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NEWSPAPER

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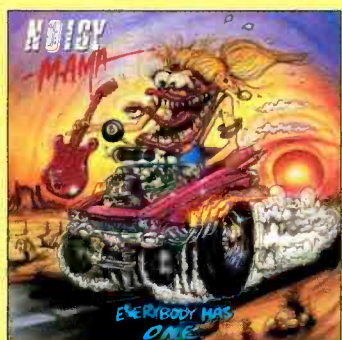


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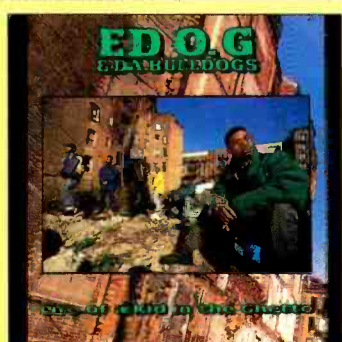
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 18, 1991

ADVERTISEMENTS



IT'S THE KIND OF NOISE THIS INDUSTRY NEEDS. Take a JOYFIDE with **NOISY MAMA** on their debut album **EVERYBODY HAS ONE** (91399). Featuring the tracks "Heart Of Stone," "Eyes On The Prize" and "Long Way Home." Album street date May 28. On A&O.



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It's not just the music...It's not just the romance...It's the voice. Peabo Bryson. Can You Stop the Rain, the multi-format smash and title track from his debut Columbia album. In-store June 4th. Watch for Peabo on the Tonight Show, June 4th.

'Home Alone' Is August 'Swell-Thru' \$24.98 Vid Poised To Break Sales Record

■ BY PAUL SWEETING

NEW YORK—Sell-through-oriented retailers and rackjobbers—who have been starving for hot, live-action video product to sell since last Christmas—can feast in August, thanks to a multipronged marketing effort behind FoxVideo's "Home Alone" that could catapult the title to the top of the all-time best-seller list.

Both Pepsi and American Airlines have signed on as cross-promotional partners for the \$24.98 title, making "Home Alone" the first feature film video to carry multiple sponsorship.

As part of the tie-ins, Pepsi will underwrite a \$5 consumer rebate on the purchase of "Home Alone" and

American Airlines will offer family travel discounts through certificates packed into each cassette. Together, Pepsi, American, and FoxVideo are expected to spend \$25 million advertising the title and the various consumer offers.

Pepsi is described by FoxVideo ex-

ecutives as the tape's "primary" sponsor. The tape will include a 10-second tag for American Airlines and a 30-second Pepsi commercial. Both companies' logos will appear on the packaging.

At a press conference here May 7, (Continued on page 85)

New Club Sound Slows The Pace On U.K. Dancefloors

■ BY LARRY FLICK

NEW YORK—In the world of dance music, house music is no longer the only game in town. A new sound has emerged from the U.K. club scene, and indications are it will soon be having an impact here as well.

Weaving together jazz and soul influences, this new style moves at a decidedly slower pace than the dominant dance music. Compared to the rate of 120 beats per minute for the average house record, this novel sound—which many have taken to calling "new soul"—clocks in at approximately 95 beats per minute.

In addition to the change in tempo, the new-soul genre shifts the emphasis of dance music away from producers and studio wizardry, placing it on traditional songwriting and artists

capable of giving live performances. Much of this music is played on acoustic instruments—including real drums.

Leading acts in this movement include Brand New Heavies, Young Disciples, Soul Family Sensation, Massive Attack, Basscut, and Galliano.

"What's great about these records is that they don't compete

with house music so much as they complement it," says London club DJ Jerry Walters. "When I want a hypnotic, pounding beat, I go for a house (Continued on page 90)

Capricorn Label To Rise Again

■ BY CRAIG ROSEN

LOS ANGELES—Phil Walden's Capricorn Records label will rise from the South again—based in Nashville this time—thanks to a multiyear, joint-venture deal with Warner Bros., the label that distributed the imprint during its mid-'70s heyday.

On July 23, Capricorn will issue its first release in 12 years—an album (Continued on page 99)

Motown's Distrib Deal With MCA Is Source Of Friction

■ BY JANINE McADAMS

NEW YORK—MCA Records and Motown Records are in "serious discussions" about Motown's ongoing dissatisfaction with its distribution deal, according to Motown president Jheryl Busby. Indications are that if the current agreement is not restructured, a lawsuit could be in the offing.

In a prepared statement, Busby told Billboard: "It's no secret that Motown has real problems with MCA concerning our distribution deal. At this stage of the game we are having serious discussions with MCA. If we cannot resolve the problems, litigation is always a last resort."

MCA owns 20% of the Motown label, and investment company Boston Ventures owns 60%. The remaining 20% is held by ethnic minority own- (Continued on page 99)

The Billboard Report

IN THE NEWS

Canada's Music Biz Has 1st-Qtr. Sales Bust

PAGE 6

Sound-System Fracas Heats Up In Jamaica

■ BY MAUREEN SHERIDAN

OCHO RIOS, Jamaica—A conflict between devotees of Jamaica's "sound systems"—traveling discos that are the home of the DJ and the birthplace of "dancehall reggae"—and those Jamaicans who resent the loud noise they create has escalated to crisis proportions.

Last month, Kingston's popular Tuesday-night system, Front Line, was "invaded," says Louise Frazer Bennett, a representative of the Sound System Assn., by "at least 100 armed policemen firing hundreds of shots." Patrons, including dub poet Mutabaruka, embassy personnel, a Korean video crew, and tourists, panicked and either fled the scene or sought refuge under cars and tables. One man was critically injured.

(Continued on page 98)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I LIKE THE WAY (THE KISSING GAME)	(JIVE/RCA)
HI-FIVE	
TOP POP ALBUMS	
★ OUT OF TIME	(WARNER BROS.)
R.E.M.	
HOT R&B SINGLES	
★ IT SHOULD'VE BEEN YOU	(ELEKTRA)
TEDDY PENDERGRASS	
TOP R&B ALBUMS	
★ NEW JACK CITY	(GIANT/REPRISE)
SOUNDTRACK	
HOT COUNTRY SINGLES	
★ IF I KNOW ME	(MCA)
GEORGE STRAIT	
TOP COUNTRY ALBUMS	
★ EAGLE WHEN SHE FLIES	(COLUMBIA)
DOLLY PARTON	
TOP VIDEO SALES	
★ DUCKTALES THE MOVIE	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ GHOST	(PARAMOUNT HOME VIDEO)

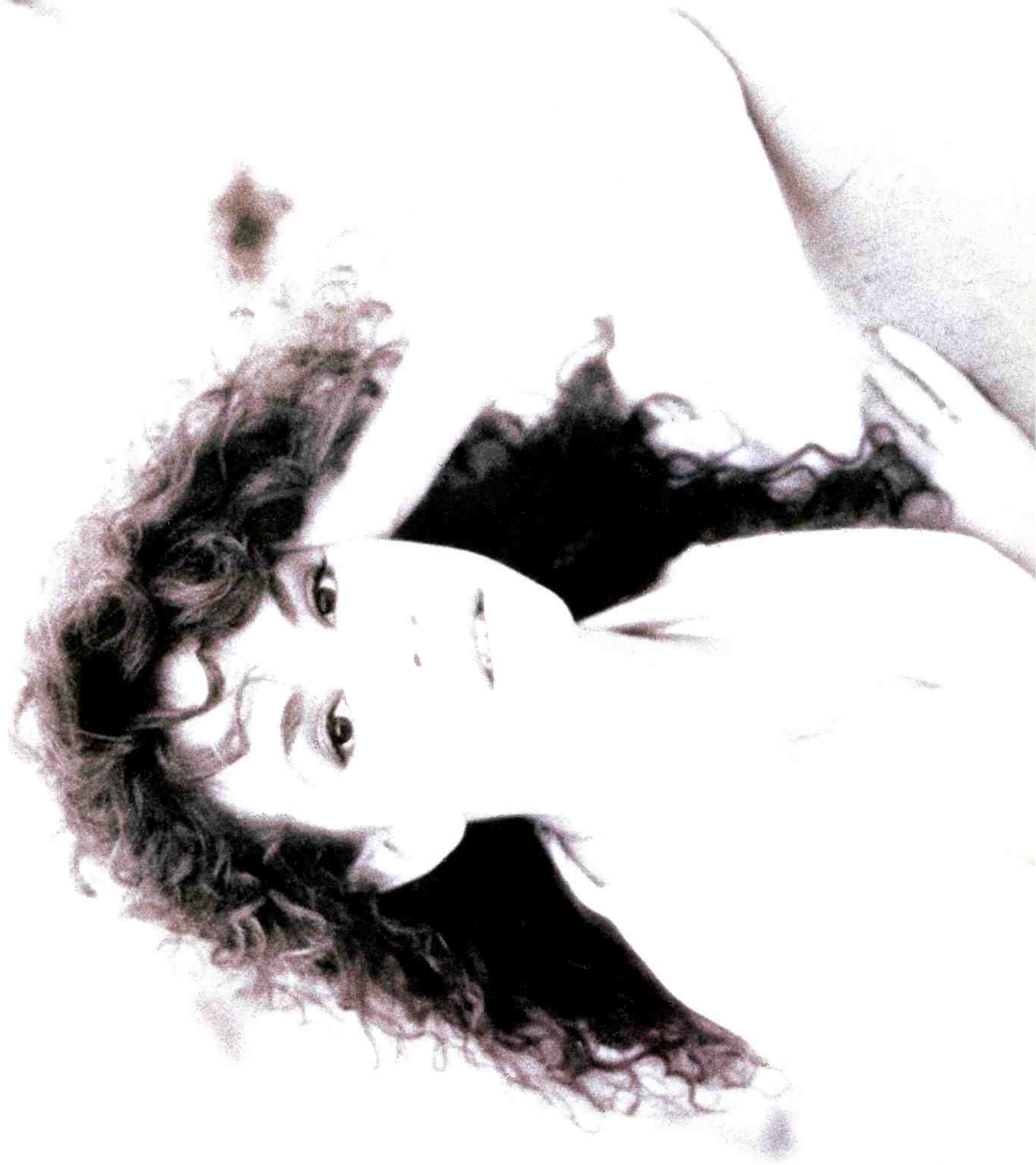
THE '90s HOTTEST NEW DUO STRIKES BIG FROM THE START

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THEIR BREAKTHROUGH DEBUT ALBUM, FEATURING THE SMASH FIRST SINGLE "EXCLUSIVITY." R&B'S HOTTEST NEW RECORD, NOW MAKING REAL MOVES AT TOP 40.

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A VOICE ALL HER OWN.

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Richard Cromelin/Los Angeles Times

"This was the future of pop. It was opera. It was fabulous."

Barry Walters/San Francisco Examiner

"PET SHOP BOYS are masters...
the first of two sold-out shows was strange, doleful, funny and consistently absorbing."

Jon Pareles/New York Times

"A galloping dance treatment of U2's 'Where The Streets Have No Name' burst effortlessly into the Frankie Valli hit 'I Can't Take My Eyes Off You'. What a delicious moment."

Greg Kot/Chicago Tribune

"One heck of a show. Eighteen tightly choreographed, dazzling numbers."

Clifford Pugh/Houston Post

"If you had to pick one word for this show - brilliant.
Thrillingly poignant..they match their dry ironies to irresistible beats and gorgeous melodies."

Jim Farber/New York Daily News

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Paula Abdul

SPELLBOUND

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And the story goes
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*All I want from you
Is what you are
And even if you're
right next to me
You're still
too far away*

LIKE NO OTHER SINGER, PAULA ABDUL CONNECTS WITH HER AUDIENCE. THE WINNER OF GRAMMY, EMMY, MTV, AMERICAN MUSIC, PEOPLE'S CHOICE AND BILLBOARD VIDEO AWARDS, SHE WAS VOTED THE FIRST CHOICE OF DESERT SHIELD FORCES AND 1991'S 'TOP AMERICAN HERO' BY HIGH SCHOOL STUDENTS NATIONWIDE.

*I don't know
Just how or why
But no one else
Has touched me
So deep*

LIKE NO OTHER ARTIST, PAULA GROWS WITH HER AUDIENCE. CO-WRITING FOUR TRACKS ON HER NEW ALBUM, 'SPELLBOUND', PAULA COLLABORATES WITH THE LIKES OF V. JEFFREY SMITH, PETER LORD, DON WAS, STEVIE WONDER AND PRINCE TO CAST A SPELL THAT DANCES WITH EXPECTED EXCELLENCE AND TURNS IN UNEXPECTED DIRECTIONS.



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VOLUME 103 NO. 20

MAY 18, 1991

GUIDE TO NAIRD INDIE AWARD NOMINEES

Cast your vote for the 1990 National Assn. of Independent Record Distributors and Manufacturers' Indie Awards yet? For those who haven't—and those interested in seeing just which independent labels, albums, singles, writers, etc. got nods in the 31 categories, Billboard has assembled its annual voters' guide list of nominees, with thumbnail sketches of each. You'll also find a schedule of events for this week's 1991 NAIRD convention, at which the winners will be announced, and a preview of confab issues and highlights from Billboard's Deborah Russell.

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VIDCLIPS' GROWING CHRISTIAN-MUSIC ROLE

Music videos may have boosted the secular radio stars, but thus far the format's role has been small in promoting contemporary Christian music. There are signs that things are changing, however, as contributor Deborah Evans Price reports.

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SPECIAL FOCUS ON EUROVIDEO

A territorial guide to home video growth in Europe, with reports from the U.K., France, Germany, Italy, Spain, and Scandinavia.

