Wild Jimbos came when the Nitty Gritty Dirt Band, of which Ibbotson remains a full-time member, was still on MCA (the Dirt Band has since moved to Capitol Records).

Wild Jimbos manager Chuck Morris, who also manages NGDB, explains: "For a number of years, Jimmy Ibbotson has had some special songs that he had written and loved that just haven't fit the Dirt Band. Ibbotson put together a little band to have fun with and play these wonderful songs when he was off the road with the Dirt Band. They have become very successful, establishing a large fan following in the Colorado area, where they're all from."

When Morris saw the Jimbos perform in Colorado last summer, he says he too was convinced of the band's credibility and agreed to help Ibbotson secure a record deal. "Bruce Hinton [MCA Nashville president] and Tony Brown were nice enough to give us a record deal on a phone call alone. They hadn't even heard a tape. Basically, all they said was that we had to keep costs to $20,000."

Brown categorizes the record as "more folk than country" and hopes to see it racked at retail with folk records. From the label's perspective, Brown adds, "We don't make records we know won't sell. We do make records that we know will sell like crazy. But, occasionally, an A&R department makes a record that is creative expression."

Sam Bush, founding member of the New Grass Revival, produced the album at Colorado Sound in Denver. The recording was completed in seven days. Ibbotson sings lead on eight of the 10 songs on the album. Ratts takes the lead on "Tilt-A-World" and Salestrom performs on "Unconditional Love," penned by Ratts and Salestrom, respectively. The album also features "Where The Light Comes From," written by Nashville writers Don Schlitz and Thom Schuyler, as well as several Ibbotson favorites.

Though the Wild Jimbos are described by both label executives and management as "eclectic," Brown says he took the project for "face value, thinking that if Jimmy [Ibbotson] was doing it, musically it had to be very good and I would take my

(Continued on next page)

Kristofferson Songs To BMG

NASHVILLE—BMG Music Publishing has purchased the early Kris Kristofferson catalog from Marijohn Wilkin's Buckhorn Music, Kristofferson's original Nashville publisher.

The top song in the collection is "For The Good Times," which has been licensed more than 600 times, according to Henry Hurt, VP/GM of BMG's Nashville division. It is also BMI's 24th most performed song and one that has already registered more than 4 million performances.

Also in the catalog are "Jody And The Kid," "If You Don't Like Hank Williams," "Darby's Castle," "When I Loved Her," "Vietnam Blues," "I'd Rather Be Sorry," "I've Got To Have You," and "Best Of All Possible Worlds."

How To Put An End To Country-Music Bashing

'Worst Of' Awards Would Single Out Offenders

Nashville Scene

by Edward Morris

STICKS & STONES: Should the Country Music Assn.—or another advocate group—organize an "anti-defamation league" to take on those who rube, ravage, and ridicule country music? It's a notion that's gaining some currency on Music Row—at least in informal conversations. Having experienced far more lows than highs in its long pursuit of consumer dollars, the industry is eager to hold the ground it has taken over the past few years, ground now occupied by people who are younger, more prosperous, and better-educated than ever before. However, this happy state of affairs is imperiled, many think, by country's tenacious hayseed image.

What can be done about perceptions that are more likely to inspire derision than purchases? How can country keep its character and shed its caricature?

Here's a thought: Since award-giving is such an ingrained part of the business, why not hand out citations to those who trade most flagrantly in country stereotypes? Performers, songwriters, set designers, costumers, reporters, headline writers, talk show hosts—indeed, everyone who implicitly brands country as the art form for the naive, the grinning, and the scratching—would be eligible.

Conferring these awards—and doing so with great fanfare and good humor—could yield several benefits: It would demonstrate that country can confront defamation with public wit rather than private grumbling; it would gain widespread media attention on its own terms—just as other "raspberry" and "worst of" lists do; and, best of all, it might actually discourage stereotyping by making it more risky and less publicly acceptable. Any ideas on what we might name these anti-trophies? We'll be standing by the mailbox.

MAKING THE ROUNDS: According to press reports, the family of **Paula Kaye Evans**, one of the eight members of **Reba McEntire's** entourage killed in the March 16 plane crash, has filed a $22 million suit in Dallas against the companies that owned and chartered the fatal aircraft . . . **Kathy Mattea's** "Time Passes By" video, directed by **Jack Cole**, won a gold medal in the best-female category at the Worldfest/Houston International Film & Video Festival . . . **Earl Thomas Conley** will headline the International Fan Club Organization's annual Fan Fair dinner and show, June 14. Also appearing will be **Roy Clark, Paul Overstreet, Jann Browne, Marty Stuart, Joe Barnhill, Rob Crosby, James House, Loretta Lynn, Jo-El Sonnier, Les Taylor, Pam Tillis** and **Marsha Thornton.** TV hosts **Lorianne Crook** and **Charlie Chase** and Mutual Radio Network's **Lee Arnold** will host the show. IFCO's New Country Showcase, staged during dinner, will feature performances by **Joe Liptock, Tracey Lynne, Timber Marie, Shellee Morris, Gary Nichols,** the **Nolfs,** and **Pat Shea.**

McEntire and son **Shelby** have shot two TV spots on behalf of the American Lung Assn.'s clear air campaign. The spots were conceived, written, and produced by Nashville's Scene Three and will begin airing nationally in May . . . The Texas Dept. of Commerce in Austin has just published a 200-page Texas Music Industry Directory. It lists 1,160 music businesses and cross-references them by 80 categories . . . Rutledge Hill Press has released a paperback version of "Still In Love With You: The Story Of Hank And Audrey Williams." The book was co-written by **Lycrecia Williams**, Audrey Williams' daughter, and **Dale Vinicur** . . . And speaking of **Hank Williams**: A retired West Virginia magistrate, **Herb Pauley**, tells Scene that he and **Ramona Cerra**, a member of the state's House of Delegates, are trying to drum up interest—both official and fan—in building a monument to the revered singer and songwriter. Williams died in the back of his car on Jan. 1, 1953, as he was being driven to a concert in Canton, Ohio. His death was discovered when his driver made a stop in Oak Hill, W.Va. Another group of Williams' supporters has announced its intention to locate a plaque on the site, but Pauley says he's lobbying for a life-size statue.

WaxWorks' **John Maglinger** sends us details on "The Missouri Session," an ambitious bluegrass recording project produced by **Joe Wieneman** and **Irl Hees** in Macks Creek, Mo., last Dec. 29-31. Subtitled "A Studio Jam Session With Years Of Memories," the 25-cut album (cassette or CD) features the work of 31 top Midwest pickers, including Maglinger's fiddling colleague, **Kirk Brandenberger.** All profits from sales of the album will go to a fund to aid bluegrass musicians in need . . . Nashville songwriter **Marijohn Wilkin** was recently honored on United Nations' World Children's Day for her song "We Are One" . . . Two local video production companies—Nashville Teleproductions and Stokes Production Services—will jointly manage the 1,700-seat Music Village Theatre at Music Village U.S.A. in Hendersonville, under the NTSPS Management logo.

SIGNINGS: **Johnny Rodriguez** to World Class Talent for booking . . . **Johnny Paycheck** to Harp Talent Agency for booking and to White Horse Enterprises for publicity . . . Curb Records duo **JJ White** to Entertainment Artists for booking . . . **Dave Cave** to an artist contract with CDC Records.

Country Finds Windy City Home

Jam Sponsoring Showcase Series

■ BY MOIRA McCORMICK

CHICAGO—To develop a grass-roots following here for the "new breed" of country-oriented singer/songwriters, Jam Productions, a major concert promoter, has started a nightclub showcase series called "An Evening Of New Country." So far, the series has featured area club performances by Kevin Welch, Darden Smith, and Rosanne Cash.

The "New Country" series was started by Jam's senior talent buyer, Andy Cirzan, who primarily books arenas, and John Soss, marketing director for Jam's year-old outdoor venue, World Music Theatre. According to Cirzan, few major promoters who specialize in rock are also working country music at the club level. An exception, he notes, is the Marlboro Music Festival country series, promoted nationally by Metropolitan Entertainment of Montclair, N.J., which uses a variety of venues, including clubs.

In general, he says, local promoters "are almost always circumvented [in the country realm]. When the acts get to the midlevel and arena status, national promoters or the acts' in-house promoters handle the dates." Jam itself has co-presented a number of country acts with national promoters and is beginning to book country artists at the World Music Theatre (which, like most outdoor venues, Cirzan notes, is owned by the local promoter—in this case, Jam—and is thus exempt from the circumvention to which he referred.) George Strait, Hank Williams Jr., and the Kentucky Headhunters are all booked at the World this summer.

Cirzan and Soss were inspired to launch "An Evening Of New Country," Cirzan explains, after attending a Kevin Welch club gig in Chicago last summer. "[We] went to this 100-seat club, and it was terrible," he says. "People were talking, not watching the show. Welch was getting heckled, and I'm wondering, 'Where's security? Is this the way Nashville talent sees Chicago?'

"There's no consistency in the way new major-label signings in the rock/pop and country arenas are treated," Cirzan continues. "New rock acts are booked in decent rooms, to begin with. It occurred to me that we were in a position to do something, to present young artists in an entry-level situation in a professional, quality manner."

Cirzan contacted Welch's management and brought him back to Chicago several months later to Schuba's, a 100-seat North Side club. It was a first for Jam, says Cirzan. "Our usual entry-level club is the Park West, at 750 seats," he says. Jam's aim is to start the country acts at Schuba's and work them up to larger rooms. Darden Smith was also booked at Schuba's, while Rosanne Cash played Park West.

The new country series is a labor of love for Cirzan and Soss, who take no agent fees for their work. "We've set it up as a break-even situation—we still haven't made a penny," Cirzan says. "The band's manager has to be involved, and the artists have to understand it's a no-frills situation. They're not breaking even themselves. When Welch came, he brought Nashville's A Team with him as a backing band. We make sure the artist's guarantee is covered by the ticket prices—so the club makes money on drink sales." Tickets for the Schuba events were $10 each.

According to Cirzan, Jam's challenge with this series is to develop

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING MAY 11, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ No. 1 ★★	
1	1	1	33	**GARTH BROOKS** ▲³ CAPITOL 93866* (9.98) 23 weeks at No. 1	NO FENCES
2	3	4	6	**DOLLY PARTON** COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES
3	2	2	25	**CLINT BLACK** ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
4	5	8	5	**GEORGE STRAIT** MCA 10204* (9.98)	CHILL OF AN EARLY FALL
5	7	22	3	**THE KENTUCKY HEADHUNTERS** MERCURY 848 054* (9.98)	ELECTRIC BARNYARD
6	4	3	33	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT
7	6	5	7	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD
8	8	6	104	**GARTH BROOKS** ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	15	18	5	**KATHY MATTEA** MERCURY 846 975* (9.98)	TIME PASSES BY
10	10	9	78	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
11	9	7	60	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
12	12	15	25	**DWIGHT YOAKAM** REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	11	10	32	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
14	13	11	32	**THE JUDDS** ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
15	18	16	59	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
16	14	12	104	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME
17	17	13	70	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
18	20	29	4	**THE FORESTER SISTERS** WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
19	16	14	24	**K.T. OSLIN** ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
20	21	20	48	**ALABAMA** ● RCA 52108* (9.98)	PASS IT ON DOWN
21	19	17	67	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
22	22	19	13	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES
23	23	21	29	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME
24	25	30	6	**RONNIE MILSAP** RCA 2375* (9.98)	BACK TO THE GRINDSTONE
25	24	23	35	**KATHY MATTEA** ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
26	26	26	56	**DOUG STONE** EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
27	27	24	37	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS
28	NEW ▶		1	**HANK WILLIAMS, JR.** WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK
29	30	27	13	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
30	31	31	12	**MIKE REID** COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
31	29	25	28	**HANK WILLIAMS, JR.** WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
32	28	28	49	**PATTY LOVELESS** MCA 6401 (9.98)	ON DOWN THE LINE
33	43	51	4	**BILLY DEAN** CAPITOL 94302* (9.98)	YOUNG MAN
34	32	36	8	**BILLY JOE ROYAL** ATLANTIC 82199-2* (9.98)	GREATEST HITS
35	33	32	142	**THE JUDDS** ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
36	41	43	39	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
37	39	37	13	**MARTY STUART** MCA 10106* (9.98)	TEMPTED
38	38	40	195	**PATSY CLINE** ▲² MCA 12 (8.98)	GREATEST HITS
39	35	33	49	**GEORGE STRAIT** ▲ MCA 6415 (9.98)	LIVIN' IT UP
40	34	34	29	**JOE DIFFIE** EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
41	49	—	2	**LORRIE MORGAN** RCA 30210-4* (9.98)	SOMETHING IN RED
42	42	41	36	**LEE GREENWOOD** MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
43	36	35	43	**WAYLON JENNINGS** EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
44	44	38	48	**SHENANDOAH** COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
45	37	39	28	**CHET ATKINS & MARK KNOPFLER** COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
46	40	42	13	**RONNIE MCDOWELL** CURB 77414* (9.98)	UNCHAINED MELODY
47	45	48	207	**RANDY TRAVIS** ▲⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
48	47	44	12	**PAM TILLIS** ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
49	51	49	28	**MARY-CHAPIN CARPENTER** COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
50	NEW ▶		1	**MARK O'CONNOR** WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS
51	48	46	36	**VERN GOSDIN** COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
52	46	45	14	**SAWYER BROWN** CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
53	52	47	27	**ROSANNE CASH** COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
54	50	50	99	**LORRIE MORGAN** ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
55	54	53	35	**CARLENE CARTER** REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
56	57	52	82	**RANDY TRAVIS** ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
57	53	54	189	**GEORGE STRAIT** ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
58	56	57	15	**CHRIS HILLMAN & THE DESERT ROSE BAND** MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
59	60	63	3	**JIMMY COLLINS** PLATINUM EDGE 060* (8.98)	WANTED RECORDED OR LIVE
60	59	59	58	**RESTLESS HEART** RCA 9961 (8.98)	FAST MOVIN' TRAIN
61	55	65	38	**TEXAS TORNADOS** REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
62	61	70	35	**MICHAEL MARTIN MURPHEY** WARNER BROS. 26308* (9.98)	COWBOY SONGS
63	70	62	5	**DEAN DILLON** ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND
64	66	—	2	**THE OAK RIDGE BOYS** RCA 3023-4* (9.98)	UNSTOPPABLE
65	65	74	4	**BLACK TIE** BENCH 199* (9.98)	WHEN THE NIGHT FALLS
66	67	58	286	**GEORGE STRAIT** ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
67	72	61	28	**WILLIE NELSON** COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
68	63	56	20	**RAY KENNEDY** ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
69	69	64	37	**TANYA TUCKER** CAPITOL 91821* (9.98)	TENNESSEE WOMAN
70	58	66	37	**SHELBY LYNNE** EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
71	62	68	84	**REBA MCENTIRE** ● MCA 8034* (8.98)	REBA LIVE
72	64	55	32	**SAWYER BROWN** CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
73	68	71	33	**MERLE HAGGARD** CURB 77313* (9.98)	BLUE JUNGLE
74	74	72	3	**MARTIN DELRAY** ATLANTIC 82176* (9.98)	GET RHYTHM
75	RE-ENTRY		98	**K.D. LANG & THE RECLINES** ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG

◯ 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.

MCA UNLEASHES DIRT BAND SPINOFF THE WILD JIMBOS

(Continued from preceding page)

chances." He says MCA didn't sign the act thinking it was a "mainstream and radio" type project, although the label is releasing "Let's Talk Dirty In Hawaiian" as the first single in June. Both the video, which stars NGDB's leader Jeff Hanna, and album will be released later this month.

MCA VP of marketing Walt Wilson says the label is planning a wait-and-see approach to marketing the Wild Jimbos: "They're a real unique group and I imagine we'll pick up a lot of the Dirt Band's following."

Marketing the Wild Jimbos to genres other than country is still in the planning stages, says Wilson. There has been talk of pursuing alternative, public radio, and college areas, but no plans are set.

Wilson doesn't seem concerned that radio listeners may confuse Ibbotson's lead vocals on NGDB records with the lead vocals he does for the Wild Jimbos. He says, "DJs will be forced to talk about the Wild Jimbos. It isn't easy to segue into 'Let's Talk Dirty In Hawaiian.' It's a song that has to be set up. And the video will support them as a group."

Sheila Shipley, VP of national promotion, says she is taking "probably more of a novelty-record approach. I figure I'll get isolated play on the 'Let's Talk Dirty' record; some morning play or afternoon drive or some people who just want to have fun with the record. I don't really see it as a chart record, though you never know until you get it out there."

Shipley says the somewhat unorthodox release schedule, which places the album at retail and the video in the marketplace several weeks before the first single ships, is due to the label's May and June release schedule for other country product.

Ibbotson is not the only Wild Jimbos member who is committed to another project. Jim Ratts' Denver-based band, Runaway Express, has recorded five albums and toured the U.S. and Scandinavia, opening for such acts as Steve Martin, the Earl Scruggs Review, and Pure Prairie League. Jim Salestrom toured for a number of years as lead guitarist and singer in Dolly Parton's band. Additionally, he has recorded several children's albums and released them on his own label. He continues to pursue interests in the children's music market.

The Wild Jimbos are booked by Steve Dahl at Monterey Artists, which also handles NGDB.

Country Music To Shower Swiss Alps

Bellamy Brothers To Headline Fest

NASHVILLE—Country stars will be in abundance at the seventh annual Swiss Alps Country Music Festival, June 15 at the Sportzentrum in the Alpine village of Grindelwald, Switzerland. The show begins at 4 p.m.

The Bellamy Brothers are to headline the event, which will feature performances by Stella Parton, Barry & Holly Tashian, and rising Swiss country star Suzanne Klee. MCA Records act Mark Collie is to make his European debut at the festival.

The Desert Rose Band headlined the 1990 festival, which drew 6,350 country music fans from across Europe. Previous shows have featured Vince Gill, Pam Tillis, Emmylou Harris, Mary-Chapin Carpenter, Kathy Mattea, and Asleep At The Wheel.

Talent coordination for this year's lineup is being handled by Jay Barron of InterNash Productions, Nashville. **DEBBIE HOLLEY**

FOR THE RECORD

In last week's listing of artists in the Country section, Wynonna Judd and Lyle Lovett should have been identified as recording for MCA/Curb, and Bill Anderson's name should have been deleted from the Curb listing.

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Once upon a time,
in the not too distant past, a
CLINTON GREGORY single*
was released.
* ...the ever popular "title cut from a forthcoming album..."

Country radio **heard it,** Country radio **liked it,**
Country radio **played it.**
Country music fans **heard it,**
Country music fans **LOVED IT!**
and on MAY 6, 1991 Country music fans can **BUY IT**
(the album, that is)

at CAMELOT, CAT'S, DISC JOCKEY, ERNEST TUBB RECORD SHOPPES, HARMONY HOUSE, HASTINGS, MUSICLAND, PEACHES, PEPPERMINTS, PICKLES, SAM GOODY, SOUND SHOPS, SOUND WAREHOUSE, TARGET, TOWER, TURTLE'S, WAL-MART

CLINTON GREGORY

(IF IT WEREN'T FOR COUNTRY MUSIC)
I'D GO CRAZY
(SOR 0064)
1/4/2

STREET DATE: 5/6/91

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COUNTRY

NEW COUNTRY ACTS FIND FORUM IN WINDY CITY

(Continued from page 34)

the audience as well as the acts. "I never used to listen to country music," he says, "but Nashville has been reinventing itself. Guys like Dwight Yoakam and Clint Black are crossing over to the rock audience. And given the proper marketing exposure and overall handling, other music fans who were never that much into country could be converted."

Soss, who is in charge of marketing the series, says that radio—usually the most trustworthy avenue of promotion—is not available to them with new country artists. "These artists don't get airplay," he says. "One of the reasons the series was created is they don't have the usual outlets."

"We have a press network to deal with," Soss continues, "and we've worked up a mailing list of people who have attended other Jam shows that we feel this music would appeal to. People who've gone to shows by John Hiatt, Steve Earle, Los Lobos, etc. are exactly the audiences we're trying to appeal to."

Fliers are sent to those on the mailing list before a show, and Soss says the literature uses quotes from such magazines as Rolling Stone and Spin to emphasize the artists' credibility.

"And, of course, we do a street-level poster and flier campaign," he says, "putting them up not only in the usual places, like record stores, but also in a popular Western-wear shop. We've gotten help from the record companies, as well. They're frustrated, too, because they can't get airplay for their acts. They do [point-of-purchase] and run co-op ads."

Cirzan has been negotiating with Warner Bros. artist Jim Lauderdale for the next showcase, but nothing has yet been made final. He has set no goals for number of shows, he says, adding, "We'd rather sit back and wait for the right thing to come along rather than [say], 'Gotta do six shows a year—gotta feed the machine.' I'm in no hurry."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

73 **ALL YOU REALLY WANNA DO** (WB, ASCAP/Rancho Bogardo, ASCAP/EEG, ASCAP)
3 **ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU** (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
56 **BABY TAKE A PIECE OF MY HEART** (Songs Of PolyGram, BMI/Rosker, BMI) HL
49 **THE BALLAD OF DAVY CROCKETT** (Wonderland, BMI) HL
26 **BING BANG BOOM** (Careers, BMI/Hugh Prestwood, BMI) HL
11 **BLAME IT ON TEXAS** (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
61 **BLUE MEMORIES** (Irving, BMI/Littlemarch, BMI)
39 **CAN I COUNT ON YOU** (Violet Crown, BMI/Blame, BMI)
6 **DOWN HOME** (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM
5 **DRIFT OFF TO DREAM** (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL
24 **FANCY** (Northridge, ASCAP) CPP
25 **FEED JAKE** (Tom Collins, BMI) CPP
30 **GET RHYTHM** (House Of Cash, BMI) CLM
52 **HEART FULL OF LOVE** (Songs Of PolyGram, BMI) HL
23 **HEROES AND FRIENDS** (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM
7 **HEROES** (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
65 **HONKY TONK LIFE** (Cabin Fever, BMI/Miss Hazel, BMI)
63 **HOPELESSLY YOURS** (Sony Tree, BMI/Sony Cross Keys, ASCAP)
43 **I AM A SIMPLE MAN** (Rick Hall, ASCAP)
33 **I COULDN'T SEE YOU LEAVIN'** (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
21 **I'D LOVE YOU ALL OVER AGAIN** (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM
1 **IF I KNOW ME** (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
37 **(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY** (Millstone, ASCAP)
53 **IF IT WILL IT WILL** (Bocephus, BMI)
13 **IF THE DEVIL DANCED (IN EMPTY POCKETS)** (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
55 **I GOTTA MIND TO GO CRAZY** (Gehl, Ascap/Zomba, ASCAP)
36 **I GOT YOU** (Fame, BMI/Maypop, BMI) WBM
40 **I'M THAT KIND OF GIRL** (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
4 **IN A DIFFERENT LIGHT** (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
45 **I WONDER HOW FAR IT IS OVER YOU** (Acuff-Rose, BMI) CPP
67 **KEEP THE FAITH** (Songs Of PolyGram, BMI/EMI April, ASCAP/Keith Stegall, ASCAP)
19 **LET HER GO** (Ha-Deb, ASCAP) CPP
27 **LOVING BLIND** (Howlin' Hits, ASCAP) CPP
15 **LUCKY MOON** (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
75 **MAMA'S LITTLE BABY LOVES ME** (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)
74 **MARY & WILLIE** (Mazdu, SESAC)
8 **MEET IN THE MIDDLE** (Sony Tree, BMI/Electric Mule, BMI/Zomba, ASCAP) HL
42 **MEN** (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM
60 **MILES ACROSS THE BEDROOM** (Logrhythm, BMI)
54 **THE MOON OVER GEORGIA** (Fame, BMI)
12 **OH WHAT IT DID TO ME** (Champion, BMI) HL
62 **ONE BRIDGE I DIDN'T BURN** (Tom Collins, BMI/EMI April, ASCAP)
20 **ONE HUNDRED AND TWO** (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
16 **ONE MORE PAYMENT** (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
34 **ONE OF THOSE THINGS** (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
14 **ONLY HERE FOR A LITTLE WHILE** (EMI April, ASCAP/Ides Of March, ASCAP/Lion Hearted, ASCAP) HL
64 **PICTURE ME** (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP)
17 **POCKET FULL OF GOLD** (Benefit, BMI) WBM
38 **POINT OF LIGHT** (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI)
32 **RESTLESS** (Cedarwood, BMI) HL
35 **RIGHT NOW** (Sylbee, ASCAP/Sovereign, ASCAP)
2 **ROCKIN' YEARS** (Southern Gallary, ASCAP) CPP
68 **ROCK ME IN THE RHYTHM OF YOUR LOVE** (MCA, ASCAP/Music Corp. Of America, BMI) HL
59 **SCARS** (Sony Cross Keys, ASCAP) HL
50 **SHE DON'T KNOW SHE'S PERFECT** (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
47 **SHE'S A NATURAL** (Grand Coalition, BMI/Maypop, BMI) WBM
71 **SMALL TOWN SATURDAY NIGHT** (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP)
70 **SOME KINDA WOMAN** (Debarris, BMI/Ha-Deb, ASCAP)
57 **SOMEWHERE IN MY BROKEN HEART** (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP)
31 **THE SWEETEST THING** (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
58 **TEN WITH A TWO** (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL
72 **THINGS I WISH I'D SAID** (Coolwell, ASCAP)
41 **TILL I FOUND YOU** (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
29 **TILL YOU WERE GONE** (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
9 **TIME PASSES BY** (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
48 **TREAT ME LIKE A STRANGER** (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
28 **TRUE LOVE** (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
22 **TWO OF A KIND, WORKIN' ON A FULL HOUSE** (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP
66 **UNCONDITIONAL LOVE** (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM
18 **WE BOTH WALK** (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
51 **WHAT ABOUT THE LOVE WE MADE** (Vintage, BMI)
46 **WHATEVER IT TAKES** (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
69 **WHEN WAS THE LAST TIME** (Morgan Active, ASCAP/You & I, ASCAP/Mama's House, BMI/Just Good, BMI) CLM
44 **WITH THIS RING** (Vee Ve, BMI/Ala King, BMI)
10 **YOU'RE THE ONE** (Coal Dust West, BMI) WBM

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FOR WEEK ENDING MAY 11, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★	
1	3	5	8	IF I KNOW ME (1 week at No. 1) J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
2	1	2	11	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
3	5	6	10	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
4	6	14	9	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
5	4	3	13	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
6	2	1	11	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
7	9	12	9	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
8	12	20	8	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
9	10	16	10	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
10	13	19	11	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
11	16	22	7	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
12	15	21	12	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
13	19	24	6	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
14	8	4	21	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
15	18	25	8	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
16	26	35	3	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
17	7	7	13	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
18	22	27	7	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
19	21	18	14	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
20	28	29	5	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
21	20	13	17	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
22	14	9	14	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
23	17	10	15	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
24	11	8	11	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
25	30	32	9	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
26	34	38	5	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
27	25	17	15	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
28	24	11	17	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
29	33	36	7	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
30	27	28	12	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
31	31	34	9	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
32	35	39	7	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
33	29	26	19	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
34	38	43	6	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
35	23	15	13	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
36	32	23	17	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
37	39	41	6	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	CLINTON GREGORY (C) (V) SOR 427
				★★★ POWER PICK/AIRPLAY ★★★	
38	57	—	2	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	RANDY TRAVIS (C) (V) WARNER BROS. 19283
39	40	48	9	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
40	36	31	18	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
41	43	52	4	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
42	37	30	16	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
43	53	—	2	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	RICKY VAN SHELTON (V) COLUMBIA 38-73780
44	52	58	4	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
45	48	53	6	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
46	45	50	8	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
47	55	57	4	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
48	42	37	19	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
49	49	51	7	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
50	46	54	8	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
51	54	55	8	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
52	51	49	19	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
53	72	—	2	IF IT WILL IT WILL B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) WARNER/CURB 19352/WARNER BROS.
54	64	—	2	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
55	44	47	10	I GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
56	59	63	3	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
57	70	—	2	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
58	47	45	9	TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
59	61	62	5	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
60	60	61	14	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
				★★★ HOT SHOT DEBUT ★★★	
61	NEW ▶		1	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
62	69	—	2	ONE BRIDGE I DIDN'T BURN C.TWITTY,D.HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
63	NEW ▶		1	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY)	◆ LEE GREENWOOD CAPITOL PRO-79690
64	NEW ▶		1	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
65	67	68	3	HONKY TONK LIFE J.STROUD (C.DANIELS)	CHARLIE DANIELS (C) (V) EPIC 34-73768
66	56	42	16	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
67	73	—	2	KEEP THE FAITH B.CHANCEY (J.SALES,K.STEGALL)	◆ THE GOLDENS SBK/CAPITOL PRO-79513/CAPITOL
68	62	60	7	ROCK ME IN THE RHYTHM OF YOUR LOVE B.BECKETT (L.SILVER,R.E.KEEN)	EDDY RAVEN CAPITOL PRO-79544
69	66	72	5	WHEN WAS THE LAST TIME R.BAKER (F.J.MYERS,B.MOORE)	DONNA ULISSE (V) ATLANTIC 7-87739
70	74	—	2	SOME KINDA WOMAN J.BOWEN,L.DAVIS (A.COTTER,D.LEONARD)	LINDA DAVIS (C) (CD) CAPITOL 94829
71	NEW ▶		1	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
72	75	74	3	THINGS I WISH I'D SAID T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (V) COLUMBIA 38-73760
73	NEW ▶		1	ALL YOU REALLY WANNA DO R.GILES,S.BOGARD (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT (V) ARISTA 2208
74	58	44	13	MARY & WILLIE B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
75	68	70	6	MAMA'S LITTLE BABY LOVES ME R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	SAWYER BROWN CURB/CAPITOL PRO 79653/CAPITOL

◯ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	1	1	5	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
2	7	6	19	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
3	2	2	4	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
4	3	3	5	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
5	4	4	5	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
6	8	8	12	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
7	6	7	8	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
8	5	—	2	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE EPIC
9	9	5	8	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
10	—	—	29	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
11	14	11	3	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS CURB/RCA
12	10	12	6	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
13	15	17	35	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
14	13	13	18	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
15	12	10	8	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
16	11	9	4	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE MCA
17	16	15	13	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
18	18	20	28	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
19	—	—	1	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART MCA
20	20	16	12	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
21	23	—	19	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
22	21	18	34	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
23	17	19	24	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
24	22	21	13	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
25	—	—	8	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON,G.NELSON)	◆ KATHY MATTEA MERCURY

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

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Strawberries' Statement: Bigger Stores, More Video

■ BY ED CHRISTMAN

BOSTON—When Strawberries reopened its 15,000-square-foot flagship store in downtown Boston on April 4, the company's current focus of emphasizing larger-store formats with a bigger video sell-through presence in a refurbished outlet was evident.

After opening 27 stores last year, LIVE Specialty Retail Group, which operates 144 stores under the Strawberries and Waxie Maxie logos, will spend the coming year rehabilitating and, where possible, expanding or relocating existing outlets.

It kicked off that program by redoing the five-floor Strawberries store, including turning an entire floor over to home video and stocking it with 16,000 units.

The LIVE Retail Group wants to increase its video sell-through business to 20% of sales from its current level of 3.5%, according to Mel Wilmore, president and CEO of the Milford, Mass.-based company.

"We want to do away with the record-store connotation and establish ourselves as home entertainment centers," Wilmore says. "Video is going to be a very big and very explosive configuration for us. We're going from 500-600 units to 4,000-5,000 units of sell-through video in most stores."

It's not surprising that the chain is putting greater emphasis on video considering that it is owned by Van Nuys, Calif.-based LIVE Entertainment Inc., which, among other businesses, runs LIVE Home Video and other labels, as well as operating the Minneapolis-based rackjobber Lieberman Enterprises.

LIVE, which had revenues of $742.5 million in 1990, bought Strawberries from the late Morris Levy in mid-1989 for $40.5 million. Later that year, LIVE agreed to acquire Washington, D.C.-based Waxie Maxie for about $13.8 million, including the assumption of debt.

The company does not break out revenues for the LIVE Retail Group but Billboard estimates that division generated revenues in the range of $103 million-$112 million last year.

At about the same time that LIVE agreed to acquire Waxie Maxie, the company brought in Wilmore, who has a long retailing background, including three years as president of the 800-unit Zale Jewelry Store chain, as well as a stint with Abraham & Straus, where he was executive VP in charge of store operations and merchandising.

SHAPING A MANAGEMENT TEAM

While overseeing the assimilation of the Waxie Maxie chain, Wilmore went about drawing up a business plan and strengthening chain management. In putting together his team, Wilmore reached out to people he has worked with in the past. Bill Laupus, a Wilmore associate since 1977, was brought in as executive VP and chief operating officer of the LIVE Retail Group. Two others who have logged time working under Wilmore, Robert Kliewe and John Marques, were added as VP of finance and VP of human resources, respectively.

Balancing out the management team are Strawberries veterans Ivan Lipton, executive VP and chief merchandising officer, and Al Wilson, VP/ head buyer, who both wield considerable music industry experience.

The new management "is a a big improvement, in terms of how the company's managed," says Lipton. "It was interesting, challenging, and a lot of fun to work for someone as colorful as Morris. But we never had a business plan or an organizational structure.

"It was a seat-of-the-pants operation, and we all had to wear five hats. We were successful and profitable, but you can only get to a certain level and then it starts to unravel. Now, we have a very fine sense of management focus and people are much more in sync."

The new management is working toward a goal of fielding some 500 stores three or four years down the

(Continued on page 41)

The LIVE Specialty Retail Group threw a party to celebrate the reopening of its five-story, flagship Strawberries store in downtown Boston. Shown, from left, are the chain's executive VP and chief operating officer, Bill Laupus; president and CEO Mel Wilmore; store manager Kenny Gatliff; and Kevin Colburn, manager of the first floor.

Narada Promo Comes Of (New) Age With More Incentives

■ BY TRUDI MILLER

NEW YORK—Narada Productions is offering retailers everything but the kitchen sink to promote the label's product.

As part of its annual catalog promotion, the label is giving accounts a 9% discount on all front-line product and 6% on midline product, with 120-day dating—Narada's longest-running promotion.

"They buy it now and don't have to pay for it till the end of August," says John Azzaro, VP of sales and marketing for the Ukiah, Calif.-based new age label. "These days when margins are so tight, that's a big help for one-stops, who work day to day; and stores can order it, sell out, and order again before the program is over."

In addition, the label is sending out approximately 2,000-2,500 packages of point-of-purchase material, including a limited-edition lithograph, posters, flats, signs, bin cards, instore-play CDs and cassettes, and a customized wooden box.

"I call it 'just add water,' because it contains all the things to make an instant promotion in the store," says Azzaro. "So often when labels offer a program, they just say, 'This is the percentage and this is the dating' and that's it. We want to add something else to that."

The campaign highlights Narada's three new releases and two top-selling catalog titles. The new titles are David Arkenstone's "In The Wake Of The Wind," "Journey To You" by violinist Doug Cameron, and "Narada Collection Three," featuring 16 Narada artists. The two catalog titles are "The Narada Wilderness Collection" and David Lanz's "Skyline Firedance."

The Arkenstone album is being given special emphasis, with a kite featuring artwork from the album and a limited-edition framed lithograph of the foldout map included in the CD and cassette, which can be used for a display or as a contest prize. The album has preorders of 50,000 copies, "which for us is real hot," says Azzaro.

To illustrate the campaign's theme—"Collect Narada"—the label printed a 44-page brochure with a customized dispenser.

The key to the promotion's success, says Azzaro, is working closely with the stores. "Rather than just send out a box of junk, it's a well-thought-out program. We talked to the accounts, allocated exactly what they need, working it out individually."

To give accounts an extra incentive, Narada is adding sales contests for one-stops, display contests for stores, and raffles for consumers.

Narada is also benefiting from the stores' own programs. For example, Wherehouse in California featured the Arkenstone album in its "Take A Test Spin" program.

Narada's annual promotion has been very successful for the label, Azzaro says. "We've really come up from nowhere. Windham Hill used to be the only [big new age label] and Narada was one of the also-rans. Little by little accounts have found that we dominate the category."

To inaugurate the Narada campaign, the label chartered a sailboat and filled it with chain buyers one day during the annual convention of the National Assn. of Recording Merchandisers, held March 22-25 in San Francisco.

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Some Consumers Still Want Jewel Box; HMV's Open-CD Policy

CONSUMERS SPEAK: The **Ivy Hill**-designed Eco-Pak appears to be a smart answer to the complex CD-packaging issue. It addresses environmentalists' worries about waste while also addressing the music industry's concern for merchandising impact, security, and fixturing considerations. But, a couple of unsolicited comments from consumers lead us to agree with those industryites who think it would be prudent to market test the Eco-Pak.

During a recent visit to one of **Tower Records'** stores, Billboard's Los Angeles bureau chief **Dave DiMartino** overheard a couple who were getting ready to buy **Sting's** "The Soul Cages." The store had both packaging options—the jewel box inside the 6-by-12-inch longbox and the convertible DigiTrak—in stock. The young man pulled a DigiTrak copy from the bins when his girlfriend stopped him, pointed to the one with the standard package, and said, "No, take this one. It has the good box."

Also consider a letter sent us by **Joshua Mayfield**, a 19-year-old music enthusiast who attends the Univ. of Cincinnati, who happens to be the nephew of one of this column's authors. The younger Mayfield, not necessarily reflecting the views of his uncle, writes, "I would like to know who I should write to protest the DigiPak. I hate them. They should all be burned."

The above illustrations are by no means conclusive, other than to suggest that some CD consumers are indeed married to the jewel box. The jewel box is not a perfect package and it is certainly possible that the industry can sell the consumer on an alternative—but in this era of "perception vs. reality," a little research might make it easier to close that sales job.

After all, one of the most important details in any sales situation is the ability to address a prospect's objections. Without research, the industry won't be in a position to do that on behalf of the Eco-Pak. As is usually the case, if the consumer *is* unhappy with the change, those of you who work in music stores will be the first to hear those complaints.

CROSSED SIGNALS: Last week's Retail Track inadvertently implied that **Gregg Miller**, former regional marketing manager for **Enigma Entertainment**, had given up completely on working in the music industry. He called us to explain that his part-time position with the World League of American Football's New York/New Jersey Knights is just a temporary stint to help him keep up with his bills. Miller says (and we suspected this was the case) that he is still hunting for a music-releated position. He can be reached at 201-461-0440.

OPENED, BUT NOT Forgotten: **HMV**, which has listening posts all around its two New York stores,

by Geoff Mayfield & Ed Christman

allows shoppers to bring any album in the store to the counter, where it is opened and played. Before, HMV could return those albums that customers auditioned but did not buy to manufacturers, but that is obviously a no-no under Sony's recently instituted policy, which forbids the return of opened CDs and instead gives accounts a 1% credit on all CD purchases (Billboard, March 30). So, HMV packages listening-post CDs in a generic HMV longbox, which is then shrinkwrapped and put into a bin that advertises "previously listened to CDs for sale," acknowledges HMV U.S.A. VP of marketing **Peter Herd**.

But Herd says Sony's revision didn't prompt HMV's move to sell off opened CDs. He says the chain initiated the section to sell off pieces that were played by HMV DJs, who continuously spin music while the stores are open. Pricing of the opened CDs is at the discretion of the stores' managers, according to Herd . . . When HMV opened its two stores in New York in November, one of the tactics it used to entice customers is Club HMV, a frequent-buyer program that enrolled shoppers spending $100 or more on a visit. After becoming a member of Club HMV, shoppers get a $10 discount for every additional $100 spent. Club HMV, however, currently is not signing up new members. It seems Club HMV proved to be more popular than anticipated by the chain's management. "We had a target figure of 25,000 members, which we thought would take a year to get," explains Herd. "We got 40,000 members in a couple of months." So now HMV will wheel out Club HMV membership drives only during special promotions.

BITS AND PIECES: For the first time in its history, **CEMA Distribution** has pulled its main office staff together under one roof in a spiffy new headquarters in Woodland Hills, Calif. Previously, some of the staff was at the **Capitol Records** "Tower," while other employees were at two Hollywood locations . . . **Randy D. Hauser** has left Milwaukee-based **Mainstream Records**. Hauser, who oversaw purchasing for both the company's wholesale and retail operations, can be reached at 414-462-3384 . . . **Richie Gallo**, formerly **BMG**'s senior director of national sales, has returned to **A&M** to become VP of sales and distribution. Gallo, who remains in New York, says, "It's an exciting time to come here, with **Amy Grant** on the top of the charts, the explosion on the **Extreme** project, and a chance to work with **Sting** again."

NORTH CAROLINA SINGS THE Blues: It's been a bad month or so for the North Carolina music business. First, Troy, Mich.-based **Handleman Co.** closed its Charlotte facility, then **Bib Dist.**, across town, shuttered its doors (Billboard, April 20), and that was capped off by Dallas-based **Super Club** announcing it will merge Durham, N.C.-based **The Record Bar** with Marietta, Ga.-based **Turtle's Music & Video** in Atlanta (Billboard, May 4).

FORECASTING: **Vince Birbiglia**, director of order services and a longtime staffer at **Trans World Music Corp.**, says he likes to watch cable television's The Weather Channel—and it's not because he has incredibly shallow taste in TV fare. The station's roundup of weather forecasts in various U.S. regions gives Birbiglia a hint of which markets in the vast Trans World web will experience good sales, or bad sales, as a result of local conditions.

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Rykodisc Ships More Bowie

Special Versions Of 2 Albums Set

■ BY RUSSELL SHAW

ATLANTA—On Friday (10), Rykodisc is shipping specially configured versions of the David Bowie albums "Young Americans" and "Station To Station," which will constitute the 11th and 12th Bowie titles released by the label since it first issued the "Sound + Vision" boxed set in September 1989.

Both cassettes are listed at $9.98 and CDs at $13.98. A "bonus pack" is being included with the CD version of "Young Americans" that includes a free version of the "Fame 90" remix CD-5, plus an 18-CD storage rack.

Rykodisc's bonus pack of David Bowie's "Young Americans" comes with the "Fame 90" CD-5 and an 18-CD storage rack.

Both releases were originally earmarked for an April 19 street date, but "crucial parts of the marketing plan were not all in place and needed to be developed further," says Jim Bradt, sales manager for Rykodisc. For instance, 5-by-8-inch, four-color fliers of Bowie, which will be given to consumers purchasing either title, were not going to be ready at that time.

Other aspects of postrelease retail support have not yet been decided upon, although a six-cut, in-store sampler of "Young Americans" is being generated for retailers.

Rykodisc's top-selling Bowie album is "ChangesBowie," released in March 1990, followed by "Rise & Fall Of Ziggy Stardust," issued in June of the same year. During that time period Bowie was on the road performing much of the material on those albums. He also publicly stated that after the tour ended he would not perform those songs live anymore.

Thus, unlike previous RCA and Rykodisc offerings, the reissued "Young Americans" and "Station To Station" will not be buttressed by live exposure. Bradt, however, says he does not see the lack of tour exposure as a problem.

About 90% of the customers who will purchase "Young Americans" or "Station To Station" probably already own the albums from when they were originally issued on cassette and LP by RCA, according to Bradt.

But those who already own the two titles in other configurations likely will be induced to buy Rykodisc's offering because of the better sound of CD and the respective three new tracks on "Young Americans" and two on "Station To Station," he says.

LIVE SPECIALTY'S STRAWBERRIES STORES EXPAND

(Continued from page 38)

line. But that goal has been sidetracked by a painful recession in the Northeast and an extremely competitive Washington, D.C., marketplace.

The economic downturn, particularly in the greater Boston area, which accounts for more than half of the chain's revenues, resulted in stores with the Strawberries logo experiencing a 2% drop in comparable-store sales in 1990, although total revenues increased by 10%, according to LIVE's 10-K filing with the Securities and Exchange Commission. "The economy just dropped off the cliff," Wilmore says.

Washington, on the other hand, presents a different challenge—a pricing structure that is probably the lowest in the country, with front-line CDs selling for $10.99. When asked about the market's pricing structure, both roll their eyes, and Lipton says, "We love it," while Wilmore adds, "We think it's great."

The Wiz started selling product at prices that were "literally insane," explains Wilmore. "When you're in that environment, you've got to decide whether you want to lose some market share or to get down and dirty and play the game. We're not going to let the competition beat us in selection, price, or assortment."

CHOPPY WATERS

At first, the LIVE Retail Group hit some rough spots in trying to adapt to Washington, acknowledges Wilmore. In 1990, the Waxie Maxie stores experienced a 10% drop in same-store sales, while total revenues dipped 4%, according to LIVE's 10-K filing.

But now, the LIVE Retail Group has a full year under its belt and can operate in a low gross margin environment, Wilmore says. "We now have a clear understanding of that customer, the [stock] assortment is right, and the business is moving along much better than it had in the past," he says.

With the Washington operation up to speed, Wilmore still has to wait out the economy before resuming his expansion drive. When the upturn comes, the LIVE Retail Group will emphasize opening new stores, in-

(Continued on page 44)

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ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

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CA X4-13089

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CA 422848388-4

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CA X4-13092

GANG OF FOUR
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CD Polydor 422849124-2
CA 422849124-4

PETER HIMMELMAN
From Strength To Strength
CD Epic EK-47073
CA ET-47073
LP E-47073

INSPIRAL CARPETS
The Beast Inside
CD Elektra 61089-2
CA 61089-4

HUEY LEWIS & THE NEWS
Hard At Play
CD EMI E2-93355
CA E4-93355

REBEL PEBBLES
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CD I.R.S. X2-13076
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CA 422849087-4

DEL SHANNON
Del Shannon: The Liberty Years
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CA E4-95842

LESLIE SPIT TRIO
Don't Cry Too Hard
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CA X4-13093

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CA F4-21845

R&B

JAMES BROWN
Star Time
CD Polydor 422849108-2(4)
CA 422849108-4(4)

WILLIAM ICEY
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CA CA-14872
LP LP-14872

KMD
Mr. Hood
CD Elektra E2-60977
CA E4-60977
LP E1-60977

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CA SOR-0065

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CD TBA TBCD-255

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CA VSC-5256

THE LONG WALK HOME, Original Motion Picture Soundtrack
Music Composed And Conducted By George Fenton
CD Varese Sarabande VSD-5304
CA VSC-5304

OSCAR, Original Motion Picture Soundtrack
Music Composed And Conducted By Elmer Bernstein
CD Varese Sarabande VSD-5313
CA VSC-5313

VARIOUS ARTISTS
Hollywood Soundstage: Big Movie Hits Vol. I (Original Soundtracks)
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CA VSC-5301

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

a Billboard spotlight 1991 SUMMER CONSUMER ELECTRONICS SHOW

According to a recent subscriber study, Billboard's retailers were found to be extremely active buyers of blank tape and accessories (see below). Connect with these retailers in Billboard's Summer CES issue.

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Moreland To Keynote Busy NAIRD Confab

Plethora Of Panels, Trade Show Among Offerings

THE **National Assn. of Independent Record Distributors and Manufacturers** brings its annual convention to the Sheraton Universal in Los Angeles May 15-19. Be prepared: The agenda is packed.

Pat Moreland, who recently ended her term as the **National Assn. of Recording Merchandisers'** president, gives the keynote speech May 16. Panels will cover such topics as "The Changing Face Of Independent Distribution," "The Overseas Market," "How To Succeed As A Single Artist Label," "Manufacturing 101," and "Desktop Publishing," among others. One-on-one meetings between distributors and labels debut this year, as well.

The 1991 Trade Show dominates the afternoons of May 16 and 17, and several special-interest workshops are scheduled for May 17 and 18.

Highlights include the May 16 "NAIRD Meets King Kong" party (sponsored by **Sunkyong**), which includes a tour through the **Universal Studios** attractions; and the May 18 evening program, in which **Little Richard** and **Gene Norman** will be inducted into the Hall of Fame and the NAIRD indie-award winners will be announced.

GRASS ROUTE

by Deborah Russell

SPEAKING OF CONVENTIONS: Grass Route attended the third annual **International New Age Music Conference** April 25 in Santa Monica, Calif. Big talk revolved around nimble-fingered **Ottmar Liebert's** move to the majors via a deal with **Epic.**

"We're disappointed, of course, but we're delighted with the albums we have had with Ottmar," says **Scott Bergstein**, VP/creative services at L.A.-based **Higher Octave**. "It looks like he'll be going for more of a pop vein with Epic, adding singers, etc. I hope Epic sells 10 million copies. That will only help us."

Liebert's last Higher Octave album, "Borrasca," is scheduled to bow May 31. "It's wonderful," says Bergstein. "There's some great horns and a Latin-style keyboard."

MIAMI-BASED MUSIC entrepreneur **Richard Ulloa** doesn't care that Florida is not considered a hotbed of country music. He went ahead and launched the **Y&T Records** label, an offshoot of his three **Yesterday & Today** retail stores, as a vehicle to promote his favorite local country act, the **Mavericks**.

The Mavericks' rocking eponymous debut, issued in January, draws on such influences as early **Elvis, Gram Parsons,** and **George Jones**. While that act is already courting major-label status, Ulloa is working on his second project: country singer/songwriter **Mary Karlzen**, who is slated for an album debut on Y&T in September.

Now, nearly every Miami-based band—demo in hand—is beating a path to Ulloa's door. But the one-man operation will "not be a label that will ever look for artists," says Ulloa. "I'll never do another project unless my heart and soul is completely into it." In other words, years could pass before Y&T puts out its third release.

While many indies begrudge the majors who co-opt their success stories, Ulloa sees Y&T as a launching pad for his acts to *make it* to the majors.

"People miss the whole point of why I do this," the retailer says. "I'm not doing it for a living. I get my satisfaction from seeing a project through." Y&T, says Ulloa, is purely a "labor of love."

OUT NOW: **Black Top** of New Orleans' "Black Top Blues-A-Rama, Vol. 5," featuring **Earl King, Joe "Guitar" Hughes,** and **Ronnie Earl & the Broadcasters**, is an incredible live smorgasbord of Crescent City talent. Lock yourself in a dark, smoke-filled room, close your eyes, and imagine you're at **Tipitina's**, where these stirring tracks were laid down in 1989. Great stuff. Black Top also has issued "Blues Cocktail Party," a compilation of unreleased tracks culled from the label vaults. The 15 tracks provide a concise musical history of Black Top, through the music of **Jimmy Don Smith & the Cold Cuts** through **Rod Piazza & the Mighty Flyers** and **Robert Ward** . . . Meanwhile, **K-tel International** of Plymouth, Minn., will win the hearts of psychedelic, garage/rock fans everywhere with the rerelease of the **Litter's** "$100 Fine," a classic that's been out of print nigh on 20 years. The digitally remastered K-tel package, complete with original artwork and the bonus track "Confessions (Of A Traveler Through Time)," marks the first time "$100 Fine" has *ever* been issued on CD or cassette.

EYE ON MASSACHUSETTS: You may have seen Auburndale, Mass.-based **Taang! Records'** act the **Mighty Mighty Bosstones** on a television commercial for **Converse's Chuck Taylor All-Star** sneakers. The spot is cut with live performance footage of the rockers' tune "He's Back." Look for compatible print ads, tagged with the theme "It's What's Inside That Counts" . . . Meanwhile, Boston-based **360's**, who record for New York's **Link** label, were named outstanding local rock band during the fifth annual Pepsi Boston Music Awards.

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STRAWBERRIES' GROWTH

(Continued from page 41)

stead of acquiring other chains, he says.

"I'm much more in favor of internal growth—of building my own and spreading out my own—rather than buying someone else's company that you have to clean up before you move forward," he explains. "Opening our own new stores allows us to move forward more quickly."

Moreover, Wilmore says the chain can reach its goal of 500-600 stores without moving beyond its current markets. "We're not going to take a scattergun approach to [growth]," he says. "It's got to be very focused and very pointed, with growth coming in concentric circles."

He says that New England, Maryland, Virginia, Pennsylvania, and New Jersey represent "very nice opportunies for us. Also, we've had phenomenal growth in Connecticut and have barely scratched the surface there, while upstate New York is practically virgin territory."

When expansion kicks in, Strawberries will pursue its bread and butter real estate strategy—freestanding or strip-center stores on the main access road to the mall.

BIG IS BETTER

Moreover, in order to accommodate an expanded video offering, while remaining committed to the chain's music franchise of deep catalog, the LIVE Retail Group is building bigger stores, Wilmore says.

"The days of the 2,000-2,500-square-foot record store are over," he says. "Stores have to be bigger—anywhere from 4,000 to 7,000 square feet. We are expanding our smaller stores wherever we can."

Those smaller stores contain about 10,000 cassettes and CDs, according to Lipton, while the larger formats contain about 15,000 cassettes, 20,000 CDs, and 6,000 videos. As for pricing, the Strawberries stores sell music product for about $1 below list, except for classical.

Currently, cassettes comprise about 40%-43% of the chain's sales revenues; CDs just over 50%; accessories at about 4%; and video apparently up one percentage point since the beginning of the year to about 4.5%.

As the retailing division moves forward with its plans, Wilmore says it is comforting to have a strong parent like LIVE.

"LIVE, as a holding company, provides us with tremendous support in many areas," he says. "I don't think I've met anyone as supportive of the retail concept as Wayne Patterson," the president and CEO of LIVE.

On the other hand, he notes that each LIVE division is autonomous. For instance, there is no interaction whatsoever between the retail arm and Lieberman. As for the video label, he says, "LIVE Home Video is a preferred resource...in that we go out of our way to expose [the label's] product that fit into our format."

Participation by parent LIVE in the retail division's business is limited, however, to helping it shape objectives. "Once we have worked out the objectives, it is the responsibility of each division to deliver their commitment," Wilmore says.

Assistance in preparing this story was provided by Paul Verna.

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Desert Music Pix Keeps Options Open

Films, TV Work Complement Its Vidclip Biz

■ BY MELINDA NEWMAN

NEW YORK—It was a tough call for Friend Michael Wells and Jeffrey Tinnell: whether to use the $28,000 they had saved from working as independent producers to open a bar or a video production company. Fifteen months and $2.9 million in billings later, they figure they made the right decision.

From the time the pair started Los Angeles-based Desert Music Pictures in January 1990 with two Rolling Stones videos, they always intended it to be a full-service company ranging from music videos to commercials to motion pictures to television projects.

"We saw the slowness in the music-video market coming," Wells says. "We thought if we don't have our hands in enough pies, we're not going to make it."

The newest pie is television production. The company has just been awarded the television rights to the Blues Foundation's W.C. Handy Awards, an October ceremony that salutes blues greats in Memphis. Instead of just focusing on the awards, the television special will also highlight the events and concerts surrounding the awards.

"We didn't just want to do this as an awards show," says Wells. "We want to show the all-star jams at clubs on Beale Street and the artists who drift into town. In the past, ZZ Top and Eric Clapton have played, so we think we'll have a really good lineup."

Though they admit the show represents "a huge financial risk for us, we believe in ourselves and in the project and that we can sell it," says Tinnell. The pair is hoping to sell the show to a broadcast outlet, rather than cable, and is in discussion with several networks.

Another of the company's goals was to be into feature films within 18 months of its birth. It has just begun casting for "Young Goodman Brown," which it is producing with The Institute.

Although the company is very committed to music video, it counts on only about 40% of its income to come from promotional clips. Among the videos done during the first year were clips for UB40, Ralph Tresvant, Stanley Jordan, the Pet Shop Boys, and Christopher Williams. It also completed its first longform video, for Hollywood Records' the Party.

"The music-video business seems very strange right now," says Tinnell. "A lot of projects are being pushed back; it's really maddening and we're fortunate that we have the other things."

In fact, several of Desert Music Pictures' music-video directors are concentrating on other projects, though still available for promotional clips. Eric Watson is working on a Pet Shop Boys longform, and Deborah Attoinese is completing work on a documentary by Roland Jaffe in India.

Also available for music-video work are Geoffrey Edwards, who is developing an after-school special for CBS, and Julie Cypher, who won 1990's Directors Guild Women in Film Competition with Melissa Etheridge's "You Can Sleep While I Drive" clip.

Though Desert Music Pictures works on the standard 15% markup, that percentage can whittle away when a company is trying to estab-

(Continued on next page)

Killer Video. Hollywood Records group Vanity Kills presents its new video to "Night Tracks" producer H.B. Barnum III at a video screening and luncheon. From left are Hollywood Records director of video/special projects Stuart Cohn; band manager Debra Baum; Stevie Baca, Eric Daniels, and Christopher Borders of Vanity Kills, Hollywood Records director of AC/video promotion Christina Anthony; and Barnum.

Rebo Expands Its Range Via A Non-Hi-Def Video Division

NEW YORK—Rebo Studios, primarily known as a high-definition facility, has expanded to represent several music video directors who will helm film, rather than hi-def, projects.

"After a year of talking to the labels, I began to realize that they want to see making videos as a creative-driven thing, not technology. They want to know what directors you represent," says Steven Dupler, Rebo's VP of music. "And to a lot of them, there's not a whole lot of reason to shoot a promotional music video in high-definition unless you're using ultramatte and a lot of special effects. And we wanted to work with the labels in whatever technology they wanted."

Rebo is still busy with hi-def projects, Dupler says, citing shows being produced for Japanese television, where the hi-def technology is further advanced than here, and longform projects. "This is not a retrenchment from high-definition," he says.

Rebo is representing six directors, many of whom have a background in commercials, for music videos. Among them are S.A. Baron, formerly with Limelight; commercial director Rebecca Blake; special-effects expert Malcolm McNeil; editors Bill Davis and Alan Miller; and Hart Perry. Dupler is in the process of sending out reels by the directors to labels.

Among the first projects by the new division are Kik Tracee's "Don't Need The Rules," directed by Miller; Enuff Z'Nuff's "Mother's Eyes," directed by Perry; and a sell-through video on Charlatans U.K. by Davis.

"We'll basically consider anything from a $40,000 budget on up," Dupler says. "Rebecca's on the high end, over $100,000 generally, because she has a very stylized look and is used to commercial budgets."

Dupler says the company is open to hiring more directors. "I'm always looking for more," he says. "A lot of people know this place because of Rebo's reputation for high-definition work, so we get a lot of reels from NYU film-school grads."

Though based in New York, Rebo runs a co-venture in Los Angeles with another company called Hollywood High Definition Resource Center. "We needed a presence in Los Angeles. And this way, the West Coast-based labels know we have a studio facility in their back yard," Dupler says.

MELINDA NEWMAN

THE EYE

by Melinda Newman

ABBEY ROAST: The music business turned out in swarms for the April 26 roasting of **MTV** senior VP of music and talent **Abbey Konowitch**. The event at Manhattan's Ritz raised more than $100,000 for the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research.

On the dais were **Charisma Records** president **Phil Quartararo**, **MTV Networks** chairman/CEO **Tom Freston**; **Madonna's** manager, **Freddy DeMann**; **Chrysalis Records** president **John Sykes**; **Rod Stewart's** manager, **Arnold Stiefel**; **Rob Light** of **Creative Artists Agency**; and artists **Steven Tyler** and **Jon Bon Jovi**. **Columbia Records** VP of artist development **Kid Leo** was host. **David Lee Roth** put in a surprise appearance.

Calling Konowitch the music trade's equivalent "of a serial killer," Freston said this was the industry's chance to "get back at a man who's tortured all of us." However, Konowitch got off pretty easy—most jokes tended to be about his inordinate amount of power or lack thereof. As Bon Jovi quipped, "I realized after all my trips to MTV, I didn't have a clue as to who Abbey was." Tyler got in some zingers, including, "Konowitch is an old Yiddish word for dork in a loud necktie."

One of the best gags of the night belonged to **Donnie Ienner**. The Columbia Records president was conspicuously absent during the cocktail party, even though he was supposed to be on the dais. Quartararo announced that he was ill, but had sent a video. What followed was a clip of a sniffling Ienner in bed, lamenting his predicament and toasting Konowitch with Nyquil. He concludes only to roll over and embrace his bed mate, Konowitch's wife, **Candace**. Naturally, Ienner and Candace appeared on stage, fully dressed, as the video faded to black.

Without question, the speaker with the most-barbed tongue was Stiefel, who managed to take shots at everyone in the panel, not just Konowitch, as well as lob a few insults at people sitting in the audience. He was relatively kind to Konowitch, spouting, "I never understood why this was for Abbey. Is there no one left? Is **Norby Walters** out? . . . Like **Bette Midler**, the best way to know Abbey is from a distance."

CAA's Light put the most work into his presentation. Approaching the podium dressed as a military man, he attempted to debrief the audience on the invasion of Konowitch. "We didn't know that the attack would result in thousands of videos coming back in little black boxes." Light said Konowitch fired back two kinds of scum missiles: the "It's wrong for our demo" and the "It's not for our format" scums "The latter has devastated the allies because we didn't know MTV had a format."

Other honchos in attendance included **Al Teller** and **Richard Palmese** of **MCA**; **Joe Galante**, **RCA**; **Sal Licata**, **EMI**; **Dave Glew**, **Epic**; **Mike Bone**, **Mercury**; **Peter Paterno**, **Hollywood**; **Tom Silverman** and **Monica Lynch**, **Tommy Boy**; **Rick Dobbis**, **PLG**; **Ruben Rodriguez**, **Pendulum/Elektra**; **Chris Wright** and **Joe Kiener**, Chrysalis; **Irving Azoff** and **Charlie Minor**, **Giant**; **Danny Goldberg**, **Gold Mountain**; **Doc McGhee**, **McGhee Entertainment**; and **PolyGram's John Scher**.

Though the humor of the speakers vacillated, the one constant was the incredible noise of people talking by the bar. We understand that most people saw this as a major schmoozefest, but that's what the cocktail party and dinner were for. Rude is rude no matter what the occasion.

The crowd did finally quiet down when Konowitch took the stand. He managed to fling a few barbs of his own before reminding everyone of the serious nature of the cause. After reading a touching letter from an MTV employee who is undergoing a bone-marrow transplant, he concluded, "When we all choose a career we know it might not be brain surgery, but tonight makes me feel like I've done something significant with my life."

THE RUMOR MILL: The hot rumor this week is that **Les Garland** is leaving his position as head of programming at **The Jukebox Network** to work with a new venture between McGhee and **Home Shopping Network**. Garland denies the move.

VH-1 VIPs: VH-1 has promoted several folks to the VP level. Earning their stripes are **Sal LoCurto**, VP of programming and scheduling; **Norman Schoenfeld**, VP of program and artist development; **Jackie Sharp**; VP of production and original programs; and **Tom Tercek**, VP of on-air promotions. Their former titles, respectively, were director of music programming; director of talent and artist relations; executive in charge of production; and director of on-air promotion.

EXPANSION PLANS: **Videosyncrasy**, The Family Channel's music-video program, began repeating its Saturday night program on Friday nights, starting with this Friday (10). Additionally, the program will be expanded to 90 minutes, from its current 60, in July.

Producer **Janine Davis** is also completing work on the channel's latest prime-time special, "The New Generation," with segments on **Rosanne Cash**, **Levert**, **Whitney Houston**, and **Nelson** and their famous parents. The special airs Thursday (9), Saturday (11), and May 18.

www.americanradiohistory.com

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV

Continuous programming
1515 Broadway, New York,NY 10036

EXCLUSIVE

Black Crowes, She Talks To Angels (Vers. III)
Gerardo, We Want The Funk
Poison, Life Goes On
Pauly Shore, Lisa-Lisa

BUZZ BIN

Alice In Chains, Man In The Box
***Definition Of Sound,** Now Is Tomorrow
EMF, Unbelievable
La Tour, People Are Still Having Sex
***Simple Minds,** See The Lights (Ver. II)
Thunder, Dirty Love

HEAVY

Bad Company, If You...
C&C Music Factory, Here We Go
Tevin Campbell, Round And Round
Extreme, More Than Words
Queensryche, Silent Lucidity
R.E.M., Losing My Religion
Warrant, Uncle Tom's Cabin

ACTIVE

AC/DC, Are You Ready
Another Bad Creation, Iesha
Mariah Carey, I Don't Wanna Cry
Cinderella, Heartbreak Station
Marc Cohn, Walking In Memphis
Color Me Badd, I Wanna Sex You Up
Divinyls, I Touch Myself
Firehouse, Don't Treat Me Bad
Amy Grant, Baby Baby
Great White, Desert Moon
Jesus Jones, Right Here, Right Now
L.L. Cool J, Mama Said Knock You Out
Nelson, More Than Ever
Scorpions, Wind Of Change
Steelheart, I'll Never Let You Go
***Sting,** Why Should I Cry For You?
White Lion, Love Don't Come Easy

MEDIUM

Michael Bolton, Love Is A...
Contraband, All The Way...
Damn Yankees, Come Again (Vers. II)
Cathy Dennis, Touch Me
E'nuff Z'nuff, Mother's Eyes
Eric Johnson, Trademark
***Joe Jackson,** Obvious Song
Keedy, Save Some Love
***Londonbeat,** A Better Love
Huey Lewis/News, Couple Days Off
Monie Love, It's A Shame (My Sister)
David Lee Roth, Sensible Shoes
Roxette, Joyride
Salt-N-Pepa, Do You Really Want Me
Slaughter, Mad About You
Rod Stewart, Rhythm Of My Heart
Voices That Care, Voices That Care

BREAKOUTS

Bodeans, Black, White, And Blood Red
Fishbone, Sunless Saturday
***Susie Hatton,** Blue Monday
Maggie's Dream, It's A Sin
Triplets, You Don't Have To Go...
The Law, Laying Down The Law
***The Lost,** Mindblower
Tyketto, Forever Young

IMPACT CLIPS

Simple Minds, See The Lights (Vers. II)
Definition Of Sound, Now Is Tomorrow
Color Me Badd, I Wanna Sex You Up
White Lion, Love Don't Come Easy
Alice In Chains, Man In The Box
* DENOTES ADDS

RECORD GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees,NJ 08043

CURRENT

Kitchens/Distinction, Quick...
White Lion, Love Don't Come Easy
AC/DC, Are You Ready
Warrant, Uncle Tom's Cabin
Southgang, Tainted Angel
Lenny Kravitz, Always On The Run
Bob Dylan, Series Of Dreams
Mariah Carey, I Don't Wanna Cry
Sheena Easton, What Comes Naturally
Roxette, Joyride
Huey Lewis/News, Couple Days Off
EMF, Unbelievable
Happy Mondays, Step On
Rolling Stones, Highwire
Black Crowes, She Talks To Angels
Pat Benetar, True Love
Marvin Gaye, Let's Get It On
Dinosaur Jr., The Wagon
Marc Cohn, Walking In Memphis
Cathy Dennis, Touch Me
Monie Love, It's A Shame (My Sister)
Rude Boys, Written All Over Your Face

VH-1

Continuous programming
1515 Broadway, New York,NY 10036

ADDS

Whitney Houston, Miracle
Kentucky Headhunters, Ballad Of...

VH-1 TO WATCH

Luther Vandross, Power Of Love

ARTIST OF THE MONTH

Pat Benatar, True Love

DEVELOPMENT

Marc Cohn, Walking In Memphis
Cathy Dennis, Touch Me
Celine Dion, (If There Was) Any...
Bob Dylan, Series Of Dreams
Extreme, More Than Words
Hi Five, I Like The Way
Dave Koz, Nothing But The Radio On
Michael W. Smith, Place In This World
Triplets, You Don't Have To Go...

HEAVY

Rick Astley, Cry For Help
Michael Bolton, Love Is A...
Mariah Carey, I Don't Wanna Cry
Gloria Estefan, Seal Our Fate
Amy Grant, Baby Baby
Huey Lewis/News, Couple Days Off
Rod Stewart, Rhythm Of My Heart

LIGHT

Doobie Brothers, Dangerous
Eric Johnson, Trademark
Rolling Stones, Highwire

THE JUKE BOX NETWORK

Continuous programming
12000 Biscayne Blvd, Miami,FL 33181

ADDS

Michael Bolton, Love Is A...
Mindfunk, Big House Burning
The Rebel Pebbles, Dream Lover
Rude Boys, Heaven
Screaming Trees, Bed Of Roses
Slayer, Seasons In The Abyss
Terminator X, Homey Don't Play Dat
Thunder, Dirty Love
Timmy T., Over & Over
Vanilla Ice, Ninja Rap
White Lion, Love Don't Come Easy
The Winans, Don't Leave Me

AMERICA'S NO. 1 VIDEO

Another Bad Creation, Playground

PEOPLE-POWERED HEAVIES

B Angie B, I Don't Want To Lose...
The Simpsons, Deep, Deep Trouble
Bell Biv Devoe, She's Dope
Bell Biv Devoe, When Will I See...
Christopher Williams, I'm Dreamin'
DJ Quik, Born & Raised In Compton
Dogs, Your Mama's On Crack Rock
Eerk & Jerk, Eerk & Jerk
En Vogue, Don't Go
Guy, Do Me Right
Guy, Let's Chill
HWA, Funk Me
Ice Cube, Jackin' For Beats
Ice-T, New Jack Hustler
Keith Sweat, I'll Give All My...
Kool Moe Dee, Rise And Shine
L.L. Cool J, Mama Said Knock You Out
2 Live Crew, The Bart
Mariah Carey, I Don't Wanna Cry
Michel'le, If
New Kids On The Block, Call It...
Nikki D, Daddy's Little Girl
Pebbles, Backyard
Tony!, Toni!, Tone!, Whatever You Want
Voices That Care, Voices That Care
Yo-Yo, You Can't Play With My Yo-Yo

FRIDAY NIGHT VIDEOS

1 hour weekly
888 7th Ave, NY,NY 10106

CURRENT

Huey Lewis/News, Couple Days Off
R.E.M., Losing My Religion
Sheena Easton, What Comes Naturally
Michael Bolton, Love Is A...
Righteous Brothers, You've Lost...
UB40, Here I Am (Come And Take Me)
Mariah Carey, I Don't Wanna Cry

BET

Black Entertainment Television

14 hours daily
1899 9th St NE, Washington,DC 20018

ADDS

Lazet Michaels, Kraze
Luther Vandross, Power Of Love
The O'Jays, Emotionally Yours

HEAVY

Christopher Williams, I'm Dreamin'
Tony!, Toni!, Tone!, Whatever You Want
Teddy Pendergrass, It Should've...
Phil Perry, Call Me
Pebbles, Backyard
Riff, My Heart Is Failing Me
B Angie B, I Don't Want To Lose...
The Boys, Thanx 4 The Funk
Keith Washington, Kissing You
Bell Biv Devoe, She's Dope
LaRue, Serious
Lalah Hathaway, It's Something
Marva Hicks, Never Been In...
Another Bad Creation, Playground
Color Me Badd, I Wanna Sex You Up
The Dells, A Heart Is A House For Love
En Vogue, Don't Go
Victoria Wilson-James, Through
Black Box, Strike It Up
Johnny Gill, Wrap My Body Tight
Jon Lucien, Sweet Control
Special Generation, Spark Of Love

MEDIUM

Caron Wheeler, Blue
George Howard, Baby Come To Me
Sheila E, Sex Cymbal
Herb Alpert, North On South Street
Brand New Heavies, Dream...
Chubb Rock, Treat 'Em Right
Will Downing, I Try
Guy, Do Me Right
Alexander O'Neal, What Is This...
Small Change, Why
Rude Boys, Heaven
Oleta Adams, Circle Of One
Sheena Easton, What Comes Naturally
Whodini, Freaks

CMT

COUNTRY MUSIC TELEVISION.

Continuous programming
704 18th Ave South, Nashville,TN 37203

ADDS

Bo T., You Can Love Without Me Now
Darden Smith, Midnight Train
Garth Brooks, The Thunder Rolls

HEAVY

Aaron Tippin, I Wonder How Far...
Billy Dean, Only Here For A Little While
Billy Dean, Somewhere In My...
Carlene Carter, The Sweetest Thing
Charlie Daniels, Honky Tonk Life
Clinton Gregory, If It Weren't...
Dean Dillon, Holed Up In Some...
Diamond Rio, Meet In The Middle
Parton/Van Shelton, Rockin' Years
Dwight Yoakam, You're The One
George Strait, If I Know Me
Hal Ketchum, Smalltown...
Hank Williams, Jr., If It Will, It Will
Highway 101, Bing Bang Boom
James Blundell, Blue Heeler
Jann Browne, Better Love Next Time
Joe Diffie, If The Devil Danced
J.P. Pennington, Whatever It Takes
Kathy Mattea, Time Passes By
Kelly Willis, Baby Take A Piece...
Charlie Daniels, Hopelessly Yours
Lee Roy Parnell, Mexican Money
Lorrie Morgan, We Both Walk
Mark Collie, Let Her Go
Mark O'Connor & Friends, Restless
Martin Delray, Get Rhythm
McBride & The Ride, Can I...
Michelle Wright, All You Really...
Paul Overstreet, Heroes
Pirates Of The Mississippi, Feed Jake
Ray Kennedy, Scars
Reba McEntire, Fancy
Rob Crosby, She's A Natural
Sawyer Brown, Superman's Daughter
Bellamy Brothers, She Don't...
Kentucky Headhunters, Ballad Of...
Davy Crockett
Normal Town Flyers, Rockin' The...
Texas Tornados, Adios Mexico
Travis Tritt, Drift Off To Dream
Trisha Yearwood, She's In Love...
Vince Gill, Pocket Full Of Gold

TNN

THE NASHVILLE NETWORK.
The Heart of Country

The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville,TN 37214

ADDS

Randy Travis, Point Of Light
Alan Jackson, Don't Rock The Jukebox
Darden Smith, Midnight Train
Scott Hoyt, Somebody Else's Angel

HEAVY

Mark Collie, Let Her Go
Travis Tritt, Drift Off To Dream
Parton/Van Shelton, Rockin' Years
Martin Delray, Get Rhythm
Kathy Mattea, Time Passes By
Paul Overstreet, Heroes
George Strait, If I Know Me
Diamond Rio, Meet In The Middle
Pirates Of The Mississippi, Feed Jake
Dwight Yoakam, You're The One
Lorrie Morgan, We Both Walk
Joe Diffie, If The Devil Danced
Carlene Carter, The Sweetest Thing
Mark O'Connor & Friends, Restless
Highway 101, Bing Bang Boom

LIGHT

The Bama Band, My Reckless Heart
Mel McDaniel, Turtles And Rabbits
Lee Roy Parnell, Mexican Money

MEDIUM

McBride & The Ride, Can I...
Aaron Tippin, I Wonder How Far...
Kentucky Headhunters, Ballad Of...
Clinton Gregory, If It Weren't...
J.P. Pennington, Whatever It Takes
Kelly Willis, Baby Take A Piece...
Bellamy Brothers, She Don't...
Amy Grant, Baby Baby
Rob Crosby, She's A Natural
Hank Williams, Jr., If It Will, It Will
Hal Ketchum, Smalltown...
Billy Dean, Somewhere In My...
Michelle Wright, All You Really...
Davis Daniel, Picture Me
Normal Town Flyers, Rockin' The...
Wild Rose, Straight And Narrow
Trisha Yearwood, She's In Love...
Charlie Daniels, Hopelessly Yours

videosyncrasy

VideoSyncrasy

1 hour weekly
Virginia Beach,VA 23463

CURRENT

Londonbeat, I've Been Thinking...
Jesus Jones, Right Here, Right Now
Rick Astley, Cry For Help
Michael W. Smith, Place In This World
The Alarm, Raw
Rod Stewart, Rhythm Of My Heart
Jellyfish, Baby's Coming Back
Roxette, Joyride
Amy Grant, Baby Baby
Huey Lewis/News, Working For A...

NIGHT TRACKS

9 hours weekly
1722 Gower Street, Los Angeles,CA 90028

ADDS

Harm Farm, Crawdads
Celine Dion, (If There Was) Any...
Covert, Bang Bang
Drivin' N' Cryin', Build A Fire
Bootsauce, Everyone's A Winner
Timmy T., Over & Over
Joe Jackson, Obvious Song
Color Me Badd, I Wanna Sex You Up
Bodeans, Black, White, And Blood Red

HEAVY

C&C Music Factory, Here We Go
Queensryche, Silent Lucidity
The Rebel Pebbles, Dream Lover

MEDIUM

Extreme, More Than Words
Urban Dance Squad, Fastlane
Marc Cohn, Walking In Memphis
Pat Benatar, True Love
Deee-Lite, Good Beat
Firehouse, Don't Treat Me Bad
De La Soul, Ring Ring Ring
Triplets, You Don't Have To Go...
Lisa Fischer, How Can I Ease The Pain
Violent Femmes, American Music
School Of Fish, 3 Strange Days
EMF, Unbelievable
Fishbone, Sunless Saturday

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

EPIC ROCK ACT **Metal Church** has a "Date With Poverty" in its new video from the "Human Factor" album. **Paul Rachman** directed the conceptual clip, which tracks the plight of a group with "too many bills and not enough $$$." **Tima Surmelioglu** produced the shoot for **Propaganda Films.**

The Company's Wayne Isham directed "Blood On The Bricks" for **Aldo Nova,** a new signing to **Jon Bon Jovi's** own **Jambco** label. **Curt Marvis** and **Joey Plewa** co-produced the conceptual shoot, lensing footage on the streets of L.A. and in a local cemetery. Meanwhile, Jambco label mate **Billy Falcon** has a new Company clip in the can. Isham is the eye behind "Power Windows," while Marvis and Plewa produced. The video combines performance footage and conceptual vignettes reeled in a wrecking yard, in a car, and on-site at a beautiful mansion.

Director **Nigel Dick** makes a cameo appearance in the new **Material Issue** video "Diane." The **Mercury** clip borrows from the style of pop genius **Andy Warhol. Lisa Hollingshead** produced the video, which comes from the band's "International Pop Overthrow" album.

Mark Freedman Productions director **Mark Rezyka** lensed **Oleta Adams'** latest clip, "Circle Of One," at L.A.'s Park Plaza Hotel. **Joseph Sassone** produced the live performance clip, which is the title track from the artist's latest **Fontana** release.

NEW YORK

THE NYC SURROGATE COURT Building may never be the same following a video shoot by trio **Sweet Obsession. Mustapha Khan** directed "Elevator" from the Epic album "Sweet Obsession Too." **Tony Wayne** produced.

Paula Greif is the eye behind the **Lost's** "Mindblower" video, reeled in an empty studio using natural light. She combines shadowy footage of the band's high-energy performance with close-ups and detailed shots. **Anne Mullen** produced the Epic clip for **Epoch Films.**

OTHER CITIES

THE CHARLIE DANIELS BAND gives fans a glimpse of the "Honky Tonk Life" in their new **Scene Three** video, directed by **Marc Ball.** Ball and DP **Denver Collins** shot Daniels singing his way through a series of Nashville-based night spots, including Boots Randolph's and Mulligan's, where the singer encounters a variety of different lifestyles. **Cynthia Biederman** produced.

DESERT MUSIC PICTURES

(Continued from preceding page)

lish its reputation in the industry. "It doesn't matter what the markup is," Wells says. "You can tell a company by the quality of its product. When we were doing the first videos or when we're working for a label for the first time, you often have to put more money back onto the screen. You really have to do work that impresses people."

At the same time, as producers, the two are always conscious of the bottom line. "We see a lot of directors and we're just not interested in them because we like to keep a certain kind of synergy here where everyone pitches in," says Wells.

"We really try to limit time-wasting and remind our directors that what we're doing is a commercial for the act," Wells says. "A lot of them feel like, 'I'm a film director and I'm making a little film and you, the artist, can be in it.' It's just not like that anymore."

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

2 IN A ROOM
She's Got Me Going Crazy
Wiggle It/Charisma
Mogul Films
James Calciano

BRAND NUBIAN
Slow Down
Elektra/One For All
George Weiser/Black & White Television
Paris Barclay

DAVIS DANIEL
Picture Me
Fighting Fire With Fire/Mercury
Bryan Bateman/Sunrise
Michael Merriman

BILLY DEAN
Somewhere In My Broken Heart
Young Man/Capitol Nashville-SBK
Suzanne Bell/Bill Young Productions
Bill Young

DAVID DIEBOLD & KIM CATALUNA
White Rabbit
Sex Technology/Megatone
Cameron Casey/Cameron Casey Productions
Cameron Casey

FIREHOSE
Down With The Bass
Flyin' With The Flannel/Columbia
Dave Markey/Dave Markey Productions
Dave Markey

THE GOADS
Veterans Of The USA
Outrageous/Diadem
Eric Wyse/Gary Musick Productions Inc.
Ben Ryan

SUSANNA HOFFS
Unconditional Love
When You're A Boy/Columbia
Piers Plowden/DNA
Piers Plowden

MAGGIE'S DREAM
It's A Sin
Maggie's Dream/Capitol
Benji Howell
Ralph Ziman

VOICE FARM
Free Love
Bigger Cooler Weirder/Morgan Creek
Colossal Films
Tom Bonauro

XYMOX
Phoenix Of My Heart
Phoenix/Wing
Tina Silvey/Silvey + Co.
Andrew Doucette

www.americanradiohistory.com

Spotlight

MUSIC VIDEO

Longform Video Has Become a Dramatic Extension of the Artist and the Art of Marketing—and a Clear Favorite for Consumers Looking for that New View, the Inside Story, and the Next Big Thing in Every Musical Genre.

IMPACT: What Was Once A Luxury Is Now A Necessity

By MELINDA NEWMAN

Just as promotional videos have turned from luxuries to necessities, so have commercially available videos for many artists.

While only a few years ago a commercial video was considered an exception for most acts, these days sell-through videos are often configured into an artist's career from the first step.

"Nobody sees videos as ancillary anymore," says Joe Shults, president of PolyGram Video. "There's much more focus on who has what rights and at what royalty rate."

"For us, sell-through videos are now part of most of our artists' contracts," says Stuart Hersch, president of A*Vision, Atlantic Records home video arm. "Most acts are represented by pretty sophisticated lawyers. I doubt there are many bands who don't see videos as potential money makers now."

One reason for such a change is that in addition to the proliferation of longform music videos, there has been a groundswell of shortform videos—those averaging around 30 minutes—and video singles. Therefore, since a label doesn't have to invest the money of shooting a live concert or wait until an hour's worth of clips are available before packaging something for the consumer market, more and more sell-through products are hitting the market.

For companies such as PV or A*Vision, estimates are that upwards of 75% of the established artists on the roster will be represented by some kind of sell-through video project—a dramatic increase from years past.

"Well over 75% of our artists on a second album or beyond will have some video product," says Hersch. "On brand new artists, the percentage will be lower, but we are definitely moving on those as well. We'll have to watch the record and get a sense of whether it's working and if the people who are buying the record might be inclined to buy a video."

For Warner Reprise Video, roughly 65% of all artists on the Warner Bros. imprints will have some sell-through video representation by the end of the year, according to Vic Faraci, WRV senior VP of marketing. "Our roster is very, very deep," Faraci says, "but we also have a lot of compilation videos that cover almost the entire Sire roster or Warner Bros. Nashville roster."

(Continued on page MV-8)

WANTED: The Risk-taker's Fresh, Creative Video Vision

By JIM BESSMAN

Now that longform music video has finally established itself at retail, where—if anywhere—does it go from here?

First of all, creators say, it has to improve artistically beyond the still-prevalent promo video clip compilation and concert tape program formats.

"There needs to be more risk-taking," says Len Epand, former PolyGram music video executive and current head of the Flash Frame production company, which recently produced longforms for Metallica and Michel'le, as well as directed ones for Reba McEntire and the Jets.

"Home-video longform has really started coming into its own and building an audience, and a great deal of great longform work has been done. But as a Grammy video voting member who had to watch everything that was nominated, there seemed to be a disappointing lack of innovation in favor of doing just a modicum of what will sell."

In Epand's judgment, most nominees were "too predictable and boring. It was nice to have something extra to say 'not available' or 'never-before-seen footage,' but aside from the personal nature, you could usually substitute the footage for any artist. There wasn't any innovation in the format."

Epand concedes that economics dictate inexpensive production budgets, but notes that the rights to video bios and press-kits, as well as TV appearances, can be cheaply acquired, then "given to a creative editor and cut the heck out of, and hopefully be fun and exciting." But the only exciting Grammy longform he saw was winning M.C. Hammer program "Please Hammer Don't Hurt 'Em."

"It was the only one that was conceived and produced for longform, including a lot of music and a loose story line. It wasn't flawless, but it was ambitious and took you somewhere, providing more of a reason for existence than just a vehicle to recoup clip costs. We tried to do that at PolyGram with 'Kiss Exposed'—an original scripted longform which paid back the cost many times—but it was with the right artist, of course."

Longform and shortform video director Sherman Halsey agrees with Epand that more must be done creatively in the longform arena.

(Continued on page MV-4)

Stevie Ray Vaughan & Double Trouble, "Pride And Joy" (SMV Enterprises)

The Doors, "Live In Europe 1968" (A*Vision)

Voices That Care, "Voices That Care" (Warner Reprise)

Anthrax, "Through Time (P.O.V.)" (Island Visual Arts)

Phil Collins, "Seriously Live" (A*Vision)

"Roots, Rock, Reggae: Inside The Jamaican Music Scene." (Beats Of The Heart/Shanachie)

Whitney Houston, "The Star Spangled Banner" (6 West Home Video)

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From far left to right: Carreras, Domingo, Pavarotti, "The Three Tenors In Concert" (London); Bell Biv DeVoe, "Mental Videos" (MCA Music Video); Lee Greenwood, "God Bless The USA" (MCA Music Video).

HOT PRODUCT SURVEY: A Retailer's Guide to the Top Titles in Music Video for 1991

By ELIANNE HALBERSBERG

Following is an alphabetical index of music-video suppliers responding to a Billboard survey.

A*VISION ENTERTAINMENT: Current top sellers include Winger, "In The Heart Of The Young" ($14.98), a clip compilation with behind-the-scenes footage; En Vogue, "Born To Sing" ($14.98), featuring live performance and interview; Ratt, "Detonator" ($16.98), including a picture/lyric book and taped band interviews conducted by Little Richard; 2 Live Crew, "Banned In The USA" ($19.98), clips and "rapumentary" about the controversy surrounding the group; Phil Collins, "Seriously Live" ($19.98), concert; Debbie Gibson, "Live Around The World" ($19.98), interviews and tour footage; INXS, "Greatest Video Hits 1980-1990" ($19.98); Skid Row, "Oh Say Can You Scream" ($19.98), concert and behind-the-scenes footage; The Doors, "Live In Europe 1968" ($19.98). Upcoming product includes: Roy Orbison & Friends, "A Black And White Night"; James Brown & Friends, "Set Fire To The Soul"; Carly Simon, "Live From Martha's Vineyard"; B.B. King & Friends, "A Night Of Red Hot Blues"; Ratt, "Greatest Hits"; Foreigner, "Feels Like The First Time"; "Miles Davis With John Coltrane"; Ray Charles, "Live At The McCallum Theatre." According to Julie Smith, publicity/marketing coordinator, A*Vision's marketing approach ties in with trade contacts, daily newspapers, audio/video limited editions, and for the Doors, release of video product four days after "The Doors" movie.

THE ARK GROUP/NEW ERA MEDIA: Ark distributes many "visual music" titles from independent producers such as Aeon ("Rock Art: Psychedlic Television, Vol. 1" with music by the Moody Blues/$24.95), Miramar (see MIRAMAR), Sea Studios ("The Worlds Below'/$29.95 with music by Yanni, others), Nature Science Network ("Rain Forest Voices"/$29.95), Malibu Video, Homestar, Today Home Entertainment, Reader's Digest ("Nature's Symphony"/$29.95), Sony Nature ("Savage And Beautiful"/$24.95 with music by Vangelis), MonteVideo, Steven Halpern/Rx, Wilderness, selected titles from Pacific Arts, Sony and Geffen, as well as its own New Era label. Ark specializes primarily in "non-performer oriented" productions comprised of scenes from nature or abstract imagery such as computer animation, special effects, etc. Of its own 12 titles, the top movers on New Era are: "Earth Dreaming" ($24.95) with music by Steve Roach; "Natural Light: Windance" ($24.95); and "Illumination" ($29.95) with music by Iasos and Constance Demby. Forthcoming should be New Era's biggest title to date, "Moving Paintings, Vol. 1" ($29.95).

BMG VIDEO: Top movers are clip packages ($9.98-$14.98) from Alabama, "Pass It On Down"; Clint Black, "Put Yourself In My Shoes"; K.T. Oslin, "Love In A Small Town"; Don Williams, "Live From Tucson"; Love And Rockets, "The Haunted Fish Tank"; Lita Ford, "Lita Ford"; and "Greatest Video Hits" from the Judds, Kenny Rogers, and Ronnie Milsap. Recent releases include Bruce Hornsby, "Live" and the Charlatans U.K., "Some Friendly." Upcoming clip compilations; Starship, Kool Moe Dee, Samantha Fox, Rick Astley, Hoodoo Gurus, and Lorrie Morgan. Ron Howie, VP of field marketing, and Tim Leffel, manager of product development, note that each title is looked upon market by market and priced accordingly, adding that rack accounts are cost-sensitive due to servicing discount chains such as Kmart and Wal-Mart. Thus, a $9.98 line was introduced to stay competitive. "Hit when product is strong" remains BMG's motto. While country does well, overall Leffel and Howie agree that the current marketplace is slow, and cite that the recent trend from retailers to racked video product next to audio is an added boost for consumer awareness.

CABIN FEVER ENTERTAINMENT: Current top sellers include: "Hank Williams Jr., "Full Access" ($24.95); Lynyrd Skynyrd, "Tribute Tour" ($24.95); "The Real Patsy Cline" ($24.95) video biography; Charlie Daniels, "Homefolks & Highways" ($19.95); "Some Enchanted Evening With Willie Nelson" ($19.95); and "The Making Of 'Will The Circle Be Unbroken' Vol. II" ($19.95) featuring the Nitty Gritty Dirt Band, Bruce Hornsby, Johnny and Rosanne Cash, Emmylou Harris, others. Upcoming: Charlie Daniels, "Behind The Scenes With 'Homefolks & Highways.' " Director of marketing Bill Doble says that the company's strategy is heavily oriented to music outlets, where product does very well. Cabin Fever also incorporates direct marketing with their titles, targeted not only to purchasers, but to the country music oriented public through direct mail, limited advertising in country music oriented publications, and some TV.

CAPITOL VIDEO: Current sellers include three M.C. Hammer packages: "Hammer Time" ($19.95); clips and documentary on the making of "Please Hammer Don't Hurt 'Em: The Movie" ($19.95) including five musical numbers; and "Here Comes The Hammer" ($12.98), video mega-single featuring different versions of songs from "The Movie" along with interviews, behind-the-scenes footage of special effects, and James Brown footage meshed with Hammer, with both men doing the same dance moves together. Tentative upcoming second-quarter plans: Megadeth, "Rusty Pieces" ($19.95) six clips and interviews and featuring unexpurgated versions of "Hangar 18," "Anarchy In The USA," "In My Darkest Hour" and "Holy War." Third quarter: reconfigured re-release of Great White clip, an on-tour package, and new GW clip and footage package; Crowded House clips, documentary and concert footage; Fourth quarter: Concert packages from Poison, Smithereens, and Great White; longforms from Joe Cocker, BeBe & CeCe Winans, Tina Turner, and Heart. According to Mick Kleber, VP of video, and Jeremy Hammond, VP of marketing, the key to selling longforms is timing, putting videos out when audio product is selling, rather than after the event. Capitol is taking its video product outside traditional music outlets into one-stops and retailers. Packaging of video and audio together is another aggressive approach to sales and cross-promotion.

CHARISMA HOME VIDEO: Charisma Records enters the longform world with Gary Moore, "An Evening Of The Blues With Gary Moore And The Midnight Blues Band Featuring Albert King And Albert Collins" ($19.98), comprised of entirely live footage filmed at London's Hammersmith Odeon during Moore's sold-out European tour.

CHRYSALIS VIDEO: Slaughter, "From The Beginning" ($16.98) has sold 50,000 copies of its live and behind-the-scenes tape. Other movers: Billy Idol, "The Charmed Life Videos" ($12.98), made up of current and unreleased clips; "Best Of Blondie" ($12.98); and a summer package is expected from Gang Starr ($12.98). Cliff O'Sullivan, VP of marketing, cites the release of a Slaughter Tour Pack ($21.98) including longform, live EP, and tour patch packaged in a CD longbox. Chrysalis coordinates advertising with releases, gearing toward fans. For Slaughter, album, EP and video efforts were combined for Christmas sales, and are progressing on the backs of continued touring and ads.

ELEKTRA ENTERTAINMENT: Current top sellers are Motley Crue, "Dr. Feelgood," and "Moscow Peace Festival." Catalog still selling extremely well are: Motley Crue, "Uncensored"; "Dokken"; "Anita Baker"; Metallica, "Cliff 'Em All" and "Two Of One"; The Cure, "Staring At The Sea" and "The Cure In Orange." Upcoming: Stryper, "Greatest Hits"; a Deee-Lite video; a Motley Crue greatest hits video which will be released simultaneously with the CD and cassette entitled "Decade Of Decadence"; and a Natalie Cole video is also expected. Prices range from $14.98 to $19.98.

EMI VIDEO: Sales continue for "Music Videos From Pretty Woman"; Pet Shop Boys, "Highlights"—live; Vixen, "Revved Up" clips and interviews; Kate Bush, "Live At Hammersmith Odeon"; Talk Talk, "Natural History" clip compilation. New product features Bobby McFerrin ($16.98) live; Caron Wheeler ($16.98) clips and interviews. George Thorogood And The Destroyers ($12.98); Kate Bush, "The Whole Story" ($14.98). Catalog movers include Red Hot Chilli Peppers, "Positive Mental Octopus" and "Psychedelic Sex Funk Live From Heaven"; Richard Marx, "Richard Marx Vol. I"; Roxette, "Look Sharp Live"; Queensryche, "Video Mindcrime," EMI's all-time biggest seller. Director of national video promotion & marketing Lou Robinson says EMI's strategy is primarily based on ads and giveaways at shows and on radio for additional exposure to tie in videos with audio product.

HOLLYWOOD MUSIC VIDEO: New releases are the Party, "Party Till You Drop" (Buena Vista/$12.98), clips and live footage, and the Lifers, "Lifers Group Tour, Rahway Prison, That's It" (WEA/$12.98) offering clips, interviews and prison scenes in a documenatary directed by Penelope Spheeris. On the drawing board: Stryper and Queen. Stuart Cohn, director of video promotion, says Hollywood's entry into longform involves a media, press, and retail point-of-purchase approach.

ISLAND VISUAL ARTS: Present top sellers include Anthrax, "Through Time (P.O.V.)"—live; Young MC, "Bustin' Moves" ($14.95), clips and interviews; three Bob Marley & the Wailers packages: "Live" ($19.95); "Legend" ($19.95), greatest hits; "The Bob Marley Story" ($19.95), documentary. Two Aswad tapes: "Live" ($19.95) and "Always Wicked" ($16.95), clip compilation; Black Uhuru "Tear It Up Live" ($16.95). Upcoming: U2, "The Unforgettable Fire Collection" ($19.95), reissue;

(Continued on page MV-6)

Queen, "Innuendo" (Hollywood).

Take 6 taping "Where Do The Children Play?" video in Harlem (Warner Alliance/Reprise).

Young MC, "Bustin' Moves" (Island Visual Arts).

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THE SHAPE OF MUSIC VIDEO TO COME: It's a Two-Format Universe in '91

By CHRIS McGOWAN

Two years ago, it seemed as though music video programming was going to be released in a variety of formats: VHS, S-VHS, VHS-C, 8mm, 5-inch CDV, 8-inch laserdisc, and 12-inch laserdisc among them, with Beta out of the picture.

But in 1991, the field has narrowed to two, at least for now. The VHS videocassette and 12-inch disc are the mainstays of the moment. VHS, of course, dominates the music video market, but laserdisc is racking up healthy sales and expanding rapidly.

On the horizon, though, looms another potential plethora of new formats. Although 8mm is not yet a factor, it could be important in 3-5 years. And waiting in the wings are new types of software such as CD-I, CD-ROM and CD+MIDI that could all play an important role in the 1990s.

In respect to 8mm, one can envision legions of teenagers in the not-too-distant future watching rock and rap videos on portable, inexpensive 8mm TV/VCR units, be it in their own rooms, on a bus, at the beach, or at a friend's house. But not this year. "We're not in 8mm, because at this point we think it's much too early," says Vic Faraci, senior VP of sales & marketing for Warner Reprise Video. "We're working feverishly to establish laser, and we don't see 8mm as right around the corner."

According to industry experts, the 8mm format accounted for approximately 1% of prerecorded cassettes manufactured in 1990, and may go as high as 2% this year. But music video is just a speck in the 8mm mix at present. The Sony Consumer Video division, the major distributor of 8mm, has a library of 1,700 titles, but only about 50 of those are music videos. Those that are come primarily from Sony Music Video, VIEW Video, and A&M, and typically retail for $29.95 apiece, according to Mike Celuch, Sony's 8mm software marketing manager.

"We're in chains like Tower, Sound Warehouse, RKO Warner, and we also sell through our Cinema 8 catalog," says Celuch. He says that 8mm is still "mainly movies," but will diversify as additional manufacturers enter with the hardware. He makes a conservative projection that in 3-5 years, 8mm may account for 4-5% of prerecorded video sales.

Before that happens, though, the price needs to drop on the 8mm VCR/TV units. Sony's GV-300, for example, is a remarkable model that can be held in the hand and offers color TV, playback of standard 8mm or Hi-8, special effects, freeze frame, and slow motion, but it lists for $1,400—hardly a price for the teenagers and young adults who buy most pop music videos.

Laserdisc is also still in its infancy, but already up and walking. And in some retail outlets it's off and running. Laserdisc sales account for roughly 20% of Tower Video's total video revenues (Billboard, Dec. 1), and the format is also booming at Camelot. "Video is about 10% of our total sales, and laserdisc is close to 25% of our video volume," notes Mike Dungan, video buyer for the 280-store chain.

Such figures reflect the voracity of the laser consumer, much akin to the avid collectors who were among the first CD buyers. At the end of last year, there were laserdisc players in around 600,000 homes, for a player penetration of perhaps .5% of U.S. households. But consumers purchased approximately 6 million laserdiscs in 1990, according to the Laser Disc Assn. (Billboard, Jan. 26), which gives the format a disproportionate 2.5-3.0% of total prerecorded video unit sales in 1990. And, a nice chunk of that was in the music video category.

The Laser Video File catalog for fall/winter 1990 listed nearly 5,000 laserdisc titles, with almost 700 of those falling into the music video category (including pop, jazz, classical, opera, and visual music). Steve Galloway, who helms the Pioneer Artists label (dedicated to music video laserdiscs), anticipates that the category will account for 17% of Pioneer LDCA's sales over the next 12 months (Pioneer LDCA and Image Entertainment are the two largest laserdisc distributors).

Camelot's Dungan estimates that about 30% of the discs the chain carries are music videos. "Laser is a very strong format for us in music video." He notes that "Madonna: Blond Ambition" was probably Camelot's No. 1 laserdisc overall in 1990 in units sold.

That $29.95 disc, which highlighted Madonna's 1990 summer tour, was a laserdisc exclusive (Pioneer sponsored her tour). Launched in December '90 by Pioneer Artists, the title will be available only on disc until the end of this year. Pioneer Artists will not divulge numbers, but they did apply for an RIAA gold certification on "Blond Ambition," indicating the disc sold at least 25,000 units (according to pre-April 1 standards).

Pioneer Artists carries some 250 music video titles in its catalog, and releases about 6-8 new titles per month. They are the exclusive distributor on disc for BMG Video, EMI Classics, Capitol Video, and PMI (Picture Music International), and license select titles from Arista, A*Vision, Geffen, Kultur, and SBK. "Programming demands are diversifying," says Galloway, "and we are becoming more and more successful in several niche markets where we weren't before. The demand at the consumer level is broadening."

One tactic Pioneer is using to entice consumers is the bonus clip, a lure well known to CD audio purchasers. The label's new "Wilson Philips" $24.95 laserdisc wll include the clip "You're Only In Love." Twelve-inch remains the diameter of choice; Pioneer Artists still does release occasional 8-inch laser titles, such as "Red Hot Chili Peppers: Octopus," but they are relatively rare. And 5-inch CDV has gone nowhere.