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CLASSIFIED/REAL ESTATE

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New Line Hooks Nelson Vid Rights Deal Hands RCA/Columbia 600 Titles

■ BY DON JEFFREY

NEW YORK—New Line Cinema Corp. has acquired domestic and international home video rights to all Nelson Entertainment product. This pulls Nelson titles out of Orion Home Video's distribution pipeline and provides a significant boost for RCA/Columbia Pictures Home Video, which handles New Line's video releases.

The deal, for \$15 million cash and

• Disney unveils the details of its \$40 million promo push . . . page 97.

New Line stock valued at about \$5 million, gives New Line exclusive video rights to Nelson's 600-title catalog and such current and future films as "Misery" and "City Slickers." The terms of the agreement also curtail the existence of Nelson Entertainment's home video arm.

New Line, which had been in talks to purchase the ailing Nelson Entertainment, also obtains the right to acquire the company outright, or approve any third-party buyer. Nelson is required by the deal to sell at least a majority of its stock by the end of the year.

Another party "could only buy Nelson, subject to our distribution arrangement," says Michael Lynne, president and chief operating officer of New Line Cinema.

New Line will also provide management services to Nelson in an effort to "reduce its overhead." Lynne says, "In effect, New Line will be taking over the operations of Nelson Home Video."

But Peter Graves, executive VP of Nelson, points out that if the complex conditions of the arrangement, which include bank financing and stock transfers, are not met by the end of the year, the deal is terminated and there "still would be a Nelson Home Video."

Nelson has been hampered by reduced revenues and profits and burdensome debt, and has been seeking someone to buy it or to invest heavily in it for some months. A tentative deal with investor Stephen Swid fell through earlier this year (Billboard, March 16).

Nelson's biggest success in home video recently has been with product from the independent movie producer Castle Rock Entertainment which produced such hits as "When Harry" (Continued on page 85)

Cox Cable Selling All Of Its Blockbuster Video Outlets

■ BY PAUL SWEETING and LARRY LeBLANC

NEW YORK—Cox Cable Communications, Blockbuster Video's third-largest franchisee, has decided to sell its 82 Blockbuster outlets and get out of the video retailing business.

The move represents an abrupt about-face for the company, which had planned to open an additional 40 stores by the end of the year.

In a separate development, the Canadian chain Major Video—in which Fort Lauderdale, Fla.-based Blockbuster has an interest—filed for bankruptcy in Toronto and has been put in receivership by its prin-

cipal secured creditor, the Royal Bank of Canada.

According to a Cox Cable spokesman, the move to sell its Blockbuster locations reflects a decision by its parent company, Atlanta-based Cox Enterprises, to focus on its core businesses: cable TV, radio, newspapers, and auto auctions.

Although Blockbuster's stock fell 8% on the day word of Cox's plans broke, analysts who follow the chain say the move should have no impact on Blockbuster's earnings. Nor do analysts see Cox's exit from the business as any sort of "no confidence" vote, either for Blockbuster or for vid-

(Continued on page 85)

The Longbox Replacement Saga Goes On 'Alternative Jewel Box' Among Eco-Pak Rivals

■ BY ED CHRISTMAN

NEW YORK—The process of replacing the CD longbox continues to move along with a number of new developments, including word of an alternative to the front-running Eco-Pak.

The new rival to the Eco-Pak package, introduced by an industry outsider named David Cowan, appears to have piqued the interest of the heads of four major distribution companies—CEMA, BMG Distribution, Uni Distribution Corp., and Sony Music Distribution. Some sources describe the Cowan package as an "alternative jewel box" that solves the security, fixturing, merchandising, and environmental problems that the industry faces in its search for a longbox replacement.

In other developments:

• WEA president Henry Droz says his company may issue some product in the Ivy Hill Eco-Pak "at some point in 1991," which would be in advance of the April 1, 1992, target date he set for the package's introduction at the annual convention of the National Assn. of Recording Merchandisers.

• An undisclosed CEMA label will experiment with the DigiTrak package in the near future, according to CEMA president Russ Bach.

• AGI has licensed its DigiPak/Trak to Shorewood Packaging Corp.

• The U.S. Congress may discuss the longbox issue. (See story, this page.)

As for the new entry into the longbox replacements sweepstakes,

Cowan was unavailable for comment but those who have seen the package or artist renderings say it is similar to a jewel box in that it uses plastic.

When the Eco-Pak was introduced, most industry leaders, including packaging competitors of Ivy Hill, declared it the front-runner to replace the longbox. Although WEA was the only major to endorse it, sources say that three others—Sony, Uni, and BMG—found the package very attractive, but said that before commit-

ting themselves to it they wanted Ivy Hill to provide further details about the Eco-Pak's manufacturing costs. CEMA and PolyGram Group Distribution were said to favor a jewel-box-only environment.

With the introduction of the Cowan package, Bach seems to have softened his stance on moving to a jewel-box-only environment. "We are exploring all possibilities," he says. "We are waiting to hear more from the" (Continued on page 84)

Longbox Issue May Find Its Way To Capitol Hill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Will the U.S. Congress step into the act to ban the CD longbox as environmentally wasteful?

According to veteran lawmaker Rep. Al Swift, D-Wash., a former DJ and self-proclaimed "music junkie" who is aware of the CD packaging controversy, "I might make a solid recommendation [in upcoming legislation] that the industry think about an alternative."

Swift's interest in the industry-dividing issue follows proposed state legislation in New York and California to stop what some legis-

lators see as unnecessary packaging that has created environmental concerns (Billboard, March 16).

While Swift does not yet foresee mandating less-wasteful CD packaging ("although I've been tempted," he says), he wants to draw attention to the present longbox "as an example of an item familiar to most people that could and should be redesigned because of environmental concerns."

He adds that he is sympathetic to retailer concern "about shoplifting," but says, "I'm less sympathetic about their concerns about display."

The House member says, how-

(Continued on page 90)

Canada's 1st Quarter A Music Bust Trade Ponders 21% Drop In Shipments

■ BY LARRY LeBLANC

TORONTO—Despite a strong last quarter of 1990, the Canadian recording industry's first quarter of 1991 is being considered a flat-out disaster.

In the first quarter of 1991, according to the Canadian Recording Industry Assn., overall unit shipments plummeted 21% to 9.34 million units from the 1990 first-quarter figure. The wholesale value of those shipments dropped 10% to \$79.8 million (Canadian) from \$88.9 million.

Prerecorded cassettes showed the biggest drop, with first-quarter unit shipments falling 33% to 4.7 million this year from 7 million units in 1990. Meanwhile, cassette single shipments dropped to 440,000 units from 1.3 million units in the first quarter of 1990. Maxi-single cassette units plummeted to 6,000 units from 85,000 units. During the same period, however, CD shipments rose to 4.2 million units from 3.5 million units in last year's first quarter.

The industry is in an "incredibly vulnerable position," says Brian Robertson, president of CRIA. "We're down to an almost one-format business with a very narrow window into the marketplace. It's going to be a painful growth as that penetration grows."

Domingo To Be Lauded At Latin Music Awards

MIAMI—Celebrated tenor Plácido Domingo will be honored May 29 with a Lifetime Achievement Award at the third annual "Lo Nuestro" Latin Music Awards. A second Lifetime Achievement Award will be presented to Mexican singer/songwriter Juan Gabriel.

Domingo and Gabriel will be honored by Billboard and Univision, the Spanish-language TV network, during Univision's live telecast of the Lo Nuestro awards. The program will be broadcast from the James L. Knight Convention Center here and will be seen in about 16 Latin American countries and in the U.S.

The Spanish-born Domingo has won global fame with his innumerable performances and 60 opera and pop recordings. The soulful Gabriel is one of the world's most popular Latin music performers and has released more than 20 albums since launching his career in 1971.

In addition to the special presentations, Lo Nuestro awards will be given in 16 categories. This year's top nominees, with four nominations each, are Mexican singer Ana Gabriel (in the pop category) and Juan Luis Guerra Y 440 (tropical/salsa).

Among the Latin stars who
(Continued on page 77)

"I have two theories for the drop. One, we've done such a successful job of marketing the CD that we've wiped out the cassette. The other influence could be the round of price increases by some retailers in January, which cut the margin between CD and cassette [prices]. It made the difference between someone buying an analog cassette and digital CD."

Several industry observers suggest that consumers might not be buying as much CD product—costing closer to \$20 today—than when they bought cassettes at \$8 each two or three years ago. Although the consumer can buy a midprice catalog CD for \$12, some suggest that there is no urgency to pur-

chase catalog during a recession.

"If a consumer feels he wants to buy something that's going to be there six months from today, he'll say, 'I'll wait. It's not going to disappear,'" says Sam Sniderman, president of Roblans Distributors, which operates the country's leading record retail chain, Sam the Record Man. "Whereas, if there's something on the hit parade which is hot and will be gone, it's a different story. But that's not what's happening."

"This is the first time I've seen a recession hit the recording industry. It's a recession as far as dollars are concerned and also the impact of a rebellion against tax-

(Continued on page 90)

Capitol-EMI Taps O'Shea, Former MGM/UA Vid Chief

■ BY CHRIS MORRIS

LOS ANGELES—Bud O'Shea, the former president/CEO of MGM/UA Home Video, has been named senior VP of catalog and video planning at Capitol-EMI Music.

O'Shea, who departed MGM/UA last November following its parent company's buyout by Pathé, will assume his new post May 20, reporting directly to Capitol-EMI president/CEO Joe Smith.



O'SHEA

He had previously served as senior VP of home video for 20th Century Fox Film Corp., where he supervised the formation of the CBS/Fox Video joint venture and worked closely with former CBS/Fox president and current EMI Music president/CEO Jim Fifeild. Prior to that, he was VP of marketing at MCA Home Video.

O'Shea, who began his career as a Capitol Records promotion rep in San Francisco 25 years ago, also worked as VP/GM of MCA's Infinity Records in 1977-78 and held several positions at Epic Records, ultimately attaining the rank of director of marketing.

O'Shea will coordinate the marketing of catalog and video material for the Capitol-EMI label family.

Smith says O'Shea's position "arose out of the belief that we have not done as competent a job as we could with the marvelous catalog we have... It hasn't been marketed as well as it could have."

"Bud was ideal for that, as well as [a role in] the development of the music video business," Smith continues. "It appears to be a business, and I need somebody in there who understands what the business is about, to be in there with our artists and with CEMA."

O'Shea says, "The thought process is to utilize product from here and from around the world, and by combining resources, to exploit the catalog even more."

One possible aspect of that exploitation may entail the creation of a division that would consolidate the music video activities of the Capitol, EMI, and SBK labels, which are currently enjoying a high level of success on the video front.

CEMA-distributed labels have three titles on the most recent Billboard Top Music Videos chart: Vanilla Ice's quadruple-platinum "Play That Funky Music White Boy" (No. 1 last week) and two M.C. Hammer titles, the quintuple-

(Continued on page 90)

6 Get New Jobs At RIAA

NEW YORK—The Recording Industry Assn. of America has announced a series of personnel changes, including three new appointments.

Jennifer Bendall, former coordinator of the American Public Transit Assn.'s lobbying efforts, joins the RIAA in its Washington, D.C., headquarters as director of congressional relations. She will represent the interests of the recording industry to members of Congress and legislative committees.

Tim Sites is named VP of communications. He will plan and manage the RIAA's communications and public relations activities and act as the association's spokesperson. He was formerly account su-

pervisor with public relations firm Fleishman-Hillard.

Neil Turkowitz, formerly associate general counsel, international, is promoted to VP of international. He will continue to work with officials of the U.S. Trade Representative Office, Commerce and State departments, and the Copyright and Patent & Trademark offices to promote worldwide protection of U.S. sound recordings. He will report to RIAA president Jay Berman.

The RIAA has also appointed Don Valdez, Katherine Timon, and Jessie Abad as associate special counsels, anti-piracy. They report to Steven D'Onofrio, senior VP/di-

(Continued on page 90)



He's Unreal. After signing with Warner Bros. Records, the Red Hot Chili Peppers celebrate with Warner executives... including a cardboard cutout of label president Mo Ostin, who was unable to attend. Shown in back row, from left, are senior VP of black music Ray Harris; VP of black music A&R Benny Medina; band attorney Eric Greenspan; producer Rick Rubin, who is working on the band's Warner Bros. debut, scheduled for release in the fall; band member Anthony Kiedis; Mo Ostin's doppelgänger; band member Chad Smith; senior VP of A&R Michael Ostin; senior VP of artist relations Carl Scott; band manager Lindy Goetz; and senior VP of business affairs David Altschul. In front row, from left, are band members John Frusciante and Flea.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Robert J. Dowling, president of The Hollywood Reporter in Los Angeles, takes on the additional titles of publisher and editor-in-chief.

RECORD COMPANIES. Bud O'Shea is appointed senior VP of catalog and video planning for Capitol-EMI Music in Los Angeles. He was president and chief operating officer of MGM/UA Home Video. (See story, this page.)

John Fagot is promoted to senior VP of promotion for Capitol Records in Los Angeles. He was VP of promotion at the company.

Paige Levy is promoted to VP of A&R at Warner Bros. in Nashville. She



DOWLING



FAGOT



PFEIFER



WHEELER

will establish a Nashville base for Hispanic recording artists. She was director of A&R at the label.

Bob Pfeifer is promoted to VP of A&R at Epic Records in Los Angeles. He was director of A&R at the label.

Dennis Wheeler is named VP of operations, marketing, and A&R for Pendulum Records in New York. He was managing director of Big Life Records and Management.

The Columbia House Co. in New York appoints **Andrew Gerber** senior



GERBER



REIDY



JESSEL



CAPARRO

VP/general counsel and **John Nicholson** director of advertising. They were, respectively, VP and general attorney for Sony Music Entertainment, and associate director of advertising for Columbia House.

EMI Music in New York appoints **Martin Reidy** senior VP of strategic planning and **Peter Jessel** senior VP of information technology. They were, respectively, a partner in management consulting firm Bain and Co., and an industry consultant at McKinsey & Co.

PUBLISHING. Jocelyn Cooper is named director of creative services at Warner/Chappell Music in Los Angeles. She was manager of creative services for the company.

DISTRIBUTION. Jim Caparro is promoted to executive VP of PolyGram Group Distribution in New York. He was senior VP of sales and branch distribution at the company.

RELATED FIELDS. Ed Dougherty is named VP of sales at Creative Point Inc. in Fremont, Calif. He was VP of sales at Coast Manufacturing.

Jim Fifeild, president/CEO of EMI Music, is named to the board of Thames Television. He is the third representative of Thorn-EMI Plc. on the board.

Wilson Phillips

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incredible debut
album going on

TWO
years and
getting stronger

IMPULSIVE

THREE
magnificent female voices singing

FOUR
number one singles selling

FIVE
million records in the U.S.A.
and millions more worldwide!

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LOVE**

**THE DREAM IS
STILL ALIVE**



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AT&T, Cable Co. Link For Vid Test On-Demand System Closely Eyed By Retail

■ BY PAUL VERNA

NEW YORK—AT&T has hooked up with cable giant Telecommunications Inc. and Western regional phone company US West for the first large-scale test of a video-on-demand cable delivery system in the U.S. The test, which will take place in the Denver area during the fourth quarter, is sure to be closely watched by the cable and home video industries.

Ken Trojnar, executive marketing director for AT&T Network Systems, says AT&T will offer the hardware and software needed to operate the

system, including a set-top box and remote-control unit in each participant's home.

TCI and its local affiliate, United Artists Cable, will deliver the service via a network of fiber-optic and coaxial cables, according to a TCI release. TCI will be responsible for all programming on the system.

The statement says US West will provide fiber-optic transmission of the signals from the test center to United Artists Cable's facilities. The regional phone company will also measure consumers' reactions to the trials.

The project, called Viewer Controlled Cable Television (VCTV), will consist of two services that viewers in 450 homes can access via a dedicated remote-control device. In one, a subscription service, customers may choose from a list of about 1,000 theatrical and special-interest titles that they can watch at any time. The other service will allow participants to select from some 15 movies or features on a pay-per-view basis. These would be scheduled to begin at intervals of as little as 15 minutes.

TECHNOLOGICAL ADVANCES

The technology for VCTV has existed for some years, according to in-

(Continued on page 85)



Roast Of The Town. Members of the dais at the fourth annual T.J. Martell Foundation Media Roast celebrate after the event. Shown, from left, are Arnold Stiefel, Stiefel-Phillips Entertainment; Don Ienner, president of Columbia Records; Steven Tyler of Aerosmith; Jon Bon Jovi; Tom Freston, CEO of MTV Networks; Phil Quartararo, president, Charisma Records; Kid Leo, VP of Columbia Records and roast chairman; Abbey Konowitch, senior VP of MTV and roast honoree; Tony Martell, senior VP/GM of Epic Associated Records and president of the T.J. Martell Foundation; John Sykes, president of Chrysalis Records; Rob Light, Creative Artists Agency; and Freddy DeMann, DeMann Entertainment.

Asia To Get Its MTV Via Hong Kong's HutchVision

■ BY MELINDA NEWMAN

NEW YORK—MTV Networks has linked with a Hong Kong-based company to launch an Asian version of MTV that will debut in September in 31 countries with a total population of 2 billion.

MTV is developing the 24-hour, English-language, youth-oriented music and entertainment network with HutchVision Ltd., a multichannel service.

The channel will be based in Hong Kong and will be delivered via HutchVision's Satellite Television Asian Region service (Star TV). It

will be received via satellite and cable distribution.

Don Atyeo, former head of The Power Station, Sky Broadcasting's now-defunct, London-based music channel, has been named manager of the new music channel.

"Launching MTV in Asia is key to MTV's vision of being the world's premiere outlet for rock music and pop culture programming," says Sara Levinson, executive VP of business development for MTV Networks. "In developing the world's first Pan-Asian satellite television service, HutchVision has tapped into

(Continued on page 98)

Elektra Seen Taking On Select Via P&D Association

■ BY DEBORAH RUSSELL

LOS ANGELES—New York-based independent label Select Records and Elektra Entertainment appear to have pacted for a pressing and distribution deal, according to industry sources.

The R&B and rap-heavy Select roster includes such acts as Chubb Rock, Whistle, the Real Roxanne, and gold-certified Kid 'N Play.

A deal with Select would further enhance Elektra's R&B profile, which was recently boosted via the joint-venture startup of Ruben Rodriguez's Pendulum Records (Billboard,

May 4).

Sources at Elektra Entertainment and Select declined official comment at press time.

However, a number of Select's independent distributors nationwide confirmed a deal between Select and Elektra exists, and say they have been notified that all returns on Select product now go through Elektra. According to the sources, the deal is effective immediately.

"It's true," says George Hocutt, president of San Fernando, Calif.-based California Record Distributors Inc. and CEO/chairman of the Inde-

(Continued on page 84)

'Suicide' Suit Dismissed Judge: Osbourne Song Not Culpable

■ BY RUSSELL SHAW

ATLANTA—The lyrics of the Ozzy Osbourne song "Suicide Solution" cannot be proven to have caused the suicide of a 16-year-old fan in Fitzgerald, Ga., and is also speech protected by the First Amendment, a federal court judge ruled here May 6.

The ruling came on a suit by the parents of Michael J. Waller, who in April 1988 filed a \$9 million suit against Osbourne, CBS Records, and several other parties. The suit alleged that a tape of "Suicide Solution" was in the cassette deck of their son's truck when his body was found in

May 1986, and that the young Waller was prompted to shoot himself by both the song lyrics and the "subliminal messages" allegedly buried in the recording.

In dismissing the complaint, Judge Duross Fitzpatrick ruled that, since the lyrics of "Suicide Solution" discussed the phenomenon in a "philosophical" sense rather than personally recommending to Waller that he take his own life, the defendants did not engage in "culpable excitement" that would have superseded First Amendment protection.

"An abstract discussion of the mor-

(Continued on page 98)

R.E.M. Rocks Albums Chart; Yes' Big Bow; Michael Bolting Ahead; 'Dedicated' Alive

R.E.M. this week becomes the first rock band in 19 months to hit No. 1 on the Top Pop Albums chart. The Georgia-based band achieves the feat with its seventh studio album, "Out Of Time."

The last rock band to land a No. 1 album was **Motley Crue**, which scored in late 1989 with "Dr. Feelgood." The last nonmetal band to top the chart was **Fine Young Cannibals**, which reigned for nine weeks in 1989 with "The Raw & The Cooked." Both the Cannibals and R.E.M. were originally signed to **Miles Copeland's I.R.S. Records**, but reached No. 1 only after signing with larger labels. "Out Of Time" is R.E.M.'s second album for Warner Bros.; "The Raw & The Cooked" was the Cannibals' first album to be worked jointly by I.R.S. and MCA.

"Out Of Time" is the first album on Warner Bros. or an affiliated label to hit No. 1 since **Prince's** "Batman" soundtrack in 1989.

With a rock band in the No. 1 spot again after a long layoff, you can expect a torrent of stories touting a resurgence of rock'n'roll. But c'mon: Did anybody seriously think that rock was dying? Rock will still be here when **Vanilla Ice** and **Milli Vanilli** are just funny names in the "20 Years Ago" column of the Yesterhits feature.

MICHAEL BOLTON's "Time, Love And Tenderness" vaults from No. 38 to No. 8 in its second week. It's the first album to be in single digits after just two weeks since **Whitney Houston's** "I'm Your Baby Tonight" in December.

Bolton's last album, "Soul Provider," took 32 weeks to reach the top 10. The speed with which this follow-up made the mark confirms his star status. We suggested last week that Bolton is the new **Neil Diamond**. If that's so, Bolton could be in for a long run: Diamond amassed 12 top 10 albums from 1970 to 1982. But Diamond never managed to land a No. 1 album, something that Bolton is likely to achieve before the month is out.

Though Bolton has the highest-ranking album by a male artist on this week's chart, **Garth Brooks** goes him one better by having two albums streaking up the top 40. "No Fences" rebounds from No. 25 to No. 16, and "Garth Brooks" vaults from No. 69 to No. 40.

YES' "Union" enters the pop albums chart at No. 35, which is the third-highest entry so far this year (trailing only **R.E.M.** and **Sting**). It's the first Yes album since 1972 to feature founding member **Bill Bruford**; the first in more than a decade to feature

key early members **Rick Wakeman** and **Steve Howe**.

Yes was one of the top rock bands of the '70s, landing six top 10 albums between 1972 and 1978. The group returned to the top 10 in 1984 with "90125," which spawned the chart-topping single "Owner Of A Lonely Heart."

"Dedicated," an album of covers of **Grateful Dead** songs, leaps from No. 55 to No. 24 in its second week. The album has already climbed higher than the Dead's last studio release, "Built To Last," which hit No. 27 in 1989.

The success of the Yes and "Dedicated" albums should bolster Arista's rock profile, which has consistently been overshadowed by its pop activities.

FAST FACTS: Another Bad Creation becomes

the youngest group ever to land a top 10 album. The Motown quintet achieves the feat as "Coolin' At The Playground Ya' Know!" jumps to No. 9 on the pop albums chart. The group—whose members range in age from 8 to 12—scored a top 10 single last month with "Iesha."

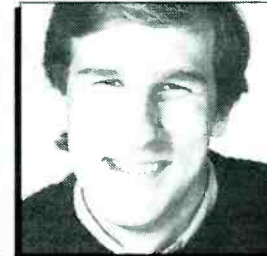
Luther Vandross' "Power Of Love" enters the pop albums chart at No. 41, becoming his highest-debating album to date. Vandross' last studio album, "Any Love," was his first to reach the top 10. Will he make it two in a row? Count on it.

Joe Jackson, one of several former A&M hit-makers to sign with Virgin Records, bows at No. 116 with "Laughter And Lust." **UB40** and **Janet Jackson** have also taken the A&M-to-Virgin flight.

Hi-Five's "I Like The Way (The Kissing Game)" jumps to No. 1 on the Hot 100 two months after reaching No. 1 on the R&B chart. **Teddy Riley** produced and co-wrote the Hi-Five smash, which is his first No. 1 pop hit as a producer. Riley's previous top 10 pop hits include **Keith Sweat's "I Want Her"** and **Johnny Kemp's "Just Got Paid."** Adam Hammond of Bay City, Mich., notes, however, that Riley's own group, **Guy**, has yet to crack the top 40 on the pop chart.

Teddy Pendergrass lands his second No. 1 R&B hit in the past three years with "It Should've Been You." It's Pendergrass' best showing since his mid-'70s heyday. The Philly native amassed five No. 1 R&B hits from 1972 to 1978.

WE GET LETTERS: Lenny Olshan of Rockville, Md., notes that **Roxette's "Joyride"** is the first No. 1 hit to feature whistling since **Bobby McFerrin's "Don't Worry Be Happy"** in 1988. Another reader had suggested it was the first since the **J. Geils Band's "Centerfold"** in 1982.



by Paul Grein

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Each Advance Erodes Royalty Income NEW TECHNOLOGY HARMS COPYRIGHTS

BY HAROLD ORENSTEIN

Each and every time a new source of income opens to copyright owners as a result of new technology, that technology adversely affects *existing* uses and payments to copyright owners.

With the invention of the phonograph, for example, the permanent fixation of music on records created a powerful new source of income to owners of copyrighted music. But at the same time that recorded music infiltrated the marketplace, sales of printed music began to decline. And, while the copyright owners may have been making a net profit of 500% on the sale of a piece of printed sheet music, they were suddenly splitting the mechanical royalty, then two cents per record, with writers and composers—a marked reduction in their net profit.

Problems also arise from the fact that contract language drafted years ago and intended to provide for future technology is sometimes twisted out of context to give it a meaning it never had when the contract language was drafted.



(Following is a cross-section of letters we have received recently concerning the industry's move toward replacing current CD packaging with the Ivy Hill Eco-Pak. It should be noted that the Eco-Pak is different in many respects from the Digi-Pak developed by AGI.)

NO TO ECO-PAK

I am outraged at WEA's plan to do away with the longbox and jewel case in favor of the Eco-Pak. The Eco-Pak does not sufficiently reduce the amount of paper or plastic needed to package compact discs. Eco-Paks are not as durable as jewel cases, and they suffer from problems of color bleaching, tearing, scratching, etc.

I believe that the best way to package CDs is in shrink-wrapped jewel cases, and to eliminate the cardboard component of CD packaging. WEA's commitment to the jewel-box-only format, which is used in most countries, would do wonders to eliminate the present waste in CD packaging.

I do not intend to purchase any CDs packaged in Eco-Paks.

Jerry Grooms
Lexington, Ky.