Image Entertainment licenses music-video product from sources such as Sony Music Video, HBO Video, Connoisseur Video, and VIEW Video. Warner Reprise (Billboard, Jan. 5) recently joined those music labels releasing their own laserdiscs; others going solo include PolyGram (PV, Deutsche Grammophon, Philips, London), Sony Classical, Teldec, Home Vision, and BMG Classics.

Warner Reprise's Faraci is optimistic about the laser format, and is encouraged by another successful disc release from singer Madonna. Her $29.98 Warner Reprise "Madonna: The Immaculate Collection" disc had an initial pressing of 12,500 units. That figure is 4% of her 300,000-unit sales in VHS and climbing. "Reorders are coming on a steady basis," adds Faraci. "Those are healthy numbers for a laser selection, and [with it] we achieved numbers we hadn't reached in the prior year."

Faraci notes that laser currently accounts for less than 5% of Warner Reprise's sales, but he expects that figure to climb to 10% or more by the end of the year. "We expect a big laser push this year, especially by the hardware people, with more affordable pricing."

On 5-inch CDV, Faraci comments, "It's not dead dead, but it's nothing we're currently chasing." Asked if he has any upcoming 8-inch laserdisk releases, he responds, "No."

For the Music Plus web, music video was important in overall laserdisc sales. "Phil Collins: Seriously Live" (#3), "M.C. Hammer: Non-Stop" (#6), "Madonna: Blond Ambition" (#9), and Janet Jackson: The Rhythm Nation Compilation" (#14) were near the front of a recent Music Plus laserdisc top 50 list. Music video "is definitely going to begin dominating the [laserdisc] charts," opines Patty Bacchus, laser buyer for the chain.

So, in 1991 it's primarily a two-format universe in music video software, with Sony hoping that 8mm will make it three in the near future. And after that will probably follow the megabyte deluge: CD-I, CD-ROM, and other interactive formats that could sell quite well to a generation raised on computers and video games.

James Reynolds, "The Mind's Eye" (Miramar).

Janet Jackson, "Rhythm Nation Compilation" (A&M).

Vanity Kills, "Give Me Your Heart" video shoot (Hollywood).

Belinda Carlisle, "Runaway Live" (MCA Universal).

WANTED

(Continued from page MV-1)

"It's not surprising that numbers are small when you package together clips you can get on TV on five or six channels in one afternoon," he says. Again, the obvious answer is to get material that isn't available elsewhere, and here Halsey suggests what he calls "video anthropology."

"I've designed a truck with a 10-camera super-VHS system to capture old blues and country guys," says Halsey, looking at immense future programming needs. "This won't generate immediate revenue, but it's important from a historical standpoint, and can be viable eventually either in home video or broadcast or cable TV format."

Halsey has an ongoing project documenting country legend Hank Thompson, and has more recently extensively shot recording sessions by the Texas Tornados. He's also working on a Travis Tritt longform, which will incorporate original material into Tritt's four existing promo clips, and is documenting Leon Russell's recording process for his next album, to involve, from the "anthropological angle," Russell's pioneering experiences in the audio/video production field in the early '70s.

While funding for such longform undertaking is always problematic, Halsey says he's arranged an "equitable position" in some of his projects, such that he owns a piece of the copyright in return for doing the work on spec.

Delilah Music Pictures president Stephanie Bennett has already excelled in the longform "rockumentary" format, having produced such titles as "The Compleat Beatles," "Chuck Berry Hail! Hail! Rock 'N' Roll," and "Roy Orbison, Black & White Night." Such "quality" and "in-depth" programs "translate into sales," she says, hoping that her current project, "Foreigner, Feels Like The Very First Time," will sell videocassettes as well as Foreigner audio product.

"A group like Foreigner makes great music and videos, but nobody really knows much about them," she says. "This will give a wonderful profile of the individuals and create awareness of the talent behind the music. Besides interviews with the original members, there's interviews with Billy Joel, John Kalodner, who signed them to Atlantic, and their manager Bud Prager. It's the story

(Continued on page MV-11)

Roger Waters, "The Wall: Live In Berlin" (PolyGram).

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HOT PRODUCT

(Continued from page MV-3)

and "Live At Red Rock: Under A Blood Red Sky" ($19.95), reissue; Grace Jones, "A One-Man Show" reissue; Traffic, "Live At Santa Monica" reissue; "Best Of Free" live performances; Cole Porter, "You're The Top: The Cole Porter Story"; "Mica Paris" ($14.95), clips; "Strictly For The Beat" a clip compilation of 4th & Broadway label artists; a Laquan home video; "Rhythms Of The World," a world-beat music compilation; and Drivin' And Cryin', "Fly Me Courageous" ($9.95), a video single with a live, previously unavailable B-side. Senior director of production Abe Torres says the Drivin' And Cryin' project is a first in home video. All reissues will also feature new artwork.

MCA MUSIC VIDEO: Top movers: BBD, "Mental Videos" ($14.95), clips and exclusive interview footage; Lee Greenwood, "God Bless The U.S.A." ($7.98), video single with CNN and U.S.O. footage; "The Righteous Brothers" ($14.95/Rhino-ABC) clips and segments from 1960's "Shindig" program, first in a series of artist clip packages; "Hard 'N' Heavy" ($19.95) quarterly heavy-metal video magazine. Upcoming: a Pebbles clip/interview package; longforms from Patty Loveless and Reba McEntire simultaneous with new audio product; Ralph Tresvant, "Stone Cold," two clips and exclusive footage; Luciano Pavarotti, "The Event"; and clip/interview packages from Steelheart, Guy, Trixter, and Londonbeat. Catalog sellers: "GRP Sessions"; "Bobby Brown"; Tom Petty, "Full Moon Fever"; The Doors, "Hollywood Bowl" (Uni); all Belinda Carlisle packages. Susan Silverman, VP of video services, notes that packages include different versions of clips and exclusive interviews to present consumers with otherwise unknown facets of each artist. MCA packages are released as one-hour programs, video singles, and "Quick Pix" containing two to three clips. Prices range from $9.95-$29.95, lengths from 10 minutes to one hour, both depending on content. MCA concentrates on advertising campaigns and product tie-ins with tours or records, targeting October as final street dates to coincide with holiday and post-holiday sales.

METAL BLADE VIDEO: Currents: Armoured Saint, "A Trip Through Red Times" ($19.98), clips, live outtakes, and career retrospective with tribute to Saint's Dave Pritchard, who passed away from leukemia last year; GWAR, "Live From Antartica" ($19.98), "Video Meltdown" ($19.98) compilation of label artists. Upcoming: Candlemass, "Live." Catalog sellers: D.R.I., "Live At The Ritz"; Lizzy Borden, "Murderous Metal Road Show." Metal Blade president Mike Faley says the label treats longforms as a means to create excitement for new audio product, or allow fans to have a permanent concert souvenir by owning a live piece of the tour. He believes the format in itself is growing as a marketing tool for artist exposure.

MIRAMAR: Current: "The Mind's Eye," a video album with music composed and performed by James Reynolds, subtitled "A Computer Animation Odyssey" ($19.95), and described in over-simplified terms as "the computer-animated story of evolution set to music." Miramar's videos and albums are released simultaneously, and created hand-in-hand from the onset. New in June: The video album "Water Colors," with music by well-known rock-to-new-age keyboardist Pete Bardens. The video marks a return to Miramar's signature nature series—on this tape waterfalls, lakes, oceans, rivers, streams, etc. Top sellers: the label's first three video albums—"Natural States" and "Desert Vision" (both with music by David Lanz & Paul Speer), and "Canyon Dreams" (with music by Tangerine Dream)—all three platinum ($29.95). Says Miramar president Paul Sullivan, "Miramar's founding vision was to create conceptual video and original music in unison so that they complement each other. That immediately positioned us as the type of record company for the future." Starting six years ago with niche marketing in museums, parks, bookstores, etc., Miramar product can now be found in video and record stores.

MOTOWN VIDEO: Hot movers: Johnny Gill, "Home Videos" ($19.95) featuring clips, interviews, tour footage; The Boyz, "Crazy" ($9.95), clips, behind-the-scenes footage, making of video, and a mega-mix of "Dial My Heart." Upcoming: Another Bad Creation clip and interview package. Catalog includes the Boyz original home video, and compilations from Diana Ross, Marvin Gaye, Smokey Robinson, and Stevie Wonder. Mark Keene, national video/dance promotion director, says the key to marketing videos is to get the product to the consumer as quickly and economically as possible according to public demand. Video, he says, is the ultimate means of bringing a band to the people.

MPI HOME VIDEO: Current movers: The Judds, "Love Can Build A Bridge" ($19.98), a fan scrapbook of concert and behind-scenes footage, and featuring the first 3-D music video complete with two pairs of 3-D glasses; Crosby, Stills & Nash, "A Long Time Comin' " ($19.98) of interviews, old and new clips in historical approach. Upcoming: "Dick Clark Golden Greats" ($19.98), a "golden oldies" series; "Swingin' Classsics" 12-part series of big band tapes. Catalog movers: The Beatles' "Hard Day's Night," "Help," "Magical Mystery Tour"; "An Evening With Marlene Dietrich"; Afrika Bambaataa And Family, "Electric Dance Hop"; "Minnie The Moocher" in which Cab Calloway hosts a tour of old Harlem clubs; "Mississippi Blues"; Iron Maiden, "Twelve Wasted Years"; and from Honker Home Video, six titles from Frank Zappa's vault, one of which comes with No-D glasses—solid cardboard frames and "lenses"! VP of marketing Jaffer Ali says MPI features over 600 titles in a widely eclectic catalog. MPI takes an historical approach in packaging whenever possible with classic artists, and markets product through record and video stores and mail order. After a decade in the longform business, MPI keeps their campaigns fresh by releasing things that interest its staff. The Judds' tape was promoted with a 900 number offering 3-D glasses to each caller.

POLYGRAM VIDEO: Chart toppers include: Janet Jackson, "Rhythm Nation Compilation" ($19.95 for A&M); Pavarotti, Domingo, and Carreras, "Three Tenors" ($24.95 for London); Roger Waters, "The Wall: Live In Berlin" ($19.95); Bon Jovi, "Access All Areas" ($19.95) video rockumentary; Genesis, "A History" ($19.95) rockumentary; Moody Blues, "Legend Of A Band" ($19.95) clips and interviews tracing band history; Kentucky Headhunters, "Pickin' On Nashville" clips; Robert Cray, "The Robert Cray Collection" ($19.95); Tina Turner, "Do You Want Some Action?" ($19.95); Ringo Starr, "Ringo Starr And His All-Star Band" ($19.95) live. Classical selections: "Karajan In Salzburg" ($24.95); "Bernstein In Berlin" ($24.95); "Horowitz In Vienna" ($24.95); "Horowitz Plays Mozart" ($24.95); "Bernstein Conducts 'West Side Story'" ($24.95); "Tchaikovsky's 'Swan Lake' With Nureyev And Fonteyn" ($24.95); "Bernstein Conducts Beethoven Symphonies #3 & #7" ($24.95); Missa Luba, "The Music Of African Mass" ($24.95); "Mozart's Requiem" ($24.95); "Verdi's Requiem" ($24.95); Karian, "Tchaikovsky Piano Concerto #1" ($24.95); "Still Life At The Penguin Cafe" ($24.95), a modern classical ballet performed in England. Upcoming: Sting, "The Soul Cages" ($14.95 for A&M); Cinderella; Bryan Adams (for A&M); John Cougar Mellencamp to accompany a new album; Jessye Norman and Kathleen Battle, "Spirituals"; Oleta Adams, "Circle Of One." Catalog sellers: Van Morrison, "The Concert" ($24.95) live; The Who, "Who's Better, Who's Best" ($24.95) of classic footage; Bon Jovi, "New Jersey" and "Slippery When Wet" (both $19.95); Eric Clapton, "The Cream Of Clapton" ($24.95); Paul McCartney, "Put It There" ($24.95); Def Leppard, "Hysteria" ($24.95); Sinead O'Connor, "The Value Of Ignorance" ($14.95); Rush, "Chronicles" ($19.95) and "A Show Of Hands" ($24.95); Kiss, "Exposed" ($29.95). According to PV president Joe Shults, marketing director Wanda Rachel Glinert, and sales director Bill Sondheim, PV distributes A&M, Island, Mercury, Polydor, PLG, London, Philips, and Deutsche-Grammophon. Releases are often in conjunction with audio promotions, with focus on long-term visibility as well as consumer and artist involvement.

SHANACHIE VIDEO: Of the 14-part "Beats Of The Heart" world-music video series, eight titles are currently available, including "Konkombe: The Nigerian Pop Music Scene," "Roots, Rock, Reggae: Inside The Jamaican Music Scene," "Salsa: Latin Pop Music In The Cities," "Rhythm Of Resistance: Black South African Music Under Apartheid" and "Tex-Mex: Music Of The Texas-Mexican Borderlands." Three new titles in the $24.95 series are due shortly, including one on Indian film music and a two-part look at Gypsy music. Also coming by year's end are videos of several historical blues artists from the Deep South, circa 1920-30. These blues videos will be taken from rare archival footage and will feature many artists from the Yazoo catalog, including Rev. Gary Davis, John Lee Hooker, Lightning Hopkins, and many others. Two half-hour videos will be released on each hour-long tape, and will be organized thematically.

6 WEST HOME VIDEO: Current sellers: Snap, "World Power" ($14.98); Barry Manilow, "Live On Broadway" ($19.98); Kenny G, "Live In Concert" ($19.98); Expose, "Video Exposure" ($14.98) clips and exclusive interviews; Alan Jackson, "Here In The Real World" ($9.98) of clips and two previously unavailable live cuts; Taylor Dayne, "Twist Of Fate" ($16.98) of clips, footage, and unreleased version of "I'll Be Your Shelter." Upcoming: "Red, Hot And Blue" ($19.98), all-star tribute to Cole Porter with proceeds benefitting AIDS research; Eurythmics, "Greatest Hits"; Barry Manilow, "Because It's Christmas"; compilations from Lisa Stansfield, Urban Dance Squad, and Whitney Houston. Catalog movers: Eurythmics, "We Too Are One Two" ($16.98); Carly Simon, "My Romance" ($19.98); Grateful Dead, "Making Of 'A Touch Of Grey' " ($12.98) and "So Far" ($19.98); Jeff Healey, "See The Light Live" ($19.98); Anderson, Bruford, Wake-

(Continued on page MV-8)

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HOT PRODUCT

(Continued from page MV-6)

man, & Howe, "In The Big Dream" ($14.98); The Church, "Goldfish (Jokes, Magic And Souvenirs)" ($16.98). David Santaniello, associate director of video sales & special marketing, and Rick Bleiweiss, senior VP of sales & distribution, point to the label's three No. 1, eight gold, four platinum and two multi-platinum longforms. Campaigns include radio promotions, giveaways, and in the case of "Red, Hot And Blue," full publicity launches in mailing, marketing, retail, screening and servicing. 6 West's all-time biggest seller is a clip of Whitney Houston performing the National Anthem at the Super Bowl—over double-platinum in two weeks. And, laugh if you like, but Milli Vanilli's, "In Motion" compilation ($14.98) is triple-platinum.

SONY MUSIC VIDEO: Current top titles: Mariah Carey, "The First Vision" ($19.98) featuring clips, live performances, interviews; Harry Connick Jr., "Swinging Out Live" ($19.98), concert footage with Connick's big band, featuring standards and originals; Billy Joel, "Live At Yankee Stadium" ($19.98); Stevie Ray Vaughan, "Pride And Joy" ($17.98), clips and a live performance; Julio Iglesias, "Starry Night" ($19.98) live at the Greek Theatre, Los Angeles—both English and Spanish vocal performances; L.L. Cool J, "Funk Of The Funk" ($19.98), clip compilation and success story told through interviews with his producer, manager, director, DJ, mother, and grandmother. Upcoming: Marvin Gaye, "Greatest Hits Live" ($19.98) recorded in Holland, 1978, the only existing home video of Gaye; Warrant, (tentatively titled) "Cherry Pie" ($19.98) clips, unreleased clip of "Blind Faith," exclusive footage, and sneak preview of new songs performed acoustically by frontman Jani Lane; Gloria Estefan, "Coming Out Of The Dark" ($19.98), music and documentary chronicling her story from accident through recording and comeback tour; New Kids On The Block Cartoon Series: Vols. 4, 5 and 6—"Kissed, Missed, And Double Dissed," "Overnight Success," "New Heroes On The Block" (all $9.98); for WTG, a Motorhead concert/interview package; for Word Records, Shirley Caesar, "Live In Memphis" ($19.98); Sandi Patti, "The 'Make His Praise Glorious' Live Concert" ($19.98); Petra, "Beyond Belief Video Album" ($19.98) minimovie. Top-selling catalog items: Pink Floyd, "In Concert: The Delicate Sound Of Thunder"; Harry Connick Jr., "Singin' & Swingin'"; Luther Vandross, "Live At Wembley"; Gloria Estefan, "Homecoming Concert" and "Evolution"; everything by New Kids On The Block. Deborah Newman, VP of music programming, believes Sony has been most successful at tying video and audio product and releasing longforms when albums and singles are in-store and moving. She credits aggressive merchandising on an in-store level, giving retailers the tools to simultaneously expose video and audio releases.

Marvin Gaye, "Marvin Gaye Live" (SMV).

INXS, "Greatest Video Hits 1980-1990" (A*Vision).

SVS: Top titles: "The Beatles Live: Ready, Steady Go!"; John Lennon, "Imagine"; Stevie Nicks, "Live At Red Rocks"; Iron Maiden, "Live After Death"; and Bon Jovi, "Breakout." No new titles planned at this time.

VIDEO MUSIC INC.: Current sellers: the reissue of Thin Lizzy's "Live & Dangerous" ($14.95); Greg Allman's "One Way Out" ($19.95); Nazareth's "Live From London" ($14.95); and Uriah Heep's "Gypsy" ($19.95). New: Marillion's "From Stoke Row To Ipanema" ($19.98). Also availables are videos from Dave Mason, Canned Heat, the Tubes, George Harrison's "Wonderwall," Dr. John, Joni Mitchell, Warlock, Triumph, Flesh For Lulu, Osibisa, and Gil Scott-Heron. VMI is a part of Music Video Distributors, a specialty distributor of music-video tapes based in Norristown, Pa. In addition to stocking music videos from the majors and selling to the usual key U.S. retail outlets, MVD stocks imports from Japan and the U.K. as well as indie-label music videos. Says MVD president Thomas Seaman, "Video Music Inc. was the natural outgrowth of this marketing thrust, created specifically to develop certain specialized music-video titles that were available to us on an exclusive basis."

Bon Jovi, "Access All Areas: A Rock & Roll Odyssey" (PolyGram).

IMPACT

(Continued from page MV-1)

In addition to the compilation longforms, Faraci predicts that "any artist who has any success as far as sales on the audio side who made a promotional video will have a very, very good chance of having a longform out during the life of his first or second album."

Once reluctant retailers are embracing the medium, and, in some cases, calling it a saving grace in an otherwise sluggish market. According to music retailers, music video sales account for anywhere between 2% and 10% of overall sales. The same retailers are saying that music video often accounts for more than 25% of their video sales.

Reacting accordingly, Sony Music Video Enterprises, which has been a leader in the sell-through music video market, is examining the viability of longforms (30 minutes or longer) for developing acts. "We're probably being more aggressive about releasing videos on developing acts and seeing the value of the video as a way to give the label an additional promotional tool," says Debbie Newman, VP of music programming, SMV. In the works are longforms on Celine Dion and Fishbone.

Other labels, such as Capitol, which handles its own videos rather than funneling them through a home video division, anticipates a much more conservative release slate. According to Capitol VP of video Mick Kleber, the label anticipates releasing 20 sell-through videos during the current fiscal year. "We just entered the market last year, so in a sense we're being conservative," says Kleber. "However, we do see it as a fourth configuration and very much want to market it in the most cost effective way to get a return on our sales."

The jury is still out on the configuration that jumpstarted the market late last year—the video single. Defined as a video no more than 15 minutes in length, the video single may contain as little as one video or as much as two clips with wraparound footage. The breakthrough video single, Madonna's controversial "Justify My Love," sold a whopping 400,000 units; however, most labels are still uncertain about the configuration's viability, given that using Madonna as a typical test case is like saying a Testarosa is an average car. However, "Justify" did prove that consumers were interested in such a medium if it provided an interesting twist, such as subsequent releases like Whitney Houston's "The Star Spangled Banner" and M.C. Hammer's $1 million "Here Comes The Hammer" clips showed.

Encouraged by the success of past video singles, A*Vision is cautiously testing the waters by releasing three titles by Gerardo, BingoBoys, and the Doors.

PV will make its first foray into the video singles market with a Drivin' & Cryin' title in May, followed by a Triplets single in June. Similar to the A*Vision titles, each will include some footage other than the promotional video, but will still come in at under 15 minutes and will feature a price point under $10.

"I seriously doubt that video singles will be a profit center," says Shults. "But it's a good way to establish an artist and offer a visual piece to work alongside the audio counterpart."

Kleber, who says the label was happy with the sales figures on the M.C. Hammer project, would, nonetheless, "only release another video single if the situation warranted it. The whole question of what makes a video single profitable is a tough one."

Though Faraci says Warner Reprise Video has no current video single releases planned, he's grateful that the "Justify My Love" clip made retailers sit up and notice what music video—of any length—could do. "What it did for the industry was, for the first time, our dealers saw the instant sales they could amass on video," he says. "Retailers reacted and said, we better bring videos in and make them visible. And this is just the beginning."

Despite the justifiable optimism, manufacturers say that music video of any length still remains the domain of the loyal fan and has yet to be proven as a way to enlarge an act's fan base.

"I don't know if we can ever really switch over to where we're not preaching to the converted," says Hirsch. "The most likely thing that will affect the unconverted is the advent of simultaneous laserdisk releases with the audio project. Then it will simply become an economic decision for the consumer. That's when you'll see the real upsurge."

Though many video companies believe in music video's eventual, if not imminent, profitability, many manufacturers are diversifying into nonmusical fare. A*Vision's lineup includes a NASCAR magazine; SMV has a children's and sport videos; PV is firming up its slate of non-music offers.

"Can a record company's video arm survive on music alone?" asks Shults. "Not necessarily. There are limitations to music video. Given that the price point can rarely go above $20, after you take out artists' royalties and manufacturers' costs, there's very little profit margin left at this point."

Of course, as Shults notes, there is always that one blockbuster title—a New Kids video, a longform from Michael Jackson—"that goes into the stratosphere and then all those costs become inconsequential and you have a mega hit on your hands. That's what we're all looking for."

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WANTED

(Continued from page MV-4)

about who the band is."

Bennett, who's also working on a Cream retrospective and a Ray Charles longform, says that such "quality" projects are "lasting." This latter is especially important to Tim Snow, director of programming & acquisition at PolyGram Video.

"I produced 'Ringo Starr And His All-Star Band,' which will go gold, and will still be selling two or three years from now," says Snow. "It will also still be fresh five years from now—not like three clips by Bon Jovi that may sell 400,000 tapes, but will grow old after you watch it four times."

Citing the Starr program, Snow adds that music longform should be targeted better at older demos.

"I just finished producing a piece for David Sanborn and Michael Kamen, featuring the London Philharmonic, Eric Clapton, David Gilmour, Ray Cooper, and others. As people get older, they tend to like the musicians they grew up with, but they also grow into new areas, like new age and classical music. I'd love to take guys like George Harrison and Clapton and do a Nelson Riddle routine. And I'd like to try to get young kids into opera and ballet, maybe by having someone like Billy Joel play Mozart."

But Snow also wants to create new long formats. The Sanborn/Kamen tape, he says, "scores pictures to music rather than music to pictures—as in film," such that conceptual scenes have been developed to match the composers' mental ideas as they compose.

Meanwhile, PV's "Crash & Burn Rock" sets music by heavy metal acts like Anthrax, Cinderella, and Yngwie Malmsteen to archival, animated, and movie footage of car crashes, fires, demolition, and destruction. "It's very inexpensive," says Snow, "and Japan has already ordered six more volumes." Back home, it's been advertised on Howard Stern's TV show. "Let's face it: It's a male-oriented, teenage industry. We just give them what they want to see."

Currently, Snow is putting together a "Rock Video Girls" program, taking the nameless girls who star in hard rock clips and giving them their own longform to the tunes of classic hard rock fare.

"Creativity will pull the longform business," concludes Epand, who also salutes a maturing record company marketing apparatus for its effect.

Having dedicated video divisions helps, he says, mentioning Atlantic's A*Vision, PV, and Sony Music Video. He further credits aggressive merchandising and marketing techniques like the Phil Collins and Debbie Gibson Atlantic/A*Vision audio-video packagings, while Bennett points to A*Vision's Doors video campaign, including retail bins for the "Light My Fire" video single.

CREDITS: *Editorial by Billboard editors and contributors, except by Elianne Halbersberg, a freelance writer in Augusta, Ga.; Cover & design, Steve Stewart.*

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			★★ NO. 1 ★★			
1	1	21	**PLAY THAT FUNKY MUSIC WHITE BOY** ▲4 SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
2	2	31	**THE THREE TENORS IN CONCERT** ▲2 London 071 223-3	Carreras · Domingo · Pavarotti	C	24.95
3	3	3	**VOICES THAT CARE** Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
4	5	23	**THE IMMACULATE COLLECTION** ▲4 Warner Reprise Video 3-38195	Madonna	LF	19.98
5	4	11	**THE FIRST VISION** ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
6	6	14	**LIVE IN EUROPE 1968** A*Vision Entertainment 50191	The Doors	C	19.98
7	7	25	**HAMMER TIME** ▲5 Capitol Video 40012	M.C. Hammer	LF	19.98
8	9	5	**FIVE MAN VIDEO BAND** Geffen Home Video 39507	Tesla	LF	19.95
9	8	9	**THE STAR SPANGLED BANNER** Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF	7.98
10	11	7	**HERE COMES THE HAMMER** Capitol Video C5VA-40019	M.C. Hammer	SF	12.98
11	10	9	**MENTAL VIDEOS** MCA Music Video 10218	Bell Biv Devoe	LF	14.95
12	12	47	**STEP BY STEP** ▲21 SMV Enterprises 19V-49047	New Kids On The Block	LF	19.98
13	15	48	**DANCE ON FIRE** ● Doors Music Company MCA/Universal Home Video 80157	The Doors	LF	19.95
14	30	3	**RED HOT & BLUE** Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF	19.98
15	13	13	**SWINGING OUT LIVE** ▲ SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
16	14	7	**POV** Virgin Music Video 50189-3-U	Peter Gabriel	C	19.98
17	17	19	**JUSTIFY MY LOVE** ▲8 Warner Reprise Video 38224	Madonna	SF	9.98
18	16	75	**HANGIN' TOUGH LIVE** ▲24 SMV Enterprises 19V-49030	New Kids On The Block	C	19.98
19	18	91	**HANGIN' TOUGH** ▲23 SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
20	24	3	**GREATEST HITS-LIVE** SMV Enterprises 19V 49080	Marvin Gaye	C	19.98
21	20	23	**THE RHYTHM NATION COMPILATION** ▲3 A&M Video 7502-61737-3	Janet Jackson	LF	19.95
22	21	39	**PLEASE HAMMER DON'T HURT 'EM** ▲4 Capitol Video C540001	M.C. Hammer	LF	19.98
23	19	19	**OH SAY CAN YOU SCREAM** ▲ A*Vision Entertainment 3-50179	Skid Row	C	19.98
24	NEW▶		**AFTER THE RAIN** Geffen Home Video DGCV39501	Nelson	SF	14.95
25	27	36	**LIVE AT THE HOLLYWOOD BOWL** ● The Doors Video Company MCA/Universal Home Video 80592	The Doors	C	19.95
26	28	3	**A TRIBUTE TO JIM MORRISON** Warner Home Video 34044	The Doors	D	14.98
27	25	17	**LOVE CAN BUILD A BRIDGE** ▲ MPI Home Video MP6096	The Judds	LF	19.98
28	26	27	**THE WALL-LIVE IN BERLIN** PolyGram Music Video 082-649-3	Roger Waters	C	19.95
29	NEW▶		**A TRIP THRU RED TIMES** Warner Reprise Video 3-38200	Armored Saint	LF	19.98
30	23	9	**THE STORY OF GENESIS** PolyGram Music Video 440 082 769-3	Genesis	D	19.95

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Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	33	IN CONCERT ▲ LONDON 430 433-2*	31 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	3	13	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
3	2	53	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
4	4	43	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
5	5	59	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
6	6	17	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
7	13	3	BRAHMS: CONCERTO IN D ANGEL CDC-54187*	KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)
8	7	29	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*	ITZHAK PERLMAN/DANIEL BARENBOIM
9	8	9	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*	MURRAY PERAHIA
10	15	5	MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2*	BALTSA, DOMINGO (SINOPOLI)
11	10	21	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767*	NADJA SALERNO-SONNENBERG
12	14	47	RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
13	24	3	ROSSINI: OVERTURES ANGEL CDC-54091*	LONDON CLASSICAL PLAYERS (NORRINGTON)
14	9	35	IVES: SYMPHONY NO. 2 DG 429-220*	NEW YORK PHILHARMONIC (BERNSTEIN)
15	21	3	IVES: SYMPHONIES 1 & 4 SONY CLASSICAL SK 44939*	CHICAGO SYMPHONY & CHORUS (TILSON THOMAS)
16	11	9	BEETHOVEN: FIDELIO PHILIPS 426 308-2*	NORMAN, GOLDBERG, MOLL (HAITINK)
17	18	9	OUT WEST!: COPLAND, GROFE DELOS DE 3104*	SEATTLE SYMPHONY (SCHWARZ)
18	NEW ▶		AMERICAN ELEGIES NONESUCH 79249-2*	JOHN ADAMS, DAWN UPSHAW
19	12	21	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*	EVGENY KISSIN
20	22	27	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS
21	16	7	MOZART: PIANO SONATAS VOLUME 2 RCA 60709-2-RC*	ALICIA DE LARROCHA
22	20	9	REICH: THE FOUR SECTIONS NONESUCH 79220-2*	LONDON SYMPHONY (TILSON THOMAS), REICH
23	19	15	DONIZETTI: L'ELISIR D'AMORE DG 429 744-2*	BATTLE, PAVAROTTI
24	RE-ENTRY		ROSSINI RECITAL LONDON 430 518-2*	CECILIA BARTOLI
25	NEW ▶		MOZART: A LITTLE LIGHT MUSIC DG 429 783-2*	ORPHEUS CHAMBER ORCHESTRA

TOP CROSSOVER ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	7	SPIRITUALS IN CONCERT DG 429 790-2*	5 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	13	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
3	4	7	THE AMERICAN ALBUM RCA 60778-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
4	3	21	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
5	NEW ▶		POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
6	6	11	BOND AND BEYOND TELARC CD-80251*	CINCINNATI POPS (KUNZEL)
7	5	11	OVER THE SEA TO SKYE RCA 60424-2-RC*	JAMES GALWAY & THE CHIEFTAINS
8	9	3	SCREAMERS MERCURY 432 019-2*/PHILIPS	EASTMAN WIND ENSEMBLE (FENNELL)
9	8	51	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*	BOSTON POPS (WILLIAMS)
10	7	7	WEILL: THE SEVEN DEADLY SINS LONDON 430 168*	LEMPER, WILDHABER, HAAGE, MOHR
11	NEW ▶		WEILL: THE THREEPENNY OPERA/SONGS. . . TELDEC 72025-2*	LOTTE LENYA, MARLENE DIETRICH
12	NEW ▶		A CAPPELLA AMADEUS VIRGIN 91208*	SWINGLE SINGERS
13	11	31	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239*	P.D.Q. BACH
14	10	13	LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2*	JULIAN LLOYD WEBBER
15	12	5	BRAGGIN' IN BRASS TELARC CD-80249*	EMPIRE BRASS

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Classical KEEPING SCORE

by Is Horowitz

PERESTROIKA AT WORK: The breakup of state monopolies in the Hungarian and Soviet recording industries has spawned two more labels with ties to the West. Both have strong relationships with Harmonia Mundi France and are distributed here by the latter's U.S. import wing.

When **Jeno Bors** was ousted as managing director of Hungaroton last year, he not only founded a new firm, Quint Records, in partnership with HM, but also took along with him commitments from a number of artists linked to the Hungarian state record company. Among these are pianists **Zoltan Kocsis** and **Dezso Ranki**, conductor **Ivan Fischer**, and singer **Eva Marton**.

Bors' label, Quintana, plans to issue about 40 titles a year. Initially the stress will be on Hungarian artists.

Master tapes will be produced by Quint, with HM handling manufacture for worldwide distribution. Latter will also consult on A&R matters.

HM also has a share in Chante du Monde's new joint venture with Soviet partners. It's Saison Russe, a label that will send French artistic teams to the U.S.S.R. to record. Russian music dating back as far as the 16th century is the label's main repertoire interest, although other areas will also be covered. Cycles of Sibelius symphonies and Grieg chamber music are contemplated, for instance.

Rene Goiffon, head of Harmonia Mundi U.S., places the dealer base price of Quintana at $11, and Saison Russe at $11.50.

MONEY BLUES: There's lots of music in New Orleans. It's taken seriously and people come from far and wide to savor the way it's done there. But municipal pride in local music-making dissipates rapidly when it comes to the classics.

Like in Nashville, another seminal center of indigenous music, money becomes a scarce commodity when the issue is support of the city's symphony orchestra.

For **Maxim Shostakovich** it had finally gone too far. The son of the famed composer has resigned as music director of the New Orleans Symphony, tired of fighting a losing battle against cutbacks. Orchestra management has proposed shortening next season to 23 weeks, from the current 28, and there is often no money to pay guest conductors and soloists, charges the conductor.

What's more, says Shostakovich in a letter posted on the orchestra's bulletin board, "For the entirety of last season I was paid nothing at all."

New Quintata, Saison Russe labels form ties with West

BMG STUDIOS in New York continues to provide recording facilities for a variety of classical labels. Among projects hosted this April was a Stravinsky project for MusicMasters, with **Robert Craft** conducting the St. Luke's Orchestra. Titles include "Oedipus Rex," Symphony of Psalms, and the Symphony in Three Movements, with **Gregg Squires** producing.

Ralph Mace was producing a new album with flutist **James Galway**, and **Sergei Edelman** was engaged in a program of solo Prokofiev piano works, with **Andre Gauthier** supervising. Both are for RCA Victor. And due in the BMG studios early in May are **Kiri Te Kanawa** and **Andre Previn** for a jazz-flavored set. **John McClure** is producer and Philips the label.

PASSING NOTES: **Carlo Maria Giulini** and the Orchestra Filarmonica della Scala begin recording a new Beethoven symphony cycle for Sony Classical in September . . . **David Amram's** new ballet, "Chakra," will be performed by the National Dance Institute in New York this month.

RCA VICTOR RED SEAL — RCA VICTOR GOLD SEAL — deutsche harmonia mundi

Nipper News

"All the News That Fits His Prints" — VOL. 2, NO. 22

A MUSICAL SUMMIT MEETING

Pianist Keith Jarrett and recorder soloist Michala Petri are acknowledged virtuosi in their disparate fields—he best known for jazz, she for classical music. But Jarrett has recently met great success performing Baroque music and here joins Petri in one of the finest Handel recordings in years.

"Michala and I have made the only erotic Handel recordings," Jarrett told Stagebill Magazine. "They're sensual—for the first time. Sparkling gems." It is perhaps because rather than in spite of their different musical backgrounds that this partnership is so exciting. "Our clashing sensibilities, if you will, fed one another, and our collaboration often sounds as if one person were playing. We discovered the same emotional center in the music."

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Jazz BLUE NOTES

by Jeff Levenson

IN 1989, WHEN **Mosaic Records** released the limited-edition box "The Complete **Blue Note** Recordings Of **Freddie Redd**," many fans of the renowned pianist pondered his whereabouts.

"Whatever happened to . . . ?" became *the* question regarding Redd, an inspired melodicist and small-group arranger who followed **Bud Powell's** lead in the '50s and '60s but then emerged in his own right as a probing instrumentalist and composer.

The answer, as it turned out, was odd to some, but largely unspectacular to the subject in question. "I decided to travel," says Redd, an inveterate globetrotter who traded career pursuits for the opportunity to see the world.

Redd is probably best known for his emotional score to **Jack Gelber's** play "The Connection." He recorded the music in 1960 with altoist **Jackie McLean** for Blue Note. In the years following, he waxed only a handful of albums, including **Uptown's** "Lonely City" and **Milestone's** "Everybody Loves A Winner." The latter is a current release (featuring saxophonists **Teddy Edwards** and **Curtis Peagler**), and it signals a comeback of sorts for a jazzman who maintains that he never really left music in the first place.

"When I was much younger," he offers from his home base in San Francisco, "I remember seeing a sign in a bookstore that said, 'Books are the keys to major portals.' That sounded so compelling that I got the travel bug. In truth, I never stopped playing music because, more than anything else, that's what I do—that's what I was supposed to do with my life. You don't mess with something that important. If you're lucky enough to hear the call, like I was, you realize that music is something too serious to play around with. You can't leave it and it can't leave you."

MIDNIGHT AT THE OASIS: **Stash Records** president **Bernard Brightman** received an appreciation note from Army **Gen. H. Norman Schwarzkopf,** thanking him for donating 3,500 music tapes to the men and women of operations Desert Shield and Desert Storm. No information was available regarding which titles Stormin' Norman was last seen grooving to. (Although "Reefer Songs" and "Copulatin' Blues" are among the label's best-known morale boosters.)

STUFF: As reported in the news pages of last week's Billboard (May 4), **GRP** is set to launch its **Impulse** reissue series (consisting of material totaling approximately 300 titles,

Whatever happened to renowned pianist Freddie Redd?

previously managed by MCA) with a four-CD set from **John Coltrane,** "Live In Japan." Thereafter, the label's quarterly reissues will all be anchored by a Coltrane title, including much previously unheard material. **Fantasy** is set to issue its own Coltrane box: "The Complete **Prestige** Recordings . . ." That package will contain a *whopping* (the label's word, not mine, but appropriate usage, I presume) 16 CDs . . . While we're on the subject of Fantasy, the label has just issued the first of its titles from the newly acquired **Specialty** catalog. Specialty was a singles-oriented label, founded in the '40s, operating out of Los Angeles. It specialized in early rock'n'roll, R&B, and gospel recordings. These inaugural reissues are all gospel twofers, including works by the **Swan Silvertones,** the **Pilgrim Travelers, Dorothy Love Coates & the Original Gospel Harmonettes,** and the **Five Blind Boys Of Alabama** . . . **The Paul Masson Mountain Winery** in Saratoga (near San Jose, Calif.) has announced the lineup for its 34th music festival, slated to run from May 31 to Oct. 13. Jazz and blues performers scheduled include **George Benson** and **Dianne Reeves** (June 6-9); **Robert Cray** (July 26-28); **Wynton Marsalis** (Aug. 1-3); **Ray Charles** and **Etta James** (Sept. 5-8); **Dave Koz, Larry Carlton,** and the **Rippingtons** (Sept. 15); the **Modern Jazz Quartet** (Sept. 21-22); **Chick Corea** (Oct. 4); and the **Yellowjackets** (Oct. 10).

PROMOTIONS AND MARKETING

(Continued from page 15)

franchises. The "McLogan" consists of a burger, double cheese, Canadian bacon, lettuce, tomato, and barbecue sauce. Twenty-five cents from the sale of each McLogan benefits the Ronald McDonald children's charity.

WMAQ Chicago is promoting its traffic coverage during White Sox games at the new Comiskey Park with a contest that plays on the park's giant screen. Three dots are pictured on the screen racing toward the park while avoiding traffic snags by listening to WMAQ. Spectators guess which dot will win.

PRO-MOTIONS

Rosie Jager has been named promotion director at oldies/top 40 combo **KIKI-AM-FM** Honolulu, replacing **Amy Hammond**. Jager was previously executive assistant at crosstown top 40 **KQMQ** . . . Album **WLZR** Milwaukee promotion director **Jay Philpott** exits.

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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	13	SHIRLEY HORN VERVE 847 482/POLYGRAM	7 weeks at No. 1 YOU WON'T FORGET ME
2	3	5	JOEY DEFRANCESCO COLUMBIA 47063*	PART III
3	6	3	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
4	7	3	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
5	8	3	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
6	2	15	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
7	5	11	FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
8	12	3	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
9	9	41	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
10	4	13	CHICK COREA AKOUSTIC BAND GRP 9627*	ALIVE
11	14	3	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
12	15	5	JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE
13	NEW▶		RICKY FORD CANDID 79053*/DA	EBONY RHAPSODY
14	10	9	BOBBY WATSON BLUE NOTE 95148*/CAPITOL	POST MOTOWN BOP
15	NEW▶		COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF OUR DREAMS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	3	9	YELLOWJACKETS GRP 9630*	1 week at No. 1 GREENHOUSE
2	1	9	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
3	4	5	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
4	2	13	DIANE SCHUUR GRP 9628	PURE SCHUUR
5	5	17	DAVE KOZ CAPITOL 91643*	DAVE KOZ
6	6	27	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
7	9	7	BIRELI LAGRENE BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
8	NEW▶		THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
9	7	21	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
10	12	9	RAY OBIEDO WINDHAM HILL JAZZ 0128*	IGUANA
11	15	5	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
12	17	7	T LAVITZ NOVA 9134*	MOOD SWING
13	13	9	CLAUS OGERMAN GRP 9632*	CLAUS OGERMAN FEATURING MICHAEL BRECKER
14	8	13	MARION MEADOWS NOVUS 3097*/RCA	FOR LOVERS ONLY
15	11	11	RICK MARGITZA BLUE NOTE 94858*/CAPITOL	HOPE
16	20	5	STEVE LAURY DENON 6870*/A&M	STEPPING OUT
17	25	3	KENNY BLAKE HEADS UP 3011*	INTERIOR DESIGN
18	14	17	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
19	21	5	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
20	10	23	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
21	16	9	ROSS TRAUT/STEVE RODBY COLUMBIA 46137*	THE DUO LIFE
22	22	5	SAM CARDON AIRUS 0050*	SERIOUS LEISURE
23	23	3	KEVYN LETTAU NOVA 9135*	KEVYN LETTAU
24	NEW▶		JOHN LUCIEN MERCURY 848 532	LISTEN LOVE
25	NEW▶		GRANT GEISSMAN BLUEMOON 79165*/MESA-BLUEMOON	FLYING COLORS

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

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 4,1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BABY BABY Amy Grant/ K.Thomas (A&M)	I'M DREAMIN' Christopher Williams/ S.Brown (Giant)	ROCKIN YEARS Dolly Parton w/ Ricky Van Shelton S.Buckingham, G.Smith (Columbia)	LOSING MY RELIGION R.E.M./ S.Litt & R.E.M.(Warner Bros.)	BABY BABY Amy Grant/ K.Thomas (A&M)
RECORDING STUDIO(S) Engineer(s)	QUAD/BENNETT HOUSE (Nashville) Bill Whitington	MARATHON (New York) David Kennedy	NIGHTINGALE (Nashville) Gary Paczosa	BEARSVILLE (Bearsville,NY) Scott Litt	QUAD/ BENNETTHOUSE (Nashville)Bill Washington
RECORDING CONSOLE(S)	Neve 8068/ Trident 80B	Neve V Series	Helios	Neve 8088	Neve 8068/ Trident 80B
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR90	Studer A-820	Studer A-800/ Mitsubishi X-850	Sony 3348
STUDIO MONITOR(S)	Tannoy SGM10/ Yamaha NS10 Tannoy SRM10B	Tannoy FSMU	KEF C55	Yamaha NS10M UREI 813B	Tannoy SGM10/ Yamaha NS10 Tannoy SRM10B
MASTER TAPE	Ampex 467	Ampex 456	Scotch 996	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	CAN-AM (Los Angeles) Brian Malouf	MARATHON (New York) David Kennedy	SIXTEENTH AVENUE (Nashville) Gary Paczosa	PAISLEY PARK (Minneapolis) Scott Litt	CAN-AM (Los Angeles) Brian Malouf
CONSOLE(S)	SSL 6000 E Series	Otari MTR 90	SSL 4000 E Series G Computer	SSL 6000 E&G Series	SSL 6000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Otari MTR90	Mitsubishi X-850	Mitsubishi X-850 With Apogee Filters	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 JBL	Tannoy FSMU	Kef C55	Westlake 5 Way SM1	Yamaha NS10 JBL
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	PRECISION Stephen Marcussen	FUTURE DISC Steve Hall	GEORGETOWN MASTERS Denny Purcell	PRECISION Stephen Marcussen	PRECISON Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	Sony Music	WEA Manufacturing	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	Sony Music	WEA Manufacturing	Sonopress

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Pro Audio

Cassette-Duplication Biz Perking Up

New Technologies Should Keep It In Motion

■ BY SUSAN NUNZIATA

NEW YORK—With a nearly 20% drop in business in the first quarter well behind them, prerecorded audiocassette duplicators are relatively optimistic about the remainder of 1991. In addition, technologies such as digital bin loop systems, Philips' new Digital Compact Cassette, and Dolby S noise reduction are expected to bring exciting change to the market in the coming years.

"More so than at any other time the cassette market is at a major turning point," says Mark Mekker, president of Eastern Standard Productions, an independent cassette duplicator in Buffalo, N.Y.

The downturn of the first few months of '91—attributed to difficult economic times, the war in the Gulf, a dearth of hit product, and erosion from the CD—has begun to change course. Although most duplicators are not anticipating significant growth in 1991, they are expecting to end the year flat or with slight increases.

"The established acts are enough to keep everybody alive," says George McClellan, electronic services manager with Sonopress in Weaverville, N.C. "But I don't see any growth spurts. To have growth spurts you have to have new blood in the market."

Last year marked the first year that business was flat, following an almost eight-year period of steady growth in the 10% range. Much of this is attributed to the erosion of cassette sales by the compact disc, a fact of life that most duplicators have begun to face. In light of this, some have stepped up their efforts to improve the quality of the cassette, introducing the digital bin systems into their plants, and several more duplicators are expected to invest in digital bins this year.

"This is definitely the year that digital bins will be in the forefront," says Bob Farrow, president of Concept Design, a manufacturer of digital bin systems that has its units installed in WEA Manufacturing plants and in BMG's Sonopress facility (Billboard, April 27).

Several duplicators note that they are considering upgrading to the systems this year, but the investment goes beyond new equipment and would also require better grade tape to make the quality differences heard. New cobalt formulations are being developed by most major bulk tape manufacturers and chrome is being called for on a growing number of projects, but plants are seeing a reluctancy on the part of record labels to invest in a tape formulation that could end up costing them a nickel more per cassette.

> *'Any duplicator who doesn't take DCC seriously is foolish'*

"Digital bins are capable of remarkable things from the standpoint of frequency response and fidelity," says McClellan, "but unless record companies are willing to buy premium tape, it's not going to make much difference . . . Will [record companies] pay for the improvements we can give them?"

One of the big questions for many duplicators now is how the new cobalt formulations will be positioned in the marketplace. "Is it going to be priced so that it competes with ferric but offers better quality, or will it be priced to compete with chrome?" asks McClellan.

Digital bins are expected to alter the duplication landscape in more dramatic ways: The investment required to upgrade to digital bin systems may prove too high for some facilities to make, and several industry observers are anticipating a shakeout of the midsized independent duplicators this year.

Dolby S-type noise reduction is also seen by many duplicators as a valuable quality improvement. The company now has the single-chip IC version of the process in mass production, and at least 15 new products incorporating Dolby S are expected to be introduced to the consumer market this year. In addition, the 422 professional encoder is now in production and has been delivered to several companies for a trial run.

"Everybody I talk to is fired up about Dolby S," says McClellan, noting that his facility took the 422 for a trial period.

However, some industry observers are concerned that the process will not get the commitment need-

(Continued on next page)

A Fine Line. Production began on April 15 at Ampex Recording Media Corporation's new coating Line 8 installed at its Opelika, Ala., manufacturing facility. The line, part of a larger $17.4 million facility expansion, is dedicated to manufacturing metal particle tapes. At the ribbon-cutting, wearing the latest clean-room fashions, are, left to right, Ampex chairman Edward Bramson, VP of operations Gene Nyland, and president Thomas Wheeler.

AUDIO TRACK

BOASTING AN impressive 14-year track record, the recently renovated **Randy's Roost**, now called **Disc Mastering**, in Nashville is maintaining a comfortable flow of mastering projects.

Studio founder **Randy Kling**, a 30-year mastering veteran and a former staff mastering engineer for RCA Records in Chicago and then Nashville, has mastered albums by **Alabama, Elvis, Michael Jackson, Dolly Parton, Alice Cooper, Jefferson Airplane, Isaac Hayes, Lou Reed,** and **Kenny Rogers**.

In 1977, when RCA/Nashville shut down its in-house mastering operation, Kling rented the room he was accustomed to using from RCA, and named it Randy's Roost. He later moved his nest to a building across the street, but returned to the original facility in the old RCA building last August. Disc Mastering now occupies approximately 4,000 square feet of the 20,250-square-foot facility.

According to studio manager **Chad Kling**, the facility's two rooms are used strictly for mastering: one where "analog disc cutting for lacquers takes place and the other for purely digital mastering."

Studio designer **Danny Hilley** recently completed renovations on the acoustically balanced digital mastering room, which offers a **Neve DTC-1** digital transfer console and **Dolby SR/A**, along with **Tannoy's** new **DMT** monitor series. Additionally, the room houses a **Sony DAE 3000** digital editor, a Sony **PCM 1630** digital processor, **Panasonic 3700** and Sony **2500** R-DAT machines, and Sony **DMR 4000** video decks.

The analog room has a **Neumann/Neve SP75** console with Neve equalizers, a Neumann **VMS-70** cutting lathe/**SX-74** cutting head, Neumann **SAL-74B** transformerless disc mastering amplifier, and **Studer A-80** recorder.

The facility includes a separate, dedicated listening room for reviewing finished masters.

Plans are also under way to install the city's first **Cedar Digital Audio Restoration System**.

Recently, **Narada** artist **David Arkenstone** completed mastering on his fourth album, "In The Wake Of The Wind," in the studio's new digital editing suite. **Hoyt Dooley III** engineered the session for CD, R-DAT, and cassette masters.

The album tracks were recorded on 32-track digital at **AD Productions** in Milwaukee.