WILL NOT PURCHASE

I've heard rumors that WEA is considering replacing the CD jewel case with something called an Eco-Pak, similar to the DigiPak in which Sting's latest album was released. To date, I have purchased more than 500 CDs in jewel cases, but I refuse to purchase any CD that is not packaged in a jewel case.

Record manufacturers should consider the following:

- We consumers want jewel cases. The jewel case has proven to be a

When "talking" movies first appeared, for instance, the soundtrack was not the soundtrack of today, which is printed on the film (the "synchronized" sound). The motion picture projectionist of the first "talkies" had a pile of records, which he played simultaneously with the silent movie to produce the so-called "synchronized" sound. Motion picture companies then wanted to pay only a mechanical royalty of two cents per record under the 1909 copyright law. It took a United States Supreme Court case to establish the law that the synchronization right was a *new* right and not a mechanical reproduction of a copyrighted musical composition, subject only to the two-cent royalty.

But what happened when the very same motion picture producers licensed by the *music copyright owners* to synchronize music in their *theatrical* motion pictures first sold these pictures for *television* exhibition? They complained, they threatened. But took no legal action. Not because of fear of any strict interpretation of the copyright law, but because in most cases

their licenses contained such broad-use language that the motion picture companies could ride roughshod over most of the complaints by pointing to the phrase "now known or hereafter devised."

But what about videocassettes? Unlike the motion pictures, which until several years ago were only rented or leased to distributors and whose distribution was tightly controlled, videocassettes were *meant* to be either rented or sold to the public. Video and audio have become so completely *merged* that the dividing line between them (at least insofar as the buying or renting public is concerned) is nil. But what about the copyright owner? The videocassette buyout for music copyrights used in theatrical motion pictures has become a fact of life. Early resistance by some publishers—who insisted on a royalty for sales of videocassettes of motion pictures containing their songs—has all but vanished, although several European performing rights societies will still collect royalties unless a buyout has been effected. In the United States, there is a 100%

buyout policy in effect. Major motion picture producers refuse to use a song unless there is a buyout.

Now a new and greater threat appears on the horizon: the extension of the videocassette musical copyright buyout to all forms of television programming that are suitable or may become suitable for sale to the public or to schools. Considering the increasing number of TV specials and educational programs that are being sold on videocassettes, this represents a further erosion of potential royalty income to copyright holders.

Finally, the musical videoclips initially produced to *promote* sales of records and for which no royalties were paid originally are finding their way into the marketplace via in-store promotions and retail sales. The record companies have long ago recouped their production costs on these clips, one way or another, and the music copyright owner is again left holding the bag.

Harold Orenstein is a partner in the New York entertainment law firm of Orenstein and O'Donnell.

very good form of storage: They are durable, replaceable, and they work well in mass-storage systems.

- We want jewel cases in shrink-wrap, not longboxes. Longboxes are an unnecessary waste, consumers obviously don't want them, and retailers in all other countries manage just fine without them.

- We don't want DigiPaks or anything similar to a DigiPak. They are clearly inferior to jewel cases: They wear out, are not replaceable, are clumsy, and use about the same amount of resources as a longbox.

Brian Kauffman
Boulder, Colo.

NEED FOR FOCUS GROUPS

Since WEA stated its commitment to the Eco-Pak (Billboard, April 6), I have been soliciting the opinions of retailers across the country about the pros and cons of the package. They are as follows:

- The industry should be conducting focus groups at the consumer level in order to learn what the consumer wants.

- The Eco-Pak is not durable.

- The Eco-Pak does not give the CD enough protection, nor does it provide any protection for the artwork from dirty hands, spilled drinks, and the like.

- If the jewel box breaks, a consumer can replace it for \$1.29. What happens if the Eco-Pak breaks? Will WEA replace it free of charge?

I think a jewel-box-only environment is the environmentally correct solution, with a portion of the longbox savings earned by record labels put in a fund for retailer refixturing.

Ken Evans
Sales and Promotion Assistant
Music West
San Rafael, Calif.

CONSUMER HAS NO CHOICE

Thanks for the article questioning

the consumer response to the Eco-Pak (Billboard, April 13). Ultimately, we are the group that must live with this, and I'm furious that no one has even bothered to test-market such a radical departure. What is even more maddening is that we will have no choice. Whatever the industry decides is what the consumer will have to abide by.

The previous attempts at this type of packaging, most notably "The Soul Cages" (Sting) and "Riptide" (Robert Palmer), are just awful. I avoid listening to both of these because of the inconvenience of handling. Remember the industry is trying to change a handling pattern that has had almost a decade to become established, and anything that is not somewhat compatible with the old packaging will feel awkward and will probably meet with disapproval.

In addition, the Eco-Pak would not protect a CD's graphics as the jewel box does—a contributing factor to the success of the CD. I also question whether the reduced cost of manufacture for the Eco-Pak will be passed to the consumer in the form of lower retail prices. History would suggest not.

Scott Gatewood
TOA Electronics
San Francisco

INDUSTRY FORGETS CONSUMER

It seems that the recording industry has forgotten the very reason it exists: the consumer. I am very disturbed over WEA's (and, apparently, the entire industry's) decision to abandon the jewel box in favor of the Eco-Pak without first researching CD buyers (Billboard, April 13).

Kevin Copps and Roger Holdredge of Elektra and Virgin, respectively, seem to think the durable jewel box is the root of all environmental evil. Holdredge states that "the ecological reasons . . . make a lot more sense

than someone's collectability." Copps informs that the "plus side [of the Eco-Pak is] eliminating all that plastic . . ." It may come as a surprise to them that "all that plastic" of a jewel box is not thrown in the trash, and it is unfair to condemn it as a threat to the environment.

I am not saying that the Eco-Pak is the worst form of packaging CDs, but the final solution should be thought over very carefully, perhaps with some input from us consumers. Or does the industry want a repeat of the 3-inch CD fiasco?

For the record, I am a 20-year-old pop/R&B music fan who cares about the environment *and* my CD collection.

Aaron McCracken
Ocala, Fla.

A WARNING TO WEA

Until recently, I thought American record companies were smart enough to decide not to use the DigiPak. A recent article in Billboard proved me wrong. It seems that your company [WEA] has decided to completely switch over to the so-called Eco-Pak by 1992. At that time, I will stop buying your products as I refuse to pay for this junk. I have invested a great deal in my CD collection, and I do not wish for it to look like my LP collection, which is falling apart. The Digi-Pak simply provides less than adequate protection for the disc. I do not appreciate your company cheating customers by supplying them with inferior products. I understand the longbox wastes a great deal of paper. However, this problem could be rectified by packaging jewel boxes in large plastic containers, as most cassettes are sold. I would hope that after thousands of your customers stop buying your CDs, you will reconsider.

William E. Jackson
Stockton, Calif.

Radio

KBLA Giving Radio Industry The Business

■ BY CRAIG ROSEN

LOS ANGELES—Is business radio a viable format? The answer to that question rests largely on the performance of KBLA Los Angeles, the highest-profile, locally programmed all-business station in the country, which made its debut April 17.

All-business radio has been attempted on a national level with mixed results. The Financial Broadcasting Network and Money Radio both failed, although the latter's flagship station, KMNY Los Angeles, continues with a weak signal that has limited its impact. A third business network never made it on the air. But a fourth, the Colorado Springs, Colo.-based Business Radio Network, continues to survive and thrive. BRN has 76 affiliates on the air and will celebrate its third anniversary July 4.

KBLA PD John Darin is one of the firmest believers in the all-business format. In the late '80s he served as VP/programming for FBN. When the network fell on hard times, Darin jumped ship to consult BRN. Then he presented the idea of a Los Angeles-based AM all-business outlet to real estate mogul Fred Sands. Sands, who also owns hard rock KNAC Los Angeles, was interested and purchased KBLA, then rap-oriented urban KDAY, from Heritage Broadcasting.

"The timing is right," Darin says. "The baby-boomers are reaching their 40s and they are much more money-conscious. Not only do they want to know how to

make more money, but they want to know how to preserve what they have."

While there may be an audience interested in business and financial news, personal finance, consumer information, and news that affects the economy, it remains to

'It's a niche format that is very targeted'

be seen if that audience is big enough to support a radio station.

Unistar Radio Networks chairman/CEO Nick Verbitsky is not sure that all-business radio is viable. "Business news is certainly important. For a [full-service N/T] station like WINS New York, business news fits in the mix, but to do all-business is a challenge," he says. "I would like to see it work, but when you get into that kind of narrow-casting, it is difficult to get the numbers you need to get the advertisers you need to stay in business."

For Verbitsky, a shortform business news service such as the Financial News Network—which Unistar distributes and co-owns—or the Dow Jones Radio Network makes a lot more sense than all-business programming.

Yet BRN president/CEO Lou Mellini is convinced that the all-business format does and will continue to work. "The fact that the stations that have been with us are renewing and that our universe is expanding tells us there is a need for full-format product," he says.

Like Darin, Mellini points to the financial interests of the aging baby-boomers as a factor in the format's success. He also points out that the continuing globalization of economics has made financial news more vital.

With affiliates in seven of the top 10 markets, including KBLA, classical WQXR New York (FBN's only non-news affiliate), WPGC Washington, D.C., and KDBN Dallas, Mellini says so far BRN has lived up to his expectations. Yet he admits the format isn't necessarily a hit in ratings, and it can be a hard sell with advertisers.

"It's really not a ratings format," he says. "It's a niche format that is very targeted." Mellini likens the sales dilemma business radio stations face to that of classical stations. "Both don't have high ratings, but do have quality audiences."

In Los Angeles, Darin maintains

that KBLA does not need huge ratings to succeed, and could "live comfortably with a fraction of the ratings points" of AM competitors such as KABC, KFWB, KNX, and KFI. "In a \$30 million-revenue market, one small part of it would make us a financial success," he says.

Meanwhile, KABC Los Angeles GM George Green says the AM leader is not worried about the new kid on the block. In fact, Green says he recently recommended that one of KABC's clients buy air time at KBLA.

"I don't see them as a direct threat," he says. "I don't think they are trying to beat KABC. They are trying to get some business."

In the long run, Green says, KBLA may even help KABC. "Maybe they will be able to convert some more listeners to a non-music format," he says.



Star Power. KRTH Los Angeles jock Brian Beirne received a star on the Hollywood Walk of Fame earlier this year. Beirne, known as Mr. Rock'n'Roll, has been at KRTH for nearly 15 years and in broadcasting for more than 25 years.

'80s Gold Decorating Many Mainstream, Top 40 Outlets

■ BY SEAN ROSS

NEW YORK—Until a few years ago, the only top 40 stations that played a lot of '80s gold were small-market outlets. If you drove cross-country, for instance, you could hear songs like "Is There Something I Should Know" or "Come On Eileen" again. Usually, that was because the station involved did no research and did not know how poorly that sort of title tested.

But over the last 18 months, '80s gold has made a comeback, first on the adult top 40 outlets that have proliferated over the last year and now on a number of mainstream stations. WAVA Washington, D.C., is billing itself as "Hits of the '80s and '90s." WHTZ (Z100) New York features frequent references to "more songs from the '80s and today." And rival WPLJ has relied on gold, including early-'80s titles, since its switch to "Mojo Radio" in early April.

Z100 leans most heavily on '80s gold in mornings and middays. But even on weekends, it's possible to hear the station coming off the top of

the hour with, say, "Talking In Your Sleep." Mojo, meanwhile, uses gold around the clock. VP of programming Tom Cuddy says that he and new PD Scott Shannon have added up to 1,000 titles, although not all of those are in regular rotation. Early-'80s titles on Mojo have included everything from "You Spin Me Round" by Dead Or Alive to "Der Kommissar" by After The Fire to "Run Runaway" by Slade.

The return of '80s gold parallels the move to a less dance-driven approach by many mainstream top 40s. (Billboard, May 11). While there are a lot more legitimate, up-tempo pop hits than there were two months ago, there still are not enough for many PDs, especially those who want a 50/50 pop/dance balance. Using gold for balance necessarily means going back to at least 1986-87, before the success of KPWR Los Angeles and similar stations prompted most major-market outlets in the Northeast and Southwest to lean dance.

When Cuddy decided that top 40 listeners had been "inundated with

(Continued on page 21)

RAB Bag: Radio Revs Down In 1st Qtr., Arb Changes Supported, Dues Revised

FIRST-quarter radio revenue was down 5.2% compared with the same period last year, according to newly released figures from the Radio Advertising Bureau. National radio revenues rose 1.2% in the first quarter while local revenues were off 7%.

In other RAB news this week, several key decisions were made at the bureau's semi-annual board of directors meeting, May 5-6 in Longboat Key, Fla. First, the board approved a resolution supporting the Arbitron Radio Advisory Council's efforts to improve the accuracy and reliability of the ratings service through fewer, but more comprehensive, surveys.

The RAB board also adopted a new membership-dues proposal that established flat fees for members in five classes of markets based on actual market revenues. The previous dues structure was based on a multiple of a station's average midday rate. The new dues structure, which affects top-50 market stations, will go into effect July 1, but will include a minimum three-year phase-in period. Rates will be adjusted annually.

The board also eliminated the "group rule," which prohibited individual stations from seeking RAB membership unless all stations in the group were members.

STATION SQUABBLES

The Syracuse (N.Y.) Post-Standard reports that classic rock WKFM (Kix 104.7) has filed suit against crosstown album rival WAQX-FM (95X) over the latter's

use of the slogan "the home of classic rock and roll." Kix PD Brian Illes says his station has had the term "classic rock and roll" service-marked for three years. A hearing is scheduled for Tuesday (14).

Meanwhile, modern rock WDRE Long Island, N.Y., issued a cease-and-desist order to cross-

United Press International has relocated its newswire operation from Chicago to its headquarters in Washington, D.C. Michael Aulabaugh has been upped to VP/UPi broadcast services. He will oversee both the newswire and radio network. Howard Dicus has been upped from anchor to ND for UPI Radio Network. Eight positions were eliminated in Chicago.

PROGRAMMING: RIVERS TO OM

Oldies WCFL Chicago PD/morning man Gary Rivers has been upped to OM. MD/evening jock Don Beno becomes PD. Overnighter Rafe Sampson moves to middays, while promotion director/weekender Jim Trigger moves into overnights.

Tom Voegeli, senior VP for radio at classical WFMT Chicago's parent Chicago Educational Television Assn., has resigned after less than six months. No replacement has been named. Last month, Voegeli authored a controversial memo suggesting that WFMT become a "hybrid" public/commercial station.

Country KIKF Anaheim, Calif., midday jock John Prell has been upped to PD/morning man, replacing Greg Edwards... Former KEZB-FM El Paso, Texas, PD Bob West joins KGGI Riverside, Calif., as PD, replacing Larry Martino, who becomes OM.

WPGC-FM Washington, D.C., APD Robert Scorpio joins KBXX Houston as PD.

As scheduled, WKSG Detroit flipped from oldies to adult alter-

(Continued on page 14)



by Sean Ross with
Craig Rosen & Phyllis Stark

town rival WBAB, where weekend Steve Mondas was using the air name Tom Calderone, also the name of WDRE's PD.

PUBLIC FILE

Three SunGroup stations, WKXX Birmingham, Ala., and KESY-AM-FM Omaha, have filed for Chapter 11. President Frank Woods says the move doesn't involve the parent company or any other SunGroup properties. Meanwhile, Tak Communications, which filed for Chapter 11 earlier this year, has filed another "tentative reorganization plan aimed at restructuring its corporate debt and continuing broadcasting of all of its... properties," according to a press release.

Life's A Beach (& A Jam & A Concert) For Stations During Summer

NEW YORK—Stations are beginning to announce their summer promotion plans, and, not surprisingly, many include outdoor concerts and beach events. Following is a roundup of what several stations will be doing this summer.

WCBS-FM New York will kick off the summer with CBS-FM day at a local amusement park next month. This event, which will be broadcast live, will include a concert with **Jay Black & the Americans**.

Every Thursday throughout the summer, the station will host two lunchtime oldies concerts, at noon and 1 p.m., at the World Trade Center outdoor plaza. The season will open July 11 with **Johnny Maestro & the Brooklyn Bridge**, and will close Aug. 29 with a set by **Ben E. King**.

WBAB Long Island, N.Y., has designated this summer the "Psychedelic Summer Jam," with all events slated to fall under this umbrella concept. Events include a series of concerts, including one with the Rembrandts last week, and a variety of beach events. What makes the summer "psychedelic," according to promotion director **Steve Morris**, is that nearly every event will be free.

WBMX Boston will publish a summer entertainment guide that contains information about summer events and activities, beaches, etc. The guide contains a preferred-listener club card.

Like many stations near the beach, **WBMX** will be launching a beach pa-

trol, regularly sending out the station van to local beaches to hand out client freebies and promotional items. The station will also be sending a busload of listeners to two major summer concerts—**Whitney Houston** and **Aretha Franklin**.

WDAS-AM-FM Philadelphia will salute R&B music throughout the month of June and is planning a major concert that month to benefit a coalition of African-American cultural organizations.

On May 3, the stations kicked off a monthlong anti-drug program. They are currently distributing a 16-page guide on drug abuse at hospitals and Kentucky Fried Chicken restaurants. Station announcers will also visit 16 schools this month to talk to kids

Promotions & Marketing



by Phyllis Stark

about drugs.

From Aug. 16-18, **WDAS** will host its 11th annual Unity Weekend to promote family values, morals, and social interaction. The weekend will include a 10K run, a variety of children's events, a softball contest, rides, and the **WDAS-AM** gospel stage.

WDRE Long Island is preparing for its annual end-of-the-summer

WDRE-day concert Sept. 27 (92.7 is the station's dial position).

IDEA MILL: RUBBER DUCKIE

WRQX (Mix 107.3) Washington, D.C.'s morning show has been giving loyal listeners a helping hand lately. Morning man **Jack Diamond** babysat for one couple who won a night on the town, including dinner and limousine service, in a station contest. Another listener, who recently opened up a bathroom-fixtures store, got some help from Diamond's producer, **Bert Weiss**, one morning. Weiss sat in a tub filled with suds and a rubber duckie in front of the store to attract customers while broadcasting with Diamond via cellular phone. Several radio stations will partici-

pate in the annual T.J. Martell/Reebok Rock & Roll Celebrity Softball Games, May 19 in Los Angeles. A team from **KQLZ** (Pirate Radio) Los Angeles will begin the day with a game against top music-industry executives. Later, **KLOS** Los Angeles morning men **Mark Thompson & Brian Phelps** will lead a team from the station against a team from crosstown rival **KNAC**. Proceeds from the games will benefit cancer, leukemia, and AIDS research.

WQUT Johnson City, Tenn., jock **Jeffrey Alan Payne** lived and broadcast from a train station for 18 days in an effort to persuade late-night talk-show host **David Letterman** to move his show's home office to Bristol, Tenn./Va. Payne faxed Letterman daily news releases and top 10 lists, and even sent him a shipment of the regional delicacy—mountain oysters. Payne, who vowed to broadcast from the station until Letterman relocated the office or until at least 10 tons of food were donated for the homeless, ended up collecting more than 12 tons of food.

WMYG (97 Rock) Pittsburgh hosted the world's largest Guinness toast May 3 in an effort to make the "Guinness Book Of World Records." The station supplied the Guinness beer and commemorative mugs for all participants. The event took place at 27 area bars where Guinness is sold on tap.

Religious **WZZD** Philadelphia was

(Continued on page 15)

Hot Latin Tracks Radio Panel Revised

NEW YORK—Effective with this issue, **Billboard** has revised its radio reporters for the Hot Latin Tracks chart panel. Stations are divided into four weight categories based on their weekly cume audience in the most recent Arbitron and Puerto Rican Asesoros ratings.

The weight categories for Latin: gold (more than 250,000 weekly cume); silver (100,000-249,999); bronze (50,000-99,999); and secondary (under 50,000).

New to the panel are **KSKQ-FM** Los Angeles (silver), and secondary reporters **KLFA** Monterey, Calif., **KSBQ** Santa Maria, Calif., **KXMG** Tucson, Ariz., **WBRQ** San Juan, Puerto Rico, **WPOM** West Palm Beach, Fla., and **WSSH** Boston.

Four stations were dropped, resulting in a net increase of three stations for a total of 63 reporters.

WKDM New York changes from silver to gold status. **KBRG** San Francisco, **KLAT** Houston, **KXYZ**

Houston, and **WZAR** Ponce, Puerto Rico, move from bronze to silver. **WRTD** Miami and **XLTN** San Diego move from secondary to bronze.

WOJO Chicago moves from gold to silver, while **KZVE** San Antonio, Texas, moves from bronze to secondary.

For a full list of any radio panel, send a stamped, pre-addressed envelope to **Billboard** Chart Department, 1515 Broadway, New York, N.Y. 10036.

SAVE YOUR SOUL



Billboard magazine said it best: "Give consumers a say on the Eco-Pak." *CD Review* did just that. And found, in a recent survey, that over 80% of them preferred the sturdy, plastic jewel box to a paperboard box. Sure, we've got a stake in the jewel box. But, apparently, so do your customers.

jam
JEWELRY ADVOCATES
AND MANUFACTURERS

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Bette Davis Eyes**, Kim Carnes, 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. **Morning Train**, Sheena Easton, EMI-AMERICA
6. **Take It On The Run**, REO Speedwagon, EPIC
7. **Living Inside Myself**, Gino Vannelli, ARISTA
8. **Sukiyaki**, A Taste Of Honey, CAPITOL
9. **Kiss On My List**, Daryl Hall & John Oates, RCA
10. **Too Much Time On My Hands**, Styx, A&M

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. **If, Bread**, ELEKTRA
5. **Me And You And A Dog Named Boo**, Lobo, BIG TREE
6. **Brown Sugar**, Rolling Stones, ATCO
7. **Bridge Over Troubled Water**, Aretha Franklin, ATLANTIC
8. **Stay Awhile, Bells**, POLYDOR
9. **I Am . . . I Said**, Neil Diamond, UNI
10. **Chick-A-Boom**, Daddy Dewdrop, SUNFLOWER

TOP ALBUMS—10 Years Ago

1. **Hi Infidelity**, REO Speedwagon, EPIC
2. **Paradise Theater**, Styx, A&M
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, GEFEN
10. **Dad Loves His Work**, James Taylor, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **4 Way Street**, Crosby, Stills, Nash, & Young, ATLANTIC
2. **Jesus Christ Superstar**, Various Artists, DECCA
3. **Up To Date**, Partridge Family, BELL
4. **Pearl**, Janis Joplin, COLUMBIA
5. **Golden Biscuits**, Three Dog Night, DUNHILL
6. **Mud Slide Slim And The Blue Horizon**, James Taylor, WARNER BROS.
7. **Tapestry**, Carole King, ODE
8. **Tea For The Tillerman**, Cat Stevens, A&M
9. **Survival**, Grand Funk Railroad, CAPITOL
10. **Sticky Fingers**, Rolling Stones, ATCO

COUNTRY SINGLES—10 Years Ago

1. **I Loved 'Em Every One**, T.G. Sheppard, WARNER/CURB
2. **Seven-Year Ache**, Rosanne Cash, COLUMBIA
3. **Elvira**, The Oak Ridge Boys, MCA
4. **Friends/Anywhere There's A Jukebox**, Razzie Bailey, RCA
5. **What Are We Doin' In Love**, Dottie West, LIBERTY
6. **Am I Losing You**, Ronnie Milsap, RCA
7. **I'm Just An Old Chunk Of Coal**, John Anderson, WARNER BROS.
8. **But You Know I Love You**, Dolly Parton, RCA
9. **Blessed Are The Believers**, Anne Murray, CAPITOL
10. **Hey Joe (Hey Moe)**, Moe Bandy and Joe Stampley, COLUMBIA

SOUL SINGLES—10 Years Ago

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

RADIO

Sikes Answers Congress On Leasing/Brokerage Deals

■ BY BILL HOLLAND

WASHINGTON, D.C.—Federal Communications Commission chairman Al Sikes has responded to a congressional inquiry concerning recent and controversial station leasing/simulcast and time brokerage deals across the country (Billboard, May 11).

In a document dated May 3, Sikes answered questions put to him by Rep. John Dingell, the powerful chairman of the House Commerce Committee about the phenomenon. Sikes told Dingell that, basically, he is satisfied that current commission policies, including four recent declaratory "letter" rulings and one ruling on a complaint, provide "adequate assurance that there has been no unauthorized transfer of control."

Sikes admitted that the FCC has "no exact number" and "no specific reporting or prior approval mechanism" for determining how widespread the practices are, but questioned the need for such a mechanism, saying it would be an "administrative burden" on the public interest.

Sikes says he feels the practices, if not abused, are beneficial and should not affect licensee renewal expectancy. However, he says he will call for public comments.

Insiders expect Rep. Dingell's reply to include suggestions that the FCC more closely monitor the practices and set out parameters.

OWNERSHIP/DUOPOLY RULE CHANGES?

On May 9, the FCC is expected to launch a rule making process to modify the traditional cross-ownership (12 AMs, 12 FM) and duopoly (one

AM and FM to a market) rules.

For years, station group owners have said the rules are outdated, harkening back to the days when there was not the competitive marketplace there is today. FCC chairman Al Sikes agrees.

The commission is expected to mull over and choose from a series of options proposed by its Mass Media Bu-

WASHINGTON ROUNDUP

reau, including caps as high as 24 AMs and 24 FM, and ask for public comment.

FCC MAY REVOKE WOKJ'S LICENSE

Off the air since July 1990, WOKJ Jackson, Miss., owned by David R. Price, faces license revocation and a \$250,000 FCC fine for what the commission calls major violations, including failure to respond to a commission directive after going dark, failing to light its towers, and discontinuing operation without authorization.

FCC CLARIFIES CLASS C3 RULES

The FCC has amended its rules to require only those existing "grandfathered" Class C3 short-spaced stations seeking relocation to another short-spaced site to provide the showing that a new site is necessary. The commission also gave the same proviso to some grandfathered Class A's seeking power-upgrade relocations.

The commission, in recent years, created a new C3 class of FM, which allowed many Class A's to upgrade.

VOX JOX

(Continued from page 12)

native WXCD, with former WBZN Milwaukee PD Dave Herring replacing Michael W. Kay. New staffers include former WBZN personality Mike Laurel, who replaces Scott Schulte in middays, and former WAMX Ann Arbor, Mich., personality Mary Ellen Murphy, who replaces Terry London.

CIMX Detroit will switch from hot AC to modern rock May 31. Greg St. James, who had been PD of the station's evening "cutting edge" programming, will be PD . . . KGFJ Los Angeles PD Darryl Cox (619-463-4357) is out.

Top 40 KBEQ (Q104) Kansas City, Mo., PD Karen Barber exits for morning co-hosting duties at KMGC Dallas. MD Jon Anthony is acting PD . . . WAFX Norfolk, Va., PD Mike O'Connor heads to Atlanta for the PD post at WZGC (Z93), where he replaces Tony Mathes. WAFX APD/MD Robert James becomes interim PD.