Other recent mastering projects include Rounder Records' **Spanic Boys** album and PolyGram label executive/producer **Harold Shedd** in with **The Normaltown Flyers'** first album. Randy Kling and Dooley engineered.

DEBBIE HOLLEY

NEW YORK

MAGIC SHOP had **George Benson** in cutting live tracks for an album scheduled for summer release. **Charles Wallert** produced; **Richard Kaye** and **Joseph Warda** engineered. **Suzanne Vega** was in producing several tunes for artist **Brian Rose**. **Steve Rosenthal** and **Edward Douglas** engineered. **They Might Be Giants** began work on their new album

(Continued on next page)

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ITA Meet Aims To Answer Questions

NEW YORK—The ITA's sixth annual "How And Why" seminar, Monday through Thursday (6-9) at the Sheraton Hotel on San Diego's Harbor Island, will feature panels on topics concerning the audio, manufacturing, and tape-duplication industries.

A panel representing manufacturers of high-speed duplication and loading equipment will discuss what changes will be necessary to adapt their equipment for duplication of Digital Compact Cassettes. The panel will explore the cost of modifications, and how feasible it will be to switch between DCC and analog cassettes.

Joseph Kempler, a member of the industry for more than 30 years and now technical director with Sunkyong Magnetic America in Long Beach, Calif., will lead a session on new types of tape. He will explore how to choose the right tape for duplication, what new tapes are needed, compatibility with existing equipment, and the potential re-emergence of middle-bias cobalt-ferric tape.

Other issues to be explored include "Expanding The Applications For The Recordable CD" and "How Are We Handling The Additional Demands Placed On The Recording Chain By Digitally Recorded Music Sources."

SUSAN NUNZIATA

AUDIO TRACK

(Continued from preceding page)

for **Elektra. Paul Angelli** produced and engineered, assisted by Douglas.

D.J. Pierre recently completed work at **Battery** on a remix of **Samantha Fox's** single "Hurt Me, Hurt Me (But The Pants Stay On)."

Producer **Steve Rosen** was in **Quad** with artist **Giggles** of **23West** working on a 48-track vocal overdub. Rosen handled engineering duties with **Russel Elvado** and **Bruck Dawit. Steve Casper** assisted **Ben Eisch** on a 48-track mix with guitar overdubs for **A&M** act **Jim Lauderdale. Color Me Badd** of **Spook Productions** was in completing its debut album and polishing the single "Thinking About You." **Jay Pollock** engineered, with Dawit assisting.

LOS ANGELES

PAULA ABDUL MIXED HER new **Virgin** album at **Studio Masters. Jeff Smith** and **Peter Lord** produced, with **Greg Laney** at the board. **Wolfgang Aichholz** assisted.

Miracle Legion was in Hollywood Sounds working on its label debut CD with producer **John Porter.** The album is scheduled for release in September on **Morgan Creek.**

Eleven, an L.A.-based trio, mixed its debut project at **Air L.A.** for June release on Morgan Creek. **Eric "E.T." Thorngren** produced.

Kix was in **Sunset Sound** completing tracks, overdubs, and mixes on its next **Atlantic** album. **Taylor Rhodes** and bassist **Donnie Purnell** produced and engineered, assisted by **Neal Avron. The Amazing Colossal Men** were in tracking and mixing, with **Niko Bolas** producing and engineering. **Mike Kloster** assisted. **Steve Lukather** was in for guitar overdubs on a track he produced for **Cher's** next album. **Frank Wolf** engineered, assisted by **Brian Soucy.**

NASHVILLE

PRODUCER **CLYDE BROOKS** completed mixes on tracks by **Grayghost** at **Masterfonics. Bob Bullock** engineered. Basic album tracks were recorded at **Ardent Recording** in Memphis, with Bullock at the board.

Tony Toliver was in **Digital Recorders'** Studio D mixing his new **Capitol** album with producer **James Stroud. Bob Bullock** engineered, with **Brian Hardin** assisting. **Louise Mandrell** worked in Studio D with Bullock on mixes. Hardin assisted. **ZZ Top's Billy Gibbons** was in studios C and D overdubbing and remixing, with **Niko Lyras** at the board. **Carl Marsh** co-produced with Gibbons. **Pasquale DelVillagio** assisted.

OTHER CITIES

EXPOSÉ WAS IN **Countdown Studio** in Miami recording its third album for **Arista. Louis Martinee** produced.

Mick Jagger was in **Cheshire Sound**, Atlanta, tracking vocals on "Sex Drive" for the **Rolling Stones'** next album. **David Kahne** was in representing **Sony Music. George Pappas** and Kahne engineered, assisted by **Dale Abbott. Keith Sweat** was in overdubbing and remixing "Your Love" for single release on **Vintertainment/Elektra.** Pappas was at the **Solid State Logic**, assisted by Abbott.

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

CASSETTE-DUPLICATION BIZ BEGINNING TO PERK UP

(Continued from preceding page)

ed from major labels to make it fly. "I don't think you'll have commitment from major labels because the cost will not justify sales," says Nick Doffelmeyer, director of quality assurance with MCA Records. "If a big market push is not done by Dolby to let consumers know what it's all about, it might be further confusing to the marketplace."

Although little is known about the specifics of manufacturing, DCC is seen as the bright spot on the horizon. "Any duplicator who doesn't take this seriously and look at it as a possiblity in the future is foolish," says Mekker.

McClellan agrees, joking that "DCC may be the only thing that allows me to retire." He adds that it's "going to be the best thing since sliced bread if they can get it on the market."

One company, Tapematic, announced at this year's Audio Engineering Society convention in Paris a new loader that can be upgraded to accommodate DCC for an investment of only $200-$300. However, unanswered questions still run rampant regarding the cost and specifications of manufacturing DCC.

For now, however, things are looking up. New releases are starting to roll out and, although duplicators are not expecting a release like Michael Jackson's "Thriller" soon, they are looking forward to a stable 1991.

"We've gotten word from our higher-ups that we'll be back to the normal rates of 250-300 masters running per week in about 30 days," says Doffelmeyer. For the first few months of 1991, the facility was running 150-200 masters.

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DADC Roars Into The '90s By Adding Laser Production, Upgrading CD Facilities

PRO FILE

TERRE HAUTE, IND.—The Digital Audio Disc Corp., one of the first CD manufacturing facilities to begin production in the U.S. approximately eight years ago, joined the ranks of the first laserdisc manufacturers last year in anticipation of that market's growth in the '90s.

At the beginning of this year, the facility began full-scale production of laserdiscs.

One of the largest producers of audio CDs in the U.S., DADC is also upgrading its CD production capacity to modular systems, slowly phasing out the existing batch production, according to Jim Frische, chairman and CEO of DADC.

Frische joined DADC in 1983 and supervised design, construction, and staffing of the facility, which has grown from its initial 100,000 square feet to more than 350,000 square feet.

With combined capacity for 14 million discs per month between DADC and its plant in Pitman, N.J., Sony Music supplies more than 40% of the CDs in the U.S., says Frische. DADC is capable of producing 10 million CDs per month.

In laserdisc production, the facility is the second-largest in the U.S., producing approximately 100,000 two-sided laserdiscs per month, and is upping its capacity to 300,000 per month by the end of 1991 (Billboard, Feb. 9).

The laserdisc-manufacturing process differs in key ways from the replication of CD-audio and CD-ROM.

The most crucial and time-consuming step in laserdisc manufacturing is the preparation of the master, according to engineers at DADC. It takes approximately six hours to premaster a one-hour side of a two-sided laserdisc, a marked contrast to the two hours it usually takes to premaster an audio CD.

There are three video premastering suites at DADC, where engineers go through the lengthy process of transferring incoming masters onto D-2 cutting masters and watching the programs through in real time to verify quality control.

Most masters are received at the plant on D-2 tape, although other formats are also brought in. The originals are always transferred to cutting masters.

The D-2 cutting master is brought to the laserdisc plating room, where one of two laserdisc cutting machines sit in Class 1000 clean rooms. (Class 1000 means that there are 1,000 particles of dust 5 microns or larger per cubic foot of air.)

Here a glass-master carrier is cut from the running master on LD cutters that sit on 12-foot-deep isolation pads. The disc is positioned on a spindle that sits on a cushion of air so that there is no actual metal-to-metal contact, eliminating trouble caused by vibration.

Once the glass master is cut, it is put into a plating bath and plated with nickel metal, creating a metal master. That master is placed again into the plating solution to create a stamper, which is also made from nickel. Multiple stampers are usually made—the number depends on the volume of the run—and these serve as "running masters" from which the discs are replicated. It usually requires up to 11 hours to make 1,000 stampers, and standard turnaround on an LD production is approximately three days.

The stamper is then placed into a molding machine, where discs are molded from poly methal methylate acrylic (PMMA) rather than the polycarbonate used to make audio CDs. According to Cliff Brannon, manager of disc preparation, PMMA is the cleanest plastic available. After molding, discs are sent to the vacuum-evaporation machines, where aluminum is applied.

At the molding/coating point, the discs are made in short order, and automatic carts deliver finished product from the molding machines to the quality-control checkpoint, where each laserdisc is subject to a 100% visual inspection as well as a technical inspection.

This inspection process takes approximately four to five minutes per side, after which the single-sided discs are put together with adhesive to create a two-sided laserdisc.

The laserdisc market is expected to see 140 new titles per month produced in 1991, according to the Laserdisc Assn., bringing the total number of titles available to 5,300 by year's end.

SUSAN NUNZIATA

In the clean room during the transfer process, an operator creates using the cutting machine to transfer audio and video signals from D-2 tape to a glass master.

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Flesh & Blood & Gold & Platinum. Capitol recording group Poison is honored with double- and triple-platinum awards for its album "Flesh & Blood," and gold awards for its singles "Unskinny Bop" and "Something To Believe In." Capitol president Hale Milgrim also presented the band with a pen mounted on a plaque, signifying more than a million autographs signed. The band's current single is "Life Goes On." Shown, from left, are band members Bobby Dall, Rikki Rockett, and C.C. DeVille; Milgrim; and band member Bret Michaels.

Intense Evening. Elektra recording artist Lisa Fischer enjoys dinner and dancing with Elektra's New York staff at Jezebel's Restaurant in celebration of her debut album, "So Intense." Shown, from left, are Elektra Northeast regional promotion and marketing manager Barry L. Roberts; Elektra senior VP of urban music Ruben Rodriguez; WEA New York R&B field sales manager Rita Roberts; Elektra New York promotion and marketing manager Matt Levy; Fischer; WEA New York regional R&B sales assistant Octavia Oestricher; Elektra regional marketing coordinator Bonnie Burkert; Elektra marketing and merchandising director Larry Braverman; Elektra national director of sales and marketing Earl Hutchinson; and Elektra director of operations, urban music, Elaine Valentine.

Starring Role. Private Music announces the signing of Ringo Starr to a long-term recording contract. Starr, who has released 10 solo albums since 1970, has begun recording his Private debut with producer Jeff Lynne in Los Angeles. His most recent album is "Ringo Starr And His All-Starr Band," the compilation of live recordings from his 1989 world tour. Shown, from left, are Starr associate Hillary Gerrard; Ken Mansfield, Starr's coordinator; Private Music president/CEO Ron Goldstein; Private Music owner and founder Peter Baumann; Starr; Bruce Grakal, Starr's attorney; and Private Music VP of A&R Jamie Cohen.

Gold For Brown. The Hon. Christopher Hurford, Australian Consul General in New York, left, presents a gold record to Ray Brown, center, commemorating Australian sales of 35,000 units of James Morrison's Atlantic album "Snappy Doo," on which Brown performed as guest artist. Morrison, right, returned the favor by performing as guest artist with the Ray Brown Trio at New York's Blue Note club, where the gold record presentation was made.

Head Honchos. The heads of the B'nai B'rith Music and Performing Arts Unit chat after their installation dinner April 15. Shown, from left, are outgoing president Ed Cramer; Bernard Goldstein, second VP, B'nai B'rith District No. 1; new president Mickey Gensler; and new executive VP Brad Simon. Also installed at the dinner were senior VP Irv Lichtman, and VPs Ron Alexenburg, Norm Berkowitz, Alan Cohen, Mel Fuhrman, Juggy Gayles, Barry Hirschberg, Hope King, Mike Maslin, Bobby Menashe, and Stanley Mills.

Hot Off The Presses. Sony Classical Hamburg VP of A&R Olympia Gineri, left, presents conductor James Levine with his first copy of "Aida." Future recordings with Levine and the Metropolitan Opera will include "Travatore" and "Luisa Miller."

Gold "Hits." Van Morrison, center, receives a gold record for his "Greatest Hits" collection, which was released in the U.S. on Mercury Records. Presenting the award are Polydor U.K. managing director David Munns, left, and PolyGram Worldwide CEO Alain Levy.

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IVA To Distribute Mystic Fire Line

Catalog Now In Mainstream Outlets

■ BY JIM McCULLAUGH

LOS ANGELES—Island Visual Arts will be picking up distribution of the Mystic Fire Home Video line for mainstream video outlets as a result of an exclusive distribution alliance between the two companies.

IVA, which enjoys the sales and distribution force of PolyGram Video and PolyGram Group Distribution, was formed recently as a music video and alternative programming entity of Island Records, part of the PolyGram group of labels.

Six-year-old, eclectic New York-based Mystic Fire Video—now 80 titles strong—is best known for such series as "Joseph Campbell And The Power Of Myth"; Bill Moyers' PBS specials, including "A Gathering Of Men" with Robert Bly; and an anthology collection of "A World Of Ideas."

IVA will launch the Mystic Fire catalog at the upcoming Video Software Dealer's Assn. convention in July at Las Vegas.

Mystic Fire will retain distribution of its products in independent bookstores and direct mail, while IVA will handle mainstream distribution. It is expected that Mystic Fire will focus more on development, productions, and acquisitions in the wake of the deal. Mystic Fire's programming covers such areas as the arts, anthropology, politics, science, and the environment.

Part of the gameplan in making the highly acclaimed Mystic Fire titles more accessible to a broader audience, according to IVA president Liz Heller, will be to reprice the traditionally higher-priced Mystic Fire product in line with popular sell-through levels. Both series and individual titles will be repriced, she notes.

According to Sheldon Rochlin, president of Mystic Fire Video, the six-volume Campbell set will be repriced from $149.95 to $129.95. Individual titles will be $24.95, down from $29.95. Meanwhile, "A Gathering Of Men" is being repriced from $39.95 to $29.95, while the "Ring Of Fire" series will have each of four titles dropping from $29.95 to $24.95. Much of the line will remain at $29.95.

"We didn't want to go to $19.95 at this point," says Rochlin. "We have a product that has strong interest and the interest is still there. It's a delicate matter. We're not just trying to put it out there and assume it's for everybody. But we do assume it's for a lot more."

"The Mystic Fire deal is a very creative alliance for us," says Heller. And we can get Mystic Fire more penetration at retail."

Heller also says that the deal does not necessarily mean IVA is "shopping" for label distribution deals, although she says there "are a couple of other product lines out there. But we very much want to be in production ourselves. We're not looking merely to make distribution deals."

'Their programming is very compatible with IVA but we don't overlap'

Currently, IVA is filming the New Orleans Jazz & Heritage Festival for TV and home video.

IVA and Mystic Fire, say both Heller and Rochlin, will also be working on some joint productions and acquisitions.

Adds Rochlin: "We anticipate a large increase in our distribution. That's at the heart of the deal. We've never had any kind of distribution or sales force. We've always operated independently through our catalog primarily and occasional mailings to video stores. We've concentrated on our niche market ... the catalogers, the bookstores, and direct mail.

"We've never done any real marketing to video stores. But we all feel the product has a wider audience."

He adds that Mystic Fire will also offer "monthly releases" for the first time, incorporating new product as well as spotlighting repriced catalog best sellers.

Upcoming, says Rochlin, are several new Bill Moyers tapes, including "The Faith Keeper," which will be broadcast in August, and "Spirit And Nature," a 90-minute special that will air on PBS in June and will discuss religion, ethics, and the environment.

In other IVA developments, the company has formed Bananas Video, which is being characterized as a "new line of quirky and unconventional home video titles."

The first Bananas title is "Dick," a 15-minute short film that explores women's thoughts about the male sexual organ.

Created by British documentarian Jo Menell, the film, which has drawn critical acclaim at several recent film festivals, has been seen on select London movie theater screens and has been released on home video in England on Island Visual Arts/U.K.

Dealers can obtain "Dick" by calling the Bananas Video order line. Other Bananas Video titles will be forthcoming in summer.

Wildebeest Ads Too Tame For U.K. Video Promotion

■ BY JOHN HAYWARD

LONDON—The U.K.'s generic advertising campaign has gotten off to an inauspicious start, according to research conducted by a leading market research magazine here that shows only 5% of adults could recall seeing the commercials.

The industry's 10 participating suppliers have met to discuss changes in the commercials, which could involve a reduction in the ads' running time from 60 to 30 seconds to increase coverage and a dropping of the wildebeest theme, which some executives fear was too subtle a sell.

In the original spot, a pair of wildebeest wander across the Serengetti Plain looking for the rest of their herd, only to discover them watching the latest video release on a TV/VCR. In between scenes involving the widlebeests were clips from such films as "Diehard 2," "Dick Tracy," and "Days Of Thunder."

The kicker line said, "Get a video out. You're in for a good time."

To date, no alternative commercials have been screened, but it is expected that a new spot will be ready in time to promote the May release of "Presumed Innocent," "Cadillac Man," and "RoboCop 2."

The nearly $20 million for the campaign is being contributed by 10 members of the British Videogram Assn. (Billboard, Feb. 23).

While the campaign in the U.K. is conceptually similar to the video-awareness campaign being developed in the U.S. by the Video Software Dealers Assn., the British industry was galvanized by a downturn in the video rental business, which was far more severe than the flattening of growth expe-

(Continued on page 65)

'Three Tenors' Vid A Classical Success

■ BY CHRIS McGOWAN

LOS ANGELES—The "Thriller" of classical music videos has arrived. London's "The Three Tenors In Concert," a $24.95 live performance featuring opera superstars Jose Carreras, Placido Domingo, and Luciano Pavarotti, has soared into the top 10 of Billboard's Top Sales Video chart, an unprecedented achievement for a classical music title.

And PolyGram Video, the company marketing the tape, is hoping the success of "Three Tenors" will translate not only into greater interest in classical programming, but into an expanded music video business by drawing older buyers into the market.

"In general, it has raised the profile of classical music in video and served as a calling card," says David Weyner, president of PolyGram Classics and Jazz (the London label is a PolyGram imprint). "It has changed the potential of the rest of our catalog, and is drawing audiences into a genre they thought they didn't enjoy.

"It appeals to a more adult consumer, and we like to believe it portends new avenues to a much larger audience in search of entertainment, regardless of whether they have a predilection for rock, jazz, or classical."

Not only has "The Three Tenors" broken all sales records for its genre and neared the 200,000-unit mark for U.S. sales, but the title is a good bet to become PolyGram's top-selling music video of all time.

"I think 300,000 units is not a long shot at all," Weyner says. "We'll work both the video and the ["Three Tenors"] audio through the year ... [and] through Christmas."

Currently, PolyGram has several pop titles from its different labels "hovering between 250,000 and 300,000 units" in domestic sales, according to Joe Shults, president of PolyGram Video. Those include Roger Waters' "The Wall—Live In Berlin," Janet Jackson's "Rhythm Nation 1814," Def Leppard's "Historia," Bon Jovi's "Slippery When Wet," "Raffi In Concert," and "Raffi: A Young Children's Concert."

"The Three Tenors," launched Sept. 19, is already PolyGram's highest-grossing music video ever, with its $24.95 price point (almost all pop titles are less than $20 list). "It's definitely generating the most revenue," says Shults. "It's been relentless."

The title is also PolyGram's top-selling laserdisc of all time, with almost 20,000 units of its sales coming from the $34.95 laser edition (about 180,000 units have been sold on VHS).

Globally, "The Three Tenors" has sold 600,000-700,000 total units.

The audio release of "The Three Tenors" is also racking up unprecedented numbers, having achieved sales of 1.1 million units in the U.S. and nearly 6 million total units worldwide.

The multiplatinum standing of the "Three Tenors" video is remarkable in that there had never even been a gold classical music video before. PolyGram's previous biggest seller in that category was "Bernstein In Berlin: Beethoven Symphony No. 9," which was released last year and has sold less than 15,000 units to date.

"The Three Tenors" had a special

(Continued on page 65)

Star Turn. Martin Sheen, director and star of Republic Pictures' "Cadence," keynoted Baker & Taylor's recent sales meeting. Pictured, from left, are Jim Warburton, president of Baker & Taylor; Gerry Garbacz, executive VP of Grace Specialty Business; Sheen; Gary Jones, VP of sales, Republic Pictures Home Video; Glenn Ross, senior VP of marketing, Republic Pictures Corp.; Vallery Dountze, president, Republic Pictures Home Video; and Jeff Tuckman, VP of advertising for Baker & Taylor.

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VSDA Lauds Portland Expo; Board-Slot Race Heats Up

STORE MONITOR

by Earl Paige

PORTLAND PAYOFF: With 700 attendees expected over its two-day run, the **Video Software Dealers Assn.'s** third of six Expos this year was heralded as a success by both staff and delegates at the April 28-29 event at the Portland, Ore., Convention Center. Although attendance at VSDA's Expo events is under scrutiny, **Joanna Baker**, director of Video Expos and international relations, says the main purpose of the shows is to develop membership and solidify regional contact with VSDA. With 40% of the attendees nonmembers of VSDA, the Expos are "building our membership." In general, Baker plays down attendance comparisons with previous years when the Expos were run by regional chapters. "We're very positive about the fall Expos. I was just in Indianapolis and we had 20 chapter leaders come in from all over the Midwest" for a planning session on what will be the first of three autumn Expos (one other in Houston and one in Reno, Nev.). In addition to Baker, three other staff members from the Marlton, N.J., headquarters came out. They are **Meril Weinstein**, director of member services; her assistant, **Laura Kelokates**; and **Geri Andrews**, Baker's assistant. Because of a board meeting prior to the Expo, no national directors were on hand the first day. Although embroiled in four different legislative issues, the Washington/Portland chapter "pulled it all together," says Baker.

POLITICS, POLITICS: At least three candidates for VSDA's national board were on hand in Portland, including **John Heim**, who operates four stores in Denver, and **Mitch Lowe**, a suburban San Francisco co-owner of three stores. Both are officially nominated candidates. Also attending was **Jim Lauer**, a Seattle store owner and independent candidate. Heim said he is doing both an English and French mailer for Canada, reflecting the spirited races that always characterize VSDA's board campaigns.

VIDEO VOTE: VSDA has as a long-range project the development of a voter-registration program, different in emphasis and impetus from the Rock The Vote campaign loosely embraced by the **National Assn. of Recording Merchandisers** as a bulwark against censorship of music. "Ours is not issue oriented," insisted Lowe, but rather seeks to build citizenship as a way for video stores to be more community oriented and the "place where the whole family shops." The program is so new "there is no name for our committee," said Lowe, although meetings are continuing with organizations like **Vote America** and particularly with the **League of Women Voters**, "our partner kind of," Lowe said.

RENTRAK ON TRACK: As could be anticipated, the Expo provided an ideal vehicle for Portland-based **Rentrak**. The once controversial revenue-sharing distributor is ready to go high-stepping anyway, boasted **Ron Berger**, chairman and CEO. Rentrak's stock is touted among leaders in OTC lists. Berger, remembered for his stand favoring Hollywood in the historic First Sale battle staged by VSDA, acknowledged that recent reports are correct—he would be interested in a board slot. "They haven't asked me," he said, noting Rentrak was among the first in funding VSDA's image campaign.

ALL IN THE CLUB: Although Dallas-based **Super Club** announced that it will consolidate its **Turtle's Music & Video** and **Record Bar** chains and locate the merged company in Atlanta (Billboard, May 4), don't expect the company to unite its video chains—**MovieTime/Alfalfa** in New Orleans, **Video Towne** in Dayton, Ohio, and **Movies At Home** in Kansas City, Kan.—un-

(Continued on next page)

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	6	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
2	2	28	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	3	50	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	4	11	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
5	10	32	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
6	6	11	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
7	5	30	THREE TENORS IN CONCERT ▲[2]	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
8	11	11	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
9	9	4	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
10	8	29	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
11	7	10	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
12	13	30	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
13	12	11	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
14	18	3	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
15	14	11	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
16	16	11	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
17	21	9	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
18	17	11	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
19	22	4	TESLA: FIVE MAN VIDEO BAND	Geffen Home Video 39507	Tesla	1991	NR	19.95
20	15	31	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
21	32	2	WRESTLEMANIA VII	Titan Sports Inc. Coliseum Video WF090	Hulk Hogan Sgt. Slaughter	1991	NR	39.95
22	19	242	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
23	28	2	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
24	24	23	MADONNA: THE IMMACULATE COLLECTION ▲[4]	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
25	NEW ▶		HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
26	RE-ENTRY		KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
27	36	12	MARIAH CAREY: THE FIRST VISION ▲	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
28	34	2	RED HOT & BLUE	Arista Records Inc. 6 West Home Video SW-5718	Various Artists	1990	NR	19.98
29	23	6	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
30	RE-ENTRY		JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
31	33	34	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	Animated	1989	G	24.98
32	31	9	PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
33	20	4	SCHWARZKOPF BIOGRAPHY	Strand VCI Entertainment 5003	Norman Schwarzkopf	1991	NR	12.95
34	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
35	25	19	MADONNA: JUSTIFY MY LOVE ▲[8]	Warner Reprise Video 38224	Madonna	1990	NR	9.98
36	26	10	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
37	35	25	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
38	38	119	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
39	40	19	PLAY THAT FUNKY MUSIC WHITE BOY ▲[4]	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
40	29	5	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	99.95

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

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Buena Vista Sold On Importance Of Sell-Thru

Mounts Campaign Promoting Children's, Catalog Titles

LOS ANGELES—The year-round sell-through business for children's product—as well as catalog movies—is alive and well, according to Buena Vista Home Video.

Thus, the company is mounting a multitiered label and product promotional strategy in the sell-through area backed by extensive advertising and merchandising.

The studio is also poised to inaugurate a Disney brand-awareness campaign shortly.

Among specific product and campaigns rolling out, according to Ann Daly, senior VP of marketing for Buena Vista Home Video:

- A massive Walt Disney Home Video year-round campaign starting in June encompassing 65 animated titles at $12.99. Among significant support elements will be a novel, limited-time consumer offer. A major new title will be "The Prince And The Pauper," Disney's first animated 24-minute movie released on video directly from theaters, at $12.99. It was recently paired with the $27 million box-office theatrical run of "The Rescuers Down Under."
- A year-round sell-through campaign from Touchstone Home Video beginning in June that combines eight recent hits with five catalog evergreens. The campaign is also punctuated by a novel, limited-time consumer offer.
- Introduction of "The Brave Little Toaster" to home video July 19 at $19.99. This 90-minute musical, animated featurette, winner of a Parent's Choice Award, has only been seen during a brief run on The Disney Channel. Marketing and merchandising elements will treat it as though it were a newer theatrical or vault release.

Says Daly, who claims the studio's home video support budget is twice what it was last year, Disney is "supercharging this business" because the potential is there. "We continually talk to our core customer base and have a pretty good understanding of what they want and what would motivate them to purchase even in this economy. We think we know what it's going to take to get people to act.

"It's always been our philosophy to continue to build the business," she continues. "If you don't go after it aggressively, what we've done today will atrophy. There's not a consumer out there who's saying, 'whenever you release it, fine.' They're going to develop other buying habits. We have to make sure their habit is purchasing videocassettes, particularly ours."

She says Disney's latest research shows that more than 20 million households own an average of 14 full-length, live-action feature films with that number continually increasing. In addition, according to Disney research, "67% of consumers who have purchased videos first became aware of them at an ownable price while browsing through the store."

In terms of cultivating a year-round sell-through business, Daly adds, "It's something that the consumer proved to us, not something we had to prove to the industry. Years ago we started a cartoon promotion in June where previously there had been no business. Every year we've anniversaried that with increasing numbers. Certainly, the fourth quarter is set up to do much more business but that doesn't mean our customer walks away from it. We believe that purchasing videocassettes is a lifestyle and a habit and it doesn't make sense to support it once a year."

Daly also adds that Disney sees sell-through participation increasing at all classes of trade. Significant volume will go through mass merchants and video specialty stores, as well as grocery and drugstores, she says, the latter two among the fastest-growing sell-through outlets.

> *'Purchasing videos is a habit and it doesn't make sense to support it once a year'*

"The overall pie is getting bigger," she says. "We don't see it as one class of trade taking business away from the other."

The advertising campaign for the Disney animated product breaks in June and will run until the end of the year, says Daly. Product is available individually as well as in a series of gift packs. Prebook is May 21, while street date is June 7.

In addition to "The Prince And The Pauper," other fresh titles in the animated campaign are "Willie The Operatic Whale" and "Peter And The Wolf," both expansions of the "Mini-Classics" line, and "There's No Camp Like Home," "Win Some Lose Some," and "All's Well That Ends Well," expansions of "The New Adventures Of Winnie The Pooh" line.

The consumer offer for the animated campaign features an exclusive, plush Pluto puppet, valued at $20, which is available June 7-Aug. 15. Consumers can buy the puppet for $2.99 when they buy two $12.99 cartoon cassettes.

The animated campaign will also feature three different national consumer advertising campaigns rolling out June 1 and running until the end of the year. In addition to national TV and print advertising, co-op support is also available.

In all, the animated campaign includes 12 "Cartoon Classics," 14 "Mini-Classics," and six "The New Adventures Of Winnie The Pooh" titles.

Among the titles in the Touchstone Home Video campaign, which prebooks June 4 and will hit stores June 21, are "Who Framed Roger Rabbit?" at $22.99, and 12 $19.99 titles, including "Pretty Woman," "Three Men And A Baby," "Cocktail," "Beaches," "Dead Poets Society," "Turner & Hooch," "Three Fugitives," "Can't Buy Me Love," "Ernest Goes To Camp," "Hello Again," and "An Innocent Man."

Consumers who purchase any two Touchstone titles between June 21 and Sept. 30 can mail in for a free Touchstone Pictures' sports bag, valued at $15, while consumers who purchase one Touchstone title can also buy the same bag for $8.

Buena Vista Home Video has already whetted consumer appetites for "The Brave Little Toaster" by merchandising it inside 6.4 million "Jungle Book" cassette boxes. The title will arrive in stores July 19. Various point-of-purchase and other merchandising materials will also be available with it.

JIM McCULLAUGH

STORE MONITOR

(Continued from preceding page)

der one roof anytime soon. "The video business is much different than the music business," says **Bill Shepard**, president and chief operating officer of Super Club Retail Operations. "I wouldn't rule out any changes in them, but we have our hands full with our music chains. We will be working through a very challenging integration of the two chains. It just seems as though [the video chains] will stay as they are for now."

CABLE CONNECTION: The long-debated pay-per-view vs. video store topic is heating up, with the latest move a meeting of five VSDA chapter chiefs (Billboard, May 11). The topic was also introduced at the recent **American Video Assn.** convention by **James Warburton**, president of **Baker & Taylor**, who says his main concern is that retailers realize they are creating a vacuum [for cable and other delivery systems to fill] if they are not making sure their stores are inviting, fun, and, by all means, neat "and not with a carpet that hasn't been changed in six years." Warburton doesn't scoff at PPV. "At some point in time there will be a place in the market for cable and satellite systems and they will in fact take some share of the marketplace, but the idea that this is gloom and doom for video rental just doesn't appear to be in the cards at the present time."

ADD CABLE: One stumbling block for PPV, said Warburton in his San Diego speech, is viewer frustration over confronting so many choices and having to plan their viewing in advance. These factors are popping up in research being done by the home video sides at major studios (Billboard, April 20). One cable executive agrees. **Jim Riesenbach**, director of production and public affairs at **Comcast Cable**, Philadelphia, says a new feature of PPV system **Viewer's Choice** hopes to get around the problem of planning ahead. One major movie is offered for a week. It is played repeatedly 10-12 times every 24 hours. The concept, "Continuous Hits," is now available in several markets, including Philadelphia; Milwaukee; St. Paul, Minn.; Orange County, Calif.; and Raleigh/Durham, N.C.; among others.

Assistance in preparing this column was provided by Ed Christman in New York.

THE Hollywood REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	**Oscar** (Buena Vista)	5,091,027	1,388 / 3,668	—	5,091,027
2	**A Kiss Before Dying** (Universal)	4,348,165	1,523 / 2,855	—	4,348,165
3	**Toy Soldiers** (Tri-Star)	4,182,300	1,350 / 3,098	—	4,182,300
4	**Out for Justice** (Warner Bros.)	4,010,601	2,004 / 2,001	2	27,499,154
5	**Mortal Thoughts** (Columbia)	3,223,896	1,190 / 2,709	1	11,015,883
6	**The Silence of the Lambs** (Orion)	2,590,546	1,627 / 1,592	10	108,662,853
7	**Mutant Ninja Turtles II** (New Line Cinema)	2,400,356	2,257 / 1,064	5	70,560,411
8	**Dances With Wolves** (Orion)	2,065,096	1,597 / 1,293	24	162,753,745
9	**Defending Your Life** (Warner Bros.)	1,423,703	701 / 2,031	5	12,877,537
10	**Sleeping With the Enemy** (Fox)	1,390,141	1,279 / 1,087	11	91,081,658
11	**New Jack City** (Warner Bros.)	1,276,985	739 / 1,728	7	39,883,058
12	**Home Alone** (20th Century Fox)	1,122,205	1,248 / 899	23	266,197,786
13	**La Femme Nikita** (Goldwyn)	956,922	82 / 11,670	7	1,938,025
14	**Object of Beauty** (Avenue)	851,715	243 / 3,505	2	1,494,125
15	**The Marrying Man** (Buena Vista)	637,806	976 / 653	3	11,452,738
16	**Class Action** (Fox)	585,469	691 / 847	6	22,442,027
17	**The Five Heartbeats** (Fox)	443,271	258 / 1,718	4	6,590,573
18	**Awakenings** (Columbia)	323,989	375 / 864	18	50,953,606
19	**Kindergarten Cop** (Universal)	313,100	404 / 775	18	87,883,783
20	**Godfather III** (Paramount)	270,600	453 / 597	18	66,257,212
21	**Career Opportunities** (Universal)	259,570	514 / 505	4	10,575,735
22	**Misery** (Columbia)	256,200	330 / 776	21	61,122,125
23	**The Hard Way** (Universal)	253,500	390 / 650	7	23,987,340
24	**L.A. Story** (Tri-Star)	214,896	242 / 888	11	27,759,083
25	**The Doors** (Tri-Star)	211,926	338 / 627	8	33,121,748
26	**White Fang** (Buena Vista)	204,140	295 / 692	14	33,908,811
27	**The Neverending Story II** (Warner Bros.)	194,656	390 / 499	12	16,935,746
28	**Shipwrecked** (Buena Vista)	192,685	445 / 433	8	14,359,233
29	**Warlock** (Trimark)	192,285	174 / 1,105	15	8,633,371
30	**The Long Walk Home** (Miramax)	179,616	201 / 894	6	4,245,307
31	**Green Card** (Buena Vista)	177,472	236 / 752	18	29,127,554
32	**Reversal of Fortune** (Warner Bros.)	169,455	184 / 921	28	14,691,480
33	**King Ralph** (Universal)	157,080	462 / 340	10	30,907,110
34	**The Perfect Weapon** (Par)	146,957	159 / 924	6	12,386,576
35	**If Looks Could Kill** (Warner Bros.)	134,968	175 / 771	6	7,000,507
36	**Three Men And A Little Lady** (Buena Vista)	129,749	145 / 895	22	71,176,766
37	**GoodFellas** (Warner Bros.)	117,114	170 / 689	30	45,689,894
38	**Mr. & Mrs. Bridge** (Miramax)	110,758	160 / 692	22	7,300,773
39	**Guilty by Suspicion** (Warner Bros.)	105,286	135 / 780	6	9,048,771
40	**Hamlet** (Warner Bros.)	95,584	111 / 861	18	20,020,432

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Rhino Plans Release Of 3 New 'Shindig!' Compilations

LOS ANGELES—Buoyed by the initial release of "The Righteous Brothers—Unchained Melody," the first of its 12-title "Shindig!" series and the most successful title in its five year history, Rhino Home Video is planning to roll out the next three new compilations from the legendary '60s TV series.

According to Arny Schorr, VM/GM, "Frat Party," "Motor City Magic," and "Jackie Wilson" will be in stores June 6, priced at $14.95 each.

Rhino Home Video, which is distributed by Uni Distribution, recently licensed North American video rights to the 25-year-old rock'n'roll TV series from the ABC Distribution Co. and timed the Righteous Brothers release last March at the same time Paramount Home Video released the film "Ghost."

Rhino is also releasing the high-profile 'Dr. Demento's 20th Anniversary' album

Righteous Brother Bobby Hatfield's "Unchained Melody" was featured prominently in the Paramount blockbuster and became a hit again, while the movie also renewed consumer interest in the Righteous Brothers' recordings. Song performances on the 30-minute Rhino title also include "You've Lost That Loving Feeling," "Just Once In My Love," and "Little Latin Lupe Lu." Rhino also has a Righteous Brothers greatest-hits package available from its audio division.

According to Rhino, the Wilson title is the only live-performance tape in release by the late R&B singer. Among the 13 song performances on the tape are "That's Why (I Love You So)," "No Pity (In The Naked City)," "Baby Work Out," and duets with Shirley Ellis ("Gonna Mess Up A Good Thing") and Jerry Lee Lewis ("Whole Lot Of Shakin' Goining On").

Among songs on "Frat Party" are "Louie Louie" by the Kingsman," "She's About A Mover" by the Sir Douglas Quintet, "Hang On Sloopy" by the McCoys," and the Isley Brothers' "Shout."

Among performances on "Motor City Magic" are "My Guy" by Mary Wells, "How Sweet It Is (To Be Loved By You)" and "Can I Get A Witness" by Marvin Gaye," "You've Really Got A Hold On Me" by Smokey Robinson & the Miracles, and "Stop! In The Name Of Love" by the Supremes with Diana Ross.

Another high-profile release from Rhino Home Video, due in stores Thursday (9), is "Dr. Demento's 20th Anniversary Collection—The Greatest Novelty Music Videos Of All Time."

Among the 12 selections on that title is material from Cab Calloway's "Minnie The Moocher," rare clips by Spike Jones and Shep Wooley, Julie Brown's "The Homecoming Queen's Got A Gun," "Weird Al" Yankovic's "I Lost On Jeopardy," and Barnes & Barnes' "Fish Heads."

Demento, the eccentric radio host who specializes in "mad music and crazy comedy," and who is currently heard on 185 radio stations coast to coast, provides introductions to each selection.

At the same time, there will be a concurrent music release on cassette and CD as a major coordinated effort between Rhino's video and audio divisions takes place.

While Rhino Home Video will continue to offer "classic" music video, according to Schorr, the company will also offer other forms of diverse and offbeat programming.

Examples of that, he says, are the recent acquisitions of all 195 episodes of the legendary "Crusader Rabbit" TV series, and four "Bell Science" educationally oriented programs produced in the '50s.

JIM McCULLAUGH

VIDEO REVIEWS

"Red Hot + Blue: A Benefit For AIDS Research And Relief," 6 West, 90 minutes, $19.98.

Already exposed via a network television special and an accompanying album on Chrysalis Records, this 18-song collection features various artists performing Cole Porter standards. Each clip features its own director, which creates strikingly different musical and visual interpretations of the songs. Best bets are k.d. lang's touching version of "So In Love," filmed by "Baghdad Cafe" director Percy Adlon; the informative and snappy "Too Darn Hot," performed by Erasure and directed by Adelle Lutz and Sandy McLeod; a wigged Sinead O'Connor singing "You Do Something To Me," directed by John Maybury; and the fun "Well, Did You Evah," dueted by Iggy Pop and Deborah Harry, directed by Alex Cox ("Sid And Nancy"). In between songs are appearances by Richard Gere, John Malkovich, Bill Irwin, and Jean Paul Gaultier, who provide information about the virus. Royalties from this entertaining and enlightening collection go to AIDS organizations across the U.S.

MELINDA NEWMAN

"The Party: Tilyadrop," Hollywood Records/Buena Vista Home Video, 25 minutes $12.98.

Hollywood Records is the latest label to enter the longform market with this 25-minute longform that shows the coed, biracial teen group in concert, filming a video, and on the road.

Much of the video is shot in grainy black and white. While effective in creating dense moodiness for alternative acts, such a move only seems cheap here. Though overlong, the best segment features the filming of the "Summer Vacation" video. The

(Continued on next page)

Billboard®

FOR WEEK ENDING MAY 11, 1991

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	5	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	4	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
3	3	5	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
4	6	3	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
5	NEW ▶		MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
6	5	10	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
7	8	5	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
8	4	8	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
9	10	4	WHITE PALACE	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
10	7	3	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
11	12	3	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
12	18	2	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
13	20	2	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
14	9	9	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
15	11	4	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
16	13	12	DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R
17	15	7	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
18	17	5	DESPERATE HOURS	MGM/UA Home Video 902167	Mickey Rourke Anthony Hopkins	1990	R
19	14	10	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
20	16	8	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
21	NEW ▶		WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
22	19	12	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
23	22	7	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
24	23	4	THE HOT SPOT	Orion Pictures Orion Home Video 8754	Don Johnson Virginia Madsen	1990	R
25	24	12	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
26	33	2	FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
27	30	3	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R
28	26	8	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
29	21	11	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
30	28	14	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
31	25	8	THE TWO JAKES	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990	R
32	32	11	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
33	27	7	THE EXORCIST III	Morgan Creek FoxVideo 1901	George C. Scott Jason Miller	1990	R
34	NEW ▶		TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
35	NEW ▶		THE TALL GUY	Miramax Films RCA/Columbia Home Video 90883	Jeff Goldblum	1990	R
36	31	9	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R
37	29	7	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
38	37	11	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
39	38	17	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
40	NEW ▶		AMAZING STORIES-BOOK ONE	Amblin Television Entertainment MCA/Universal Home Video	Kevin Costner Danny DeVito	1986	PG

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Warner Reprise Puts Sinatra, Paul Simon In The Spotlight

LASER SCANS

by Chris McGowan

OLD BLUE EYES: **Warner Reprise** has just launched "Frank Sinatra: The Reprise Collection Volume II" ($79.98), its second laserdisc set featuring the legendary crooner. The 150-minute, two-disc, double-sided release features digital sound and combines three Sinatra performances: "Sinatra" (1969), "Sinatra In Concert At Royal Festival Hall" (1971), and "Sinatra: The Main Event" (1974). The more than 40 songs include "I've Got You Under My Skin," "The Lady Is A Tramp," and "My Kind Of Town."

Also currently available is "Frank Sinatra: The Reprise Collection Volume I" ($79.98), which likewise comprises three performances: "A Man And His Music" (1965), "A Man And His Music + Ella + Jobim," (1967), and "Ol' Blue Eyes Is Back" (1973).

And, "Frankophiles" should note that many other titles on disc capture Sinatra's singing and acting, such as: **MGM/UA**'s "On The Town" ($34.95), "Anchors Aweigh" ($39.98), and "High Society" (widescreen, $34.98), **Fox**'s "Guys And Dolls" ($44.98), **Warner**'s "Ocean's 11" (widescreen, $29.98), and **RCA/Columbia**'s "From Here To Eternity" ($34.95).

CALL HIM AL: Also just out from Warner Reprise: Paul Simon's "Graceland: The African Concert" ($29.98), which features the singer/songwriter performing live in 1987 in Harare, Zimbabwe, with South African artists Ladysmith Black Mambazo, Miriam Makeba, Hugh Masekela, and Ray Phiri. Also new: Depeche Mode's "101" ($29.98), a documentary of the group's 1988 concert tour, directed by D.A. Pennebaker.

GIVE HIM THE GATEFOLD: **John Thrasher**, VP of video purchasing and distribution for **Tower Records/Video**, feels that laser manufacturers should never package double-disc releases in single sleeves; rather they should always be packaged in gatefold sleeves (which is only done with select titles). Says Thrasher, "The problem with putting two discs in a single sleeve is that they're not LPs—they weigh considerably more. They tend to bounce and roll right through the spine [of the single sleeve]." Consequently, Thrasher has had double-disc releases "bust a spine" on many occasions.

If such a title is to be packaged in a single sleeve, Thrasher advises "you've got to really reinforce it." But his preference: Go for the gatefold, even if it is a little more expensive.

PIONEER ELECTRONICS (USA) Inc. has been awarded the Belding Bowl for its 1990 laserdisc commercial "The Fly." The 30-second TV spot used special effects and a humorous approach to illustrate the sharper resolution and sound of Pioneer's laser technology. The commercial was a joint effort of Pioneer and advertising agency BBDO-/Los Angeles.

IMAGE Entertainment has restructured its national sales operation to accommodate an upsurge in laserdisc sales activity. Rick Linton was promoted to national sales manager.

The following sales representatives were named regional managers: Barbara Adolph (Southwest), Barry Gordon (Midwest), Lee Katola (Eastern), Alice Maloney (Southern), and Laurie Montgomery (Northwest).

The following district field managers were also announced: Charles Adams (Southwest/Atlanta), Leslie Carl (Midwest/Chicago), Erik Kirby (Northwest/San Francisco), Garrett Lee (Southwest/Los Angeles), and Gerard Picariello (Northeast/New York).

PIONEER ELECTRONICS will host a press conference and dinner reception May 31 at the Wrigley Building's 410 Club in Chicago, to tie in with Consumer Electronics Show events. The firm promises to unveil another "industry first" and to show off its Elite Home Theater.

WARNER HOME VIDEO will launch Martin Scorsese's acclaimed mobster movie "GoodFellas" (widescreen, $29.98) June 19. At that price, the disc is $65 cheaper than the VHS edition of the film, being launched the same day. Robert De Niro, Joe Pesci, and Ray Liotta star in "GoodFellas," which garnered six Academy Award nominations.

To commemorate the "GoodFellas" disc release, Warner is launching three other Scorsese films in letterboxed editions this summer: "Alice Doesn't Live Here Anymore," "After Hours," and "Mean Streets" ($34.98 apiece).

And, the studio will also bow the gangster flicks "The Rise And Fall Of Legs Diamond" ($34.98) and "I Died A Thousand Times" (widescreen, $34.98) at that time.

VIDEO REVIEWS

(Continued from preceding page)

color clip shows off the perky performers to their best advantage.

The concert and video footage is interspersed with a travel segment in which each of the members tells the viewer a little about him or herself while baby pictures flash on the screen. They seem to spend an inordinate amount of time working out in the gym, flexing their muscles, when it's obvious from the concert performances that it's their musical muscles that need fine-toning.

Generally such videos are used to create a buzz about a band. If that's the case, it seems a little late since the Party's album, which never reached above 116 on the Top Pop Albums chart, fell off it in February. However, maybe this will build momentum for the next record. **M.N.**

The Patti Page Video Songbook, VIEW Video, $24.95.

Perfectly coiffed, wasp-waisted, and eternally smiling, Patti Page floats on pure melody in this 18-song, black-and-white collection of hits from the '50s. Although a few of the bits are staged with other people as props, most simply feature the inimitable singer emoting directly to the audience, with not even the musicians in sight. Some of the clips were taken from her television series.

Included in the 45-minute collection are such signature songs as "How Much Is That Doggie In The Window," "Tennessee Waltz," "I Went To Your Wedding," "Mr. & Mississippi," and "Would I Love You." But there are also plenty of lesser-known titles ("Oklahoma Blues," "In The Blue Of The Evening") and pop standards ("Sunnyside Of The Street," "Smiles," "When Your Lover Has Gone"). Beyond its considerable entertainment value, the collection is also a fascinating picture of a simpler age.

Page's calm, lushly romantic, and eminently civilized music is often cited as the best example of what early rock'n'roll felt compelled to rebel against. This video is for those who are convinced that the wrong side won the battle. **EDWARD MORRIS**

Billboard®

FOR WEEK ENDING MAY 11, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	5	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
2	3	3	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
3	NEW▶		MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
4	2	7	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
5	13	3	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17	39.98
6	6	3	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
7	7	9	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
8	4	9	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
9	11	25	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
10	5	13	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
11	NEW▶		DEATH WARRANT	MGM/UA Home Video Pioneer/Image Ent. ML102170	Jean-Claude Van Damme	1990	R	24.98
12	15	11	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13	34.95
13	10	7	THE TWO JAKES	Paramount Pictures Pioneer LDCA, Inc. LV184-2	Jack Nicholson Harvey Keitel	1990	R	39.95
14	14	3	YOUNG GUNS II	Morgan Creek Image Entertainment C1902-80	Emilio Estevez Kiefer Sutherland	1990	PG-13	39.98
15	NEW▶		NAVY SEALS	Orion Pictures Image Entertainment ID82060R*	Charlie Sheen Michael Biehn	1990	R	29.95
16	9	5	AIR AMERICA	Carolco Home Video Image Entertainment ID761IV	Mel Gibson Robert Downey, Jr.	1990	R	29.95
17	17	5	THE LAST PICTURE SHOW	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50426	Timothy Bottoms Jeff Bridges	1971	R	39.95
18	19	17	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
19	RE-ENTRY		TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
20	NEW▶		PHIL COLLINS: SERIOUSLY LIVE	Pioneer Artists Pioneer LDCA, Inc. PA-90-334	Phil Collins	1990	NR	34.95
21	RE-ENTRY		PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953	G	29.99
22	NEW▶		WHITE HUNTER, BLACK HEART	Warner Bros. Inc. Warner Home Video 11916	Clint Eastwood	1990	PG	24.98
23	12	7	CHINATOWN	Paramount Pictures Pioneer LDCA, Inc. LV8674-2WS	Jack Nicholson Faye Dunaway	1974	R	49.95
24	NEW▶		CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
25	21	15	DICK TRACY	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	1990	PG	39.99

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PolyGram Vid Unit Expanding

Adds Sports, Comedy, Kid Lines

NEW YORK—PolyGram's home video division is dropping "Music" from its name and will now be known simply as PolyGram Video. The move, which became effective April 26, reflects the operations expansion into other areas of nonmusic special-interest video, including children's, sports, and comedy programming.

The diversification is in the same mold as similar moves by other record-label-affiliated video companies, such as Sony Music Video Enterprises and Atlantic Records' A*Vision.

'The sports we'll concentrate on attract a rock'n'roll audience'

PolyGram's debut nonmusic release will be a comedy title, the first in a line of comedy tapes, according to PV president Joe Shults. The sports line will kick off in June—under the moniker Rad Sports—with "Total Re-Build," featuring Arnold Schwarzenegger.

Shults says the sports line will concentrate on "on the edge" sports, such as skysurfing, monoboarding, and rollerblading.

The children's programming will come primarily from the A&M Records catalog and will be known as the A&M Children's Division. A&M is part of the PolyGram group of labels.

The children's line will kick off in the summer with a planned "SummerFun" promotion featuring several of A&M's children's artists, such as Raffi, Fred Penner, and Frank Cappelli.

Shults calls the three new lines "natural extensions" for his company.

"Comedy is a natural for a record label," he says. "A&M has historically signed a lot of comedians. It's something the distribution company is familiar with working with."

PolyGram Video's product is distributed by PolyGram Group Distribution.

Shults notes, "There seemed to be a void out there in the sell-through comedy market. HBO and Vestron had been the big comedy players but neither of them is active in that area since they've been essentially taken over by bigger companies."

PV will release both stand-up comedy material and television comedy series.

Shults also believes his company is uniquely positioned to capture a niche in the sports video field by concentrating on what he calls "rock'n'roll" sports.

"The sports we'll concentrate on attract a rock'n'roll audience," he says. "Most of it will have a very strong music bent. They'll be almost sports-music videos."

The natural place to reach that audience, Shults believes, is in music stores, which make up the bulk of PV's distribution base. "We'll be pulling it out of the specialty shops and putting it where young people are—in record stores," he says of the sports line.

Despite the diversification, Shults stresses that music will remain the company's prime area of focus. "Music has always been the home of this company and that won't change," he says. "Even the children's line will have a strong music component ... A year from now, we will probably still be over 50% music video." PAUL SWEETING

U.K. VIDEO INDUSTRY LOOKS TO TV PROMO CAMPAIGN

(Continued from page 57)

rienced by retailers and manufacturers in the U.S.

After a decade of year-to-year growth, even the most optimistic estimates had business in the U.K. off by 15% in rental outlets. Some say rentals were down by as much as 30%.

And while the sell-through business in the U.K. is growing—as it is in the U.S.—it is not growing fast enough to offset the decline in rentals.

The U.K. rental business was also affected by a general economic recession and by competition from new home entertainment media such as cable and satellite TV.

BVA chairman Stephen Moore, who also heads up FoxVideo here, attributes much of the slowdown to lackluster promotion on the part of the industry—a failing the generic campaign is designed to correct.

"Basically, the British public regard video rental as an essential part of their entertainment," Moore says. "But in the past, the demand for feature films to rent has been so great that the need to actively promote our business has taken a back seat. Now, more than ever, we must excite and motivate our customers."

Last year, competing media such as satellite TV firms promoted themselves aggressively in TV ad campaigns, Moore notes, which seemed to put a dent in the video business.

So severe is the rental drought here that it is affecting more than just British retailers, observers say.

Advances being offered to U.S. producers by independent British video distributors, for example, have fallen to reflect the smaller shipouts being achieved in recent months. Moneys pledged 18 months ago for the current crop of under-target films have forced several smaller players either out of business or into sales and distribution deals with major suppliers.

Says Angus Margerison, managing director of MCEG/Virgin Vision, a company that recently concluded a sales and distribution deal with RCA/Columbia in the U.K: "There are a couple of reasons why this has happened to British independent [suppliers]. The first is that it is an exceedingly expensive overhead to keep a sales force on the road. The second is that unless you have a consistently high market share, the emerging large chains of video stores make it extremely difficult to maintain a viable discount structure."

The recent American Film Market's slow trade in U.K. video rights reflects the battered state of confidence in the British rental market.

While optimism remains regarding the sell-through market in the U.K., that business also was rocked in 1990 by the collapse of megadistributor Parkfield last July, an event that, beyond undermining the trade's confidence in the sell-through business, dumped millions of cassettes on the market at sharp discounts, prompting chaos in pricing.

In the months since the Parkfield collapse, however, some industry observers have seen signs of a comeback for sell-through.

Event films such as "Dirty Dancing" and "Pretty Woman" can now expect to top the million mark, while PolyGram's "Three Tenors" has proved that 300,000 copies can be sold at a price of almost $30.

One of these sales phenomena, CIC's Calenetics series, is close to breaking the million-unit landmark. John Bickley, managing director of CIC, explains: "The key to this retail sales breakout has been the unique distribution opportunities offered in the U.K. High Street.

"You don't necessarily find the same opportunities in European territories for the all-round shopping experience that has benefited sell-through video here. I'm talking about the way Woolworth's, W.H. Smith, and others have taken to video in the U.K. Where the product is strong enough, we are now able to come up with genuinely major shipments."

John Hayward is editorial director of Video Business, the U.K. trade publication. Assistance in preparing this story was provided by Jeff Clark-Meads in London.

'THREE TENORS' SOARS INTO TOP 10 OF VID-SALES CHART

(Continued from page 57)

cachet due to its uniting on stage the three most famous male opera singers in the world. "It is a celebrity event as well as a classical music event," Weyner notes. "We portrayed this project as entertainment first, glamorous celebrities second, and then classical music. The mass appeal was stressed first and foremost."

Retailers reacted enthusiastically to the "Three Tenors." Shults comments, "Instead of putting it back in the corner, they brought it out and treated it like a pop title." Sales have come from "across the board, from the classical departments of Tower to the largest Blockbuster Videos in suburban markets," adds Weyner.

PolyGram currently has some 100 classical music titles in its catalog, and the laserdisc format typically accounts for 25%-40% of its sales on individual titles, according to Shults. It started its classical operations in 1987, releasing titles on laserdisc exclusively. VHS editions did not come until 1989.

PolyGram has another big title in the works for May release: "Spiritual In Concert," a Deutsche Grammphon title that pairs the divas Kathleen Battle and Jessye Norman ($24.95 VHS).

"It is another celebrity event, a concert shot last fall at Carnegie Hall," says Weyner. "We are looking for numbers that would dwarf what we would have [expected] previously. But it would be a mistake to draw a parallel with 'The Three Tenors' and say we expect similar things."

Dennis Hedlund, president of Kultur Video, agrees that "The Three Tenors" will boost the classical market, but its outsize sales are a singular occurrence. "This is a once-in-a-lifetime event," says Hedlund. "But it's wonderful for the business. It encourages people to go out and buy the performing arts on video."

Kultur has some 260 titles in its catalog, which primarily consists of orchestral, ballet, and opera titles. The West Long Branch, N.J.-based label has a pact with PolyGram in which it sells the latter's performing arts titles through mail order, while PolyGram distributes Kultur videos to record stores. Kultur sells its own product direct to video chains such as Blockbuster. Pioneer Artists has licensed 10 of the label's titles for laserdisc release.

"Less than 3% of the music business is from classical music," adds Hedlund. Nevertheless, it's a "very healthy" niche. "Our customers are loyal, they want to own everything, and they're not price-sensitive."

Hedlund notes that 15,000-25,000 units sold constitutes a "big seller" for Kultur.

When "The Three Tenors" was about to be released last fall, Hedlund was aware that it would be highly successful. He responded by putting together a three-tape, $89.95 set featuring the singers, and included the previously released Kultur programs "Jose Carreras In Concert," "An Evening With Placido Domingo," and "Luciano Pavarotti: Gala Concert." The set was launched in late October and "has done very well," says Hedlund.

Other labels currently selling performing arts titles on laserdisc and VHS in the U.S. include HomeVision, Sony Classical, BMG Classical, EMI Classics, Teldec Video, VAI, Pioneer Artists, Connoisseur Video, VIEW Video, HBO Video, and Pacific Arts Video.

NEWSLINE

GoodTimes, Scholastic Keeping 'Baby-sitters Club' In Business

Based on the success of the first two titles in the line, GoodTimes Home Video and Scholastic Inc. have entered into a new, long-term agreement calling for the production and release of four new "Baby-sitters Club" titles a year. The first two titles in the series, "Mary Anne And The Brunettes" and "Dawn And The Haunted House," have sold more than 1 million units combined, according to GoodTimes president Joe Cayre. The 30-minute videos are produced by Scholastic and distributed through mass-market accounts by GoodTimes. The series is based on the "Baby-sitters Club" line of children's books published by Scholastic's book division. There are currently more than 40 million "Baby-sitters" books in print. GoodTimes will release three new titles in 1991, "Stacy's Big Break" and "Kristy And The Great Campaign," due Aug. 1, and "The Baby-sitters Christmas Special," due Oct. 1. The first two titles in 1992 are slated for a Jan. 10 street date. The titles list for $12.95 each.

HBO Video Offering Rental Rebates

HBO Video is putting its money where its mouth is, offering consumers a $2 rebate on rentals of selected titles if they are not satisfied with the movie. The offer is part of HBO's new "Crowd Pleasers" promotion, which also includes an extended, three-month pay-per-view window, retailer screening of copies of each title in the promotion, and additional point-of-purchase items. The first title in the promotion is "Don't Tell Her It's Me," starring Steve Guttenberg and Shelley Long.

Republic Set To Launch Silent Classics

Republic Pictures Home Video is taking an oath of silence Aug. 1, when it will release a collection of 12 classics from the silent movie period at $19.98 each. The video masters for the titles were struck from the original film masters and include stereo music tracks. The 12 classics are "Nosferatu," F. W. Murnau's classic vampire movie loosely basic on Bram Stoker's "Dracula"; "The Birth Of A Nation"; "Blood And Sand"; the original "Hunchback Of Notre Dame," starring Lon Chaney; "Siegfried"; "Kriemhilde's Revenge"; "Dr. Jekyll And Mr. Hyde"; "The Mark Of Zorro"; Sergei Eisenstein's classic of socialist realism "Battleship Potemkin"; "Intolerence"; "Orphans Of The Storm"; and "The Cabinet Of Dr. Caligari."

Vidbits: RCA/Columbia, WGBH

RCA/Columbia Pictures Home Video is releasing the documentary "The True Story Of 'Glory' Continues," exploring the real-life exploits of the Civil War's 54th Massachusetts, an all-black unit that was the basis of the film "Glory." Street date is June 19 and the list is $19.95. RCA/Columbia is also packaging the documentary and the film "Glory" as a gift set at $29.95 ... PBS station **WGBH Boston** has begun promoting 800 numbers consumers can call for information on 400 titles. Through a deal with Commtron, WGBH plans to take the program, called Public Video Service, national in September.

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South Africa's Exiled Musicians Return

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The past month has seen a dramatic affirmation of South Africans' affection for their exiled musicians—and an explosion of creative activity by these artists. Their return, some after three decades in exile, has clearly given them a new lease on artistic life.

The most dramatic comeback is that of Miriam Makeba, now almost 60. After 31 years in exile, the "Empress Of African Song" sold out the 6,000-capacity Standard Bank Arena here—twice, April 19 and 20.

The week before her triumphant stage return, she was handed a gold disc for 25,000 sales of her 1990 album "Wilela." Due to South Africa's small record-buying population, that level of sales is regarded as the equivalent of 500,000 in the U.S.

Makeba's local label Teal Trutone has also launched her new album, "Eyes On Tomorrow," with an initial pressing of 25,000. The album, also featuring Dizzy Gillespie and Nina Simone, is aimed at both local and world markets.

Makeba said prior to her concerts, "I've had an open wound for 31 years. Recording the album was the beginning of the healing process and the concerts are the climax."

Her one-time husband and longtime musical collaborator, trumpeter Hugh Masakela, started his own South African stadium tour April 28, heavily sponsored by National Sorghum Breweries. Profits go toward setting up a nonracial national arts foundation here. With 18 dates set over two months, the Masakela tour is one of the most ambitious ever by an individual artist in South Africa.

Robert Hayes, of promoter Corporate Image, says, "Masakela was adamant he wanted to take his music into the townships. He insisted the people who followed his music during his exile get to hear him." It's estimated he will draw at least 500,000 people on a tour that will spawn a live album and feature-length video.

'I've had an open wound for 31 years,' says songstress Miriam Makeba

At a media conference, Masakela saluted "those who made our return possible," but regretted the exiles had not been able to come together "in one giant return celebration." He was referring to the planned "Unity '91" concert, which was to have raised funds for the tens of thousands of exiles still stranded outside South Africa. After several postponements, it became the Letta Mbula-Caiphus Semenya concert, with only one other exile, Julian Bahula, on the bill, and it attracted less than 20,000 to the Soccer City stadium.

Letta Mbula's first album recorded in South Africa is near completion and will be released to link with her first national tour later this year. Semenya, producing the album, will appear on the tour as backing musician rather than sharing top billing.

Jazz pianist Abdullah Ibrahim, otherwise known as Dollar Brand, based in New York for the past 15 years, has also made a permanent return to South Africa. He was the first to give a public performance once the cultural boycott was amended to allow exiled musicians back. His comeback at the 1,000-seat Wits Univ. Great Hall was a sellout and his album "Mantra Mode," his first recorded here in two years, is complete. It includes classical jazz treatments of traditional tribal music and '50s-style township swing.

Ibrahim is in heavy demand by promoters of serious culture in South Africa and will give four concerts at the National Festival of the Arts in Grahamstown in July.

His album release coincides with a comeback work by Jonas Gwanga, a lesser-known exile who lived "underground" without papers in the U.S. for many years. Though a stateless person for years, he was issued with the passports of five different countries before "becoming a South African again," he says.

Gwanga was a key figure behind the African National Congress band, the Amandla Culture Ensemble, and composed the soundtrack of the Richard Attenborough movie "Cry Freedom." His return here is marked by a new album, "Flowers Of The Nation," featuring his robust trombone.

The Ibrahim and Gwanga albums are released here by the Sun Music Group. According to Eirfaan Gillan, CEO, separate deals are being negotiated for distribution in Japan, the U.S., and Europe. He predicts sales of 20,000-30,000 for each in South Africa alone.

"That would be a milestone for this kind of music in South Africa. But I wouldn't be totally shocked if they both went gold."

Paris Meet Maps Out Course Of World Music

Anglo Dominance Seen As Limiting Industry's Scope

■ BY EMMANUEL LEGRAND

PARIS—The role of "world music" within the international music industry came under the spotlight as artists, officials, concert promoters, and record company executives met here for the first conference organized by the UNESCO-backed World Culture Assn.

The conference concluded that because of the domination of the global industry by Anglo-American product, the scope for world music is still relatively small. However, attendees acknowledged that Paris is now one of the world capitals of non-Anglo-American music.

Jean Pierre Weiler, GM of Island France, recalled that "world music was a marketing concept invented by Anglo-Saxons to include all the musics that are not Anglo-Saxon." American broadcaster Brian Cullman added, "There is not one world music, but lots of music from the world."

Cullman continued that there is a growing audience for world music in the U.S. and other countries, although he says it is still "limited."

Conference attendees said they were encouraged by the emergence of acts such as the Gipsy Kings, Mory Kante, and Kaoma, but felt that a number of artists had benefited from the world music "hype" that accompanied its launch four years ago. Philippe Constantin, managing director of PolyGram label Barclay, pointed to the radio support he had in making Mory Kante's "Ye Ke Ye Ke" a hit in 1987. He alluded to the changed market conditions by saying, "If I was releasing 'Ye Ke Ye Ke' today, I would fail."

Mamadou Konte, who runs the African Fete festival, stated, "In France, you know how to welcome artists but you don't know how to sell them on a worldwide basis." Weiler replied, "It is as difficult to sell an African artist in France as it is in the United States."

The role of France in introducing talent from abroad was emphasized by Patrick Renault, spokesman for French performing rights society SACEM. He said, "Of the 60,000 authors and composers who are members of SACEM, 11,000 are of foreign origin." Most of that 11,000 are Africans whose rights are often not protected in their native country, he said.

Ray Lema, a recording artist from Zaire, declared, "A real musical phenomenon is taking place in France, and it is acknowledged by journalists from all around the world. During the past two decades, musicians have been very receptive to Anglo-Saxon music. The new generation of musicians has created a new style by developing a real knowledge of the various styles—jazz, rock, pop, reggae—and learning to play these styles to a point where even foreign artists come to Paris to record with them. This is a trend which goes beyond any marketing plan—and the music industry will have to be conscious of that."

The conference was the first organized by the World Culture Assn., a body incorporated in Paris in June 1990 under the auspices of Island founder Chris Blackwell. The nonprofit association has two stated functions: to facilitate the cultural exchange between the developed and developing nations and to produce television documentaries through the World Culture Production Co.

German Distribs, Retailers Connect Thru Computer

■ BY WOLFGANG SPAHR

HAMBURG—Distributors and retailers here are beginning an electronic exchange of information that they hope will lead to rationalization and economies for all parties.

A computer network, based on the U.K's Electronic Record Ordering System, is being set up through which dealers will be able to transfer orders direct to the warehouse, cutting out telephone sales and the postal system. In return, retailers will be able to access each manufacturer's catalog at the press of a button.

The network, called PhonoNet, is being established by the German IFPI group. Board member Wolf D. Gramatke says, "In the beginning, there will be merely ordering and item-related data, but it is planned to extend the system later on. For dealers and manufacturers it opens considerable possibilities for rationalization, and one should bear in mind that in Britain the EROS system is already handling approximately 60% of the ordering volume."

Manfred Zumkeller, chairman of the German IFPI group, says a company is to be set up that will run and expand PhonoNet, and is being given a budget of $1.2 million for the initial purchase of equipment. The company will aim to develop a software package that will be compatible with the large number of different types of computer hardware currently in use by retailers and distributors.

Zumkeller adds that PhonoNet will be in operation as soon as possible after the pilot phase; he hopes sometime during the summer.

He contends that the introduction of PhonoNet is "economically and technologically trendsetting for the '90s."

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HITS of the WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 5/4/91

		SINGLES
1	1	**JOYRIDE** ROXETTE EMI
2	2	**WIND OF CHANGE** SCORPIONS MERCURY
3	8	**RESCUE ME** MADONNA SIRE
4	13	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
5	4	**SECRET LOVE** BEE GEES WARNER BROS.
6	10	**SIT DOWN** JAMES FONTANA
7	14	**THE ONE AND ONLY** CHESNEY HAWKES CHRYSALIS
8	16	**NO COKE** DR. ALBAN SWEMIX
9	6	**DO THE BARTMAN** THE SIMPSONS GEFFEN
10	5	**MEA CULPA PART TWO** ENIGMA VIRGIN
11	17	**SNAP MEGAMIX** SNAP LOGIC/ARIOLA
12	9	**LET THERE BE LOVE** SIMPLE MINDS VIRGIN
13	15	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS.
14	3	**THE WHOLE OF THE MOON** THE WATERBOYS ENSIGN
15	18	**WHERE THE STREETS HAVE NO NAME/SERIOUS** PET SHOP BOYS PARLOPHONE
16	19	**DARLING** ROCH VOISINE ARIOLA
17	7	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY COLUMBIA
18	12	**3 A.M. ETERNAL** KLF KLF COMMUNICATIONS
19	NEW	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER GEFFEN
20	11	**CRAZY** SEAL ZTT
21	27	**HIGHWIRE** ROLLING STONES COLUMBIA
22	30	**DESENCHANTEE** MYLENE FARMER POLYDOR
23	21	**POUPEE PSYCHEDELIQUE** THIERRY HAZARD COLUMBIA
24	22	**THE SIZE OF A COW** THE WONDER STUFF POLYDOR
25	26	**DEEP, DEEP TROUBLE** THE SIMPSONS GEFFEN
26	20	**BECAUSE I LOVE YOU (THE POSTMAN SONG)** STEVIE B. BCM
27	NEW	**LOSING MY RELIGION** R.E.M. WARNER BROS.
28	25	**A NOS ACTES MANQUES** FREDERICKS, GOLDMAN & JONES COLUMBIA
29	23	**SADENESS—PART 1** ENIGMA VIRGIN
30	NEW	**(I WANNA GIVE YOU) DEVOTION** NOMAD F/MC MIKEE FREEDOM RUMOUR
		ALBUMS
1	1	**EURYTHMICS** GREATEST HITS RCA
2	2	**ROXETTE** JOYRIDE EMI
3	3	**SIMPLE MINDS** REAL LIFE VIRGIN
4	7	**ROLLING STONES** FLASHPOINT COLUMBIA
5	6	**R.E.M.** OUT OF TIME WARNER BROS.
6	4	**ROD STEWART** VAGABOND HEART WARNER BROS.
7	5	**QUEEN** INNUENDO EMI
8	9	**ENIGMA** MCMXC A.D. VIRGIN
9	10	**CHRIS ISAAK** WICKED GAME REPRISE
10	8	**CHRIS REA** AUBERGE EAST WEST
11	11	**STING** THE SOUL CAGES A&M
12	13	**LENNY KRAVITZ** MAMA SAID VIRGIN
13	15	**SCORPIONS** CRAZY WORLD MERCURY
14	12	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
15	14	**PHIL COLLINS** SERIOUS HITS . . . LIVE! VIRGIN/WEA
16	16	**ELTON JOHN** THE VERY BEST OF . . . ROCKET
17	20	**THE SIMPSONS** THE SIMPSONS SING THE BLUES GEFFEN
18	17	**SOUNDTRACK** THE DOORS ELEKTRA
19	18	**PATRICK BRUEL** ALORS REGARDE RCA
20	27	**SOUNDTRACK** GREASE POLYDOR
21	26	**GEORGE MICHAEL** LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
22	23	**GLORIA ESTEFAN** INTO THE LIGHT EPIC
23	29	**MADONNA** THE IMMACULATE COLLECTION SIRE
24	NEW	**MASSIVE** BLUE LINES WILD BUNCH/CIRCA
25	NEW	**DR. ALBAN** HELLO AFRIKA SWEMIX
26	21	**TV SOUNDTRACK** TWIN PEAKS WARNER BROS.
27	19	**JIMMY SOMERVILLE** THE SINGLES COLLECTION 1984/1990 LONDON
28	28	**ERIC CLAPTON** THE ERIC CLAPTON STORY POLYDOR
29	NEW	**FLIPPERS** LIEBE IST . . . 2 BELLAPHON
30	22	**THE CURE** ENTREAT FICTION

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/5/91

		SINGLES
1	2	**TINGLES** RATCAT ROO/POLYGRAM
2	1	**JOYRIDE** ROXETTE SBK/EMI
3	3	**THE HORSES** DARYL BRAITHWAITE COLUMBIA
4	6	**BETTER** THE SCREAMING JETS PHONOGRAM/POLYGRAM
5	4	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** CHER EPIC
6	8	**DON'T GO NOW** RATCAT ROO/POLYGRAM
7	5	**FALLING** JULEE CRUISE WARNER
8	13	**UNBELIEVABLE** EMF EMI
9	11	**HOLD ME IN YOUR ARMS** SOUTHERN SONS BMG
10	12	**CRAZY** SEAL WARNER
11	NEW	**HOW TO DANCE** BINGO BOYS F/PRINCESS WARNER
12	9	**DO THE BARTMAN** THE SIMPSONS WARNER
13	10	**SUCKER OJ** DIMPLES D LIBERATION/FESTIVAL
14	14	**CRY FOR HELP** RICK ASTLEY BMG
15	NEW	**3 A.M. ETERNAL** THE KLF LIBERATION/FESTIVAL
16	7	**SADENESS PART 1** ENIGMA VIRGIN/EMI
17	15	**WICKED GAME** CHRIS ISAAK POLYDOR/POLYGRAM
18	NEW	**LOSING MY RELIGION** R.E.M. WARNER
19	NEW	**MISS FREELOVE '69** HOODOO GURUS BMG
20	NEW	**HERE WE GO** C & C MUSIC FACTORY COLUMBIA
		ALBUMS
1	1	**EURYTHMICS** GREATEST HITS BMG
2	2	**ROXETTE** JOYRIDE EMI
3	NEW	**THE SCREAMING JETS** ALL FOR ONE PHONOGRAM/POLYGRAM
4	3	**TV SOUNDTRACK** TWIN PEAKS WARNER
5	4	**R.E.M.** OUT OF TIME WARNER
6	7	**HOODOO GURUS** KINKY BMG
7	9	**DARYL BRAITHWAITE** RISE COLUMBIA
8	8	**SOUTHERN SONS** SOUTHERN SONS BMG
9	10	**CHRIS ISAAK** WICKED GAME WARNER
10	6	**BLACK BOX** DREAMLAND BMG
11	5	**ENIGMA** MCMXC A.D. VIRGIN/EMI
12	13	**THE BLACK SORROWS** HARLEY & ROSE COLUMBIA
13	14	**DIVINYLS** DIVINYLS VIRGIN/EMI
14	12	**JOHN FARNHAM** CHAIN REACTION BMG
15	NEW	**DEBBIE BYRNE** CAUGHT IN THE ACT MUSHROOM/FESTIVAL
16	11	**HOTHOUSE FLOWERS** HOME POLYDOR/POLYGRAM
17	16	**INXS** X WARNER
18	19	**WENDY MATTHEWS** EMIGRE ROO/POLYGRAM
19	15	**MARIAH CAREY** MARIAH CAREY COLUMBIA
20	NEW	**RICK ASTLEY** FREE BMG

CANADA (Courtesy The Record) As of 5/6/91

		SINGLES
1	2	**JOYRIDE** ROXETTE CAPITOL/CAPITOL
2	1	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT RADIOACTIVE/MCA
3	3	**HERE WE GO** C&C MUSIC FACTORY COLUMBIA/SONY
4	6	**ANIMAL HEART** GLASS TIGER CAPITOL/CAPITOL
5	4	**CRY FOR HELP** RICK ASTLEY RCA/RCA
6	9	**RHYTHM OF MY HEART** ROD STEWART WARNER BROS./WEA
7	8	**THIS HOUSE** TRACIE SPENCER CAPITOL/CAPITOL
8	NEW	**NOT LIKE KISSIN'** WEST END GIRLS A&M/A&M
9	5	**RESCUE ME** MADONNA SIRE/WEA
10	7	**CALL IT ROCK AND ROLL** GREAT WHITE CAPITOL/CAPITOL
11	NEW	**TOUCH ME** CATHY DENNIS POLYDOR/PGD
12	11	**EVERYONE'S A WINNER** BOOTSAUCE VERTIGO/PGD
13	NEW	**I DON'T WANNA CRY** MARIAH CAREY COLUMBIA/SONY
14	18	**AROUND THE WAY GIRL** L.L. COOL J DEF JAM/SONY
15	15	**IESHA** ANOTHER BAD CREATION MOTOWN/MOTOWN
16	NEW	**LOSING MY RELIGION** R.E.M. WARNER BROS./WEA
17	NEW	**SILENT LUCIDITY** QUEENSRYCHE CAPITOL/CAPITOL
18	20	**RIGHT HERE, RIGHT NOW** JESUS JONES SBK/EMI
19	NEW	**MERCY MERCY ME** ROBERT PALMER CAPITOL/CAPITOL
20	13	**HIGHWIRE** ROLLING STONES COLUMBIA/SONY
		ALBUMS
1	1	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	2	**ROXETTE** JOYRIDE CAPITOL/CAPITOL
3	4	**MARIAH CAREY** MARIAH CAREY COLUMBIA/SONY
4	5	**R.E.M.** OUT OF TIME WARNER BROS./WEA
5	3	**THE TRAGICALLY HIP** ROAD APPLES MCA/MCA
6	8	**ENIGMA** MCMXC A.D. VIRGIN/A&M
7	9	**BLACK CROWES** SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
8	7	**ROD STEWART** VAGABOND HEART WARNER BROS./WEA
9	6	**VANILLA ICE** TO THE EXTREME SBK/EMI
10	10	**WILSON PHILLIPS** WILSON PHILLIPS SBK/EMI
11	13	**LONDONBEAT** IN THE BLOOD RADIOACTIVE/MCA
12	11	**CHRIS ISAAK** HEART SHAPED WORLD REPRISE/WEA
13	15	**GLASS TIGER** SIMPLE MISSION CAPITOL/CAPITOL
14	14	**THE SIMPSONS** THE SIMPSONS SING THE BLUES GEFFEN/GEFFEN
15	19	**STING** THE SOUL CAGES A&M/A&M
16	16	**THE DOORS** SOUNDTRACK ELEKTRA/WEA
17	12	**ROLLING STONES** FLASHPOINT COLUMBIA/SONY
18	17	**M.C. HAMMER** PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
19	18	**AC/DC** THE RAZORS EDGE ATCO/WEA
20	20	**MADONNA** THE IMMACULATE COLLECTION SIRE/WEA

GERMANY (Courtesy Der Musikmarkt) As of 4/23/91

		SINGLES
1	1	**JOYRIDE** ROXETTE ELECTROLA
2	2	**SECRET LOVE** BEE GEES WARNER BROS.
3	3	**NO COKE** DR. ALBAN LOGIC
4	6	**ZEHN KLEINE NEGERLEIN** TIME TO TIME POWER BROTHERS
5	11	**SHOULD I STAY OR SHOULD I GO** THE CLASH COLUMBIA
6	4	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY COLUMBIA
7	8	**WHERE THE STREETS HAVE NO NAME** PET SHOP BOYS PARLOPHONE
8	14	**WIND OF CHANGE** THE SCORPIONS MERCURY/PHONOGRAM
9	5	**CRAZY** SEAL ZTT
10	9	**RHYTHM OF MY HEART** ROD STEWART WEA
11	7	**DO THE BARTMAN** SIMPSONS GEFFEN
12	13	**WICKED GAME** CHRIS ISAAK LONDON/METRONOME
13	12	**ALL TOGETHER NOW** THE FARM INTERCORD
14	10	**3 A.M. ETERNAL** KLF BLOW UP
15	16	**SNAP MEGAMIX** SNAP LOGIC
16	15	**BECAUSE I LOVE YOU (THE POSTMAN SONG)** STEVIE B. BCM
17	NEW	**ONE MORE TRY** TIMMY T. DINO
18	17	**LET THERE BE LOVE** SIMPLE MINDS VIRGIN
19	NEW	**JUST THE WAY IT IS, BABY** REMBRANDTS EAST WEST
20	NEW	**SAILING ON THE SEVEN SEAS** O.M.D. VIRGIN
		ALBUMS
1	1	**ROXETTE** JOYRIDE ELECTROLA
2	2	**EURYTHMICS** GREATEST HITS RCA
3	3	**SIMPLE MINDS** REAL LIFE VIRGIN
4	4	**ROD STEWART** VAGABOND HEART WARNER BROS.
5	10	**ROLLING STONES** FLASHPOINT ROLLING STONES
6	5	**BEE GEES** HIGH CIVILIZATION WARNER BROS.
7	NEW	**FLIPPERS** LIEBE IST . . . 2 BELLAPHON
8	6	**CHRIS REA** AUBERGE MAGNET
9	8	**CHRIS ISAAK** WICKED GAME REPRISE
10	7	**QUEEN** INNUENDO PARLOPHONE
11	13	**EDWARD SIMONI** PAN-TRAEUME COLUMBIA
12	11	**PHIL COLLINS** SERIOUS HITS . . . LIVE! WEA
13	14	**DR ALBAN** HELLO AFRIKA SWEMIX
14	17	**THE SCORPIONS** CRAZY WORLD MERCURY/PHONOGRAM
15	12	**JIMMY SOMERVILLE** THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
16	9	**STING** THE SOUL CAGES A&M
17	19	**ERIC CLAPTON** THE ERIC CLAPTON STORY POLYSTAR
18	16	**AC/DC** THE RAZORS EDGE ATLANTIC
19	15	**THE CURE** ENTREAT POLYDOR
20	18	**RICK ASTLEY** FREE RCA

FRANCE (Courtesy of Nielsen/Europe 1) As of 4/27/91

		SINGLES
1	5	**DESENCHANTEE** MYLENE FARMER POLYDOR
2	1	**WIND OF CHANGE** SCORPIONS MERCURY
3	2	**DARLIN** ROCH VOISINE BMG
4	3	**POUPEE PSYCHEDELIQUE** THIERRY HAZARD COLUMBIA
5	4	**A NOS ACTES MANQUES** FREDERICKS, GOLDMAN & JONES RCA/BMG
6	6	**MEA CULPA** ENIGMA VIRGIN
7	7	**PLACE DES GRANDS HOMMES** PATRICK BRUEL BMG
8	9	**QU'EST CE QU'ON FAIT MAINTENANT?** BENNY B. ON THE BEAT
9	8	**REQUIEM POUR UN CON (REMIX '91)** GAINSBOURG PHONOGRAM
10	10	**ROMANTIC WORLD** DANA DAWSON COLUMBIA
11	16	**ICE ICE BABY** VANILLA ICE TREMA/EMI
12	11	**J'AI PEUR** FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
13	14	**HOMELY GIRL** UB40 VIRGIN
14	12	**SADENESS—PART 1** ENIGMA VIRGIN
15	13	**UNCHAINED MELODY** RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
16	17	**ABOUT YOU** DAVID HALLYDAY PHONOGRAM
17	15	**NATAL** CHICO & ROBERTA GEORGES MARY/BMG
18	19	**JE N'AI PLUS RIEN A TE DONNER** MARC LAVOINE POLYGRAM
19	NEW	**LES VEUX OUVERTS** ENZO ENZO BMG
20	NEW	**LET'S TRY IT AGAIN** NEW KIDS ON THE BLOCK COLUMBIA
		ALBUMS
1	1	**PATRICK BRUEL** ALORS REGARDE RCA/BMG
2	4	**ROCH VOISINE** DOUBLE GEORGES MARY/BMG
3	7	**UB40** LABOUR OF LOVE PART II VIRGIN
4	2	**ENIGMA** MCMXC A.D. VIRGIN
5	5	**JEAN-JACQUES GOLDMAN** FREDERICKS, GOLDMAN & JONES COLUMBIA
6	3	**SCORPIONS** CRAZY WORLD MERCURY
7	NEW	**ROLLING STONES** FLASHPOINT COLUMBIA
8	11	**JOHNNY HALLYDAY** DANS LA CHALEUR DE BERCY PHONOGRAM
9	15	**MICHEL SARDOU** LE PRIVILEGE TREMA/EMI
10	13	**STING** THE SOUL CAGES A&M
11	6	**BENNY B.** L'ALBUM ON THE BEAT
12	14	**DANA DAWSON** PARIS NEW YORK AND ME COLUMBIA
13	8	**FRANCOIS FELDMAN** UNE PRESENCE PHONOGRAM
14	10	**ELMER FOOD BEAT** 30 CM OTT/POLYDOR
15	9	**QUEEN** INNUENDO EMI
16	12	**GEORGE MICHAEL** LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
17	NEW	**LIANE FOLY** REVE ORANGE VIRGIN
18	NEW	**FREDERIC FRANCOIS** EST CE QUE TU ES SEULE CE SOIR? TREMA/EMI
19	16	**NEW KIDS ON THE BLOCK** STEP BY STEP COLUMBIA
20	NEW	**PHIL COLLINS** SERIOUS HITS . . . LIVE! WARNER BROS.

JAPAN (Courtesy Music Labo) As of 5/6/91

		SINGLES
1	NEW	**EYES TO ME/KAREWA TOMODACHI** DREAMS COME TRUE EPIC/SONY
2	3	**LADY NAVIGATION** B'Z BMG/VICTOR
3	NEW	**HEART WA WASH** MARIKO NAGAI FUN HOUSE
4	NEW	**KISEKI NO MEGAMI** HIKARU GENJI PONY CANYON
5	1	**SOTSUGYO** MISATO WATANABE EPIC/SONY
6	5	**HAZIMARI WA ITSUMO AME** ASKA PONY CANYON
7	NEW	**IN THE NAME OF LOVE** KAN POLYDOR
8	6	**FUTARISHIZUKA** AKINA NAKAMORI WARNER/PIONEER
9	4	**OH YEAH/LOVE STORY WA TOTSUZEN NI** KAZUMASA ODA FUN HOUSE
10	2	**YUMENO KANATA** EIKICHI YAZAWA TOSHIBA/EMI
		ALBUMS
1	NEW	**KOME KOME CLUB** KOME KOME CLUB SONY
2	1	**LINDBERG** LINDBERG 4 TOKUMA JAPAN
3	NEW	**PSY.S** TWO HEARTS SONY
4	3	**KYOUSUKE HIMURO** HIGHER SELF TOSHIBA/EMI
5	2	**KUMIKO YAMASHITA** JOY FOR U TOSHIBA/EMI
6	4	**YAMADAKATUTENAI WINK** YAMADAKATUTENAI CD PONY CANYON
7	6	**JUNICHI INAGAKI** WILL FUN HOUSE
8	5	**ROLLING STONES** FLASHPOINT SONY
9	NEW	**HUEY LEWIS & THE NEWS** HARD AT PLAY TOSHIBA/EMI
10	10	**M.C. HAMMER** PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMIA

SPAIN (Courtesy TVE/AFYVE) As of 4/15/91

		SINGLES
1	1	**THE GREASE MEGAMIX** JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
2	3	**DO THE BARTMAN** THE SIMPSONS WEA
3	2	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY SONY
4	5	**ALL TOGETHER NOW** THE FARM GINGER
5	4	**3 A.M. ETERNAL** KLF BLANCO Y NEGRO
6	8	**I WANNA GIVE YOU DEVOTION** NOMAD BLANCO Y NEGRO
7	7	**HELLO AFRIKA** DR. ALBAN ARIOLA
8	NEW	**YO TE QUIERO** MYSTIC DISTRIMUSIC
9	10	**MEA CULPA PART 11** ENIGMA VIRGIN
10	NEW	**BOLERO** PSYCHO TEAM BOY
		ALBUMS
1	1	**JUAN LUIS GUERRA & 4.40** BACHATA ROSA KAREN
2	2	**SOUNDTRACK** GREASE POLYGRAM
3	3	**JUAN LUIS GUERRA & 4.40** OJALA QUE LLUEVA CAFE KAREN
4	7	**VARIOUS** LAS MEJORES BALADAS HISPAVOX
5	4	**EURYTHMICS** GREATEST HITS RCA
6	6	**EMILIO ARAGON** TE HUELEN LOS PIES CBS-SONY
7	NEW	**ROXETTE** JOYRIDE EMI
8	NEW	**R.E.M.** OUT OF TIME WARNER
9	NEW	**XUXA** XUXA RCA
10	5	**TV SOUNDTRACK** TWIN PEAKS WEA

ITALY (Courtesy Musica e Dischi) As of 4/23/91

		SINGLES
1	1	**PERCHE LO FAI?** MARCO MASINI RICORDI
2	2	**SE STIAMO INSIEME** RICARDO COCCIANTE EMI
3	3	**LET THERE BE LOVE** SIMPLE MINDS EMI
4	5	**GLI ALTRI SIAMO NOI** UMBERTO TOZZI OGD
5	4	**SPUNTA LA LUNA DAL MONTE** PIERANGELO BERTOLI RICORDI
6	6	**LE PERSONE INUTILI** PAOLO VALLESI POLYGRAM
7	NEW	**JOYRIDE** ROXETTE EMI
8	9	**OGGI UN DIO NON HO** RAF OGD
9	7	**NENE** AMEDEO MINGHI RICORDI
10	8	**MEA CULPA** ENIGMA VIRGIN
		ALBUMS
1	1	**MARCO MASINI** MALINGONOIA RICORDI
2	2	**RICCARDO COCCIANTE** COCCIANTE EMI
3	4	**SIMPLE MINDS** REAL LIFE EMI
4	3	**QUEEN** INNUENDO PARLOPHONE
5	5	**UMBERTO TOZZI** GLI ALTRI SIAMO NOI OGD
6	NEW	**ROBERTO VECCHIONI** PER AMORE MIO EMI
7	9	**AMEDEO MINGHI** NENE RICORDI
8	6	**PIERANGELO BERTOLI** SPUNTA LA LUNA DA MONTE E I GRANDI SUCCESSI BMG/ARIOLA
9	8	**EURYTHMICS** GREATEST HITS BMG/ARIOLA
10	NEW	**ENIGMA** MCMXC A.D. EMI

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U.K. Vid Show Dealer/Distributor-Geared

More Films, Less Fancy Filler Enhance Exhibition

■ BY PETER DEAN

LONDON—Video Showcase '91, this year's exhibition for the U.K. video industry, is to have a leaner, meaner look following Warner Home Video and RCA/Columbia's withdrawal from the event.

Last year's show, held at the National Exhibition Centre near Birmingham, was criticized in some quarters for being too lavish and not giving an opportunity to screen forthcoming product. Video Showcase '91 is to be staged at the new International Convention Centre with an emphasis on the dealer/distributor dialog.

Out go the elaborate stands and in come film screenings and more dealer participatory events. The changes come in the light of overall belt-tightening and a need to find strategies to reverse this year's 5%-20% downturn in the video rental business.

Warner Home Video's managing director in the U.K., Mike Heap, believes there is a time and a place for lavish, all-industry bashes, but in the case of the U.K. that time has past. "At the VSDA there's a level of enthusiasm and involvement which is partly kindled by the appearance of stars, which is impractical to emulate in the U.K. We're moving toward a smaller and more sophisticated dealer base and I'm interested in sitting down and talking to them about how best to satisfy their customers, who are my customers at the end of the day. I'm interested in a future based on consumer satisfaction rather than satisfaction between dealers."

Last year's event 'a beauty contest'

To fulfill the objective of dialog, Warner and RCA/Columbia took to the road last month visiting 1,000 dealers in five locations. The intentions were to show key dealers the depth of forthcoming product and to instill confidence in both companies' commitment to the rental business.

Both firms say the $450,000 cost was money well spent with future annual roadshows being a likely event. Although not a direct alternative to participating in a national exhibition, the success of the roadshow could become a model for sorting out problems in the rental business at a grass-roots level.

Says RCA/Columbia marketing director Marek Antoniak, "It's not the roadshow replacing the exhibition. We simply thought that last year's exhibition was a bit of a beauty contest—we're not in the business of building the biggest stands; it's not cost-effective. What we did want to do was show dealers our product, instill confidence in the market, and give dealers an opportunity to talk to our senior management."

Gold CD Award Looks A Likely Winner In U.K.

LONDON—The universal symbol of a successful record, the gold disc, may be about to move into the '90s in the U.K.

The British Phonographic Industry, which oversees all silver, gold, and platinum certifications, is considering making the disc framed in the award a CD instead of the present vinyl 12-inch.

Some companies already use CDs while most have stuck by the traditional LP; now the BPI wants to see the system standardized into a uniform award.

Also under discussion is the possibility that bar codes on album sleeves will be customized to make them more overtly the property of the record industry.

The BPI has been shown codes used in France into which the aerospace industry there has incorporated in aircraft, and others in which the pharmaceutical companies have integrated a mortar and pestle.

JEFF CLARK-MEADS

Level-Headed. RCA managing director Lisa Anderson, far left, and BMG U.K. chairman John Preston, back row, second from right, congratulate Level 42 and its management after signing the band to RCA.

Cultural Conductor

AMSTERDAM—Dutch conductor Bernard Haitink has been awarded the Netherlands' premier cultural honor, the Erasmus Award. Named after the Dutch philosopher, the award carries with it a prize of $100,000 and is presented for "an extraordinary contribution" to European culture.

Haitink has been musical director of the Royal Opera House in London since 1987, after 26 years as chief conductor of the Amsterdam Conertgbouw Orchestra. In 1979, he was appointed musical director of the Glyndebourne Festival Opera.

WILLEM HOOS

French Sound-Carrier Biz Up In March

But 1st-Quarter Results Slid Slightly

PARIS—Although sales of sound carriers in France for March were up 15% in value over the same month in 1990, the results for the first three months of the year were down by 1% compared with last year's first quarter, due to a 20% slump in February.

Total sales to the trade of sound carriers, laserdiscs, and music video cassettes amounted to the equivalent of $70.4 million. With the exception of the CD single (up 46.2%) and the CD album (up 14.3%), every audio and video configuration lost ground in the first quarter, a decline led by a massive 76.1% slump in vinyl LP sales.

Singles were down 25.3%, cassettes lost 9.8%, laserdiscs fell 10.1%, and music videocassettes dropped by 4.8%. However, unit sales of music videocassettes were up by 7.4% at 345,738, reflecting a general reduction in retail prices.

Commenting on the figures, SNEP director general Patrice Fichet notes that this is the first downturn in sales to be registered in the first quarter in four years.

SNEP has also announced the creation of a fund of 16 million francs ($2.7 million), financed by member companies, which will be used for a training program for retail salespeople to promote French music and develop overseas sales of French repertoire, and to create a study group to make surveys of the French record market.

PHILIPPE CROCQ

FOR THE RECORD

In the March 30 Billboard story on Greek market shares, Minos Records' fall in share from 1989 to 1990 should have been stated as 0.4%. The company reiterates its assertion that it has not been acquired by EMI but that the two operations in Greece have been merged.

Billboard. FOR WEEK ENDING MAY 4, 1991

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	2	**THE SHOOP SHOOP SONG (IT'S IN HIS KISS)** EPIC	CHER
2	1	**THE ONE AND ONLY** CHRYSALIS	CHESNEY HAWKES
3	NEW	**LAST TRAIN TO TRANCENTRAL** KLF COMMUNICATIONS	THE KLF
4	3	**SIT DOWN** FONTANA	JAMES
5	8	**SAILING ON THE SEVEN SEAS** VIRGIN	OMD
6	15	**BORN FREE** SENSE	VIC REEVES/THE ROMAN NUMERALS
7	9	**SENZA UNA DONNA (WITHOUT A WOMAN)** LONDON	ZUCCHERO/PAUL YOUNG
8	4	**THE WHOLE OF THE MOON** ENSIGN	THE WATERBOYS
9	14	**GET THE MESSAGE** FACTORY	ELECTRONIC
10	16	**RING RING RING** BIG LIFE	DE LA SOUL
11	20	**THERE'S NO OTHER WAY** FOOD	BLUR
12	7	**DEEP, DEEP TROUBLE** GEFFEN	THE SIMPSONS
13	5	**RESCUE ME** SIRE	MADONNA
14	24	**QUADROPHONIA** ARS	QUADROPHONIA
15	10	**HUMAN NATURE** PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
16	6	**THE SIZE OF A COW** POLYDOR	THE WONDER STUFF
17	12	**ANTHEM** dECONSTRUCTION	N-JOI
18	11	**LOVE & KISSES** MCA	DANNII MINOGUE
19	22	**CHILDREN** PARLOPHONE	EMF
20	13	**RHYTHMN OF MY HEART** WARNER BROS.	ROD STEWART
21	NEW	**FUTURE LOVE** ZTT	SEAL
22	18	**CAN YOU DIG IT?** SIREN	THE MOCK TURTLES
23	32	**FOOTSTEPS FOLLOWING ME** DEBUT	FRANCES NERO
24	26	**SEAL OUR FATE** EPIC	GLORIA ESTEFAN
25	NEW	**TOUCH ME (ALL NIGHT LONG)** POLYDOR	CATHY DENNIS
26	17	**ROCK THE CASBAH** COLUMBIA	THE CLASH
27	NEW	**JUST A GROOVE** RUMOUR	NOMAD
28	19	**WORD OF MOUTH** VIRGIN	MIKE + THE MECHANICS
29	36	**GET READY!** COLUMBIA	ROACHFORD
30	30	**LONG TRAIN RUNNING** LONDON	BANANARAMA
31	40	**LOVE IS A WONDERFUL THING** COLUMBIA	MICHAEL BOLTON
32	25	**STRIKE IT UP** dECONSTRUCTION	BLACK BOX
33	NEW	**PROMISE ME** EPIC	BEVERLEY CRAVEN
34	39	**SILENT LUCIDITY** EMI	QUEENSRYCHE
35	21	**JOYRIDE** EMI	ROXETTE
36	NEW	**DON'T LET ME DOWN** PRODUCE	THE FARM
37	23	**SECRET LOVE** WARNER BROS.	BEE GEES
38	34	**ARE YOU READY** ATCO	AC/DC
39	31	**WHERE LOVE LIVES (COME ON IN)** ARISTA	ALISON LIMMERICK
40	NEW	**GONNA CATCH YOU** SUPREME	LONNIE GARDEN

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	**EURYTHMICS** RCA	GREATEST HITS
2	NEW	**JAMES** FONTANA	GOLD MOTHER
3	2	**SIMPLE MINDS** VIRGIN	REAL LIFE
4	3	**ROXETTE** EMI	JOYRIDE
5	NEW	**INSPIRAL CARPETS** COW	THE BEAST INSIDE
6	6	**STRANGLERS** EPIC	GREATEST HITS 1977-1990
7	7	**GLORIA ESTEFAN** EPIC	INTO THE LIGHT
8	4	**R.E.M.** WARNER BROS.	OUT OF TIME
9	5	**ROD STEWART** WARNER BROS.	VAGABOND HEART
10	9	**THE SIMPSONS** GEFFEN	THE SIMPSONS SING THE BLUES
11	NEW	**ALISON MOYET** COLUMBIA	HOODOO
12	13	**SOUNDTRACK** ELEKTRA	THE DOORS
13	12	**MADONNA** SIRE	THE IMMACULATE COLLECTION
14	8	**CHRIS REA** EAST WEST	AUBERGE
15	10	**DEBORAH HARRY & BLONDIE** CHRYSALIS	THE COMPLETE PICTURE—THE VERY BEST
16	21	**THE KLF** KLF COMMUNICATIONS	THE WHITE ROOM
17	NEW	**THE FALL** COG SINISTER	SHIFT-WORK
18	11	**MIKE + THE MECHANICS** VIRGIN	WORD OF MOUTH
19	14	**ELTON JOHN** ROCKET/PHONOGRAM	THE VERY BEST OF . . .
20	16	**GEORGE MICHAEL** EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
21	17	**OLETA ADAMS** FONTANA	CIRCLE OF ONE
22	18	**CHRIS ISAAK** REPRISE	WICKED GAME
22	32	**DOORS** ELEKTRA	THE BEST OF THE DOORS
24	19	**TV SOUNDTRACK** VIRGIN	MUSIC FROM INSPECTOR MORSE
25	23	**THE FARM** PRODUCE	SPARTACUS
26	20	**LENNY KRAVITZ** VIRGIN AMERICA	MAMA SAID
27	22	**M.C. HAMMER** CAPITOL	PLEASE HAMMER DON'T HURT 'EM
28	NEW	**THIS MORTAL COIL** 4AD	BLOOD
29	26	**NIGEL KENNEDY** EMI	BRAHMS VIOLIN CONCERTO
30	15	**ROLLING STONES** ROLLING STONES	FLASHPOINT
31	27	**SOUNDTRACK** CHRYSALIS	BUDDY'S SONG
32	25	**THE CLASH** COLUMBIA	THE STORY OF THE CLASH
33	NEW	**THE ALARM** I.R.S.	RAW
34	33	**CARRERAS, DOMINGO, PAVAROTTI** DECCA	IN CONCERT
35	NEW	**GARY CLAIL** PERFECTO	THE EMOTIONAL HOOLIGAN
36	24	**MASSIVE** WILD BUNCH	BLUE LINES
37	28	**FEARGAL SHARKEY** VIRGIN	SONGS FROM THE MARDI GRAS
38	NEW	**SILVER BULLET** PARLOPHONE	BRING DOWN THE WALLS NO LIMIT SQUAD
39	36	**ENIGMA** VIRGIN INTERNATIONAL	MCMXC A.D.
40	NEW	**PAT BENATAR** CHRYSALIS	TRUE LOVE

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Adams Family. The team behind Oleta Adams' "Circle Of One" album receives gold records signifying sales of 100,000 units in the U.K. Shown, from left, are David Wernham, Adams' manager; Adams; Phonogram managing director David Clipsham, who made the presentation; and album producer Roland Orzabel.