Following the departure of OM Mildred Stanton and PD Ange Canessa, urban WLOU Louisville, Ky., is heading in a more adult direction, but acting PD/MD Maurice Harrod says it's a little hotter than typical black AC. The station has, however, dropped Bailey Broadcasting's "Hip-Hop Count-

down & Report."

Former WRMX Nashville PD Mike Scott moves to KQXT San Antonio, Texas, for similar duties, where he replaces Trey Ware . . . WSSP Orlando, Fla., switched from light AC/jazz to hot AC May 3, and has applied for the new calls WZTU.

WKRR Cincinnati weekender Scott Johnson joins crosstown WRBZ as operations director . . . Adult alternative WBBY Columbus, Ohio, has won its 10-year license-renewal battle with the Federal Communications Commission and will remain on the air.

Afternoon jock Rick Freeman becomes interim PD at AC WYLT Raleigh, N.C., replacing Gary Nolan. Prior to joining WYLT, Freeman was PD of crosstown oldies WTRG.

At top 40 WJMX Florence, S.C., midday jock Bill Poston has been upped to acting OM, MD Dave Allan becomes acting PD, and morning man Tom Brockway becomes acting APD. GM Harold Miller expects to make these appointments permanent in the next few months.

KWJJ-AM Portland, Ore., dropped Satellite Music Network's Traditional Country format and is now simulcasting with country (Continued on next page)

Hot Adult Contemporary™

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

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

VOX JOX

(Continued from preceding page)

KWJJ-FM. Afternoon jock **Mark Lacy** is out.

SMN Pure Gold affiliate **WAMS** Wilmington, Del., went dark May 5 due to the expiration of a lease for the tower site. GM **Tim Qualls** says it is planning to return in a few months.

KUBB-AM-FM Bozeman, Mont., has been sold to former **KBPI** Denver VP/GM **Kip Gilbert**, who has applied for new call letters for both stations. The FM has already switched from top 40 to album. No PD has been named.

Comedy/talk **KVOY** Lancaster, Calif., is now simulcasting with sister FM country **KTPI**. PD **Ed Balder** (805-723-0323) is out.

WTAN Tampa, Fla., which had been programming a mix of Spanish and Greek, went all-Greek May 6. PD **Ted Drettakis** remains ... Consultant **Lee Abrams** adds new client **WTGE** (The Tiger) Baton Rouge, La.

PEOPLE: JAMES TO XHRM

Former **KSOL** San Francisco midday jock **Chris James** joins similarly formatted **XHRM** San Diego as APD. MD **Bailey Coleman** stays on as midday jock ... **WYDZ** Chicago midday jock **Greg Thunder** and afternoon jock **Brant Miller** swap shifts.

WFLZ (The Power Pig) Tampa morning co-host **Dr. Don Carpen-**

ter and producer **Courtney Campbell** are out. No replacements have been named ... Urban **WWDM** Columbia, S.C., MD/evening jock **Lynn Hill** is out. Afternoon jock **Marv Miller** adds APD stripes.

Former **WAVA** Washington, D.C., night jock **Cadillac Jack** joins **WEGX** (Eagle 106) Philadelphia for afternoons, where he will be using a different name. He replaces APD/MD **Jay Beau Jones**, who comes off the air. Also changing names is **WEGX** midday jock **Jo Jo Morales**, who becomes **Jo Jo Esposito**.

Michael Cruz joins **WCOL** Columbus for mornings from afternoons at **WHOM** Portland, Maine. **Julie Burns** joins the station for evenings. She was most recently afternoon jock at **WRRO** Youngstown, Ohio.

Sandy Collins moves from **WWSN** (Star 107.7) Dayton, Ohio, to crosstown **WGTZ** for mornings ... Former **WEQX** Albany, N.Y., PD **Mark Brodsky** moves to **WYBB** Charleston, S.C., as APD/MD. He replaces **Michael Blaze**, who is now at crosstown album rival **WAVE**.

Top 40 **KKYK** Little Rock, Ark., PD **Wild Bill Presley** moves from afternoons to mornings, replacing **Craig O'Neil**, who is now doing mornings at crosstown **KZOU**. News director **Lauri Allen** remains in mornings. **Greg Geary** moves from nights to afternoons. **Mad Max** joins the station for nights. **Rusty Keller**

newsline...

DON NELSON becomes VP/GM of Westwood One's **WYNY** New York. He was formerly president of Nemesis Communications. **WYNY** station manager **Peg Kelly** adds similar duties at co-owned **WNEW-AM** New York.

DAVE PUGH has been upped from GSM to GM at **WLZR** Milwaukee, replacing **Dave Crowl**.

RAY SKIBITSKY will vacate the VP/GM post at **KBCO** Denver Aug. 1 to launch a radio advisory/investment business. He has been at **KBCO** for 17 years.

BRIAN BEASLEY has been named GM of **WJMH** Greensboro, N.C., replacing **Roger Stockton**. **Beasley** was most recently GM of **KGSR** Austin, Texas.

FRANK WOOD, former **Jacor** president, has launched radio acquisition partnership **Broadcast Alchemy** with the Northbrook, Ill.-based holding company **Lane Industries**. The company will have an initial equity pool of \$35 million.

H.B. LaRUE MEDIA BROKERS has opened a Washington, D.C., office and hired new broker **Scott Fitzpatrick**. He previously held posts at **Broadcasting** magazine and **Radio Business Report**.

PROMOTIONS AND MARKETING

(Continued from page 13)

to host the third annual Christian Music Festival at Dorney Park in Allentown, Pa., May 11. Scheduled guest performers included **Mylon & Broken Heart**, **Billy & Sarah Gaines**, **Rich Mullins**, and **Avenue G** ... Radio Promotion Media Consultants is offering a private "pleasure island" for radio promotions. Stations have a choice of seven different Caribbean islands to rent or give away to listeners for a week. All include a variety of water sports in the package.

PRO-MOTIONS

Patty Robertson has been appoint-

ed promotion/marketing director at **WZEE** (Lite 92.9) Nashville. She was regional marketing director for **Ringling Bros.** and **Barnum & Bailey Circus** ... **Cindy Souther Horton** has been upped from assistant director of promotions to promotions director at **WMC-FM** (FM 100) Memphis ... **Betsy Stout-Jones** has been named promotion director of **WAPI-AM-FM** Birmingham, Ala., replacing **John Montgomery**. She was previously in special events and promotions at crosstown Fox television affiliate **WTTO**.

joins **KKYK** as production director from **WINC** Winchester, Va.

Riviera Radio, the English-language station in the Principality of Monaco, is looking for an American female jock for afternoons or nights, plus a copywriter capable of doing weekends. T&Rs to **Riviera Radio**, 16 Boulevard Princesse Charlotte, MC

98000, Monaco.

WZOU Boston morning man **J.R.** will be one of the hosts of "Video Visions" on local cable outlet **WLVI-TV** ... Former **WKQI** (Q95) Detroit evening host **Pete McRae** filled in for a week on mornings at **WJLQ** Pensacola, Fla.

WHY ROCK 'N' ROLL WILL NEVER DIE



With proper care, a CD should last a lifetime. Shouldn't the case it comes in do the same? A paperboard box like the Eco-Pak starts to wear out the first time you open it. A sturdy, plastic jewel box won't. And CD buyers know that nothing protects their CDs better.

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JEWELBOX ADVOCATES
AND MANUFACTURERS

Billboard's

PD of the week

Rick Starr/Jim Frank
WMAQ Chicago



THE GULF WAR brought great winter Arbitrons to a lot of all-news stations, but Group W's WMAQ Chicago stands out. WMAQ's 2.7-4.5 12-plus rise was not the largest posted by an all-news outlet this winter. WMAQ wasn't even the No. 1 all-news in the market; that distinction still belonged to CBS O&O outlet WBBM, which was also up 4.4-5.2.

But more than any other all-news outlet, WMAQ—the CNN radio affiliate for Chicago—came into its own during the war. “Much of a news organization's reputation is made on the big story,” says GM Rick Starr. He compares what the Gulf war did for WMAQ with what the Challenger explosion did for CNN or the 1964 convention did for Huntley & Brinkley. But the situation is also comparable to another 1964 story—the Beatles' arrival in New York and its effect on WABC.

After more than a decade in country, WMAQ went talk in the mid-'80s, then to all-news when Group W took over in 1988. Starr joined as GM a year later from KDKA Pittsburgh. Chicago radio veteran Jim Frank was with WMAQ at its launch, then became executive editor—WMAQ's equivalent of PD—when Scott Herman went to KYW-TV Philadelphia.

WMAQ was modeled on Group W's other successful all-news outlets, especially WINS New York, and used the “Give us 22 minutes, we'll give you the world” slogan that WINS made famous. And it started with an ad campaign in the \$2 million range. But where WINS had heritage on its side, WMAQ had been through three formats in about as many years. (Frank says a lot of people still associated WMAQ with its mid-'70s slogan, “WMAQ is going to make me rich.”) And Starr admits that WBBM had “no obvious vulnerabilities.”

For the first three years, WMAQ positioned itself heavily around its traffic reports. For the first year, it promoted traffic every 10 minutes, then it switched to traffic “on the 1's,” i.e., at one minute past the hour, then :11, :21, :31, etc. (Now, armed with the information that the majority of area commuters are not from the suburbs to downtown, but from one suburb to another, WMAQ has teamed with Shadow Traffic to create a suburban air patrol that has become its new promotional focus.)

While traffic remained a consistent focus, WMAQ vacillated on the issue of carrying White Sox and Bulls play-by-play, something it inherited from the previous owners. Initially, Starr says, Group W did not want to tamper with the consistent formula it had in other markets. It allowed the Bulls' contract to expire and was looking for a way to get out of its Sox contract.

But when Starr came in, WMAQ did research that showed it could carry sports in off-peak hours without diluting its all-news image. Then, deciding that he would rather have sports year-round than for six months at a

time, Starr chose to keep the Sox and reclaim the Bulls. WMAQ has just signed a new five-year deal for both.

Since fall '88, when the station bottomed out at a 1.4, WMAQ has been up or stable in every book, although it never rose more than two- or three-tenths of a share at a time. Although there were rumors that Group W was nervous about the slow growth, Frank and Starr say WMAQ was meeting the projections in its first-five-year plan until the Gulf war came along.

While some Group W outlets signed with CNN weeks before the Gulf war started, WMAQ's association with the network preceded the Gulf war by about 18 months. An NBC affiliate, WMAQ set out to acquire as many additional resources as it could, among them Financial News Network and the Illinois News Network.

But WMAQ did not use CNN heavily until last fall, when the station moved to new studios (Starr says it didn't make sense to put a satellite dish up for CNN, then move again). Five days before the war, WMAQ launched a print, outdoor, and TV campaign promoting CNN. Coincidentally, WMAQ also had focus groups scheduled between Jan. 14-18. By the 18th, Starr says, most respondents knew that WMAQ had CNN.

Frank says WMAQ's game plan was always to “swarm” the first big story that came along—to be all over it. He also praises his staff's flexibility during the war. Writers pulled double duty as reporters. Anchors “learned to do Q&As, something fairly foreign to a 20-minute news cycle.” While some NDs would later boast that they did not downplay local news during the war, Starr is proud that WMAQ's focus remained in the Middle East, “where the story was.”

With the Gulf war over, WMAQ is back to promoting its traffic (with TV, print, and outdoor advertising) and the White Sox (with the direct mail “Grand Slam Sweepstakes”). WBBM, meanwhile, is reportedly circulating a sponsor letter suggesting that WMAQ's listenership will return to its prewar levels.

So how much of its newfound audience can WMAQ hold on to? “We have buttons set to us that we didn't have before,” Starr says. “People found they could come to us and instantly get the information they needed to get through the day. We just did an [Arbitron] AID run which broke the book into the two weeks before the war, the seven weeks of the war, and the four weeks afterward. For 18-plus listeners, we had a 13.7 cume rating before the war, a 20.2 during the war, and a 17.0 afterward. So some of it has slipped, but we've added 30% over what we had before the war.”

“Some people came for the one-time event and won't be back until a plane crashes in their backyard. But for a significant number of people... we became their all-news station. Even if they listen to WBBM, we became one of their all-news stations.” SEAN ROSS

Entertainment Embraces Album Rock With Monthly Live Show

LOS ANGELES—On April 24, Culver City, Calif.-based **Entertainment** made its move into album rock with “Hyundai Nite Live's Rock Party,” a 90-minute monthly program hosted by KLSX Los Angeles personality **Jim Ladd** and WXRK (K-Rock) New York's **Pete Fornatale**.

The show, which consists of interview and performance segments, made its debut with guest **Roger McGuinn** from the **Whisky** in West Hollywood.

According to executive producer **Dana Miller**, entering the album rock programming arena was a logical progression for Entertainment, which is already heavily involved in country, top 40, and even classical music programming with such shows as “Countryline,” “Hitline USA,” and “Classic Line.” Says Miller, “We had to do this show. We couldn't think of where else we could go.”

While the album rock genre already has plenty of syndicated shows, Miller says there is definitely a place for “Hyundai Nite.” That was proven by the show's debut. It was heard on 135 stations in 14 of the 15 top markets, including WXRK, KLSX, WXRT Chicago, WMMR Philadelphia, WBCN Boston, and KRQR San Francisco.