Indie Megastore Contempo Spices Up Italy's Retail Scene

MILAN—Italy will get what is claimed to be its first independent music megastore when the new Contempo outlet opens May 18 in Florence, backed by an investment of nearly $4 million.

The store covers 300 square meters and is divided into three separate areas: one for vinyl; one for compact discs; and a third for videos, merchandising, and books and magazines.

Contempo is owned by Giampiero Barlotti, who originally opened a store in Florence in 1972 and then relocated to larger premises in 1982. Promotions manager Giampietro Giachery says the move to a megastore is for two main reasons. "We had so much stock it was becoming impossible for customers to browse; and, while I admit that in no way does the Contempo floor space match something like the U.K.'s Virgin megastore, our company name has become a symbol of independent music. People from all over Italy spend some of their vacation in Florence just to shop at our store."

A novel feature of the store will be a computerized search system for new releases and catalog titles. This will provide customers with biographies, discographies, and detailed information about product, plus a photo of each record sleeve. Contempo believes the system is the first to be introduced in a European retail outlet. It comprises an Apple Macintosh II FX computer equipped with a series of peripherals including a laser printer, flat-bed scanner, still camera, and page-layout and graphic programs.

Contempo also deals in import and export and distributes exclusively in Italy such labels as 4 A.D. (U.K.), Play It Again Sam (Belgium), and Wild Rags and Resonance (U.S.). DAVID STANSFIELD

J-WAVE Tackling Pub Biz

Japanese FM First To Enter Sector

TOKYO—This city's highly successful J-WAVE FM radio station is moving into the music-publishing business. FM Japan, as it is formally known, last year established J-WAVE Music Inc. as a wholly owned subsidiary, so becoming the first Japanese FM station to enter the music publishing sector.

The new company, capitalized at 50 million yen ($3.64 million) and with a staff of five, will look for music other than that released by Japanese record companies or available on import, in order to broaden the range of music played on J-WAVE, says Katsumi Nishimura, GM of J-WAVE Music's creative department.

He says, "We hope to spot good musicians and writers. Basically we're looking for everything except enka [traditional Japanese ballads]." World music is of particular interest to J-WAVE Music, according to Nishimura, who adds that the new venture has so far signed one new Japanese artist but no foreign acts.

J-WAVE Music will also promote material among record companies, TV and radio stations, and advertising agencies, acquire master rights and produce and acquire radio programs, says Nishimura, who until last year worked at CBS/Sony Songs (now Sony Music Publishing), handling Westwood One Japan's business.

He says J-WAVE Music is not expected to turn a profit until its fifth year in business.

J-WAVE, currently No. 1 among Tokyo's eight FM stations, will also start marketing consumer goods this fall featuring the station's logos and related graphics.

STEVE McCLURE

Billboard Spotlights Germany, Austria & Switzerland

A VIEW FROM THE TOP.

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So come in out of the cold and be where the real heat is ... in Billboard's spotlight on Germany, Austria and Switzerland!

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Despite Obstacles, Canadian Dance Music Comes Of Age

BY LARRY LeBLANC

TORONTO—Local-based Dream Warriors, signed to the U.K.-based 4th & Broadway/Island label—along with such Canadian dance acts as Michie Mee and LA Luv, Kon Kan, Spunkadelic, Maestro Fresh-Wes, Main Source, and Self Defense—are spreading the word internationally that Canadians can make great dance music; however, back home the industry is only now becoming aware of such a fact.

Among the problems which have faced Canadian rap, hip-hop, and house acts to date include: a history of sizable and continued apathy from label A&R representatives; the existence of only a few radio stations with formats that primarily play these styles of music; the lack of access to strong national independent distribution; and limited video exposure outside of CITY-TV's "Electric Circus" in Toronto and video service MuchMusic's specialty program "Rap City."

However, with the recent successes of the Dream Warriors and Maestro Fresh-Wes, and with a number of new acts in the genre boasting major label affiliations here—including B Kool (Capitol/EMI), Kish (A&M), Candi & the Backbeat (IRS), John James (Attic/A&M), Top Secret (Rammit/A&M), MCJ & Cool G (Capitol-EMI), and HDV (Isba/Sony)—there's a greater awareness of the potential of domestic dance within the industry.

"The market is young in Canada and some of the A&R persons are not willing to learn," explains former Manhattan native producer Anthony Bond, spokesman of Simply Majestic, a group of 18- to 25-year-old Toronto-based producers and dance artists. "Secondly, some of the promotion and publicity de-

(Continued on next page)

MAPLE BRIEFS

JOHN CAPEK, co-writer with Marc Jordan of Rod Stewart's current hit, "Rhythm Of My Heart," has been writing with former Rough Trade shock-queen vocalist Carole Pope in Los Angeles for her project, "Family Of Man," for an album titled "In Daba" for Mesa in the U.S. (Attic here) for a September release.

HMV Canada has launched an integrated marketing program, "HMV Made In Canada," to help support emerging Canadian artists. The program involves continuation of its "No Risk Disc" campaign that includes a selection of projects by four new Canadian acts available to consumers on a trial basis; video and performance exposure in the company's stores; profiles of Canadian bands in each issue of HMV Magazine; and the active selling of Canadian musical talent to other HMV stores in Japan, the U.S., the U.K., France, and Australia.

ALTHOUGH THE popular country act the Family Brown has broken up, two of its members, husband and wife Tracy Brown and Randall Prescott, have opted to continue under the moniker Prescott Brown. Brother Barry Brown is writing songs for the duo.

GREG HAMBLETON of Axe Music has redesigned his Publishers

(Continued on next page)

Ice In Canada. Backstage after his performance at Toronto's Maple Leaf Gardens, Vanilla Ice, left, receives an award signifying that his album "To The Extreme" is five times platinum in Canada. Ice also received a gold cassette-single award for "Ice Ice Baby." Making the presentation is Capitol president Deane Cameron.

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Latin Notas

by Carlos Agudelo

Mario Bauza's birthday bash fetes the birth of Latin jazz

ON APRIL 27, WHILE THE grandees of the music industry were at the annual dinner of the T.J. Martell Foundation at the New York Hilton, another gathering was taking place at the Symphony Space on the Upper West Side. There, the Latin music world was celebrating the 80th birthday of **Mario Bauza**, the man who, perhaps more than anyone, is responsible for the creation of what is known generically as Latin jazz.

Ever since he was a child in his native Cuba, Bauza has been the embodiment of what Latin, and particularly Afro-Cuban, music stands for. He has advanced the value of the rhythm that puts us in touch with the deep undercurrents of the soul and allows us to swim in the healing waves of the universe.

Since he arrived in the U.S. in the early '30s, Bauza's influence has been felt in the music world. As a musical director for the bands of **Chick Webb** and **Cab Calloway**, he discovered two of the great talents of contemporary American music: **Ella Fitzgerald** and **Dizzy Gillespie**. The latter went on to create what is known as cubop, the blending of bebop and Cuban music. Bauza merged the big-band sound with typical Cuban rhythms, creating the sound that made the band of his brother-in-law, **Frank Grillo "Machito,"** the best Latin jazz band ever to play.

At the celebration, MC **Felipe Luciano** called attention to the fact that Bauza is still free-lancing. Luciano asked if there was no one out there willing to give Bauza a recording contract, not out of compassion or even gratitude, but because after all these years he is still the best in doing what he started almost 50 years ago. And those of us who know his energetic and happy persona also know that he still has a long way to go. May the light of Mario Bauza shine upon us for many years to come and may the world give him the opportunity to bless us with his genius and his music. Happy birthday, Mario.

GUESS WHO'S BACK: **Roberto Ledesma** returns with "Mejor Que Nunca," a new album on the MR Productions label, distributed by Ritmo Records in New York. Although somewhat more subdued, Ledesma's voice still has the same deepness and crisp feeling that makes him one of the top boleristas of all times. Some of the old songs, timeless and beautiful as always, can be heard in one of the album cuts, a medley that brings memories of the time when boleros reigned supreme in the hearts of many a music lover.

NOTAS NOTES: As far as we know, **BMG** is the fist company to send promotional CD compilations with current releases to radio stations. The first includes the tunes "Barroco" and "Es Por Ti" by pianist **Raul Di Blasio**, "Sereno" by **Wilkins**, and "A Que Me Quedo Contigo" by **Rocio Durcal**. The company is also still sending the vinyl 45s, but it won't be long before they are phased out . . . The first U.S. tour by **Juan Luis Guerra & 4.40**, the Latin equivalent of **Michael Jackson's** tour, will take place in the fall. The 10-city event will be promoted and organized by the Chicago-based firm **Cárdenas/Fernandez** . . . **David Byrne's** latest compilation is "Canciones Urgentes," the greatest hits of Cuban singer/composer/poet **Silvio Rodriguez.** The album is billed as Cuba Classics 1, which means there is more to come. We will comment on that album next week.

DESPITE OBSTACLES, CANADIAN DANCE MUSIC COMES OF AGE

(Continued from preceding page)

partments of companies don't know what time it is. Some record companies might now find they're losing a lot of their Canadian artists because they don't know what time it is." Simply Majestic, consisting of producers Brothers From The Ghetto, the Chosen Ones, the Russian Prince, the Boys Of The Greenhouse, the Hoods Of The Secret Society, the Forbidden Ones, A Man Called Intrepid, and the Five, is striving to introduce Canada's new dance/rap acts as well as change the perception of dance domestically.

Eighteen months ago—after Daniel Caudeiron of the influential Toronto-based Cheer DJ Pool tipped off Capitol-EMI Records Canada's Tim Trombley—Simply Majestic was signed to a distribution deal with the multinational.

The team's first release, "Dance To The Music" by B. Kool, won a Juno this year in the best R&B/soul recording category.

On June 7, Capitol-EMI will release Simply Majestic's 13-track dance and rap compilation, "We United To Do Dis," which features three tracks from B-Kool, including "Dance To The Music (Work Your Body);" Mississauga; Ontario dance artist Porsha-lee with B-Kool; three tracks from producers Brothers From The Ghetto (BFTG), with 17-year-old Toronto singer Frank Morell; three tracks from Simply Majestic; and individual tracks from the two winners of Rap Search 1991, Point Blank and MC AOK, both from Edmonton, Alberta.

'We have the project, we have the producers, and we're trying to bridge the gap'

"Right now, we have 13 producers waiting to assault the world," says Bond. "It's the matter of having the right opportunity and, hopefully with Capitol and the compiliation album, we'll put Canada on the map pertaining to real dance music. Also we're showing Canada how top-notch producers and remixers work. We're saying Canada has got good remixers and producers."

Besides producing artists, Bond says it's important that Simply Majestic also act as a go-between for the record industry and the community. "We have the project, we have the producers, and we're trying to bridge the gap," he says. "Sometimes the companies don't know what time it is, sometimes kids on the street don't know what time it is. But we do. We assist the record company. We are the A&R and the producers for the street. We are even working out to be the promotion and the publicity for the street. We bring it to Capitol and then they can do their job."

"There is a market in Canada," stresses Bond, citing the enormous popularity of M.C. Hammer. "If [M.C.] Hammer and these other people can do it, why can't we? When I compare our 12-inch of "Play The Music D.J." [Brothers From The Ghetto] to Hammer or Vanilla Ice, it's on the same level. The only difference is they have more profile and publicity coming from the States, which lets kids here know about them."

Bond says that once the compiliation album is released the Simply Majestic clan will tour nationally. "We'll be touring with at least seven or eight rap or dance artists, including B. Kool, Brothers From The Ghetto, Frank Morell, Porshalee, The Forbidden Ones, Boys Of The Green House, and when we get down to Edmonton and Vancouver we'll call down Point Blank and MC AOK."

MAPLE BRIEFS

(Continued from preceding page)

Royalty Program, a computer-royalty system for small publishers that features royalty statements for the publishers' writers and co-publishers, plus a summary of their balance from last period and advance deductions, if any. To be used on IBM-compatible computers, the program costs $650 (U.S.) plus shipping and $729 (Canadian), plus applicable taxes. Customers receive a complete PRP Version 2.00 program disc and a users' manual. A sample disc is available for $25 by writing to Axe Music in Toronto.

Hot Latin Tracks™

Compiled from national Latin radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST (LABEL)	TITLE
				★★ NO. 1 ★★	
1	3	3	9	LOS BUKIS (FONOVISA)	MI DESEO (1 week at No. 1)
2	2	2	17	BANDA BLANCA (SONOTONE)	SOPA DE CARACOL
3	1	1	14	FRANCO DE VITA (SONY)	◆ NO BASTA
4	10	14	13	EMMANUEL (SONY)	NO HE PODIDO VERTE
5	4	8	10	EDNITA NAZARIO (CAPITOL-EMI LATIN)	◆ LO QUE SON LAS COSAS
6	5	4	11	GLORIA ESTEFAN (EPIC)	DESDE LA OSCURIDAD
7	19	21	6	MARISELA (ARIOLA)	A PARTIR DE HOY
8	13	12	12	JOSE JAVIER SOLIS (MELODY)	SENTIMENTAL
9	7	5	14	JOSE JOSE (ARIOLA)	ESA MUJER
10	14	15	7	DYANGO Y MIJARES (CAPITOL-EMI LATIN)	PARA QUE NO ME OLVIDES
11	17	20	6	PANDORA (CAPITOL-EMI LATIN)	CON TU AMOR
12	11	11	13	ANA GABRIEL (SONY)	DESTINO
13	6	7	15	PALOMA SAN BASILIO (CAPITOL-EMI LATIN)	◆ DEMASIADO HERIDA
14	9	9	13	YURI (DISCOS INTERNATIONAL)	QUIEN ERES TU
15	21	26	4	MIJARES (CAPITOL-EMI LATIN)	NO HACE FALTA
16	16	10	5	RUDY LA SCALA (SONOTONE)	VAMOS A ENAMORARNOS
17	24	34	3	LUIS MIGUEL (WEA LATINA)	AMANTE DEL AMOR
18	8	6	22	MYRIAM HERNANDEZ (CAPITOL-EMI LATIN)	◆ TE PARECES TANTO A EL
19	23	24	4	GILBERTO SANTA ROSA (DISCOS INTERNATIONAL)	IMPACIENCIA
20	18	17	13	BRONCO (FONOVISA)	SI TE VUELVES A ENAMORAR
21	22	16	18	CHAYANNE (SONY)	◆ TIEMPO DE VALS
22	15	13	16	JUAN LUIS GUERRA Y LA 440 (KAREN)	ESTRELLITAS Y DUENDES
				★★★ POWER PICK ★★★	
23	40	32	3	JUAN LUIS GUERRA Y LA 440 (KAREN)	BACHATA ROSA
24	28	33	3	MYRIAM HERNANDEZ (CAPITOL-EMI LATIN)	HERIDA
25	12	18	7	LOS TEMERARIOS (TH-RODVEN)	TE QUIERO
26	30	—	2	TIERRA TEJANA BAND (TH-RODVEN)	LAS HIJAS DE DON SIMON
27	31	28	8	LUNNA (CAPITOL-EMI LATIN)	COMO SER AMANTES
28	33	—	2	LOURDES ROBLES (SONY)	MIEDO
				★★★ HOT SHOT DEBUT ★★★	
29	NEW▶		1	VICENTE FERNANDEZ (SONY)	QUE SEPAN TODOS
30	26	25	11	ANGEL JAVIER (CAPITOL-EMI LATIN)	QUIERO AMARTE AL AIRE LIBRE
31	35	38	15	LOURDES ROBLES (SONY)	QUE LASTIMA
32	20	22	28	ANA GABRIEL (SONY)	ES DEMASIADO TARDE
33	25	19	15	ROBERTO CARLOS (DISCOS INTERNATIONAL)	TENGO QUE OLVIDAR
34	34	30	21	ALVARO TORRES (CAPITOL-EMI LATIN)	◆ MI VERDADERO AMOR
35	32	—	2	XAVIER (CAPITOL-EMI LATIN)	ESPERANDO TU VOLVER
36	38	35	3	JUAN LUIS GUERRA Y LA 440 (KAREN)	CARTAS DE AMOR
37	29	23	14	LUIS ENRIQUE (SONY)	◆ DATE UN CHANCE
38	NEW▶		1	TATIANA Y ALVARO TORRES (CAPITOL-EMI LATIN)	QUIERO VOLVER A TU LADO
39	27	31	4	LA PATRULLA 15 (TTH)	ME GUSTA TAMBIEN
40	36	36	9	WILLIE CHIRINO (DISCOS INTERNATIONAL)	POBRE DIABLA

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

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ALBUM REVIEWS

POP

▶ JOE WALSH
Ordinary Average Guy
PRODUCERS: Joe Walsh & Joe Vitale
Pyramid/Epic Associated 47384

What year is it? Back after a four-year absence from the studio, guitarist Walsh and his age-old cohort, drummer Vitale, do the time warp on an entertaining album that effortlessly captures the style of his breezily rocking early-'70s releases. As usual, Walsh sounds like the kind of guy you'd like to hang out and have a beer with on album rock-ready selections like title cut, "Two Sides To Every Story," and good-humored "The Gamma Goochee."

▶ CONTRABAND
PRODUCERS: Kevin Beamish & Randy Nicklaus
Impact/MCA 10247

Semisupergroup of metaleers—Shark Island's Richard Black, Vixen's Share Pedersen, Ratt's Bobby Blotzer, L.A. Guns' Tracii Guns, and MSG's Michael Schenker—holds forth rowdily and noisily on machine-tooled hard-rock project. Blunderbuss cover of Mott The Hoople's "All The Way From Memphis" is already an Album Rock Tracks charter; original "Loud Guitars, Fast Cars & Wild, Wild Livin' " also sounds like a natural. A loud but ultimately unassuming get-together.

★ JOE JACKSON
Laughter & Lust
PRODUCERS: Joe Jackson & Ed Roynesdal
Virgin 91628

Now signed to Virgin, Jackson is back to making catchy, intelligent pop that should catch many a PD's ear. More than anything, this is a fun album with just the right amount of bite. First single, "That's Obvious," is one of the weaker tracks when compared with such horn-laden, bluesy numbers as "Goin' Downtown," the Rundgren-esque "Stranger Than Fiction," and delightfully snide "Hit Single." Radio has been without suitable Jackson material for way too long. Welcome back.

VINNIE JAMES
All American Boy
PRODUCER: Thom Panunzio
Cypress/RCA 2387

Singer/songwriter James delivers a purposeful album that showcases both his lyrical assurance and rhythmic potency. He appears in both acoustic and band settings, and self-penned numbers display a fierce social conscience that's pertinent, if at times redolent, of his '60s precursors. "Freedom Cried" and "Landslide," both forceful electric cuts, leap out as top choices for modern and album rock.

VIOLENT FEMMES
Why Do Birds Fly?
PRODUCERS: Michael Beinhorn, Victor DeLorenzo, Gordan Gano & Brian Richie
Slash/Reprise 26476

Before David Lynch invaded the national consciousness, there were the Violent Femmes. Though the trio looks normal, underneath the surface and jaunty tunes are haunting, dark lyrics. As Gano, DeLorenzo, and Richie have grown older, they've changed the focus from teenage to adult angst and topics such as suicide "Out The Window," and Gano's specialty, unrequited love ("Do You Really Want To Hurt Me" and "Girl Trouble"). The music is delightfully folkie, and the quirky words certainly make the listener perk up his or her ears. Does "Twin Peaks" need a house band?

NEW & NOTEWORTHY

JAMES BROWN
Star Time
PRODUCERS: Harry Weinger, Cliff White, Oscar Yong & Bill Levenson
Polydor/PLG 849108

Get on the good foot with a positively stellar tribute to Soul Brother No. 1 on the eve of his 35th anniversary as a recording artist. From the supplicating first single smash "Please Please Please" to hard-jammin' hits of the early '80s, Brown gets the in-depth overview treatment he deserves on this crucial four-CD/cassette set, which also includes a number of hitherto unreleased tracks that blow as tough as the best sellers. A fat annotated booklet with detailed notes (mostly by J.B. hagiographer White) and a complete discography round out this entirely essential tribute to the hardest-working man in show business.

EMF
Schubert Dip
PRODUCERS: Pascal Gabriel; Ralph Jezzard
EMI 96238

British quintet is already causing quite a stir with "Unbelievable." Rest of debut follows suit—energetic tunes that blend rock, funk, pop, and dance in a liberal dose of samples. More kinetic than Jesus Jones, less psychedelic than Charlatans U.K., EMF is headed for a major career on both dance and college charts, as well as a foray into top 40. Midtempo numbers, such as "Traveling, Not Running," aren't quite as compelling as the up-tempo tunes but are interesting nonetheless. Smart band that manages to combine so many elements and come out with something new in the mix.

LISA FISCHER
So Intense
PRODUCERS: Luther Vandross; Narada Michael Walden; Attala Zane Gile & Cornelius Mims; Arif Mardin; & Raymond C. Jones
Elektra 60889

Former backup singer for Vandross steps into the stoplight and claims it for her own. Her voice ranges from a slippery whisper to a seductive growl without missing a beat. First single, "How Can I Ease The Pain," is already soaring up the Hot R&B Singles chart, but that ballad only hints at her vocal ability. Up-tempo/dance "Save Me" to midtempo sexy "So Intense" to funky "Some Girls" show off Fischer's vulnerability and identify her as one to watch.

ANGEL
PRODUCERS: Various
Virgin 91404

Latino singer/dancer is already being dubbed the male equivalent to label mate Paula Abdul—and with good reason. Debut is packed with similar state-of-the-charts dance/pop hooks that should work well at both club and pop radio levels. First single, "Your Love Just Ain't Right," is quickly making inroads at both formats, thanks to its unshakably contagious chorus. Equally strong are the swaggering R&B/hip-hoppper "Me Am I," "Give Me A Bass," a fun'n'frenetic hip-houser, and "Stand By Me," a sample-happy funk reading of the Clash's "Train In Vain."

SPOTLIGHT

LUTHER VANDROSS
Power Of Love
PRODUCERS: Luther Vandross & Marcus Miller
Epic 46789

R&B singer extraordinaire shoots for his eighth platinum album and will no doubt make it. First single, the midtempo "Power Of Love/Love Power," is already turning into a major crossover hit for Vandross, who until last year had been largely locked out of Top 40. The material is sleek and sure, and, regrettably, not always up to Vandross' vocal prowess. However, there's plenty here to make fans shiver, including a powerful remake of Ben E. King's ballad, "I Who Have Nothing," featuring Martha Wash, "Emotional Love," and the snappy "She Doesn't Mind."

★ WILL T. MASSEY
PRODUCERS: Roy Bittan & Thom Panunzio
MCA 10185

Major-label debut by prodigious Austin, Texas, singer/songwriter is getting pushed heavily, and small wonder. Massey is a strong composing talent who will remind one aurally at times of such heartland rockers as Springsteen (perhaps thanks to the work of co-producer/ex-E Streeter Bittan) and Mellencamp. Set is a well-balanced collection of up-tempo numbers and acoustic-tinged introspective pieces; harder stuff like "Send Up The Smoke," "It's Midnight All Day Long," and "Highway Hearse" will probably derive initial album rock exposure.

★ 13 ENGINES
A Blur To Me Now
PRODUCERS: David Briggs & John Hanlon
SBK 96207

Imagine Ray Davies fronting Crazy Horse (Neil Young connection should be obvious, given presence of Young's longtime producer Briggs) and you've got some notion of what this superlative Toronto quartet sounds like. Vocalist John Critchley leads the group on a tear through U.S. debut, which has scarcely a weak track on it. "Suffocate," "King Of Saturday Night," "Another Toss Of The Coin," and "Abandoned" are among choicest songs, but feel free to proceed fearlessly.

SEPULTURA
Arise
PRODUCERS: Scott Burns & Sepultura
Roadrunner 9328

Brazil's leading death/speed metallurgists unleash another album of gloom and doom on the unsuspecting world. Thank God life hasn't gotten much cheerier since the band's last release—the universe is still plagued by corruption, sickness, and violence. What constantly lifts Sepultura above other bands of its ilk is the strong guitar work of Andreas Kisser, Igor Cavalera's unrelenting drums, and, when decipherable, Max Cavalera's cogent lyrics.

R&B

★ TEMPER TEMPER
PRODUCER: Eric Gooden
Virgin 91668

Biracial duo offers a delicious menu of tunes, seasoned with retro-R&B, funk, gospel, and club spice. While such variety might hinder some, singer Melanie Williams takes the opportunity to prove her vocal prowess, thus revealing true star potential. Although first single, "Talk Much," is struggling for attention, label would be wise to stick with it, and give the slow and breezy "First Impressions" or "It's All Outta Lovin' You," with its smooth house/disco beats and strings, a shot.

JAZZ

★ ANDREW HILL
But Not Farewell
PRODUCER: Michael Cuscuna
Blue Note 94971

Quintet date from this unique, uncompromising pianist/composer (assisted by saxophonist Greg Osby and trombonist Robin Eubanks) is reinforced by sturdy themes and Hill's atypical, seemingly disjointed solo style that continues to surprise after repeated listenings. Best of a solid set include the sweet, lilting waltz "Westbury"; the melancholy, nearly arhythmic "Friends"; the gospel-flavored piano solo "Sunnyside"; and elaborate, idiosyncratic pieces "Nicodemus" and "Georgia Ham."

COUNTRY

▶ CHARLIE DANIELS
Renegade
PRODUCER: James Stroud
Epic 46835

Like Hank Williams Jr., Charlie Daniels spends an inordinate amount of time lyrically validating himself and his simple, manly tastes. However, when Daniels forsakes this tiresome narcissism, he produces some fine work. Examples here: "Talk To Me Fiddle," "Little Folks," "Fathers And Sons," "Honky Tonk Life."

▶ THE BELLAMY BROTHERS
Rollin' Thunder
PRODUCERS: David Bellamy, Howard Bellamy, Ron Taylor
Atlantic 82232

The Bellamys' soft, rich harmonies, topical subjects, and low-key love songs are eternal. Best cuts on their Atlantic debut: "Down To You," "Anyway I Can," "Lonely Eyes."

▶ LEE GREENWOOD
A Perfect 10
PRODUCER: Jerry Crutchfield
Capitol Nashville 95541

Raspy-voiced Greenwood gets some dramatic and cosmetic help on this duet project from the likes of Tanya Tucker, Barbara Mandrell, Wild Rose, Suzy Bogguss, Marie Osmond, and C.C. Chapman.

VITAL REISSUES

NICO
The Marble Index
PRODUCER: Frazier Mohawk
Elektra 74029

Late Velvet Underground chanteuse may have produced her finest work on her second solo album, originally issued in 1969. Backed by compelling arrangements by VU cohort John Cale, songstress works some chilly Teutonic wonders here; reissue package contains two previously unreleased tracks, harmonium-accompanied "Roses In The Snow" and a cappella "Nibelungen." A challenging and rewarding work, happily rescued from collectordom.

THE GLENN MILLER ORCHESTRA
In The Digital Mood—Limited Gold Edition
PRODUCERS: Dave Grusin & Larry Rosen
GRP 2004

This 1983 session starring the latter-day Miller band and various special guests (including vocalists Mel Torme, Julius LaRosa, and Marlene Ver Planck) has sold more than 500,000 units, and GRP is celebrating with a deluxe edition, including a gold CD and a 44-page booklet with extensive annotation by New York Post critic Chip Deffaa. Set nicely re-creates the vitality of the swing era, and packaging will make it a boon for collectors.

SPOTLIGHT

HUEY LEWIS & THE NEWS
Hard At Play
PRODUCERS: Bill Schnee & Huey Lewis & The News
EMI 93355

Band's first for EMI is a return to its high-octane, R&B-fueled, bar-band sound. Lewis and the boys have always excelled at energetic rockers, such as previous hits "Workin' For A Living" and "I Want A New Drug," and there's plenty of that here as exemplified by the jumping first single "Couple Days Off" and "Build Me Up." There are also some midtempo numbers that show off Lewis' emotive powers, such as "He Don't Know" (co-written by Don Covay), and "Do You Love Me Or Not" (co-written by Nick Lowe). It's the Huey you know and love.

CLASSICAL

▶ MIDORI LIVE AT CARNEGIE HALL
Midori, with Robert McDonald
Sony Classical SK 46742

A commercial shoo-in, this is not, however, an album the brilliant young violin virtuoso is likely to consider among her best in future years. Admittedly, much of the playing is up to the superior standard Midori has accustomed her legions of fans to expect, but it doesn't always carry full conviction. Major works are Beethoven's Violin Sonata No. 8 and the Strauss Sonata, and showpieces by Ernst ("Last Rose Of Summer") and Ravel ("Tzigane").

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.
VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.
PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
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SINGLE REVIEWS

POP

▶ PAULA ABDUL Rush Rush (4:19)
PRODUCERS: Peter Lord, V. Jeffrey Smith
WRITER: P. Lord
PUBLISHERS: EMI-April/Leosun, ASCAP
Virgin 4-98828 (c/o Atlantic) (cassette single)

First single from the upcoming "Spellbound" disc was issued to radio last week under a veil of secrecy that would have made the CIA proud. Teamed up with members of the Family Stand, Abdul delivers a notably matured and affecting vocal on this romantic ballad. No need to predict single's future, just count the days to No. 1.

▶ LONDONBEAT A Better Love (4:05)
PRODUCER: Martyn Phillips
WRITERS: Henshall, Helms, Chandler, Chambers
PUBLISHER: not listed
Radioactive/MCA 54101 (c/o UNI) (cassette single)

Forceful dance/rock followup to "I've Been Thinking About You" demonstrates act's versatility and is draped with anthemic drum beats and spacious guitar slides. Second draw from the "In The Blood" set should keep activity alive at top-40 radio.

▶ STING Why Should I Cry For You? (4:31)
PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHERS: Magnetic/Blue Turtle, ASCAP
REMIXERS: Hugh Padgham, Mark Mazzetti
A&M 7547-4 (c/o PLG) (cassette single)

Second serving from "The Soul Cages" is an intelligent and pensive ballad. Subtle African percussion and sweet backing harmonies should keep top-40 momentum generated by "All This Time" building.

R&B

▶ HI-FIVE I Can't Wait Another Minute (4:59)
PRODUCER: Eric Foster White
WRITER: E.F. White
PUBLISHER: Zomba, ASCAP
Jive 1445-4 (c/o BMG) (cassette single)

Second midtempo love note from teen quintet exhibits their powerful vocal ability. Will undoubtedly cross over into top-40 territory and strike up yet another hit for this talented bunch of Romeos.

▶ CHERYL PEPSII RILEY How Can You Hurt The One You Love (4:18)
PRODUCER: Full Force
WRITER: Full Force
PUBLISHERS: Forceful/Willesden, BMI
Columbia 73766 (c/o Sony) (cassette single)

Riley previews her new "Chapters" set with this sweeping, heartfelt ballad, which (like her previous hit, "Thanks For My Child") turns a controversial issue into a song of inspiration. With a sparkling voice of incredible range, Riley dedicates this song to victims of abuse. Deserves to spark interest at urban, top-40, and AC levels.

▶ 3RD BASS Pop Goes The Weasel (3:45)
PRODUCERS: Dante Ross, John Gamble, Geeby Dajani, 3rd Bass
WRITERS: M. Berrin, P. Nash, J. Dajani, J. Gamble, D. Ross, S. Wonder, P. Gabriel
PUBLISHERS: Rhyming Is Fundamental/Clyde Pearl/Def Jam/Black Bull/Jobete, ASCAP/Peter Gabriel/Hidden Pun, BMI
Def Jam/Columbia 73728 (c/o Sony) (cassette single)

Playful interpretation of the kiddie tune weaves the bassline of Peter Gabriel's "Sledgehammer" with dramatic horn fills and sneaky "weasel" wordplay. While urban radio airplay for this first single from the new "Derelict Of Dialect" set is a given, top-40 programmers should investigate as well.

▶ THE WHISPERS I Want 2B The 1 4 U (4:04)
PRODUCER: Skylark
WRITER: not listed
PUBLISHER: not listed
Capitol 79749 (c/o CEMA) (cassette single)

Venerable R&B act dip once again into their fine "More Of The Night" album and offer this smooth new jack-spiced funk jam. Trademark vocals remain the most prominent (and pleasing) feature here.

WHODINI Judy (3:52)
PRODUCER: "Fresh" Gordon Pickett
WRITERS: J. Fletcher, King Ice
PUBLISHER: not listed
MCA 54111 (c/o UNI) (cassette single)

Tongue-in-cheek second grab from the "Bag-A-Trix" disc spins a rap yarn that finds a girlfriend named Judy beating back a host of sweaty suitors. Slow-grooved bauble turns out to be a campy little party and may stir up radio activity.

RONNIE LAWS Morning In My Life (3:43)
PRODUCER: Ronnie Laws
WRITER: R. Laws
PUBLISHERS: Sweetbeat/Chicago-Town, ASCAP
ATA/American 76354 (cassette single)

Delicate, jazz-induced silhouette travels at a gingerly pace that is made all the more pleasing thanks to a lovely vocal and a caressing sax arrangement. Should be a welcome addition to both quiet-storm and AC playlists. Contact: 818-500-0090.

FONKE SOCIALISTIKS You Are My Heaven (4:16)
PRODUCER: Brian Alexander Morgan
WRITERS: S. Wonder, E. Mercury, Fonke Socialistiks, FSKO
PUBLISHERS: Jobete, ASCAP/Stone Diamond, BMI
REMIXERS: Maurice "Nevelle" Hodge, Brian Alexander Morgan
Priority 07299 (cassette single)

Stevie Wonder's tune is the inspiration for this funk-grounded hip-hop workout. Sharp rhyming is nicely contrasted by textured harmonizing at the chorus. Cool for urban and pop radio formats.

COUNTRY

▶ MATRACA BERG I Must Have Been Crazy (3:05)
PRODUCERS: Wendy Waldman, Josh Leo
WRITERS: M. Berg, R. Samoset
PUBLISHERS: Warner Tamerlane/Patrick Joseph, BMI/WB/Samosonian, ASCAP
RCA 2827-7 (c/o BMG) (7-inch single)

Berg lashes out another ditty that emphasizes her fine voice and some mighty hot pickin'.

▶ DESERT ROSE BAND Come A Little Closer (3:05)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: C. Hillman, S. Hill
PUBLISHERS: Bar None, administered by Bug, BMI
MCA/Curb 54107 (7-inch single)

Desert Rose Band leans in the direction of pop/rock with this crisply sung number. Rock guitar licks are showered throughout.

KENNY ROGERS What I Did For Love (3:28)
PRODUCERS: Jim Ed Norman, Eric Prestidge
WRITERS: B. Maher, T. Schuyler
PUBLISHERS: EMI-April/ATV/Welbeck/Blue Quill, ASCAP/EMI-Blackwood/Bethlehem, BMI
Reprise 7-19324 (c/o Warner Bros.) (7-inch singles)

Storytelling lyrics are delivered via Rogers' pleading vocal show and polished production.

BRENDA LEE A Little Unfair (3:04)
PRODUCERS: Jim Ed Norman, Eric Prestidge
WRITERS: H. Cochran, C. Howard
PUBLISHER: Sony Tree, BMI
Warner Bros. 7-19303 (7-inch single)

Though Lee's performance is consistent, this number just doesn't have the spunk her previous single, "Your One And Only," was able to corral.

RAZZY BAILEY Fragile (Handle With Care) (3:04)
PRODUCER: Razzy Bailey
WRITERS: C. James, J. Bloemhard
PUBLISHERS: Saddlestone/Jennie, SOCAN/BMI
Saddlestone SS-020AA (7-inch single)

Good-sounding, mood-setting music embraces Bailey's consistent vocals. Contact: 604-535-3129.

EDDIE THOMPSON Read'em And Weep (3:19)
PRODUCER: Wayne Hodge
WRITERS: B. Arr, D. Qualls
PUBLISHERS: Meaners, ASCAP/Binoco, BMI
Stargem SG-2490 (7-inch single)

Thompson's vocals splice together bits of Randy Travis, Merle Haggard, and Keith Whitley and the result is good, clean, hardcore traditional country performing. Well-produced and pleasing to the ear. Contact: 615-244-1025.

DANCE

▶ THE BEATMASTERS Dunno What It Is (About You) (6:08)
PRODUCERS: The Beatmasters
WRITERS: P. Carter, M. Glanfield, R. Walmsley
PUBLISHER: Zomba, ASCAP
REMIXERS: The Funky Ginger, The Beatmasters
Rhythm King/Sire/Reprise 0-40041 (c/o Warner Bros.) (12-inch single; CD version also available, **Rhythm King/Sire/Reprise 2-40041**)

U.K. groove clique preview their upcoming set with this slow'n'sleazy houser. Rich R&B tones are provided by vocalist Elaine Vassell. For something a bit different, check out the dancehall-inflected "Radix" mix.

★ KMFDM Split (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Wax Trax 9174 (12-inch single)

Act that scored a top 20 hit with "Naive" returns with a hypnotic jam that bleeds slicing, industrial guitars into an insinuating techno-house groove. Femme vocals at the chorus provide an intriguing contrast to track's overall harsh nature. Contact: 312-252-1000.

FULL MOON FEATURING CAROLYN HARDING The More I Get (8:06)
PRODUCER: Victor Padilla
WRITERS: C. Johnson, V. Padilla
PUBLISHERS: Museum Peace/Krazie Noise, ASCAP
REMIXERS: Steve Rosen, Dave Darlington
Krazie Noise 14001 (c/o INDI) (12-inch single)

Soulful hip-houser benefits greatly from Harding's golden pipes. Nifty string fills and amorous rhymes make this a fine peak-hour choice, while the right edit could jam at radio.

ECSTASY ORCHESTRA Paradise (7:18)
PRODUCER: Peace & Unity
WRITER: M.K.
PUBLISHER: Roppongi/Freedurb, ASCAP
Outer Limits 105 (12-inch single)

Dreamy keyboard journey comes sans beats, which is fine for easing into the evening or providing a trippy exit into daylight. Would also be useful for song segues or laying over a sparse and slow groove. A unique and quirky effort worth dipping into. Contact: 212-489-7260.

HYPNOTECK Ready Or Not (6:50)
PRODUCER: not listed
WRITER: P. Martin
PUBLISHER: Groove/Mikulski
ZYX 6440-1 (12-inch single)

Fast'n'festive rap romp straddles the groove fence dividing Italo-house and hi-NRG. Neat synth arrangement and percussion break make this worth a spin. Contact: 516-253-0800.

AC

THE WILLIAMS BROTHERS Can't Cry Hard Enough (3:12)
PRODUCER: David Kershenbaum
WRITERS: D. Williams, M. Etzioni
PUBLISHERS: PSO Ltd./Blue Saint/Sky Garden/Prophet Sharing, ASCAP
Warner Bros. 4-19347 (cassette single)

Crisply produced love lament shines the spotlight on sibling duo's rich vocals, which are draped in wistful violins and quiet acoustic guitar riffs. Lyrically moving track has the potential to ignite attention similar to kindred spirits Nelson and Wilson Phillips.

ROCK TRACKS

▶ ELVIS COSTELLO The Other Side Of Summer (3:57)
PRODUCERS: Mitchell Froom, Kevin Killen, D.P.A. MacManus
WRITER: MacManus
PUBLISHER: Plangent Visions, ASCAP
Warner Bros. 4781 (CD promo only)

First offering from the new "Mighty Like A Rose" disc may surprise some with its carnival keyboard fills and bright harmonies reminiscent of the Beach Boys. Of course, Costello's literate lyrics and biting vocals remain intact. Expect speedy adds at album and modern rock formats, though adventurous popsters should take heed, too.

▶ GANG OF FOUR Don't Fix What Ain't Broke (3:59)
PRODUCER: Andy Gill
WRITER: J. King
PUBLISHER: not listed
Polydor 424 (c/o PLG) (CD promo only)

Alternative radio faves make a welcome return with a rhythmic, guitar-driven rocker. Taken from the upcoming "Mall" disc, this refreshing and contagious gem would sparkle on dancefloors given the right remix.

▶ GEORGE THOROGOOD & THE DESTROYERS Hello Little Girl (3:48)
PRODUCER: Terry Manning & The Delaware Destroyers
WRITER: C. Berry
PUBLISHER: not listed
EMI 04754 (c/o CEMA) (CD promo only)

A nugget from Chuck Berry's catalog is given a wild and energetic reading. Raw guitar and vocal quality is a fine tribute to the tune—and is an excellent reminder of Thorogood's musical chops. From the hot "Boogie People" set.

★ LIMBOMANIACS Shake It (no timing listed)
PRODUCER: Bill Laswell
WRITERS: Chaba, Haggard, Mantia, Scatturo
PUBLISHER: King Green, BMI
Hollis In-Effect 88561-3020-4 (c/o Relativity) (cassette single)

Band burns hot funk horns and bass lines into an aggressive rock base. Racy lyrics may eliminate widespread radio exposure, though folks in search of something unique would be wise to jump on this one immediately. Slammin.'

★ POP WILL EAT ITSELF Another Man's Rhubarb (4:07)
PRODUCER: Flood
WRITER: V. Pance
PUBLISHER: BMG, ASCAP
RCA 2834-1 (c/o BMG) (12-inch single)

Flippant alternative dance flight is a delight—full of naughty samples and cryptic lyrics. Post-punk spoken vocal delivery combined with heady bleep action blows the mind and while the 7-inch mix will titillate modern rock programmers, club jocks may be taken in by the house-ified extended version.

CIRCLE OF SOUL Shattered Faith (3:44)
PRODUCER: Waddy Wachtel
WRITERS: J. Mastrokalos, G. Cleveland
PUBLISHER: not listed
Hollywood 8333-2 (CD promo only)

Rebellious retro-'70s rocker is wrapped with provocative lead vocals and rollicking electric guitar riffs. Rhythmically dynamic track creates an energetic blaze that could heat things up at album rock radio.

RAP

CHRIS ROCK Your Mother's Got A Big Head (4:38)
PRODUCER: Kirth Atkins, Angel Colon
WRITER: C. Rock
PUBLISHERS: Cos Joy/Julie Rock, BMI
Atlantic 4-87700 (cassette single)

Straightforward, chip-on-the-shoulder attack spills rap insults over a stripped-down hip-hop base that is embellished with a groovy funk chorus. Affected rapper throws the book at mom, which could be interpreted as adolescent—or just plain old fun.

HI-C I'm Not Your Puppet (6:08)
PRODUCERS: Tony-A, Steve Yano
WRITERS: Wilkerson, Alvarez, Yano, Oldham, Penn
PUBLISHERS: Onay, ASCAP/Screen Gems-EMI, BMI
Hollywood 66564-4 (cassette single)

No-strings-attached cut tailors the 1966 pop classic "I'm Your Puppet" for the '90s, and contains a good helping of that song's melody on top of a "girlfriend did me wrong" rhyme. While this comedy caper should find its niche in rap outlets, urban radio might want to investigate the raw, urbanized "Pit Bull" remix.

M.C. SMOOTH Where Is The Money? (4:03)
PRODUCER: Heavy Love
WRITERS: M.C. Smooth, Mitchell, Stokes
PUBLISHERS: 4 Kids/Juan Dixon, BMI/Par-Fait/Over The Rainbow, ASCAP
Crush Music 10024 (c/o K-Tel) (cassette single)

Femme rapper takes no guff from the men in her life on this swaggering hip-hop rave. Catchy, sing-along chorus offers promise for urban radio exposure.

NEW AND NOTEWORTHY

THE BANDERAS This Is Your Life (4:34)
PRODUCER: Stephen Hague
WRITERS: S. Herbert, C. Buckley, R. Swallow
PUBLISHER: not listed
REMIXER: Less Stress
London 878219 (c/o PLG) (cassette single; 12-inch version also available, **London 878217**)

Scottish femme duo places clever and philosophical lyrics on top of an infectious pop/hip-hop synth groove. Instrumental support is provided by ex-Smith Johnny Marr and New Order's Bernard Sumner. Already making headway with club and modern rock fans, this tune deserves immediate pop radio attention.

FRANCESCA BEGHE Heaven Knows (3:19)
PRODUCERS: Charlie Midnight, John Rollo
WRITER: F. Beghe
PUBLISHERS: EMI-Blackwood/Kessasongs, BMI
SBK 53690 (c/o CEMA) (cassette single)

Newcomer offers a flavorful blend of blues, country, and rock on this easy-paced, '70s-style gem. Beghe's unique and expressive voice will appeal to radio programmers who long for the days when artists like Linda Ronstadt, Stevie Nicks, and Joni Mitchell ruled the album rock airwaves.

RYTHM SYNDICATE P.A.S.S.I.O.N (3:40)
PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: C. Sturken, E. Rogers
PUBLISHERS: Warner Tamerlane/Could Be/Bayjon Beat, BMI
Impact 54063 (c/o UNI) (cassette single)

Songwriters Carl Sturken and Evan Rogers, who have created hits for such acts as Donny Osmond and Brother Beyond, debut their own band. Tune hangs on a pop/funk tip, boasting potent bass and guitar lines. Catchy hook will likely rope top 40 programmers in no time.

PICKS (▶): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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THE 12-INCH ALBUM GOES ONE-WAY TOWARD OBLIVION; SOME R&B TITLES REMAIN

(Continued from page 5)

nite impact on the marketplace," Lewis asserts. "People aren't willing to take the risk to buy one-way if there's no demand." He says the percentage of returns "remains pretty high" on vinyl, even with R&B music. But he adds, "Retailers in black music are adamant about keeping vinyl in the marketplace. At our labels, Motown and MCA, it's pretty much their call."

Jim Caparro, executive VP for PGD, says, "We have no cutoff date on returns. We choose to deal with the whole vinyl issue differently. Rather than prompt returns, we encourage customers to keep the product out there."

The percentage of returns to PGD remains at about 50% because, according to Caparro, "we've actually made very concerted efforts to assure customers we were not going to a cutoff policy. We're only seeking normal returns."

Nevertheless, PGD is clearly phasing out vinyl. Of 40 albums to be released this month by PolyGram and its affiliated labels, only two—by urban artists Jesse James and Small Change—will have LP versions.

At the end of last year, WEA announced that it would authorize no more returns on vinyl albums after April 29. Henry Droz, its president, says, "The configuration had been fading for many years. It had reached a point where we just might as well finish it. In essence, it was a recall for what was not selling."

But Droz maintains that WEA did not receive substantial LP returns in anticipation of the cutoff date. "The bulk of the returns had already been addressed last year. In fact, there were very few returns."

Droz says that WEA will continue to put out "three to five" albums a month on vinyl, out of an average of 40 monthly releases.

RETURNS CUTOFF

Sony Music Distribution was the first to institute a cutoff date on vinyl returns. "Since the beginning of the year, anything we've brought out on LP has been one-way," says Paul Smith, president of Sony Music Distribution.

Last fall, Smith says, some new releases went out one-way. Then, at the beginning of this year, all new releases on vinyl were issued with no returns. Smith says catalog titles were then added to the list. Sony's deadline date for authorizing vinyl returns was April 26. In the cases of both WEA and Sony, retailers and wholesalers have until June to actually return the LPs.

"We started about two years ago to delete a great number of vinyl LPs," Smith adds, "so we had worked our way out of it."

He says that "probably 25%" of Sony's new album releases, excluding classical and reissues, will be manufactured in vinyl.

Rick Cohen, senior VP of sales, BMG Distribution, says, "We have not issued a letter cutting off vinyl returns. We haven't really made any change in our returns policy. We have higher disincentives on returns, but they've been in place for some time. We're just not putting out as many releases on vinyl."

Cohen says five of the 35 pop albums set for release this month and three of the 37 on the June list will be on vinyl. "It's basically black," says Cohen of the music still going out on LP.

As for vinyl returns in recent weeks, Cohen says they were "a little bit higher" than the average. He declines to give the company's returns rate but acknowledges that it is higher than 50%.

A source at CEMA, distributor of Capitol, EMI, SBK, and other labels, says it has not devised a no-return policy, but that executives are "discussing it." This source says "a very small percentage of albums are out on vinyl—only by particular request by the label on specific artists." He adds that there "has been an increase in vinyl returns."

CUTBACK IN ORDERING

Retailers and wholesalers are reacting to the moves from the record companies by cutting back on vinyl orders and reducing the space allotted to the configuration.

Peter Luckhurst, VP of operations and human resources for HMV USA, notes, "We're still going to stay in the format. But obviously, we're going to have to reduce our risk in holding it." He says the two HMV stores in the U.S. have not stopped ordering vinyl from the majors that have instituted the no-return policies, but adds, "We're ordering more conservatively than normally."

Tom Jacobson, director of purchasing for 31-store, Chicago-based Rose Records, says buying of LPs will be "superselective—some R&B product. If I get requests from stores, I will honor them. But all the store managers are aware this is a no-return policy, so they'll be ordering as little as possible."