According to Miller, the idea for the show sprang from conversations with **Kevin Coyne** from the BSB talent agency. It was also built around an association with Hyundai. “We went to [Coyne] to reach the right demo for Hyundai and he suggested a live rock party from a club with a little interview segment that blows open in an acoustic set or an out-and-out jam,” Miller says. “We went to the advertiser first and invented the show for them thinking how can we get out there and exploit that market for the advertiser.”

While Miller acknowledges that he “picked out what works and what doesn't work” from other shows, he says he went with the live club element to set the show apart from programs such as **Global Satellite Network's** “Rockline,” a show he admittedly didn't want to go head-to-head against.

Miller says the monthly rather than weekly schedule will give “Hyundai Nite” a feeling of “an event.” Tentative future segments include a “Dedicated” show featuring artists from the recent Arista Records Grateful Dead tribute album, the Doobie Brothers, and Lynyrd Skynyrd.

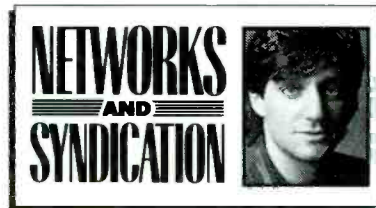
“Hyundai Nite Live” makes its debut at a time when interview programs, such as “Rockline” and **Westwood One's** “Timothy White Sessions” (formerly “Rock Stars”), are incorporating more live performances into the mix. While Miller applauds both of those shows, he says the live nightclub setting gives “Hyundai Nite” an edge. “The Timothy White thing with Sting was fucking amazing,” he says, “but you weren't there when it was happening. It's mailed out on a CD. With our show you are live in a club on the West Coast when it is happening.”

MORE ENTERTAINMENT

Entertainment is now producing

and originating most of its shows, including “Hitline USA” and “Countryline,” from WW1's Culver City studios. Entertainment had previously used L.A. Studios, which Global Satellite Network regularly uses for “Rockline.” “It's a whole new vibe,” Miller says of the WW1 studios. “It feels like radio. **Leeza Gibbons** does her show from the same studio **Larry King** uses when he is on the West Coast.”

Although Entertainment's shows could be viewed as competition for WW1 fare, he says renting the WW1 facilities doesn't pose a problem for



by Craig Rosen

either party. “There is plenty of room for everyone,” he says. “They're a smart company that has broadcast facilities they can rent out. It's not like I am going to knock any of their shows off the air.”

Aside from the change in studios, “Hitline” has also changed Los Angeles affiliates and hosts. The show, formerly heard on **KPWR** (Power 106), has moved to **KIIS**, and **Wendi** has replaced **Brenda Ross** as the West Coast host. **WHTZ** (Z100) New York personality **Elvis Duran** continues as co-host, with MTV VJ **Adam Curry** hosting on a monthly basis.

“It was hard to leave Power,” Miller says. “We had a great relationship with [GM] **Phil Newmark**, PD **Jeff Wyatt**, and **Brenda**, but most of our affiliates are more mass appeal. Power 106 and Z100 are not as good a fit as KIIS and Z100.”

AROUND THE INDUSTRY

For Memorial Day weekend, **ABC Radio Networks' “Hot Mix”** will expand with a special “Classic Dance Hour.” In addition to the regularly scheduled four-hour show, the commercial-free bonus hour will feature the best dance and clubs hits from the mid-'70s through the late-'80s.

ABC's “American Country Countdown With Bob Kingsley” has inked **KNIX** Phoenix.

WW1 has given new hosting duties to three **KQLZ** (Pirate Radio) Los Angeles personalities. **Suzie Cruz** is the new host of “The Superstar Concert Series,” while **Tawn Mastrey** is the new host of “In Concert.” **Phil Hendrie** formerly hosted both shows. Also, **Jeff Jensen** has replaced **Jamie Osborne** as host of “Pirate Radio USA.”

Global Satellite Network has made some additions to its staff. **Ellen Gerdes**, formerly the research/advertising director at the **Hard Report**, is the new associate producer of “Rockline.” She replaces **Gregg Steele**, who is now PD of **KNAC** Los Angeles. **Lynnsey Guerrero**, producer of **Cutler Productions' “Party America,”** is co-producing “Powercuts” along with **Emily Carey**. Guerrero replaces **Marcia Longo**, who be-

(Continued on page 21)

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POWER PLAYLISTS™

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

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

PLATINUM

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

New York		P.D.: Joel Salkowitz	
1	1	Cathy Dennis, Touch Me (All Night Long)	
2	2	C&C Music Factory Feat. Freedom Will	
3	3	Black Box, Strike It Up	
4	9	Crystal Waters, Gypsy Woman (She's Hot)	
5	5	2 Without Hats, 3 On The Mic	
6	6	Monie Love Featuring True Image, It's	
7	7	Hi-Five, I Like The Way (The Kissing)	
8	8	L.L. Cool J, Mama Said Knock You Out	
9	4	Daisy Dee, Crazy	
10	11	Corina, Temptation	
11	12	Definition Of Sound, Now Is Tomorrow	
12	15	LaTour, People Are Still Having Sex	
13	18	Mariah Carey, I Don't Wanna Cry	
14	14	Salt-N-Pepa, Do You Want Me	
15	16	Dee-Lite, E.S.P.	
16	20	Coro, My Fallen Angel	
17	21	D'zire, Forever Amore	
18	29	Color Me Badd, I Wanna Sex You Up (Fr	
19	EX	Paula Abdul, Rush Rush	
20	24	George Lamond, Love's Contagious	
21	25	Lisa Fischer, How Can I Ease The Pain	

22	26	Whitney Houston, Miracle	
23	23	Sheena Easton, What Comes Naturally	
24	27	EMF, Unbelievable	
25	28	Cartouche, Feel The Groove	
26	30	Luther Vandross, Power Of Love/Love P	
27	10	TKA, Give Your Love To Me	
28	31	Nomad, Wanna Give U Devotion	
29	32	Tara Kemp, Piece Of My Heart	
30	35	Those Guys, Tonight	
31	34	Voices That Care, Voices That Care	
32	EX	Another Bad Creation, Playground	
33	EX	Alison Limerick, Where Love Lives	
34	EX	Surface, Never Gonna Let You Down	
35	EX	Gerardo, We Want The Funk	
36	EX	Jomanda, Got A Love For You	
37	EX	Sandee, Love Desire	
38	EX	Tracie Spencer, This Time Make It Fun	
39	EX	2 Bros On The 4 Floor, Can't Help Mys	
40	EX	Angel, You're Love Just Ain't Right	
41	EX	Aftershock, Going Through The Motions	
42	EX	Rude Boys, Written All Over Your Face	
43	EX	N-Joi, Anthem	

MoJo RADIO 95.5 FM

New York		P.D.: Tom Cuddy	
1	1	Divinyls, I Touch Myself	
2	2	Lisette Melendez, Together Forever	
3	5	Tesla, Signs	
4	6	Cathy Dennis, Touch Me (All Night Long)	
5	8	Nelson, More Than Ever	
6	9	Roxette, Joyride	
7	10	Rod Stewart, Rhythm Of My Heart	
8	3	Wilson Phillips, You're In Love	
9	11	Amy Grant, Baby Baby	
10	13	Voices That Care, Voices That Care	
11	14	C&C Music Factory Feat. Freedom Will	
12	14	Mariah Carey, I Don't Wanna Cry	
13	16	Michael Bolton, Love Is A Wonderful Thing	
14	17	Hi-Five, I Like The Way (The Kissing)	
15	18	Extreme, More Than Words	
16	7	Bingo Boys Featuring Princessa, How T	
17	20	Black Box, Strike It Up	
18	22	R.E.M., Losing My Religion	
19	29	Color Me Badd, I Wanna Sex You Up (Fr	
20	26	Paula Abdul, Rush Rush	
21	23	The Triplets, You Don't Have To Go Ho	
22	24	Rick Astley, Cry For Help	
23	25	Huey Lewis & The News, Couple Days Of	
24	31	Styx, Love At First Sight	
25	27	Luther Vandross, Power Of Love/Love P	
26	28	Crystal Waters, Gypsy Woman (She's Hot)	
27	30	Gerardo, We Want The Funk	
28	EX	Queensryche, Silent Lucidity	
29	EX	EMF, Unbelievable	

Chicago		P.D.: Dave Shakes	
1	1	Divinyls, I Touch Myself	
2	2	Lisette Melendez, Together Forever	
3	5	Tesla, Signs	
4	6	Cathy Dennis, Touch Me (All Night Long)	
5	8	Nelson, More Than Ever	
6	9	Roxette, Joyride	
7	10	Rod Stewart, Rhythm Of My Heart	
8	3	Wilson Phillips, You're In Love	
9	11	Amy Grant, Baby Baby	
10	13	Voices That Care, Voices That Care	
11	14	C&C Music Factory Feat. Freedom Will	
12	14	Mariah Carey, I Don't Wanna Cry	
13	16	Michael Bolton, Love Is A Wonderful Thing	
14	17	Hi-Five, I Like The Way (The Kissing)	
15	18	Extreme, More Than Words	
16	7	Bingo Boys Featuring Princessa, How T	
17	20	Black Box, Strike It Up	
18	22	R.E.M., Losing My Religion	
19	29	Color Me Badd, I Wanna Sex You Up (Fr	
20	26	Paula Abdul, Rush Rush	
21	23	The Triplets, You Don't Have To Go Ho	
22	24	Rick Astley, Cry For Help	
23	25	Huey Lewis & The News, Couple Days Of	
24	31	Styx, Love At First Sight	
25	27	Luther Vandross, Power Of Love/Love P	
26	28	Crystal Waters, Gypsy Woman (She's Hot)	
27	30	Gerardo, We Want The Funk	
28	EX	Queensryche, Silent Lucidity	
29	EX	EMF, Unbelievable	

1	1	Daisy Dee, Crazy	
2	2	Cathy Dennis, Touch Me (All Night Long)	
3	3	Black Box, Strike It Up	
4	7	Musto & Bones, Dangerous On The	
5	5	D'zire, Forever Amore	
6	6	C&C Music Factory Feat. Freedom Will	
7	9	April, You're The One For Me	
8	8	LaTour, People Are Still Having Sex	
9	4	Cynthia, What Will It Take	
10	10	Timmy T., One More Try	
11	11	Lisette Melendez, Together Forever	
12	14	Salt-N-Pepa, Do You Want Me	
13	12	Another Bad Creation, Iesha	
14	18	Mariah Carey, I Don't Wanna Cry	
15	15	Cartouche, Feel The Groove	
16	19	Hi-Five, I Like The Way (The Kissing)	
17	20	Color Me Badd, I Wanna Sex You Up (Fr	
18	22	Nyasia, Now & Forever	
19	27	Crystal Waters, Gypsy Woman (She's Ho	
20	26	Paula Abdul, Rush Rush	
21	13	Bingo Boys Featuring Princessa, How T	
22	24	Monie Love Featuring True Image, It's	
23	25	Whitney Houston, Miracle	
24	28	TKA, Give Your Love To Me	
25	EX	Corina, Temptation	
26	29	Bingo Boys, I Don't Want To Lose Your	
27	21	C&C Music Factory Feat. Freedom Will	
28	17	Definition Of Sound, Now Is Tomorrow	
29	EX	Tara Kemp, Piece Of My Heart	
30	EX	Tara Kemp, Hold You Tight	
31	EX	L.L. Cool J, Mama Said Knock You Out	
32	EX	Voices That Care, Voices That Care	
33	EX	Pet Shop Boys, Where The Streets Have	

KIIS FM 102.7

Los Angeles		P.D.: Bill Richards	
1	4	Mariah Carey, I Don't Wanna Cry	
2	1	Amy Grant, Baby Baby	
3	3	Divinyls, I Touch Myself	
4	6	Roxette, Joyride	
5	7	Hi-Five, I Like The Way (The Kissing)	
6	10	Robert Palmer, Mercy Mercy Me (The Ec	
7	17	Michael Bolton, Love Is A Wonderful Thing	
8	8	Guy, Let's Chill	
9	12	C&C Music Factory Feat. Freedom Will	
10	2	Tara Kemp, Hold You Tight	
11	14	Color Me Badd, I Wanna Sex You Up (Fr	
12	13	Salt-N-Pepa, Do You Want Me	
13	15	L.L. Cool J, Mama Said Knock You Out	
14	5	Michelle, Something In My Heart	
15	18	Cathy Dennis, Touch Me (All Night Long)	
16	16	Riff, My Heart Is Failing Me	
17	22	R.E.M., Losing My Religion	
18	20	UB40, Here I Am (Come And Take Me)	
19	19	Rod Stewart, Rhythm Of My Heart	
20	21	Rick Astley, Cry For Help	
21	25	Luther Vandross, Power Of Love/Love P	
22	9	Voices That Care, Voices That Care	
23	26	Whitney Houston, Miracle	
24	28	Paula Abdul, Rush Rush	
25	29	Monie Love Featuring True Image, It's	
26	EX	Extreme, More Than Words	
27	30	Black Box, Strike It Up	
28	EX	Surface, Never Gonna Let You Down	
29	EX	Stereo M.C.'s, Elevate My Mind	
30	11	Nelson, More Than Ever	
31	EX	Gerardo, We Want The Funk	
32	EX	Poison, Life Goes On	

A	—	Londonbeat, A Better Love	
A	—	EMF, Unbelievable	
EX	EX	Celine Dion, (If There Was) Any Other	