WEA's and Sony's policies apply to LPs only, and all the major distribution companies continue to manufacture the 12-inch single. HMV's Luckhurst says, "The 12-inch market is still good." But Jacobson of Rose Records says, "That market is also shrinking."

BMG's Cohen says, "Returns on 12-inches are increasing. It's something we need to look at." WEA's Droz says, "The 12-inch is still returnable. It continues to be an important part of our business." He estimates returns of this configuration at 20%.

ONE-STOP SITUATION

Since they sell to many small retailers who still carry vinyl, one-stops have clung to the configuration longer than most accounts have. But no-return policies and higher disincentives are also forcing them to cut back on their vinyl orders.

Dale Rowe, president of Music Man, Huntington, W. Va., says, "As far as LP vinyl, we haven't done a lot of business. I think the manufacturers frightened the accounts two years ago to the point where our vinyl business pretty much is over, including 45 business. I haven't bought a new release on vinyl—excluding special orders—for the past year."

Johnny Phillips, co-owner of Memphis' Select-O-Hits, agrees. "We had pretty well anticipated a lot of this was going to happen a year or a year-and-a-half ago. When vinyl started slowing down on the major side, we just pretty well cut them out. We haven't really stocked anything on vinyl for a year or so, except for a few 12-inches."

Charles Young, an owner of Cleveland One Stop, says, "What we're doing right now with vinyl is basically the big artists, not catalog. Things like 'New Jack City' we keep reordering in 25's and 50's. Basically big artists with new releases, we'll order initially 25 or 50. There's a lot of heavy metal stores that buy from us, and they'll say they want to buy 30 of the latest on Columbia and for us to be sure to get them the album. They have better prices. Columbia charges us $4, so we charge $4.50. The $6 prices are gone for albums."

Bud Libman, VP/GM of Nova Distributing in Norcross, Ga., says he is still ordering vinyl from all vendors, but less than before. He says he is not ordering catalog, just new releases and mostly just the top 25 R&B hits. "We're not making any money on vinyl. We're just bringing them in for the customers who want them." According to Libman, "95% of our retail customers have made the decision to get out of the vinyl business."

He adds, "We've pretty much gotten away from rock on vinyl. On R.E.M., we sold 250 pieces out of the box, but after that it was nothing. The reorders just weren't there." Libman says he sold 4,500 CDs and 2,500 cassettes of the new R.E.M. release.

LIFELINES

BIRTHS

Girl, Shayna Allie, to **Peter** and **Stace Thea,** March 18 in Merrick, N.Y. He is an associate in the Entertainment Law Group at Carro, Spanbock, Kaster & Cuiffo.

Girl, Ariane Nicole, to **Jud** and **Karin Rybar Friedman,** March 21 in Los Angeles. They are songwriters/producers. His latest hit was James Ingram's "I Don't Have The Heart."

Boy, Steven Edward Marshall, to **John** and **Winnie Kelly Holbrooke,** March 22 in Gaithersburg, Md. She is East Coast publicist for Windham Hill Records.

Girl, Jordan, to **John** and **Gigi Sharp,** April 8 in Los Angeles. He is a member of Morgan Creek recording group Cry Charity.

Boy, Zachery Sean, to **Mark Alsofrom** and **Nina Haber,** April 10 in New York. She is an account executive in the New York sales office of Westwood One Inc.

Girl, Jordan Lynn, to **Mark** and **Karen Higgins,** April 12 in Albany, N.Y. He is new store coordinator for Trans World Music Corp.

Boy, Zachary, to **Jack** and **Danae Irons,** April 13 in Los Angeles. He is drummer of Morgan Creek recording group Eleven.

Girl, Samantha Ann, to **Scott** and **Laura Gader,** April 17 in Long Island, N.Y. He is controller for Electrosound, a tape duplicator there.

Boy, Miles Axe IV, to **Miles** and **Adriana Copeland,** April 18 in Los Angeles. He is CEO of I.R.S. Records.

Boy, Nicholas Rassai, to **Chuck Thomas** and **Cristy Fisher,** April 22 in Portland, Ore. He is weekend personality at KXYQ (Q105).

Girl, Isabella Sofia, to **Walter** and **Corinne Afanasieff,** April 24 in Greenbrae, Calif. He is executive staff producer for Sony Music, currently working on projects with Michael Bolton, Mariah Carey, and Peabo Bryson.

Girl, Jennifer, to **Bob** and **Michele Snyder,** April 25 in Washington, D.C. She is director of marketing for WAVA there.

MARRIAGES

Blake Sakamoto to **Brenda Braxton,** April 13 in Portland, Ore. He is keyboardist for Mercury recording group the Dan Reed Network. She is news anchor at KGW.

Richard Lanser to **Kathy Hanus,** April 27 in Milwaukee, Wis. She is head of public relations at Narada Productions.

Michael O'Keefe to **Bonnie Raitt,** April 28 in Tarrytown, N.Y. He is an actor on TV's "Against The Law." She is a Grammy-winning Capitol recording artist.

DEATHS

Robert Buie, 20, of a motorcycle accident, April 16 in Erie, Pa. Buie was an assistant manager at the Musicland store in Erie. He also played drums in several local bands. He is survived by his father, David Buie, and mother, Debra Gerlach.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

U.S. MULLS TRADE SANCTIONS AGAINST 3 ASIAN NATIONS FOR PIRACY

(Continued from page 8)

says the RIAA, but they are estimated to be at least $3 million and probably higher.

In India, said to be a $140 million pirate market, U.S. recording companies suffer from additional losses as piracy there has created an effective trade barrier to entry into the market.

Mexico, which the RIAA says costs companies upward of $75 million in estimated piracy losses, might also have been named in the action except that the U.S. has received assurances that copyright-protection legislation, particularly for sound recordings, was to be enacted this spring.

In a related development, Japan, reacting to an RIAA complaint under Section 301 prepared last April, passed legislation providing for greater protection of U.S. sound recordings (see story, page 1).

Of both actions, RIAA president Jay Berman says, "It is only fitting that the announcement of this landmark legislation coincides with the Special 301 announcement. Taken together, they suggest a bright future for adequate and effective protection of copyrighted sound recordings upon which this industry so depends."

In addition to the RIAA and MPAA, IIPA members include the National Music Publishers Assn. and book-publishing and software groups.

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.

MAY

May 7-9, **ITA Convention,** Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 8, **"Making Money In Print,"** sponsored by the National Academy of Songwriters. NAS Conference Room, Los Angeles. Steve Schalchlin, 213-463-7178.

May 10-12, **Third Annual L.A. Independent Music Conference,** Hyatt On Sunset, Los Angeles. Joe Reed, 818-980-3966.

May 11-12, **Sixth Annual Baltimore/Washington/Virginia Music Business Forum,** Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-17, **Video Expo Los Angeles,** Los Angeles Convention Center, Los Angeles. Knowledge Industry Publications, 914-328-9157.

May 14, **International Radio and Television Society Annual Meeting,** Waldorf-Astoria, New York. Marilyn Ellis, 212-867-6650.

May 15-19, **19th Annual NAIRD Convention,** Sheraton Universal, Los Angeles. 609-547-3331.

May 18-22, **National Assn. of Video Distributors Convention,** Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.

May 28-29, **1991 Billboard International Latin Music Conference,** Hyatt, Miami. Melissa Subatch, 212-536-5018.

FOR THE RECORD

Due to a mechanical error at Sony USA, the photo depicting VP of risk management John Pierce was incorrectly labeled as VP/controller Steven Kober in the April 27 Executive Turntable.

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LENNY KRAVITZ

"IT AIN'T OVER 'TIL IT'S OVER"

THE FIRST SINGLE OUT MAY 27TH

PRODUCED BY LENNY KRAVITZ.

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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 113 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
			★★ NO. 1 ★★
1	1	12	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
2	2	11	**BABY BABY** AMY GRANT (A&M)
3	6	11	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
4	3	18	**HOLD YOU TIGHT** TARA KEMP (GIANT)
5	7	10	**JOYRIDE** ROXETTE (EMI)
6	5	18	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
7	4	21	**SOMEDAY** MARIAH CAREY (COLUMBIA)
8	8	12	**YOU'RE IN LOVE** WILSON PHILLIPS (SBK)
9	9	8	**I TOUCH MYSELF** DIVINYLS (VIRGIN)
10	10	10	**HERE WE GO** C&C MUSIC FACTORY (COLUMBIA)
11	14	6	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT)
12	15	6	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
13	17	4	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
14	13	8	**VOICES THAT CARE** VOICES THAT CARE (GIANT)
15	16	8	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
16	20	13	**TOGETHER FOREVER** LISETTE MELENDEZ (FEVER/COLUMBIA)
17	12	23	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
18	19	23	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK/WB)
19	18	18	**THIS HOUSE** TRACIE SPENCER (CAPITOL)
20	11	19	**ONE MORE TRY** TIMMY T. (QUALITY)
21	24	7	**STRIKE IT UP** BLACK BOX (RCA)
22	29	4	**MORE THAN WORDS** EXTREME (A&M)
23	30	5	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
24	27	11	**CRY FOR HELP** RICK ASTLEY (RCA)
25	28	7	**SAVE SOME LOVE** KEEDY (ARISTA)
26	22	15	**IESHA** ANOTHER BAD CREATION (MOTOWN)
27	23	16	**COMING OUT OF THE DARK** GLORIA ESTEFAN (EPIC)
28	21	13	**STATE OF THE WORLD** JANET JACKSON (A&M)
29	40	3	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
30	31	8	**MORE THAN EVER** NELSON (DGC)
31	—	1	**RUSH RUSH** PAULA ABDUL (VIRGIN)
32	26	19	**ALL THE MAN THAT I NEED** WHITNEY HOUSTON (ARISTA)
33	36	9	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
34	33	9	**IT'S A SHAME (MY SISTER)** MONIE LOVE (WARNER BROS.)
35	34	6	**WHAT COMES NATURALLY** SHEENA EASTON (MCA)
36	39	8	**CRAZY** DAISY DEE (LMR/RCA)
37	35	12	**MERCY MERCY ME/I WANT YOU** ROBERT PALMER (EMI)
38	60	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS (MERCURY)
39	38	9	**WRITTEN ALL OVER YOUR FACE** RUDE BOYS (ATLANTIC)
40	44	6	**HERE I AM (COME AND TAKE ME)** UB40 (VIRGIN)
41	37	14	**SIGNS** TESLA (GEFFEN)
42	32	14	**SADENESS PART 1** ENIGMA (CHARISMA)
43	43	7	**YOU DON'T HAVE TO GO HOME...** THE TRIPLETS (MERCURY)
44	42	12	**JUST THE WAY IT IS, BABY** THE REMBRANDTS (ATCO)
45	51	2	**COUPLE DAYS OFF** HUEY LEWIS & THE NEWS (EMI)
46	48	4	**MIRACLE** WHITNEY HOUSTON (ARISTA)
47	47	12	**SOMETHING IN MY HEART** MICHEL'LE (RUTHLESS/ATCO)
48	55	3	**UNBELIEVABLE** EMF (EMI)
49	53	6	**PEOPLE ARE STILL HAVING SEX** LATOUR (SMASH/PLG)
50	50	13	**FUNK BOUTIQUE** THE COVER GIRLS (EPIC)
51	41	15	**SHOW ME THE WAY** STYX (A&M)
52	45	13	**LET'S CHILL** GUY (UPTOWN/MCA)
53	52	13	**HOW TO DANCE** BINGO BOYS (ATLANTIC)
54	58	5	**MY HEART IS FAILING ME** RIFF (SBK)
55	46	10	**RICO SUAVE** GERARDO (INTERSCOPE/EAST WEST)
56	63	2	**PLAYGROUND** ANOTHER BAD CREATION (MOTOWN)
57	64	3	**SILENT LUCIDITY** QUEENSRYCHE (EMI)
58	49	8	**BACKYARD** PEBBLES (WITH SALT-N-PEPA) (MCA)
59	54	16	**I'LL DO 4 U** FATHER M.C. (UPTOWN/MCA)
60	66	3	**FEEL THE GROOVE** CARTOUCHE (SCOTTI BROS.)
61	65	3	**HOW CAN I EASE THE PAIN** LISA FISCHER (ELEKTRA)
62	59	18	**IF YOU NEEDED SOMEBODY** BAD COMPANY (ATCO)
63	57	3	**FOREVER AMO'R** D'ZYRE (ATLANTIC)
64	74	2	**DON'T TREAT ME BAD** FIREHOUSE (EPIC)
65	73	2	**NEVER GONNA LET YOU DOWN** SURFACE (COLUMBIA)
66	61	7	**ANOTHER LIKE MY LOVER** JASMINE GUY (WARNER BROS.)
67	62	16	**WAITING FOR LOVE** ALIAS (EMI)
68	67	4	**WHATEVER YOU WANT** TONY! TONI! TONE! (WING/MERCURY)
69	—	2	**DANGEROUS ON THE DANCEFLOOR** MUSTO AND BONES (RCA)
70	70	3	**NIGHTS LIKE THIS** AFTER 7 (VIRGIN)
71	56	11	**THAT'S WHY** THE PARTY (HOLLYWOOD/ELEKTRA)
72	—	19	**JEALOUSY** THE ADVENTURES OF STEVIE V (MERCURY)
73	—	1	**WE WANT THE FUNK** GERARDO (INTERSCOPE/EAST WEST)
74	69	6	**NOW IS TOMORROW** DEFINITION OF SOUND (CARDIAC)
75	—	2	**GOING THROUGH THE MOTIONS** AFTERSHOCK (VIRGIN)

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

TOP 40 RADIO RECURRENT MONITOR

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
1	—	1	**WHERE DOES MY HEART BEAT NOW** CELINE DION (EPIC)
2	1	5	**LOVE WILL NEVER DO** JANET JACKSON (A&M)
3	2	2	**AROUND THE WAY GIRL** L.L. COOL J (DEF JAM/COLUMBIA)
4	4	14	**CAN'T STOP** AFTER 7 (VIRGIN)
5	3	5	**THE FIRST TIME** SURFACE (COLUMBIA)
6	5	13	**FEELS GOOD** TONY! TONI! TONE! (WING/MERCURY)
7	6	23	**RUB YOU THE RIGHT WAY** JOHNNY GILL (MOTOWN)
8	7	4	**I'LL GIVE ALL MY LOVE TO YOU** KEITH SWEAT (ELEKTRA)
9	10	16	**GIVING YOU THE BENEFIT** PEBBLES (MCA)
10	8	15	**GROOVE IS IN THE HEART** DEEE-LITE (ELEKTRA)
11	16	21	**SOMETHING HAPPENED ON THE...** PHIL COLLINS (ATLANTIC)
12	15	23	**VOGUE** MADONNA (SIRE/WARNER BROS.)
13	11	23	**U CAN'T TOUCH THIS** M.C. HAMMER (CAPITOL)
14	9	7	**HIGH ENOUGH** DAMN YANKEES (WARNER BROS.)
15	14	17	**CLOSE TO YOU** MAXI PRIEST (CHARISMA)
16	20	9	**JUST ANOTHER DREAM** CATHY DENNIS (POLYDOR/PLG)
17	22	15	**POISON** BELL BIV DEVOE (MCA)
18	18	13	**DREAM BOY/DREAM GIRL** CYNTHIA & JOHNNY O (MICMAC)
19	13	23	**LOVE AND AFFECTION** NELSON (DGC)
20	17	10	**I'M YOUR BABY TONIGHT** WHITNEY HOUSTON (ARISTA)
21	23	8	**AFTER THE RAIN** NELSON (DGC)
22	12	9	**LOVE TAKES TIME** MARIAH CAREY (COLUMBIA)
23	—	9	**MILES AWAY** WINGER (ATLANTIC)
24	25	23	**KING OF WISHFUL THINKING** GO WEST (EMI)
25	21	12	**BECAUSE I LOVE YOU** STEVIE B (LMR/RCA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

UP-TEMPO SINGLES RETURN TO TOP 40 PROGRAMMING

(Continued from page 1)

ticularly notable because of its success at some dance-leaning stations where rock records are not usually welcome.

A few dance-leaning major-market top 40s have moved back toward the center in recent weeks, most notably KOY-FM (Y95) Phoenix and WYTZ (Hot 94.7) Chicago, whose ill-fated switch to a dance format lasted about two months. Other stations, such as WPLJ and WHTZ (Z100) New York and WEGX Philadelphia, have changed their balance, so that one might even hear two nondance records in a row—which has been particularly unusual in large urban markets with ethnic populations.

"Whereas a year ago we were Paula Abdul next to Janet Jackson, now we're more likely to be Paula Abdul next to Roxette," says Chuck Holloway, station manager/PD of WKZL Winston Salem, N.C. "While the ballads still test extremely well, the real quality pop hits are coming through. The best example is 'Joyride,' which is the kind of record we needed on the radio. Michael Bolton is another example. There's a reason those records get as many adds as they do in the first week."

ARE THEY HITS?

In contrast to the early '80s, when hits like "Sexual Healing" by Marvin Gaye and Michael Jackson's "Billie Jean" helped break down top 40 barriers to black music, the latest change at pop radio seems to have preceded the product change. With top 40 having suffered noticeable ratings erosion for the last two years, many PDs have long been saying that they would play more uptempo pop if there were more hits out there.

Six weeks ago, there were signs that such a trend was already happening—songs by previously unknown pop artists such as the Triplets were racking up the sort of first-week add totals that you'd expect from more established artists.

Now, there are programmers like Pat Paxton, PD of WKEE Huntington, W. Va., who says, "There are some more obvious choices as far as the good, straightforward, upbeat pop songs. Six to eight weeks ago, that stuff was not as prevalent."

But some PDs still don't feel there is enough of this kind of product. KRNQ Des Moines, Iowa's Chuck Knight, for instance, sees "a vast void for those male, uptempo pop records. Songs that are not pop-rock or pop-dance, but straight down the middle," like the current Michael Bolton single.

Meanwhile, even with many stations adding uptempo pop, the biggest records on Billboard's Top 40 Radio Monitor—which reflects mainly major- and medium-market outlets—are still dance records. This would seem to indicate that records moving dramatically faster on the Hot 100 airplay chart than on the Monitor chart—like Rod Stewart's "Rhythm Of My Heart," The Triplets' "You Don't Have To Go Home Tonight," and Huey Lewis & The News' "Couple Days Off"—are stronger in smaller markets.

But, even though their monitored airplay moves are slower than their Hot 100 Aiplay moves, Grant, Roxette, and the Divinyls are all top 10 monitored airplay records, whereas the only such song six weeks ago was Londonbeat's "I've Been Thinking About You." Also, Bolton's new single moves 17-13 on the Monitor chart this week, and R.E.M.'s rises 30-23.

AUTOEROTICISM AS FORCE FOR CHANGE

The most significant thing about the Divinyls record is the number of unlikely stations that have embraced it. Among the typically dance-leaning outlets to add "I Touch Myself" are WPOW (Power 96) Miami, KQKS (KS104) Denver, KMEL San Francisco, KPRR (Power 102) El Paso, Texas, and KXXR Kansas City. Some dance stations, such as KPRR and KMEL, are only giving the Divinyls a play or two daily. Others, like KXXR, WMXP Pittsburgh, and WWKX Providence, R.I., have it in heavy rotation. And this on a record whose label, Virgin, eventually decided not to issue a dance remix.

Why this record? For some PDs, it's because it comes from the modern rock side, which they have raided in the past for more danceable artists such as New Order and Depeche Mode. The Divinyls song "has a Debbie Harry feel to it, and records like that have always done well on this station," says Power 96 PD Bill Tanner.

Modern rock crossovers "are going to be part of the future for CHR," says WRBQ (Q105) Tampa, Fla., PD Jay Taylor. After a year as a primarily dance-leaning outlet, Q105 surprised the industry by playing not only the Divinyls but also R.E.M. Both records fit, Taylor says, because they're "edge records. If it was Poison, we wouldn't play it."

The subject matter also has something to do with it. Whereas "I Touch Myself" has had problems, because of its title and content, at some of the adult top 40s that have supported other uptempo pop records, being suggestive seems to have given it additional cachét at dance outlets. As Virgin VP/promotion Michael Plen puts it, "It's the ultimate mass-appeal theme: You don't have to be a dancer to touch yourself."

But many PDs just say that "I Touch Myself" was too big to ignore. "Once in a while a record just comes along that doesn't necessarily fit from a programming point of view, but that becomes so strong that we're forced to play it because of airplay on other stations or because of the video," says KSFM PD Dave Ferguson. "If it's a hit that I can't deny, I have to try it."

IS IT PROJECTABLE?

Some of the dance-leaning PDs playing "I Touch Myself" say they were never deliberately ignoring uptempo pop in the first place. For example, KS104 PD Dave Van Stone, says, "This record appears to be a hit. The other things that we didn't play weren't hit records."

But the fact is that most of the stations in question did not have an uptempo, guitar-driven record on their playlists six weeks ago. (The act that many of them cite as proof that they were not entirely dance-driven is Wilson Phillips.) So whether it represents a change in philosophy, or a shift in the type of available product, the success of the Divinyls does represent a change.

Some PDs feel that the dance-and-rock balance of previous years can never come back, including a few who are playing "I Touch Myself." Among them is KKLQ (Q106) San Diego PD Kevin Weatherly, who says, "Dance music, especially in markets with a high ethnic composition, is very much alive and healthy."

Weatherly is playing the Divinyls but is reluctant to go much further. He thinks Q106 was hurt in the fall by experimenting with too many pop records. And he says that while the dance/pop balance may be changing in other markets, it may be because "the industry wants it to happen," not because listeners want more pop records.

BACK TO DANCE

Q106 is not the only dance-leaning station that made a move toward the center, then doubled back. WFLZ (Power 93) Tampa, Fla., experimented with some pop records in January and February, then backed away. Significantly, both those stations have had legacies as dance-driven outlets. And even this week, KHYI Dallas, which began life five years ago as a dance-leaning top 40, has returned to dance as "Power 95."

But a handful of major market top 40s—stations whose emphasis was never specifically on dance, but which tended to lean that way just because of the nature of their markets—have gone through sharp music-mix changes in the last few weeks. In New York and Chicago, mainstream top 40s (Z100 & WPLJ and WYTZ, respectively) have stopped trying to beat the dance station at its own game. At both Z100 and WPLJ, the music mix has gone from about two-to-one in favor of dance to more of a 50/50 balance.

BILLBOARD SETS DATE FOR SOUNDSCAN DATA

(Continued from page 6)

land Group, Trans World Music Corp., Camelot Enterprises, Record Bar, Sound Warehouse, Elroy Enterprises, and the Handleman Co., the nation's largest rackjobber—provide SoundScan with a weekly report of all units sold in their stores. SoundScan compiles the information from all of its accounts and transmits the chart data to Billboard. The pop and country album charts will be the initial charts provided. Eventually, the information will be used in all of Billboard's sales charts.

The Top Pop Albums chart, which will continue to list 200 titles, will be a ranking of units sold in all music formats at the reporting accounts. The Top Country Albums chart, which is expected to expand from 75 to 100 positions, will be based on the same data, but will list only those titles designated as country by Billboard and SoundScan.

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HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

"JOYRIDE" BY **ROXETTE** (EMI) moves to No. 1 overall. Although it is not No. 1 in sales or airplay, it comes out comfortably ahead of the competition in total points. "I Like The Way" by **Hi-Five** (Jive), No. 1 in sales points and bulleted at No. 3 overall, is atop a wall of bullets extending through No. 9. If "Joyride" slips, "Like" may go to No. 1 next week, but it will be a close and grueling battle against the singles by **C&C Music Factory, Cathy Dennis,** the **Divinyls, Rod Stewart,** and **Mariah Carey.** And coming up right behind those are the strongest point gainers on the entire chart, and likely No. 1 candidates: "More Than Words" by **Extreme** (A&M) at No. 9 and "I Wanna Sex You Up" by **Color Me Badd** (Giant) at No. 12. The latter is already No. 1 at Q105 Tampa, Fla., Q106 San Diego, KMEL San Francisco, and FM102 Sacramento, Calif.

"RUSH RUSH" BY **PAULA ABDUL** (Virgin) explodes onto the Hot 100 at No. 36, matching the debut of **Michael Bolton**'s "Love Is A Wonderful Thing" three weeks ago. "Rush" has 197 adds, just shy of the 201 scored by Bolton's single in its first week. The only new artist among the seven debuts is **Brandon**, whose first Hot 100 single, "Kisses In The Night" (Alpha Intl.), is breaking out of Philadelphia (16-12 at Q102), Honolulu (27-17 at KIKI), and his hometown of San Jose, Calif. (22-16 at Hot 97.7). Three of the top 10 most-added singles are shy of the points required to debut, but all three should hit the chart next week.

FOUR RECORDS THAT LOSE bullets this week deserve a closer look. "Bitter Tears" by **INXS** (Atlantic) gains a few points and moves up one place nationally to No. 47, but is top 10 at five stations, including Q105 Portland, Ore. (12-10). "Seal Our Fate" by **Gloria Estefan** (Epic), although gaining insufficient points for a bullet at No. 53, jumps 10-6 at WMXN Norfolk, Va., and 15-11 at Y100 Miami. "Going Through The Motions" by **Aftershock** (Virgin) loses its bullet at No. 69 but has six top-five reports, including Power 92 Phoenix (No. 1 last week), Power 102 El Paso, Texas (5-4), KLUC Las Vegas (7-4), and KDON Salinas, Calif. (6-4). "Feel The Groove" by **Cartouche** (Scotti Bros.) is unbulleted at No. 71 nationally but moves 17-15 at B96 Chicago.

QUICK CUTS: Last week, "Written All Over Your Face" by the **Rude Boys** (Atlantic) was pushed down to No. 23 despite gaining points. This week, a major airplay gain is just balanced by a drop in sales points and the single holds at No. 23 . . . "She Talks To Angels" by the **Black Crowes** (Def American), which lost its bullet last week, battles back to regain its bullet at No. 30 this week. A better sales-point increase combines with strong radio reports to spark the resurgence. The single is No. 1 at both I95 Birmingham, Ala., and WQID Biloxi, Miss. . . . As detailed in the article on page 6, Billboard will begin using unit sales totals for the pop singles chart in the June 8 issue. At about the same time we expect to be ready to switch our airplay information from playlists supplied by radio stations to the monitored airplay information contained in the Top 40 Radio Monitor chart. These are major, revolutionary changes and they will be detailed further as we approach the changeover date.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 40 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 234 REPORTERS	TOTAL ON
RUSH RUSH PAULA ABDUL VIRGIN	22	38	137	197	197
A BETTER LOVE LONDONBEAT RADIOACTIVE	2	5	51	58	59
WE WANT THE FUNK GERARDO INTERSCOPE	3	6	24	33	108
I WANNA SEX YOU UP COLOR ME BADD GIANT	0	2	30	32	158
THIS TIME MAKE IT FUNKY TRACIE SPENCER CAPITOL	3	4	19	26	28
PLAYGROUND ANOTHER BAD. . . MOTOWN	3	7	15	25	42
SEE THE LIGHTS SIMPLE MINDS A&M	0	1	23	24	28
POWER OF LOVE/LOVE POWER LUTHER VANDROSS EPIC	2	3	17	22	169
EXCLUSIVITY DAMIAN DAME LAFACE	3	2	17	22	23
STRIKE IT UP BLACK BOX RCA	1	3	17	21	104

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

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Hot 100. Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3
2	1	JOYRIDE	ROXETTE	1
3	5	I TOUCH MYSELF	DIVINYLS	6
4	4	HERE WE GO	C&C MUSIC FACTORY	4
5	8	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	5
6	6	VOICES THAT CARE	VOICES THAT CARE	13
7	9	SILENT LUCIDITY	QUEENSRYCHE	11
8	14	I WANNA SEX YOU UP	COLOR ME BADD	12
9	3	BABY BABY	AMY GRANT	2
10	12	RHYTHM OF MY HEART	ROD STEWART	7
11	19	MORE THAN WORDS	EXTREME	9
12	7	CRY FOR HELP	RICK ASTLEY	10
13	15	I DON'T WANNA CRY	MARIAH CAREY	8
14	16	LOSING MY RELIGION	R.E.M.	16
15	18	SAVE SOME LOVE	KEEDY	15
16	23	MORE THAN EVER	NELSON	14
17	24	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	17
18	13	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	20
19	11	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	23
20	27	MAMA SAID KNOCK YOU OUT	L.L. COOL J	39
21	25	IT'S A SHAME (MY SISTER)	MONIE LOVE	26
22	10	SADENESS PART 1	ENIGMA	31
23	31	UNBELIEVABLE	EMF	32
24	36	MIRACLE	WHITNEY HOUSTON	21
25	20	IESHA	ANOTHER BAD CREATION	29
26	21	RICO SUAVE	GERARDO	42
27	29	WHAT COMES NATURALLY	SHEENA EASTON	24
28	30	MY HEART IS FAILING ME	RIFF	27
29	—	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	18
30	38	STRIKE IT UP	BLACK BOX	28
31	33	DON'T TREAT ME BAD	FIREHOUSE	25
32	34	PLAYGROUND	ANOTHER BAD CREATION	44
33	26	HOLD YOU TIGHT	TARA KEMP	22
34	17	YOU'RE IN LOVE	WILSON PHILLIPS	19
35	37	SHE TALKS TO ANGELS	THE BLACK CROWES	30
36	—	RIGHT HERE, RIGHT NOW	JESUS JONES	51
37	—	PEOPLE ARE STILL HAVING SEX	LATOUR	38
38	32	SIGNS	TESLA	47
39	—	DO YOU WANT ME	SALT-N-PEPA	40
40	—	HOW MUCH IS ENOUGH	THE FIXX	35

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	BABY BABY	AMY GRANT	2
2	2	JOYRIDE	ROXETTE	1
3	3	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	5
4	5	RHYTHM OF MY HEART	ROD STEWART	7
5	6	HERE WE GO	C&C MUSIC FACTORY	4
6	9	I DON'T WANNA CRY	MARIAH CAREY	8
7	8	I TOUCH MYSELF	DIVINYLS	6
8	10	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3
9	14	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	18
10	7	CRY FOR HELP	RICK ASTLEY	10
11	15	MORE THAN WORDS	EXTREME	9
12	4	YOU'RE IN LOVE	WILSON PHILLIPS	19
13	12	MORE THAN EVER	NELSON	14
14	16	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	17
15	17	SAVE SOME LOVE	KEEDY	15
16	24	I WANNA SEX YOU UP	COLOR ME BADD	12
17	22	SILENT LUCIDITY	QUEENSRYCHE	11
18	11	HOLD YOU TIGHT	TARA KEMP	22
19	21	MIRACLE	WHITNEY HOUSTON	21
20	23	LOSING MY RELIGION	R.E.M.	16
21	19	VOICES THAT CARE	VOICES THAT CARE	13
22	13	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	20
23	26	WHAT COMES NATURALLY	SHEENA EASTON	24
24	27	DON'T TREAT ME BAD	FIREHOUSE	25
25	29	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	23
26	—	RUSH RUSH	PAULA ABDUL	36
27	34	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	33
28	31	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	34
29	33	SHE TALKS TO ANGELS	THE BLACK CROWES	30
30	32	MY HEART IS FAILING ME	RIFF	27
31	35	STRIKE IT UP	BLACK BOX	28
32	18	JUST THE WAY IT IS, BABY	THE REMBRANDTS	37
33	36	IT'S A SHAME (MY SISTER)	MONIE LOVE	26
34	37	HERE I AM (COME AND TAKE ME)	UB40	41
35	—	HOW MUCH IS ENOUGH	THE FIXX	35
36	—	LOVE AT FIRST SIGHT	STYX	43
37	25	IESHA	ANOTHER BAD CREATION	29
38	—	(IF THERE WAS) ANY OTHER WAY	CELINE DION	48
39	40	BITTER TEARS	INXS	46
40	38	PEOPLE ARE STILL HAVING SEX	LATOUR	38

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

89 **ALL THE MAN THAT I NEED** (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM
78 **ANOTHER LIKE MY LOVER** (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
2 **BABY BABY** (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
73 **BACKYARD** (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL
86 **A BETTER LOVE** (Warner Chappell, BMI)
46 **BITTER TEARS** (Tol Muziek, ASCAP/MCA, ASCAP) HL
91 **CAN I CALL YOU MY GIRL** (George Tobin, BMI)
58 **COME AGAIN** (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
57 **COMING OUT OF THE DARK** (Foreign Imported, BMI) CPP
34 **COUPLE DAYS OFF** (Hulex, ASCAP/HLN, ASCAP) CLM
75 **CRAZY** (SHR, BMI)
10 **CRY FOR HELP** (BMG, ASCAP) HL
70 **DOES ANYBOOY REALLY FALL IN LOVE ANYMORE?** (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM
25 **DON'T TREAT ME BAD** (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
40 **DO YOU WANT ME** (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
64 **DREAM LOVER** (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) WBM
71 **FEEL THE GROOVE** (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)
84 **GET HERE** (WB, ASCAP/Rutland Road, ASCAP) WBM
69 **GOING THROUGH THE MOTIONS** (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL
81 **GOOD HEART** (Martin Page, ASCAP/Famous, ASCAP) CPP
76 **GYPSY WOMAN (SHE'S HOMELESS)** (Basement Boys, ASCAP)
77 **HEARTBREAK STATION** (Chappell & Co., ASCAP/Eve, ASCAP) HL
41 **HERE I AM (COME AND TAKE ME)** (Irving, ASCAP/Al Green, BMI) CPP
4 **HERE WE GO** (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
22 **HOLD YOU TIGHT** (Kallman, BMI/One Two, BMI)
54 **HOW CAN I EASE THE PAIN** (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL
35 **HOW MUCH IS ENOUGH** (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM
82 **HOW TO DANCE** (Supersonics, ASCAP)
8 **I DON'T WANNA CRY** (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
66 **I DON'T WANT TO LOSE YOUR LOVE** (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
29 **IESHA** (Biv Ten, ASCAP/Diva One, ASCAP)
48 **(IF THERE WAS) ANY OTHER WAY** (EMI April, ASCAP) HL
3 **I LIKE THE WAY (THE KISSING GAME)** (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
95 **I'LL BE BY YOUR SIDE** (SHR, ASCAP/Mya-T, BMI) HL
59 **I'LL NEVER LET YOU GO** (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
90 **I'M DREAMIN' (FROM NEW JACK CITY)** (H-Naja, BMI/La Sab, BMI)
6 **I TOUCH MYSELF** (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
26 **IT'S A SHAME (MY SISTER)** (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
20 **I'VE BEEN THINKING ABOUT YOU** (Warner-Tamerlane, BMI) WBM
12 **I WANNA SEX YOU UP (FROM NEW JACK CITY)** (Hip Hop, BMI/Hi-Frost, BMI)
1 **JOYRIDE** (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
37 **JUST THE WAY IT IS, BABY** (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
88 **KISSES IN THE NIGHT** (Tarpell, ASCAP/Roselada, ASCAP)
62 **LET'S CHILL** (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
85 **LIFE GOES ON** (Cyanide, BMI/Willesden, BMI) HL
16 **LOSING MY RELIGION** (Night Garden, BMI/Unichappell, BMI)
43 **LOVE AT FIRST SIGHT** (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
18 **LOVE IS A WONDERFUL THING** (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
99 **LOVE ME FOREVER OR LOVE ME NOT** (Cole-Clivilles, ASCAP/Virgin, ASCAP) HL
39 **MAMA SAID KNOCK YOU OUT** (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
52 **MERCY MERCY ME (THE ECOLOGY) /I WANT YOU** (Jobete, ASCAP/Almo, ASCAP) CPP
21 **MIRACLE** (Kear, BMI/Sony Epic/Solar, BMI) HL
14 **MORE THAN EVER** (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
9 **MORE THAN WORDS** (Funky Metal, ASCAP/Almo, ASCAP) CPP
27 **MY HEART IS FAILING ME** (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
60 **NEVER GONNA LET YOU DOWN** (Keep Your Music, ASCAP)
72 **NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY)** (Rhyme Syndicate, ASCAP)
49 **ONE MORE TRY** (RMI, BMI) WBM
96 **OVER AND OVER** (Careers-BMG, BMI/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI)
83 **PART OF ME, PART OF YOU** (Pathe Ent., ASCAP)
38 **PEOPLE ARE STILL HAVING SEX** (Take 2, BMI)
98 **PIECE OF MY HEART** (Kallman, BMI/One Two, BMI)
67 **PLACE IN THIS WORLD** (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP)
44 **PLAYGROUND** (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
33 **POWER OF LOVE/LOVE POWER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
7 **RHYTHM OF MY HEART** (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
42 **RICO SUAVE** (Mo' Ritmo, ASCAP/Louis St., BMI)
51 **RIGHT HERE, RIGHT NOW** (EMI Blackwood, BMI)
45 **ROUND AND ROUND** (Controversy, ASCAP/WB, ASCAP) WBM
36 **RUSH RUSH** (EMI April, ASCAP/LeoSun, ASCAP)
31 **SADENESS PART 1** (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
15 **SAVE SOME LOVE** (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
53 **SEAL OUR FATE** (Foreign Imported, BMI) CPP
30 **SHE TALKS TO ANGELS** (Enough To Contend With, BMI/Def USA, BMI) CLM
94 **SHOW ME THE WAY** (Grand Illusion, ASCAP/Almo, ASCAP) CPP
47 **SIGNS** (Acuff-Rose, BMI/Galeneye, BMI) CPP
11 **SILENT LUCIDITY** (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
65 **SOMEDAY** (Vision Of Love, BMI/Been Jammin', BMI/Sony Songs, BMI) HL
68 **SOMETHING IN MY HEART** (Ruthless Attack, ASCAP)
87 **THE STAR SPANGLED BANNER** (Public Domain)
63 **STEP ON** (Tapestry)
28 **STRIKE IT UP** (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
92 **THAT'S WHY** (Black Lion, ASCAP/Meow Baby, ASCAP)
74 **THIS HOUSE** (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
61 **TOGETHER FOREVER** (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
5 **TOUCH ME (ALL NIGHT LONG)** (Larry Spier, ASCAP/Personal, ASCAP) WBM
32 **UNBELIEVABLE** (Warner Chappell, PRS/WB, ASCAP) WBM
80 **UNCLE TOM'S CABIN** (Virgin Songs, BMI/Dick Dragon, BMI) HL
13 **VOICES THAT CARE** (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
97 **WAITING FOR LOVE** (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI) HL
50 **WALKING IN MEMPHIS** (Museum Steps, ASCAP)
56 **WE WANT THE FUNK** (Mo' Ritmo, ASCAP/Bridgeport, BMI)
24 **WHAT COMES NATURALLY** (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
55 **WHATEVER YOU WANT** (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
79 **WHERE OOES MY HEART BEAT NOW** (Hit List, ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
93 **WICKED GAME** (Isaak, ASCAP)
100 **WORD OF MOUTH** (Hidden Pun, BMI) WBM
23 **WRITTEN ALL OVER YOUR FACE** (Trycep, BMI/Rude News, BMI)
17 **YOU DON'T HAVE TO GO HOME TONIGHT** (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermanas, ASCAP) CPP/HL
19 **YOU'RE IN LOVE** (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL

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Billboard® TOP POP ALBUMS™

FOR WEEK ENDING MAY 11, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ No. 1 ★★	
1	1	1	46	**MARIAH CAREY** ▲[5] COLUMBIA 45202 (9.98 EQ) 11 weeks at No. 1	MARIAH CAREY
2	2	2	18	**C&C MUSIC FACTORY** ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
3	3	4	7	**R.E.M.** WARNER BROS. 26496 (9.98)	OUT OF TIME
4	4	3	57	**WILSON PHILLIPS** ▲[5] SBK 93745 (9.98)	WILSON PHILLIPS
5	5	5	60	**THE BLACK CROWES** ▲[2] DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
6	6	7	11	**ENIGMA** ● CHARISMA 91642* (9.98)	MCMXC A.D.
7	9	12	8	**SOUNDTRACK** GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
8	7	8	29	**CHRIS ISAAK** ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD
9	10	9	34	**QUEENSRYCHE** ▲ EMI 92806 (9.98)	EMPIRE
10	11	15	5	**ROD STEWART** WARNER BROS. 26300* (9.98)	VAGABOND HEART
11	13	17	10	**ANOTHER BAD CREATION** ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
12	8	6	25	**WHITNEY HOUSTON** ▲[2] ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
13	14	21	8	**AMY GRANT** A&M 15321 (9.98)	HEART IN MOTION
14	12	19	4	**ROXETTE** EMI 94435* (10.98)	JOYRIDE
15	21	23	13	**DIVINYLS** VIRGIN 91397* (9.98)	DIVINYLS
16	17	13	13	**GLORIA ESTEFAN** ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
17	15	10	8	**SOUNDTRACK** ● ELEKTRA 61047* (10.98)	THE DOORS
18	18	14	24	**TESLA** ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
19	16	18	4	**ROLLING STONES** COLUMBIA 47456 (10.98 EQ)	FLASHPOINT
20	19	11	14	**STING** ▲ A&M 6405 (10.98)	THE SOUL CAGES
21	24	22	32	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
22	23	27	11	**LONDONBEAT** RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
23	20	16	34	**VANILLA ICE** ▲[7] SBK 95325* (9.98)	TO THE EXTREME
24	22	20	62	**M.C. HAMMER** ▲[10] CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
25	34	36	34	**GARTH BROOKS** ▲[3] CAPITOL 93866* (9.98)	NO FENCES
26	25	24	24	**MADONNA** ▲[2] SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
27	30	33	12	**JESUS JONES** SBK 95715* (9.98)	DOUBT
28	28	29	43	**NELSON** ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
29	27	26	9	**GREAT WHITE** ● CAPITOL 95330 (9.98)	HOOKED
30	37	44	5	**SOUNDTRACK** SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II
31	35	39	7	**RICK ASTLEY** RCA 3004* (9.98)	FREE
32	26	25	31	**BETTE MIDLER** ▲[2] ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
33	32	31	32	**AC/DC** ▲[2] ATCO 91413 (9.98)	THE RAZORS EDGE
34	29	28	24	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
35	31	30	31	**OLETA ADAMS** ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
36	53	76	22	**EXTREME** A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
37	33	32	33	**WARRANT** ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
38	NEW ▶		1	**MICHAEL BOLTON** COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS
39	39	46	16	**HI-FIVE** JIVE 1328 /RCA (9.98)	HI-FIVE
40	44	68	4	**THE KENTUCKY HEADHUNTERS** MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD
41	36	34	31	**THE DOORS** ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
42	40	83	3	**PAT BENATAR** CHRYSALIS 21805* (9.98)	TRUE LOVE
43	41	47	4	**LENNY KRAVITZ** VIRGIN 91610* (9.98)	MAMA SAID
44	38	35	21	**THE SIMPSONS** ▲[2] GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
45	43	52	11	**DJ QUIK** PROFILE 1402 (9.98)	QUIK IS THE NAME
46	49	58	12	**GERARDO** INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
47	48	40	32	**CARRERAS - DOMINGO - PAVAROTTI** ▲ LONDON 430433* (9.98 EQ)	IN CONCERT
48	60	60	6	**GEORGE STRAIT** MCA 10204* (9.98)	CHILL OF AN EARLY FALL
49	42	37	32	**INXS** ▲ ATLANTIC 82140 (9.98)	X
50	62	64	6	**DOLLY PARTON** COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES
51	47	41	8	**JONI MITCHELL** GEFFEN 24302 (9.98)	NIGHT RIDE HOME
52	45	38	28	**PAUL SIMON** ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
53	46	42	37	**TRIXTER** ● MECHANIC 6389/MCA (9.98)	TRIXTER
54	59	51	25	**CLINT BLACK** ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
55	NEW ▶		1	**VARIOUS ARTISTS** ARISTA 8669* (9.98)	DEADICATED
56	51	49	8	**TEDDY PENDERGRASS** ELEKTRA 60891* (9.98)	TRULY BLESSED
57	66	72	10	**FIREHOUSE** EPIC 46186* (9.98)	FIREHOUSE
58	52	43	58	**BELL BIV DEVOE** ▲[3] MCA 6387 (10.98)	POISON
59	50	45	15	**DIGITAL UNDERGROUND** ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
60	58	54	43	**HARRY CONNICK, JR.** ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
61	54	56	42	**POISON** ▲[3] CAPITOL 91813 (9.98)	FLESH AND BLOOD
62	61	108	3	**WHITE LION** ATLANTIC 82193* (9.98)	MANE ATTRACTION
63	64	62	51	**TONY! TONI! TONE!** ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
64	55	48	21	**SOUNDTRACK** ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
65	75	130	3	**SOUNDTRACK** VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
66	56	50	59	**DAMN YANKEES** ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
67	69	75	22	**CATHY DENNIS** POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
68	76	79	34	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT
69	116	110	53	**GARTH BROOKS** ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
70	65	61	34	**STEELHEART** MCA 6368 (9.98)	STEELHEART
71	63	53	84	**JANET JACKSON** ▲[5] A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
72	71	74	40	**BLACK BOX** RCA 2221 (9.98)	DREAMLAND
73	68	57	16	**TIMMY T.** QUALITY 15103* (8.98)	TIME AFTER TIME
74	115	—	2	**SIMPLE MINDS** A&M 5352* (9.98)	REAL LIFE
75	57	55	5	**BOB DYLAN** COLUMBIA 47382* (34.98 EQ)	THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991
76	84	128	5	**KATHY MATTEA** MERCURY 846 975* (9.98 EQ)	TIME PASSES BY
77	89	101	5	**YO-YO** EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE
78	72	63	23	**CINDERELLA** ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
79	85	90	25	**SCORPIONS** ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
80	78	73	16	**ROGER MCGUINN** ARISTA 8648 (9.98)	BACK FROM RIO
81	148	—	2	**ANDREW DICE CLAY** DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN
82	70	67	42	**ERIC JOHNSON** ● CAPITOL 90517 (9.98)	AH VIA MUSICOM
83	87	87	8	**VINCE GILL** MCA 10140* (9.98)	POCKET FULL OF GOLD
84	77	71	65	**SLAUGHTER** ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
85	67	59	12	**QUEEN** ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
86	NEW ▶		1	**FISHBONE** COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS
87	81	78	36	**JANE'S ADDICTION** ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
88	79	66	25	**PHIL COLLINS** ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
89	86	91	9	**MATERIAL ISSUE** MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
90	83	80	12	**RUDE BOYS** ATLANTIC 82121* (9.98)	RUDE AWAKENING
91	74	70	33	**GEORGE MICHAEL** ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
92	82	65	23	**RALPH TRESVANT** ▲ MCA 10116 (9.98)	RALPH TRESVANT
93	187	—	2	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
94	93	99	16	**DRIVIN' N' CRYIN'** ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
95	80	69	28	**ZZ TOP** ▲ WARNER BROS. 26265 (9.98)	RECYCLER
96	94	95	101	**BOB MARLEY AND THE WAILERS** ▲[2] TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND
97	99	106	52	**EN VOGUE** ▲ ATLANTIC 82084 (9.98)	BORN TO SING
98	90	160	3	**SHEENA EASTON** MCA 10131 (9.98)	WHAT COMES NATURALLY
99	92	93	12	**HAPPY MONDAYS** ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
100	73	77	8	**CHUBB ROCK** SELECT 9063 (6.98)	TREAT 'EM RIGHT
101	105	122	95	**MICHAEL BOLTON** ▲[3] COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
102	95	88	37	**YANNI** ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
103	88	81	46	**KEITH SWEAT** ▲[2] VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
104	107	104	12	**BOB MARLEY AND THE WAILERS** TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
105	106	105	4	**BODEANS** WARNER BROS. 26487* (9.98)	BLACK AND WHITE
106	103	92	4	**MR. BIG** ATLANTIC 82209* (9.98)	LEAN INTO IT
107	97	97	17	**CELINE DION** EPIC 46893* (9.98 EQ)	UNISON
108	96	85	9	**GEORGE THOROGOOD AND THE DESTROYERS** EMI 92514* (9.98)	BOOGIE PEOPLE
109	124	120	59	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD

◯ 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.

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THEY GAVE THEIR FLESH & BLOOD TO ROCK 'N ROLL... THE REST IS HISTORY.

- WORLDWIDE SALES OVER 4.5 MILLION
- TWO TOP 5 SINGLES "Unskinny Bop" and "Something To Believe In"
- THREE VIDEOS CONSISTENTLY #1 ON DIAL MTV
- DOMINANCE OF ROCK PRESS CONTINUES
- HOTTEST TOUR IN NORTH AMERICA ROCKS THROUGH THE SUMMER

And it doesn't stop here...
"LIFE GOES ON"
The fourth smash single and video

Poison
Flesh & Blood

A permanent mark on rock 'n roll.

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ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS Produced by Bruce Fairbairn Co-produced by Mike Fraser Management: HK Management, Inc./Howard Kaufman
CEMA continues to make it happen...thanks!

Capitol

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Billboard® Top Pop® Albums™ *continued*

FOR WEEK ENDING MAY 11, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	100	103	19	**ICE CUBE** ● PRIORITY 7230 (6.98)	KILL AT WILL
111	91	82	13	**ALEXANDER O'NEAL** TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
112	118	123	5	**WYNTON MARSALIS** COLUMBIA 47346 (9.98)	STANDARD TIME VOL. 2 INTIMACY CALLING
113	119	119	9	**THE FIXX** IMPACT 10205/MCA (9.98)	INK
114	111	107	4	**MIKE + THE MECHANICS** ATLANTIC 82233* (9.98)	WORD OF MOUTH
115	114	109	13	**TARA KEMP** GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
116	108	100	17	**THE REMBRANDTS** ATCO 91412* (9.98)	THE REMBRANDTS
117	NEW ▶		1	**HANK WILLIAMS, JR.** WARNER BROS. 26536* (9.98)	PURE HANK
118	109	113	11	**MONIE LOVE** WARNER BROS. 26358 (9.98)	DOWN TO EARTH
119	101	84	58	**SOUNDTRACK** ▲² EMI 93492 (10.98)	PRETTY WOMAN
120	113	102	29	**STYX** A&M 5327 (8.98)	EDGE OF THE CENTURY
121	125	149	3	**DANNY GATTON** ELEKTRA 61032* (9.98)	88 ELMIRA ST.
122	112	94	21	**PETER GABRIEL** GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
123	145	—	2	**SEPULTURA** RC/ROADRACER 9328 (9.98)	ARISE
124	117	156	3	**BILLY SQUIER** CAPITOL 94303 (9.98)	CREATURES OF HABIT
125	132	148	4	**THE TRIPLETS** MERCURY 848 290* (9.98 EQ)	THICKER THAN WATER
126	102	89	7	**BULLETBOYS** WARNER BROS. 26168* (9.98)	FREAKSHOW
127	110	98	35	**DEEE-LITE** ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
128	131	147	70	**UB40** ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
129	98	86	8	**MORRISSEY** SIRE 26514*/REPRISE (9.98)	KILL UNCLE
130	126	127	5	**THE LAW** ATLANTIC 82195* (9.98)	THE LAW
131	136	132	9	**GEORGE HOWARD** GRP 9629 (9.98)	LOVE AND UNDERSTANDING
132	129	112	13	**O'JAYS** EMI 93390 (9.98)	EMOTIONALLY YOURS
133	121	115	6	**BOOGIE DOWN PRODUCTIONS** JIVE 1425*/RCA (9.98)	LIVE HARDCORE WORLDWIDE
134	135	135	12	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL
135	122	114	15	**EPMD** RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
136	128	137	8	**DAVE KOZ** CAPITOL 91643* (9.98)	DAVE KOZ
137	144	164	4	**THE FORESTER SISTERS** WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
138	178	—	39	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
139	156	183	3	**MARC COHN** ATLANTIC 82178* (9.98)	MARC COHN
140	172	—	2	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B
141	137	136	9	**GANG STARR** CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
142	120	111	33	**TOO SHORT** ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
143	147	145	5	**ENUFF Z'NUFF** ATCO 91638* (9.98)	STRENGTH
144	104	96	46	**BAD COMPANY** ● ATCO 91371 (9.98)	HOLY WATER
145	NEW ▶		1	**THE DOOBIE BROTHERS** CAPITOL 94623* (9.98)	BROTHERHOOD
146	139	144	5	**KINGOFTHEHILL** SBK 95827* (9.98)	KINGOFTHEHILL
147	142	176	4	**TANITA TIKARAM** REPRISE 26486* (9.98)	EVERYBODY'S ANGEL
148	163	129	74	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
149	123	118	38	**URBAN DANCE SQUAD** ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
150	127	131	24	**ROBERT PALMER** EMI 93935* (9.98)	DON'T EXPLAIN
151	153	142	8	**MOTORHEAD** WTG 46858/EPIC (9.98 EQ)	1916
152	141	146	50	**VAN MORRISON** ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
153	152	167	11	**BLUES TRAVELER** A&M 5308 (8.98)	BLUES TRAVELER
154	133	116	24	**FATHER M.C.** UPTOWN 10061/MCA (9.98)	FATHER'S DAY
155	155	159	7	**NILS LOFGREN** RYKODISC 0170* (9.98)	SILVER LINING
156	150	140	22	**JEFFREY OSBORNE** ARISTA 8620 (9 98)	ONLY HUMAN
157	149	117	29	**CANDYMAN** ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
158	143	139	8	**GRAHAM PARKER** RCA 3013* (9.98)	STRUCK BY LIGHTNING
159	166	179	33	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS
160	159	154	25	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN
161	164	190	62	**ORIGINAL LONDON CAST** ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
162	157	153	16	**VICIOUS BASE FEATURING D.J. MAGIC MIKE** CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
163	NEW ▶		1	**XYMOX** MERCURY 848 516 (9.98 EQ)	PHOENIX
164	NEW ▶		1	**GRATEFUL DEAD** GRATEFUL DEAD 4013* (19.98)	ONE FROM THE VAULTS
165	146	162	4	**SHEILA E** WARNER BROS. 26255* (9 98)	SEX CYMBAL
166	177	194	3	**ALICE IN CHAINS** COLUMBIA 46075* (9.98 EQ)	FACELIFT
167	130	126	54	**JOHNNY GILL** ▲² MOTOWN 6283 (8.98)	JOHNNY GILL
168	165	186	4	**VARIOUS ARTISTS** RNA 70772*/RHINO (9.98)	TAME YOURSELF
169	138	150	37	**SOUNDTRACK** ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
170	179	189	31	**CARLY SIMON** ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
171	168	166	6	**THE ESCAPE CLUB** ATLANTIC 82198* (9.98)	DOLLARS AND SEX
172	189	169	33	**RANDY TRAVIS** ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
173	169	—	19	**DWIGHT YOAKAM** REPRISE 26344* (9.98)	IF THERE WAS A WAY
174	NEW ▶		1	**THE CRUSADERS** GRP 9638* (9.98)	HEALING THE WOUNDS
175	199	188	101	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME
176	176	143	42	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
177	154	124	23	**NEW KIDS ON THE BLOCK** ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
178	140	134	31	**VAUGHAN BROTHERS** ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
179	NEW ▶		1	**LATOUR** SMASH 848 323*/PLG (9.98 EQ)	LATOUR
180	162	138	26	**JELLYFISH** CHARISMA 91400* (9.98)	BELLY BUTTON
181	171	152	27	**THE CHARLATANS U.K.** BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
182	158	125	35	**LIVING COLOUR** ● EPIC 46202 (9.98 EQ)	TIME'S UP
183	175	184	29	**DARYL HALL JOHN OATES** ● ARISTA 8614 (9.98)	CHANGE OF SEASON
184	167	163	87	**THE DOORS** ▲² ELEKTRA 515* (7.98)	GREATEST HITS
185	200	191	3	**FRANK SINATRA** REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS
186	195	—	2	**HAVANA 3 A.M.** I.R.S. 13069* (9.98)	HAVANA 3 A.M.
187	193	—	18	**SALT-N-PEPA** ● NEXT PLATEAU 1019* (9.98)	BLACK'S MAGIC
188	134	121	15	**DAVID LEE ROTH** ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
189	188	187	32	**THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS** MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
190	184	196	96	**DON HENLEY** ▲³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
191	RE-ENTRY		24	**THE JUDDS** ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
192	161	170	86	**MOTLEY CRUE** ▲⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
193	170	161	31	**ROBERT JOHNSON** ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
194	194	193	121	**SOUNDTRACK** ▲² ATLANTIC 81933 (9.98)	BEACHES
195	180	158	40	**WINGER** ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
196	182	168	25	**VAN MORRISON** MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
197	160	141	10	**DANIEL ASH** BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN
198	151	133	43	**STEVIE B** ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
199	197	180	25	**SURFACE** COLUMBIA 46772 (9.98 EQ)	3 DEEP
200	186	—	2	**KATHLEEN BATTLE & JESSYE NORMAN** DEUTSCHE GRAMMOPHON 29790* (9.98)	SPIRITUALS IN CONCERT

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DISCARDED CDs IN LANDFILLS SEEN AS THREAT TO ECOLOGY

(Continued from page 5)

crowded landfills. According to Spector, the number of unpackaged CDs in landfills could reach 600 million units, or approximately 20 million pounds, by the end of this decade.

Spector's company, Global Plastic Resources Recovery Inc., is one of several that are working on ways to separate the polycarbonate from the aluminum on CDs so that the plastic can retain its purity and be reused in a wider variety of applications, from jewel-box manufacturing to construction, furniture manufacturing, and toymaking. The aluminum, acrylic coating, and ink on the discs would be discarded in the process.

According to Spector, all major distribution companies and manufacturing facilities in the U.S. were invited to the meeting. Executives from PGD, PDO, WEA Manufacturing, A&M, BMG, Disc Manufacturing Inc. (DMI), Denon Digital Industries, and Sanyo Laser attended.

Those attendees who could be reached after the meet were generally responsive to the idea of CD recycling. However, they felt that several key issues still need to be ironed out, particularly the question of security. The manufacturers want to be sure pirates cannot steal the CDs as they are shipped from manufacturing plants and distribution centers to the recycling facility.

"Bayard Spector is suggesting that he needs the entire disc sent back to him in its original state," says Tony Perez, manager, commercial operations, with PDO. "The majority of discs that are rejected and returned are playable; most are rejected for cosmetic reasons. That would give a lot of music companies some concern and is something that needs to be worked out."

According to Spector, General Electric, a major supplier of the polycarbonate used in CDs, stated that it would provide trucking services from all major plants and distribution centers to the recycling facility. Prior to the meeting, however, GE spokesman Paul Durand said the company had not finalized its position.

"GE has tremendous interest in the recycling of CDs, but we have made no plans at this point with any company," he said.

To answer security concerns, Global Plastics contracted Wackenhut Security, which says it will provide control of shipments through inventory and inspection procedures.

IMPORTANCE OF RECYLING

Although the meeting of CD manufacturers apparently did not produce any commitments, it did underline the importance they attach to recyling.

"Everyone is evaluating what the need [for CD recycling] is and we're going back to talk to our customers to see what they think before taking the next step," said conference attendee Ben Chang, GM of DMI in Huntsville, Ala. "Our feeling is that it would be a very good thing to do if the whole record industry would do it collectively."

It would take approximately 2.5 million pounds of discs in the first year to make the plant financially successful, according to Spector. With approximately 30 unpackaged discs weighing one pound, the plant would require full industry support to stay in business. In addition, PDO's Perez notes Global Plastics would have to have a steady secondary market for the recycled plastic.

According to Spector, Global Plastics will pay 1.5-2 cents per disc and will cover shipping costs. However, discs must be sent to the recycling center without any packaging, and the labor required to unpackage returns is another area of concern cited by some meeting attendees.

Ultimately, Spector says, the plant could be refined to accommodate those concerns. "Part of the proceeds from this company are going to go into R&D of robotics to help with certain complications this industry has, so we can do things to make it better," says Spector. "The concept behind this recycling facility is to do things not only good for the environment but for the music industry. I plan to make this company tailored and dedicated to the needs of the music industry."

NO EPA PROBLEMS

Because heat cannot be used to separate the polycarbonate from the aluminum without sacrificing the purity of the material, chemicals will be used in the process. However, according to Spector, there are no Environmental Protection Agency problems with the process, which is odorless.

Spector says that the $1 million plant could be up and running within 90-120 days if there is adequate industry support.

"There are several people working on various processes, and the industry as whole is close to having something happen there," says Perez. "Whether it's Bayard Spector and his process or someone else coming up with some solution, it is a problem that needs to be resolved. I don't think all CD suppliers collectively have an outlet for that [rejected] material right now."

Clive Davis, left, has signed a new six-year contract to continue as president and CEO of Arista Records. Pictured with Davis is Michael Dornemann, chairman and CEO of BMG, Arista's parent.

DAVIS SIGNS 6-YEAR PACT TO CONTINUE AT ARISTA

(Continued from page 6)

ta that coincides with this agreement," says Davis. He cited the current success by such Arista artists as Whitney Houston, the reunited Yes, Roger McGuinn, newcomer Keedy, and the Grateful Dead, and the "Deadicated" tribute album. Davis also points to the growth of Arista's Nashville division through such acts as Alan Jackson, Diamond Rio, Pam Tillis, and Michelle Wright. And, he describes the LaFace Records label formed by Arista and hit-makers L.A. Reid and Babyface as "the Motown of the '90s."

Dornemann declines to say what proportion of BMG's sales in the U.S. come from Arista or from its fellow BMG-distributed labels, RCA, and the newly formed Zoo and Imago labels. But he says Arista's portion is "very important" and "relatively stable."

"I have always had the support of BMG and Michael Dornemann in the entire period since I sold the company," says Davis. "I look forward to the future and making the most of the creative freedom that BMG has afforded me. My focus now will be on ensuring continued success for Arista and BMG by continuing to sign and develop new and original artists, wherever they may be."

Asked about the effect new BMG labels Zoo and Imago would have on Arista, Davis is typically upbeat. "Michael Dornemann has referred to Arista as a crown jewel. I'll leave a few stones for others."

JAPAN'S NEW COPYRIGHT LAW

(Continued from page 1)

The new legislation will also outlaw the market in unauthorized CD compilations of pre-1978 repertoire, which make up a substantial part of total sales here and throughout the South Pacific region. After the law takes effect, all infringing recordings must be removed from Japanese stores.

The copyright act includes provision for up to a year in prison or a maximum fine of 300,000 yen ($2,200) for offenders.

Kingston adds that the IFPI welcomes the move of the date from which international repertoire is protected from 1978 to 1968. However, he notes, "There is still valuable unprotected repertoire from before '68 and that's a loophole that has to be closed."

Kingston says that the new law resulted from extensive lobbying by the Japanese Phonographic Record Assn., backed by the IFPI, the RIAA, and the U.S. government. But RIAA officials say that, while IFPI initiated the talks during the '80s, it was its association and the U.S. Trade Representative that called the shots for the successful negotiations.

Japanese officials committed themselves to reform of their country's discriminatory treatment of U.S. and international recordings April 30 of last year, according to the RIAA.

"We're not in conflict with IFPI," explains Neal Turkewitz, RIAA's assistant general counsel. "We work together. Of course, we credit them for getting the ball rolling, and [former IFPI chief] Nesuhi Ertegun particularly for raising the consciousness of Japanese public officials to deal with the problems of piracy. But we've been the ones working on this."

"I triple underline that," adds RIAA president Berman. "IFPI of course was involved, but most of the work was worked out through USTR and us. I personally worked out this agreement with the Japanese at one o'clock in the morning in a hotel room last year."

In 1990, the Japanese music market was worth $2.78 billion, making it second only to the U.S. A total of 290.49 million records were manufactured last year by the membership of the JPRA, which includes all the country's leading record companies.

Over The Counter

by Geoff Mayfield

A weekly look behind Billboard's album charts.

COUNTRY ROADS: As expected, the Academy of Country Music's April 24 awards telecast had a noticeable effect on this week's Top Pop Albums chart, with **Garth Brooks** standing out as the big gainer. Brooks' "No Fences" rebounds 34-25, while his older self-titled set soars 116-69. Brooks' showing is not surprising, because both of his albums enjoyed boosts after February's Grammy Awards show, January's American Music Awards, and last fall's Country Music Assn. Awards. Two other Nashville-marketed acts push pairs of albums up this week's pop chart: the **Kentucky Headhunters** (44-40 and 163-148) and **Clint Black** (59-54 and 199-175).

OTHER COUNTRY GAINERS with bullets on the pop chart: **Dolly Parton** (62-50), **Reba McEntire** (76-68), **Kathy Mattea** (84-76), **Alan Jackson** (124-109), the **Forester Sisters** (144-137), and **Randy Travis** (189-172). **Travis Tritt**, who re-entered the pop list last week, blasts ahead 40 places to No. 138, while label mate **Hank Williams Jr.** debuts at No. 117. And the **Judds**, who performed one more farewell on the awards telecast, re-enter at No. 191.

DEAD ZONE: The **Grateful Dead** scores an unusual double play. Arista's "Deadicated," which debuts at No. 55, is an unusual Dead project because the band does not appear on the album. "One From The Vaults," which debuts at No. 164, is unique because it does not appear on Arista, the band's label for more than 15 years. The independently distributed "Vaults" (on Grateful Dead Records of San Rafael, Calif.) scores for the **Strawberries, Kemp Mill Music,** and **Title Wave** chains, but most of the accounts reporting it are **Tower Records** stores, smaller retailers, and one-stops. Kemp Mill, Title Wave, and several Towers report "Deadicated," as do the **Wherehouse, Record Bar, Wiz, Lechmere, Harmony House, Believe In Music,** and **Newbury Comics** chains.

ON TOP: The Columbia label still owns the top two pop albums, but that could change next week, because **R.E.M.**, which retains its bullet at No. 3, has a good shot at overtaking **C&C Music Factory**. If the Georgians keep gaining, they might end **Mariah Carey**'s 11-week hold on No. 1 . . . Warner Bros. is the distributing label for half of the top 10. Along with R.E.M., **Chris Isaak**, and **Rod Stewart**, Warner handles sales for Def American (the **Black Crowes**) and Giant ("New Jack City" soundtrack). Four of those five albums gain points this week.

FEATS: Think the marketplace was hungry for a hit? Primed by a catchy leadoff single, **Michael Bolton**'s "Time, Love And Tenderness" is No. 1 at **National Record Mart** in its first week, while also scoring top 10 reports at the Wherehouse, the Wiz, Lechmere, and 11 Tower stores. It's the chart's top debut at No. 38 . . . The **Cincinnati Pops** practically owns the Classical Crossover chart. The debut of "Pops Plays Puccini" marks the orchestra's 17th placement in that chart's five-year history, its second in 1991.

Where The Streets Have Rock Names

AMSTERDAM—Almere, a developing city 40 miles east of Amsterdam, is to name streets in a new housing estate after international pop and rock acts.

Among those to be honored in this way are the Beatles, the Rolling Stones, Elvis Presley, Bob Marley, and Jimi Hendrix, along with Dutch act Golden Earring.

Leo Oele, a spokesman for the Almere city authorities, says, "This is a new, modern city, and we know how to be right up to date."

WILLEM HOOS

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Digital Planet To Offer 'Mail-Order' Music To Cable Patrons

■ BY LARRY JAFFEE

NEW YORK—Digital Planet, one of three competing premium audio services now being introduced by cable systems thoughout the country, will allow its subscribers to order CDs and cassettes starting in August, according to Bill DeLany, DP president.

Currently offered in three cable systems in Southern California for $8 a month, the service has contracted with Direct Music Marketing, a Los Angeles-based promotional company, to handle fulfillment, confirms Frank Udonn, president of DMM.

By August, the DP audio channels will be carried by 10 cable systems, according to DeLany.

FULLY AUTOMATED SERVICE

The mail-order service will be fully automated, although DP subscribers will have the option to speak to a live operator. After hearing a desired selection, DP listeners will be able to immediately find out what cut is playing at any given time on one of the service's 16 specially programmed channels by hitting a button on a special remote control. The song and album titles and artist's name will be printed out on the remote's LCD display. Listeners then may dial an 800 number to order the album.

"Record stores are frequented by young people," says DeLany, who helped launch Home Shopping Network in 1985. "We're acting as a conduit [for the record labels] to reach the older demographic."

Among DP's 16 programmed channels (in addition to six cable channels and four radio simulcasts) is "the Artist Channel," which features only Capitol Records artists (Billboard, June 30). However, Capitol is not too keen on DP's mail-order plans.

"Capitol didn't get into this to directly sell product over Digital Planet," says Lou Mann, Capitol Records VP of sales and distribution. He adds that the label is "very concerned" about cutting into retail sales, and plans to discuss it with DP officials.

On the other hand, Capitol is "interested in alternative ways of exposing our product. We think that it is a great way to do it," Mann explains.

No money changes hands under Capitol's deal with DP; the label just programs the channel. Capitol artists are not favored on DP's other programmed channels, DeLany says.

Mann notes that the channel enables Capitol's entire roster—new releases and back catalog—to be exposed. For example, in April three Capitol artists are being featured with specials: the Beatles, Frank Sinatra, and newcomer Dave Koz.

The label still regards its participation in DP as a test depending upon "consumer acceptance," Mann says, adding that DP is now being heard in less than 600 homes. Within the next 30-45 days, Capitol expects to see research results that will determine whether it will continue to participate in DP. That decision will be made within 60 days, says Mann.

'IT CAN TAKE SALES AWAY'

Although the business is still in its infancy, digital cable audio could eventually become a significant competitor to retailers. "It can take some sales away," says Jim Bonk, CEO of Camelot Music, the N. Canton, Ohio-based chain of 294 stores.

BMI has struck agreements with DP and Digital Cable Radio, a similar service whose principal owner is Jerrold Communications. (Jerrold is also planning a mail-order option, according to DCR president Dave DelBeccaro.) The pacts call for the two companies to pay the music licensing organization 2% of their gross revenues minus 2% of the local system revenue from carrying the program.

BMI is also negotiating such an agreement with Digital Music Express, another cable audio service being offered by International Cablecasting Technologies, Inc.

The ASCAP interim rate for the services is 15 cents per subscriber per year, as required by an October 1989 rate court decision.

McGHEE, SHOPPING NET JOIN FOR TV VENTURE

(Continued from page 6)

last week, all plans are in the formative stages.

"Basically, all these deals have to be negotiated so you can price-point everything the right way," he says. "Right now, other than that we've formed a joint venture, the rest is just a concept." However, he adds that the artists he has talked to are excited about the possibilities. "I've talked to the artists I manage," he says. "Any time an artist can make more money, they're all for it."

LABEL INTEREST

Labels have also expressed optimism about the venture, he says. "I think that everybody's perception is that if it is handled correctly, it's a good thing. This is another avenue for the music business to get strong distribution and demographic information."

Among the unknowns are exactly how the program will work and what percentage the new entity will take for its services.

McGhee adds that, unlike record clubs, artists will get paid the normal royalties they make on a record sold through regular retail means. He was unsure how record fulfillment would take place. He also adds that "this is not designed to go after retailers," since purchasers will not be able to buy only an album without other items.

Additionally, McGhee says he is going "to merchandise companies and show them ways that artists can make more money and they can have better promotional lists. It's one-stop shopping." He adds that, because the merchandise is not being sold through arenas, where facilities often take up to 40% of the gross, "We can sell the T-shirts at a cheaper price.

"This is the think-tank of the future of the music biz," McGhee says. "There's nothing out of the realm of possibilities here, but we're going to do this without disturbing the contacts that are already in place."

ARE HOME SHOPPING SERVICES A FUTURE THREAT TO RETAILERS?

(Continued from page 1)

based information and home shopping service, offers an "Electronic Mall" that includes such music and video suppliers as BMG Direct Marketing, Time-Life Books, Records & Video, Berkshire Music Outlet, Laser's Edge, and Yes Books & Videos. Express Music is coming on in two months.

- Viewers of the Jukebox Network, a nationwide "pay-for-play" music video web, can sample and order records via a 900 phone number. New York's J&R Music World handles and fulfills the orders.
- A West Coast firm that prefers to remain anonymous is gearing up to offer a direct-to-home music sampling and ordering service for both PC owners and those whose only method of ordering product is via telephone. The service is said to be negotiating with a major national retail chain for sales fulfillment.
- Digital Planet, one of three competing digital audio cable programmers, will offer its subscribers a fully automated mail-order service, beginning in August. Digital Cable Radio, a similar service, is planning to follow suit. (See story above.)
- Doc McGhee, manager of Bon Jovi and Skid Row, says he has made a pact with the Home Shopping Network to sell recordings with artist merchandise via HSN's computer service, infomercials, direct mail, and eventually, TV programming. (See story, page 6.)

The already-operating direct-to-home services are not yet doing a large volume of business. For instance, sources estimate that Sam Goody is selling less than $2 million of product annually through Prodigy. While neither Prodigy nor Musicland will give a sales figure, Musicland chief financial officer Keith Benson comments, "It's such a fledgling business at this point. If it takes off down the line, then that's a reason why we are exploring it now."

The current potential of PC-based marketing services is limited compared to that of phone-based concepts because computers are in only 25% of U.S. homes. "Electronic selling is a small business, it's in its infancy," notes Ted Spiegel, professor of direct marketing at Northwestern Univ. and former senior VP of marketing and advertising for Spiegel Inc. But he adds that "it's not a matter of if, but when it's going to go down . . . It's probably 5-10 years off, and when it comes, it's going to come fast."

To transform on-line shopping into a big business, he suggests, a technological breakthrough may be required. Perhaps it will be a low-cost laserdisk reader that will display catalogs on TV. Such a device, he says, would furnish not only selectivity on demand, but also full-motion video—not an option in current PC-based systems. Alternatively, he says, the wiring of the country with fiber-optic cable could create new avenues for direct marketing.

TOES IN THE WATER

Meanwhile, music marketers are beginning to test the PC waters through such established services as Prodigy, CompuServe, GE Telenet and Home Shopping Network. The reasons appear to be related to customer traffic and size of purchases. A spokesperson for Prodigy, which has nearly a million subscribers, claims that the service's members do 300,000 "sessions" per day, although she declines to reveal how many of those are related to home shopping. And CompuServe, which has 100 merchants of various types in its 5-year-old "Electronic Mall," claims 795,000 members here and abroad.

Among those subscribers who use the Electronic Mall, only 4.4% buy something on-line, according to Regina Brady, director of customer promotion. But the average sale over the past three months has been about $74.

Kevin Barrett, Prodigy's manager of merchandise marketing for entertainment and electronics, says the response rate to his firm's home shopping service is competitive with that of other direct marketing services. Regarding the size of purchases, he says, "Sam Goody is very pleased with the size of the ticket from the Prodigy customer, compared to the average purchase of the Sam Goody retail customer."

He adds that Sam Goody offers about 30,000 music titles, including cassettes and CDs, as well as video product through Prodigy.

Both services highlight music titles in their subscriber magazines. Prodigy enables customers to search the Sam Goody files for album, artist, and song titles. The service also furnishes lists of Billboard's top 45 CDs and cassettes, along with reviews and music news.

Through CompuServe, record merchants can display albums, along with artist and price information. Customers can order product either on-line with a credit card or via an 800 number. They can also order catalogs.

After an initial startup charge, Prodigy and CompuServe customers pay $12.95 and $2 per month, respectively. CompuServe has an additional charge for time spent on-line, but neither company charges for the use of its home shopping services.

TELEPHONE LINES FAVORED

Direct-marketing experts say there is a larger potential market for direct marketing via telephone than through computers. "I'd look for growth to come from phones first," notes Michael Omansky, president of Worldwide Entertainment Marketing, a New York-based company that set up the deal between the Jukebox Network and J&R Music World. He adds that touch-tone phones allow shop-at-home services in which people can order without talking to an operator.

The Jukebox Network set up a 900 number instead of a toll-free 800 number because it makes its money from the time callers spend sampling music. The first minute is free, and customers pay $1 for each subsequent minute on the line. If they desire to buy an album, they press "O" and are transferred to a J&R operator. With minimum order size set at $25, CDs cost up to $13, cassettes about $7.50. There is a postage-and-handling fee of $4.95 for each order, regardless of how many albums are involved.

According to Steve Williams, director of new business development for the Jukebox Network, the 9-month-old sampling service "is doing well. We're getting a few hundred calls a day, and it's steady."

Williams estimates that 5%-10% of the calls result in album sales. He notes that the necessity of paying for purchases with a credit card limits the response rate, since the average age of Jukebox Network viewers is 23 and many young people do not have credit cards.

The Jukebox Network likes the sampling service but is dissatisfied with J&R. "We're hoping to hook up with Musicland on the service, because J&R is so uncooperative," says Williams.

J&R president Rachelle Friedman was unavailable for comment at press time.

RETAILERS' VIEW

Retailers who are not currently involved with a home shopping service have varying views on what this trend represents.

Says Ann Lieff, president of Spec's, a 57-store, Miami-based chain, "I haven't paid much attention to it. It looks like it's just one more thing that will help someone else and hurt us. I don't know if it will get as bad as the [record] clubs."

Howard Appelbaum, head of the 33-unit Kemp Mill chain, based in Beltsville, Md., sees home shopping as both a threat and an opportunity. The PC-based services, he says, "are not in my best interest, and I view them as a threat. But if there are ways for us to get involved with the services or get involved with manufacturers to reach people who don't shop in record stores, I'd view that as an opportunity."

At the same time, he warns against the direct sale of current hit records to consumers, whether by clubs or by home shopping services. After noting that these hits are traffic-builders that allow retailers to sell other records, he says, "If they take away the best part of our business by selling it directly, we have a problem in the industry."

Carl Rosenbaum, president of The Flip Side, a 21-store, Chicago-based chain, is even more worried. Besides the danger of record clubs and home shopping, he cites a recent Billboard Commentary by Time Warner chairman Steve Ross, in which he forecast direct-to-home sales of music and movies via interactive cable systems. "We took that article as a threat," he says.

With all of this non-retail competition coming, Rosenbaum says, "We're looking for other things to carry in our stores as protection," including such nonmusic lines as T-shirts and posters.

But at least in the short run, he says, "I don't see [home shopping services] as a major threat to retailers in highly populated cities. It's a great threat to people in minor markets, though."

Assistance in preparing this story was provided by Ed Christman.

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STUDIOS HAVE OWN PLANS FOR VIDEO AD PUSH

(Continued from page 1)

"Store traffic is not down," says Andy Kairey, VP of marketing for MCA/Universal Pictures Home Video. "The average rental transaction, however, or units rented in one transaction, is down," he says. "People were renting 2.3 tapes. It's now 1.8.

"Companies, including ourselves, are beginning to say it's time to get down to some real hard-core marketing to get stores and consumers excited. We need to do something that has a true trickle-up effect, by starting at the store level with the store managers and the sales clerks and get them talking about making video fun. We also want to create more marketing campaigns with a pass-on to consumers," Kairey says.

CONSUMER GIVEAWAYS

Typifying the new promotional philosophy, MCA/Universal Home Video is offering retailers a free "K-Cop Kit" with each "Kindergarten Cop" 10-pack sold. The title is a June release. Included in the kit is a fleece-lined cardigan sweater, a heavyweight long-sleeved shirt, a sports cap, and a whistle. The idea, says Kairey, is to use the materials as consumer giveaways or have store employees use them to create excitement.

For the just-announced July release "The Russia House," MGM/UA Home Video is spending $1 million in TV and print support and is also spending dollars to stage a distributor/retailer "Passport To Adventure" contest that offers a grand-prize trip to Moscow and Leningrad.

"Marketing is key now," says George Feltenstein, VP of marketing for MGM/UA Home Video. He says the company has changed the art on three current titles—"The Russia House," "Not Without My Daughter," and "Quigley Down Under"—in order to maximize rental activity.

In another promotion, Buena Vista Home Video is putting together a "rent-and-win" contest for the June release of "Green Card." Shoppers who rent the title can become eligible for an in-store raffle of a camera, valued at $50. Consumers also are being offered premiums for purchasing animated Disney and Touchstone sell-through titles.

"That all creates excitement," says Kairey. "And I think you will see a lot more of that this year. More and more of my campaigns are going out with a retailer or consumer twist to them."

At the recent ITA meeting in Tucson, Ariz., Warner Home Video VP/GM Jim Cardwell noted that his company will continue to use heavy TV and print for major theatrical titles, while stepping up marketing, advertising, and in-store merchandising on both rental and sell-through (Billboard, April 6).

QUESTIONS REMAIN FOR VSDA

Amid all of this activity, the major studios continue to voice support for VSDA's image campaign. Indeed, many key executives hold a spot on VSDA's Home Video Awareness Campaign's steering committee.

However, there appears to be some growing ambivalence—even disenchantment—toward VSDA's scheme.

Still unresolved, for example, is whether the studios would pass the proposed 25-cent-per-tape surcharge for the campaign on to retailers and, ultimately, to consumers. However, it is expected they would if the campaign flies.

"There are some gray areas concerning this campaign," says one studio executive. "If VSDA comes to us with a real action plan that addresses the concerns of the marketplace, fine. We'll look at it constructively and positively. If not, then I don't know."

Other studios also say that their position on the VSDA campaign depends a lot on the kind of creative advertising approach VSDA develops by the time of its July convention in Las Vegas.

"If they come up with something that is exciting, then we're interested. If not, then I'm not so sure what's going to happen," says another studio executive. "The ball's in their court."

A VSDA representative says the trade group has no update on its image campaign; a meeting of the steering committee is scheduled for the near future.

Some studios have even more specific problems with the VSDA plan. "You couldn't pay us enough to put that [logo] on our product," says one studio executive, referring to the eye-within-a-triangle artwork VSDA has adopted for the campaign.

Ironically, VSDA is working on an image campaign at a time when rental activity has picked up dramatically (Billboard, April 27). On the heels of one of the strongest second-quarter rental slates in recent memory, a number of major rental titles are expected for this summer and fall, including "Dances With Wolves," "Silence Of The Lambs," "Misery," "The Godfather Part III," "L.A. Story," "The Doors," and "Sleeping With The Enemy."

And FoxVideo is expected to electrify the sell-through market in August with the direct-to-sell-through release of the phenomenal "Home Alone." Studios predict the entire fourth-quarter sell-through business will be up over the equivalent 1990 holiday period.

Industry analysts peg ballpark estimates of home video advertising from the major suppliers this year—including FoxVideo, Paramount, LIVE, Warner, RCA/Columbia, Orion, Disney, and MCA/Universal to be in the $80 million-$90 million range. VSDA is looking to raise $10 million-$20 million in 1991 for its generic ad campaign.

HANDLEMAN BUYS ALL OF SIGHT & SOUND'S STOCK

(Continued from page 5)

Drugs chain and about 70 K mart locations (Handleman services all other K mart locations). According to the sources, Handleman and Sight & Sound checked with K mart to make sure the chain was comfortable with its two suppliers combining forces before consummating the deal and received the chain's blessings.

Although Sight & Sound is generally considered the third-largest independent rackjobber in the country (Western Merchandising is not generally counted among independents since its acquisition by Wal-Mart), the addition of Sight & Sound business will have a relatively small impact on Handleman's overall market share, analysts say.

SEEN AS GOOD DEAL

Last year, Handleman posted $366.4 million in music sales and $287.4 million in prerecorded video sales, compared with Sight & Sound's total of $60 million, split more or less equally between music and video.

Nonetheless, analysts regard the deal as a good one for Handleman. "I don't think there's any other way to look at it but as positive for Handleman," says Keith Benjamin, an analyst with Burnham Securities. "In rackjobbing, you have very high fixed costs, so losing any big accounts really hurts. So if you can expand your revenue base at the margins it has to be a positive, because it means the loss of other accounts doesn't hurt as much."

Ironically, a speech by Benjamin titled "Why Wall Street Hates The Racks" drew considerable fire from rackjobbers, particularly Hall, at a recent rackjobbers conference of the National Assn. of Recording Merchandisers.

Benjamin notes that the racks' share of the music-retail market has fallen to about 16%. In sell-through video, the racks' share is about 50%, according to Benjamin, but has been falling steadily for two years and is still dropping.

In addition to augmenting its revenue base, Handleman is acquiring a company that is generally well regarded in the distribution community. Last year, Sight & Sound received NARM's Rackjobber of the Year award.

One of Sight & Sound's key assets is its point-of-sale inventory system, which records each transaction at the cash register. The company is the only U.S. rackjobber to have gone 100% POS, according to Hall.

While many analysts expect Handleman to begin testing the system in its own locations almost immediately, Handleman's Kircos says the company has no plans for a large-scale POS rollout anytime soon.

"For POS to be successful, the customer has to accept it as well as the rackjobber," he says. "Many of our customers are not at the point where they want POS data."

Handleman uses a system of wanding barcoded inventory on the racks every week, which Kircos says gives the company data "very similar to POS data, only a little bit later."

He adds that, in some instances, "it's actually a better system than POS."

OTHER ACCOUNTS

In addition to the 70 K mart locations and Payless, Sight & Sound's nationally known accounts include Waldenbooks and Safeway.

Among its regional accounts are Smith's Food King, an 80-store grocery chain in the Northwest; G.I. Joe's, an electronics and video chain in Oregon; and Pay-N-Save in Washington and Alaska.

The locations serviced by Sight & Sound are typically much smaller than those racked by Handleman.

PaineWebber retail analyst Craig Bibb estimates that Sight & Sound generates annual gross revenue of about $18,750 per location, compared with the $65,700 per location Handleman generates from its music outlets and the $53,000 in its video locations.

However, Jeffrey Stein, an analyst with McDonald & Co. Securities in Cleveland, Ohio, says that Sight & Sound operates at a slightly higher margin than does Handleman.

Hall founded Sight & Sound in 1985 but has been in the rackjobbing business since 1963, principally with Record Service, TransCon, and Pickwick.

Jumbo Prez Takes Over A&A Reins, Too

Cliff Horwitz Steps In As Garth Mitchell Drops Out

TORONTO—Garth Mitchell has resigned his post as president of A&A Records here, leaving Cliff Horwitz—the president of Jumbo Video, who was brought in by A&A's new owner Lincoln Capital Corp. to oversee the music chain—in direct operational control of both webs.

The move comes less than three weeks after Horwitz said he did not think it possible for him to run both chains and that Mitchell would retain day-to-day management of A&A while he continued to focus primarily on Jumbo (Billboard, May 4).

"I guess I enjoy challenges," says Horwitz of his newly expanded responsibilities. "There is some very good staff in both companies. Certainly, we will be filling in with additional support management at both A&A's and Jumbo, but it will be a complete set of skills that we will be looking to fill in with.

"What we realized with A&A was that with my participation it would make a lot more sense for us to be looking for a CEO rather than a chief executive, because I am filling that particular role," says Horwitz. "There would have been a fair amount of duplication and unnecessary crossover. It was a very mutual decision."

Mitchell could not be reached for comment at press time.

"We've been going through a discovery process," Horwitz says. "We had been forced to concentrate our efforts on doing the deal rather than running the business. I think Garth assumed there would be a certain scenario after the deal was done and we had pretty much assumed the same thing. But as we actually got into the daily nuts and bolts of the business, we realized there was a different scenario that was necessary in order to do things our way."

The recent sale of a majority stake in A&A to the Toronto-based merchant bank Lincoln Capital Corp.—which caused a new company named A&A Music and Entertainment Ltd. to be formed—resulted in unsecured Canadian suppliers losing $18 million (Canadian) and left several of them resenting that a great deal of money was lost (Billboard, April 6).

Horwitz admits there was strong pressure from two suppliers, Sony Music Canada and Capitol-EMI Canada, to dump Mitchell. "Absolutely, I was told by two people explicitly that they would not deal with me if I didn't get rid of Garth, but his departure has nothing to do with suppliers. I'm not in the business to deliver up sacrificial lambs and, in fact, I find it somewhat abhorrent that it should be expected of me, and I didn't."

Nonetheless, Horwitz acknowledges that his first month in the record industry here has been difficult.

"The business has been very slow in accepting us," he says. "These people [suppliers] have unfortunately tried to go out of their way to make my entry into this industry as difficult as possible in certain regards. I have a problem with that. I am still running a 157-store chain and surely if they are in the business of doing business, then A&A is entitled to some small smattering of respect.

"We have met all of our obligations to date," he continues. "In fact, we have more than met them. Whatever we said we're going to do, we've done. Whenever I've said there will be a check with an order, there's been a check. I've lived up to every obligation I've made. I don't know how much more these people want from us."

Horwitz finds himself in his dual role, running both Jumbo Video and A&A, because Lincoln Capital's chairman, Kenneth Fowler, is a major shareholder in Jumbo—although Lincoln itself does not hold shares in the video chain.

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Live Rock'n'Roll Returning To Late-Night Network TV

■ BY CRAIG ROSEN

LOS ANGELES—Live rock'n'roll, a staple of late-night television in the '70s, will make its return to the network fold June 7 with "ABC's In Concert '91."

The one-hour program, scheduled to run from midnight to 1 a.m. on 14 consecutive Friday nights, will be simulcast on ABC Radio Networks. Acts such as the Black Crowes, Tin Machine, Jane's Addiction, Poison, Motley Crue, Simple Minds, Lenny Kravitz, David Lee Roth, INXS, the Cult, Skid Row, Elvis Costello, Cher, and Rod Stewart will be featured.

Many of those acts are represented by H.K. Management, whose principals, Howard Kaufman and Trudy Green, are two of the show's four executive producers.

At an April 30 press conference at the Hard Rock Cafe here, Phil Beuth, president, early morning and late-night entertainment, for the ABC Television Network Group, made the announcement, saying that he prepared himself for the new series by watching old concert footage. "What came about as I watched those hours of rock was the good feeling that people had, not only performing it, but enjoying it," he said. "And that is what we are trying to re-create now on commercial television."

According to Beuth, the show sprang from conversations he had with David Saltz, who was executive producer of the "Red Hot + Blue" special that ran on the network in 1990. Beuth committed to executive produce seven shows, but Saltz, having inked enough artists to fill twice the number of programs, pushed for 14.

According to executive producer Saltz—who recounted his high school ritual of meeting at a friend's house to watch "ABC In Concert" in the '70s—the majority of the "In Concert" performances will be shot here at the Olympic Auditorium.

Additionally, the show will "literally be spanning the globe for the greatest rock on earth," Saltz said. Locations include New York, for a program featuring Boz Scaggs, Michael McDonald, and Donald Fagen; and Japan, for a performance by David Bowie's Tin Machine. Negotiations are under way for the show to hit the road for a week of the upcoming "Lollapalooza" tour featuring Jane's Addiction, Siouxsie & the Banshees, Living Colour, Nine Inch Nails, and Ice-T (Billboard, April 27).

"A lot of music has gone the way of lip-syncing and excessive technology," added co-executive producer/artist manager Green. "That is the exact opposite of what this show is about. We want to bring back the roots of live music to television." The show's other executive producer is noted video director Marty Callner, who will direct some of the new "In Concert" programs. The show, a production of Late Night Partners Inc. and FYI in association with ABC Late Night Entertainment, will be produced by Paul Flattery and directed by Jim Yukich.

Each program will feature four different acts. The acts will be introduced by celebrity guest hosts.

Giant Records chairman Irving Azoff, whom Green introduced as "one of the stars of 'Hit Men'," called the show "a unique opportunity for those of us in the record business."

"In the past few years music video has really taken on increased performance, but at the cost of live rock'n'roll on TV," Azoff added. "I think it is really important that there be a place on television for live music, live rock music in particular, to take hold."

According to Beuth, "In Concert '91" doesn't necessarily mean the end of the line for "Into The Night Starring Rick Dees." Although the nightly Dees show will be replaced by "In Concert" on Fridays, the show will continue to tape episodes, which will be aired when the staff of the Dees program goes on a summer hiatus.

CMT And TNN Say 'No' To Garth Brooks' New Video

NASHVILLE—Barely a week after winning the best-video award from the Academy of Country Music, Garth Brooks saw his latest video banned by The Nashville Network and pulled from Country Music Television, where it has been airing in heavy rotation.

At issue is the graphic violence and lingering look at adultery in Brooks' clip for "The Thunder Rolls." The video villain, who is cavalier toward his mistress and brutal to his wife, is shot at the end of the story. The warring couple's child cowers as she sees her mother murder her father. Brooks, in disguise, plays the father.

Late on May 1, Robert Baker, CMT's operations director, told Billboard: "At this given moment [the video] continues to be our 'Pick Hit Of The Week,' meaning it plays six times a day. But as of midnight today, I'm pulling it off."

Baker made the decision because of negative viewer response and because "it's not what we stand for."

Anne Boatman, manager of internal productions for TNN, says the video screening committee for TNN decided "it was a great video, but that it didn't offer any help or hope to anyone in an abused situation." The committee then asked Brooks to tape a statement about domestic abuse to accompany the video. Brooks made the statement but, after consulting with Capitol Nashville, his record label, elected not to release it.

Pam Lewis, Brooks' co-manager, says efforts will be made to air the video elsewhere—including VH-1 and MTV. It will also be for sale as part of a three-video package that includes "If Tomorrow Never Comes" and "The Dance," Brooks' recent ACM winner. The collection will be released in "a couple of months," Lewis reports. She adds that Capitol previewed the video for a psychologist who "found no problem with it."

In a prepared statement, Brooks said, in part: "This video is a side of real life people I guess don't really want to see." EDWARD MORRIS

INSIDE TRACK

Edited by Irv Lichtman

WORLD ACCORDING TO **POLYGRAM:** The worldwide recorded-music market grew by an estimated 5.7% to 2.44 billion units in 1990. That's the word from PolyGram executive VP/chief financial officer **Jan Cook.** Cook says sales of compact discs increased to 815 million units, and about 1.045 billion cassettes were sold last year. Speaking at the company's annual general meeting April 23—the second it has held since going public in 1989—Cook confirmed earlier estimates that PolyGram has increased its worldwide share of the recorded-music market to about 17.5% from 15%.

PICK 'EM: The battle for the U.S. rights to **Zomba's Jive** label will be settled soon, with one of what Track hears are two possibilities: retention of **BMG** as the distributor or a winning hand turned in by **CEMA**. In either case, the arrangement is likely to be on the order of a P&D tie rather than that of a licensing tie. This means that Jive would assume more of its own internal promotion and marketing functions.

LANDMARK DECISION: **Landmark Distributors Inc.** of Long Island City, N.Y., and **Impact Distributors Inc.** of Schiller Park, Ill., formally announced their long-awaited merger (Billboard, Sept. 1) under the sole Landmark banner. The company retains headquarters in its Long Island City offices, with **Steve Plotnicki** as chairman and **Burt Goldstein** as president. **Harvey Rosen** is VP/sales, **Doug Bail** is director of finance and operations, and **Tom Lebovic** is director of management information services. Landmark has exclusive distribution deals with about nine independent labels and doesn't plan to acquire any other distributors.

ON THE WAY: **Rolling Stones** stalwart **Charlie Watts'** CD/book jazz foray, "From One Charlie," packaged with a reissue of his 1964 tome in tribute to **Charlie Parker**, "Ode To A High Flying Bird," is coming to the U.S. via Cranford, N.J.-based **Continuum Records** (Inside Track, April 27). The arrangement, with U.K.'s **UFO** label, which has rights in other world markets, calls for a release date of June 4 for the $29.95 12-by-12-inch package, featuring the **Charlie Watts Quintet** CD, the book, and a print of Parker. Watts himself is expected to be on hand at a press launch of the boxed set June 3 at the Blue Note in New York. Continuum will also handle a numbered and signed limited-edition 10-inch vinyl version of the album.

CELEBRITY HOME ENTERTAINMENT, a Woodland Hills, Calif., kid-vid supplier founded by **Noel Bloom** that also includes Celebrity Duplicating Services, filed for protection April 12 under Chapter 11 of the Federal Bankruptcy Code. The company, however, was given the green light April 26 from the U.S. Bankruptcy Court for the Central District of California to continue operations. According to CEO Larry Hariton, the filing was caused when Celebrity's lender, **Fidelcor**, suspended Celebrity's cash flow by not allowing Celebrity to borrow against its accounts receivable. The court, he says, opened the door to an agreement between Celebrity and Fidelcor that has freed up Celebrity's line of credit and subsequent cash flow. But, he adds, Celebrity has streamlined its operations and reduced some staff. Current management remains in place, he notes.

THE 45-STORE Canadian chain **Major Video** in Toronto has sought protection under the Bankruptcy Act by filing an assignment in bankruptcy with **Coopers & Lybrand** as trustee. Seven stores have been closed so far.

THE U.K.'S TROUBLED **Parkfield Group**—the video company with debts of more than $510 million—is set to be liquidated Tuesday (7). Creditors will meet then and are expected to approve the liquidation petition.

FROM 1 TO 31 IN 60: **Rose Records** celebrated its 60th anniversary as a Chicago record retailer April 29, thereby kicking off Rose Records Week as proclaimed by the City Council. Festivities began with a party at Park West, with entertainment provided by **Aaron Tippin, Peter Himmelman,** and **Celine Dion**. With the help of their sons **Jack** and **Jim, Merrill** and **Aaron Rose**, who started with one store, now have 31 locations. To honor the event, the web donated $60,000 to be divided among the Chicago Symphony Orchestra, United Way/Crusade of Mercy, and a local AIDS relief organization.

RANK RACKING JAPAN? Track hears that **Rank Retail Services** is the odds-on favorite among U.S. rackjobbers to land a deal with Tokyo-based **Culture Convenience Club** and **C. Itoh**, a huge Japanese trading company, to introduce video rackjobbing into that country. CCC has been shopping for a joint-venture partner here for several months and has talked with **Handleman, Lieberman,** and **Sight & Sound**. But according to various sources, a pre-existing relationship between C. Itoh and Rank is tipping the scales in Rank's favor, despite the company's relative inexperience in rackjobbing compared with other candidates.

SPLITSVILLE: **Guns N' Roses** has parted company with its management firm, **Stravinski Brothers**. A brief statement from **Geffen Records** says that **Doug Goldstein** has split with partner **Alan Niven** and will continue to handle the band.

MTV is looking at expanding its in-store retail program that it tested in **Camelot** and **Tower** stores 18 months ago. The system, which delivers a special show to the stores separate from MTV's on-air programming, could bow by the end of the summer, according to **Harriet Seitler**, MTV's senior VP of marketing and promotion.

AILING: **Hal B. Cook**, former publisher of **Billboard**, is recovering from a heart attack suffered April 26 while he was in Seattle. He is expected to return shortly to his home in Palm Desert, Calif. Address is 48622 Sundrop Court 92260.

MOVING DAY '92: **Sony Music Entertainment's** West Coast operations plan to consolidate more than 200 staffers into its new HQ in September 1992. Site, under a 10-year lease, is Santa Monica, Calif.-based Arboretum, an office, hotel, and retail complex of which Sony will initially occupy 78,000 square feet. The label is currently located in Century City in Los Angeles.

HONORS WILL GO to **M.C. Hammer** (humanitarian award) and **Judy Collins** (creative award) at this year's annual dinner of the music and performing arts unit of **B'nai B'rith** June 20 at the Marriott Hotel.

AND THANKS FROM MICKEY, TOO! Three **Sony Music** employees are due back soon from service in the Persian Gulf, and company chief **Tommy Mottola** is making up for lost family time by giving them each a Disney World vacation. The three "special heroes," as Mottola identifies them, are **Tim Hardegree** and **Phillip Tracy** from Carrollton, Ga., and **Bill Joline** from Pitman, N.J.

A LOT TO RELATE: **Jerry Wexler**, one of the founders of **Atlantic Records** and producer of many of its—and other labels'—hits, is writing his autobiography, which **Knopf** will publish following its expected completion by the end of the year. Assisting Wexler is **David Ritz**, author of "Divided Soul." Also, Wexler continues his creative ways as co-producer (with **John Snyder**) of jazzist **Kenny Drew Jr.'s** new album for **Island** affiliate **Antilles**.

STAND-UP FOLKS: **Stand-Up New York Comedy Club** wants to find the funniest person in the music industry, just as it has presumably found the funniest people in other professions. Anyway, the winner may end up on the amateur segment of **ABC's** "America's Funniest People." **Cary Hoffman**, the composer, owns the club and can be contacted for more info.

ROCK MAG RIGHTS: **Brentwood Home Video** has obtained the rights to **Source Communications'** new "Turn Up The Volume" one-hour video magazine. **Bert Bogash**, director of marketing for Westlake Village, Calif.-based Brentwood, says the first video, featuring **Jon Bon Jovi, Bret Michaels** of **Poison, Winger,** the **Scorpions,** and **Trixter**, has a street date of May 15 and a $12.95 list. New releases are due once every two months. Bogash says Source has committed a budget of $600,000 to get the video mag off the ground.

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