Power 106 FM

Los Angeles		P.D.: Jeff Wyatt	
1	1	Guy, Let's Chill	
2	2	Salt-N-Pepa, Do You Want Me	
3	3	Black Box, Strike It Up	
4	4	Michelle, Something In My Heart	
5	5	Londonbeat, I've Been Thinking About	
6	6	The Party, That's Why	
7	8	Hi-Five, I Like The Way (The Kissing)	
8	13	Color Me Badd, I Wanna Sex You Up (Fr	
9	7	C&C Music Factory Feat. Freedom Will	
10	11	Amy Grant, Baby Baby	
11	9	Voices That Care, Voices That Care	
12	12	Stereo M.C.'s, Elevate My Mind	
13	16	Monie Love Featuring True Image, It's	
14	10	Tara Kemp, Hold You Tight	
15	15	Cathy Dennis, Touch Me (All Night Long)	
16	18	Mariah Carey, I Don't Wanna Cry	
17	17	Johnny Gill, Wrap My Body Tight	
18	12	Digital Underground, Same Song	
19	22	Crystal Waters, Gypsy Woman (She's Ho	
20	25	Jasmine Guy, Another Like My Lover	
21	27	Daisy Dee, Crazy	
22	24	Cartouche, Feel The Groove	
23	26	Keedy, Save Some Love	
24	19	Sheena Easton, What Comes Naturally	
25	19	Keith Sweat, I'll Give All My Love To	
26	20	Lisette Melendez, Together Forever	
27	29	Gerardo, We Want The Funk	
28	31	Luther Vandross, Power Of Love/Love P	
29	32	B Angie B, I Don't Want To Lose Your	
30	33	EMF, Unbelievable	
31	34	Timmy T., Over And Over	
32	35	Definition Of Sound, Now Is Tomorrow	
33	EX	Paula Abdul, Rush Rush	
34	EX	Tara Kemp, Piece Of My Heart	
35	EX	Another Bad Creation, Playground	
A35	EX	Tracie Spencer, This Time Make It Fun	
A	EX	Corina, Temptation	
A	EX	Dee-Lite, Good Beat	
A	EX	UB40, Here I Am (Come And Take Me)	
EX	EX	Lisa Fischer, How Can I Ease The Pain	
EX	EX	Damian Dame, Exclusivity	
EX	EX	Michael Bolton, Love Is A Wonderful Thing	

GOLD

Kiss 108 FM

Boston		P.D.: Steve Rivers	
1	1	Cathy Dennis, Touch Me (All Night Long)	
2	3	Mariah Carey, I Don't Wanna Cry	
3	4	Monie Love Featuring True Image, It's	

4	5	C&C Music Factory Feat. Freedom Will	
5	10	Hi-Five, I Like The Way (The Kissing)	
6	6	Black Box, Strike It Up	
7	7	Divinyls, I Touch Myself	
8	8	Michelle, Something In My Heart	
9	13	Extreme, More Than Words	
10	2	Amy Grant, Baby Baby	
11	16	Keedy, Save Some Love	
12	14	Rod Stewart, Rhythm Of My Heart	
13	9	Rick Astley, Cry For Help	
14	17	Celine Dion, (If There Was) Any Other	
15	19	Sheena Easton, What Comes Naturally	
16	18	Rude Boys, Written All Over Your Face	
17	20	Cartouche, Feel The Groove	
18	21	Salt-N-Pepa, Do You Want Me	
19	24	Michael Bolton, Love Is A Wonderful Thing	
20	23	R.E.M., Losing My Religion	
21	22	Queensryche, Silent Lucidity	
22	27	Color Me Badd, I Wanna Sex You Up (Fr	
23	12	Wilson Phillips, You're In Love	
24	29	Whitney Houston, Miracle	
25	28	UB40, Here I Am (Come And Take Me)	
26	EX	Paula Abdul, Rush Rush	
27	31	Tony! Toni! Toné!, Whatever You Want	
28	30	Luther Vandross, Power Of Love/Love P	
29	EX	Tracie Spencer, This Time Make It Fun	
30	32	Riff, My Heart Is Failing Me	
31	EX	Tara Kemp, Piece Of My Heart	
32	34	Crystal Waters, Gypsy Woman (She's Ho	
33	35	B Angie B, I Don't Want To Lose Your	
34	EX	EMF, Unbelievable	
35	EX	Jesus Jones, Right Here, Right Now	
A	EX	Poison, Life Goes On	
A	EX	Timmy T., Over And Over	
A	EX	Londonbeat, A Better Love	
A	EX	L.L. Cool J, Mama Said Knock You Out	
EX	EX	The Triplets, You Don't Have To Go Ho	
EX	EX	Mariah Carey, I Don't Wanna Cry	
EX	EX	Another Bad Creation, Playground	

WZLX 94.5 FM

Boston		P.D.: Steve Perun	
1	1	Voices That Care, Voices That Care	
2	5	Amy Grant, Baby Baby	
3	6	Cathy Dennis, Touch Me (All Night Long)	
4	10	Mariah Carey, I Don't Wanna Cry	
5	8	C&C Music Factory Feat. Freedom Will	
6	9	Hi-Five, I Like The Way (The Kissing)	
7	11	Extreme, More Than Words	
8	3	Divinyls, I Touch Myself	
9	4	Wilson Phillips, You're In Love	
10	16	Color Me Badd, I Wanna Sex You Up (Fr	
11	14	Rod Stewart, Rhythm Of My Heart	
12	17	Whitney Houston, Miracle	
13	15	Pebbles (With Salt-N-Pepa), Backyard	
14	2	Rick Astley, Cry For Help	
15	19	Michael Bolton, Love Is A Wonderful Thing	
16	7	Another Bad Creation, Iesha	
17	24	Paula Abdul, Rush Rush	
18	12	Tara Kemp, Hold You Tight	
19	22	R.E.M., Losing My Religion	
20	25	LaTour, People Are Still Having Sex	
21	21	Monie Love Featuring True Image, It's	
22	27	Salt-N-Pepa, Do You Want Me	
23	28	Michelle, I	
A24	EX	—	

25	13	Tesla, Signs	
26	26	Keedy, Save Some Love	
A27	EX	Another Bad Creation, Playground	
28	18	Tracie Spencer, This House	
29	EX	Luther Vandross, Power Of Love/Love P	
30	EX	Crystal Waters, Gypsy Woman (She's Ho	
A	EX	The Party, Summer Vacation	
EX	EX	EMF, Unbelievable	
EX	EX	Cartouche, Feel The Groove	
EX	EX	Surface, Never Gonna Let You Down	

B94 FM

Pittsburgh		P.D.: John Roberts	
1	1	Bad Company, If You Needed Somebody	
2	2	Wilson Phillips, You're Not Alone	
3	3	Tina Turner, Hold Your Fire	
4	4	Rod Stewart, Rhythm Of My Heart	
5	5	Roxette, Joyride	
6	6	Sheena Easton, What Comes Naturally	
7	14	Hi-Fi Five, I Like The Way (The Kissing	
8	3	Clay Dennis, Touch Me (All Night Long)	
9	10	Nelson, More Than Ever	
10	13	Alia, Waiting For Love	
11	11	C&C Music Factory, Face, Freedom Will	
12	18	Michael Bolton, Love Is A Wonderful T	
13	17	The Triplets, You Don't Have To Go Dar	
14	7	Gloria Estefan, Coming Out Of The Gar	
15	22	Queensrÿche, Silent Lucidity	
16	19	R.E.M., Losing My Religion	
17	19	The Rembrandts, Just The Way It Is, B	
18	23	Mariah Carey, I Don't Wanna Cry	
19	12	L.L. Cool J., Around The Way Girl	
20	15	O'Jays, I Touch Myself	
21	21	Mike + The Mechanics, Word Of Mout	
22	24	Celine Dion, (If There Was) Any Other	
23	16	The Rebel Peggies, Dream Lover	
24	25	Firehouse, Don't Treat Me Bad	
25	6	Styx, Show Me The Way	
26	8	Extreme, More Than Words	
27	EX	The Black Crowes, She Talks To Angel	
28	EX	Paula Abdul, Rush Rush	
29	EX	KMF, Save Some Love	
30	EX	Gleney Ray, Part Of Me, Part Of Yo	
A	A	EMF, Unbelievable	
A	A	Whitney Houston, Miracle	
A	A	Color Me Badd, I Wanna Sex You Up (I	

10	12	Brandon, Kisses In The Night
11	11	Jesus Jones, Right Here, Right Now
12	10	Rude Boys, Written All Over Your Face
13	13	Nikki D, Daddy's Little Girl
14	16	PC Quest, Can I Call You My Girl
15	15	Another Bad Creation, Playground
16	17	Crystal Waters, Gypsy Woman (She's Hot)
17	19	Michael Bolton, Love Is A Wonderful Thing
18	18	Ruff, My Heart Is Failing Me
19	21	Gerardo, We Want The Funk
20	20	Celine Dion, (If There Was) Any Other
21	22	LaToir, People Are Still Having Sex
22	24	Black Box, Strike It Up
23	24	Christopher Williams, I'm Dreamin' (F
24	25	Surface, Never Gonna Let You Down
25	25	Extreme, More Than Words
26	26	Chubb Rock, Treat 'Em Right
27	27	Paula Abdul, Rush Rush
28	26	The Triplets, You Don't Have To Go Ho
29	29	AfterSchool, Going Through The Motions
30	30	Lisa Fischer, How Can I Ease The Pain
31	31	EMF, Unbelievable
32	31	Huey Lewis & The News, Couple Days Of
33	33	Vanity, Give Me Your Heart
34	35	The Rebel Pepples, Dream Lover
35	35	Tracie Spencer, This Time Make It Fun
36	36	Tara Kemp, Piece Of My Heart
37	37	Banders, This Is Your Life
38	38	Unity 2, Buckle Up, The Rebel
39	39	D'zire, Forever Amor
40	40	Damian Dame, Exclusivity
41	41	Tony! Toni! Toné!, Whatever You Want
42	42	Yo-Yo, You Can't Play With My Yo-Yo
43	43	Definition Of Sound, Now Is Tomorrow



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

MIX 107.3

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



Washington	P.D.: Chuck Beck	
1	3	Roxette, Joyride
2	2	Londonbeat, I've Been Thinking About
3	1	Amy Grant, Baby Baby
4	5	Divinyls, I Touch Myself
5	7	Rod Stewart, Rhythm Of My Heart
6	4	Wilson Phillips, You're In Love
7	10	Cathy Dennis, Touch Me (All Night Lon
8	6	Celine Dion, Where Does My Heart Beat
9	8	Another Bad Creation, Iesha
10	14	Paula Abdul, Rush Rush
11	11	The Party, That's Why
12	13	Hi-Fi, I Like The Way (The Kissing
13	9	Gerardo, Rico Suave
14	18	Color Me Badd, I Wanna Sex You Up (Fr
15	16	Michael Bolton, Love Is A Wonderful T
16	17	UB40, Here I Am (Come And Take Me)
17	20	Mariah Carey, I Don't Wanna Cry
18	EX	Another Bad Creation , Playground
19	21	C&C Music Factory Feat. Freedom Willi
20	22	Styx, Love At First Sight
21	21	Sheena Easton, What Comes Naturally
22	23	Luther Vandross, Power Of Love/Love P
23	24	R.E.M., Losing My Religion
24	25	Salt-N-Pepa, Do You Want Me
25	EX	Gerardo, We Want The Funk
A		Extreme, More Than Words

POWER 99 FM

Atlanta	P.D.: Rick Stacy	
1	3	Mariah Carey, I Don't Wanna Cry
2	8	Extreme, More Than Words
3	1	Roxette, Joyride
4	4	Amy Grant, Baby Baby
5	5	Nelson, More Than Ever
6	6	Hi-Fi Five, I Like The Way (The Kissing
7	7	C&C Music Factory Feat. Freedom Willi
8	9	Rod Stewart, Rhythm Of My Heart
9	10	R.E.M., Losing My Religion
10	15	Jesus Jones, Right Here, Right Now
11	11	The Triplets, You Don't Have To Go Ho
12	13	Keedy, Save Some Love
13	15	UB40, Here I Am (Come And Take Me)
14	20	After 7, Nights Like This
15	18	Color Me Badd, I Wanna Sex You Up (Fr
16	17	EMF, Unbelievable
17	17	LaToir, People Are Still Having Sex
18	29	Paula Abdul, Rush Rush
19	22	Another Bad Creation, Iesha
20	21	Michael Bolton, Love Is A Wonderful T
21	21	4 Way, With All My Love For You
22	22	Divinyls, I Touch Myself
23	26	Huey Lewis & The News, Couple Days Of
24	27	Luther Vandross, Power Of Love/Love P
25	32	Black Box, Strike It Up
26	25	Cathy Dennis, Touch Me (All Night Lon
27	30	Lisa Fischer, How Can I Ease The Pain
28	31	Gerardo, We Want The Funk



Tampa		P.D.: B.J. Harris
1	1	Hi-Fi Five, I Like The Way (The Kissing
2	2	C&C Music Factory Feat. Freedom Willi
3	4	Color Me Badd, I Wanna Sex You Up (Fr
4	5	Cathy Dennis, Touch Me (All Night Lon
5	3	Salt-N-Pepa, Do You Want Me
6	6	Ruff, My Heart Is Failing Me
7	8	Rude Boys, Written All Over Your Face
8	9	Monie Love Featuring True Image, It's
9	9	Amy Grant, Baby Baby
10	16	Mariah Carey, I Don't Wanna Cry
11	12	Sheena Easton, What Comes Naturally
12	10	Pebbles (With Salt-N-Pepa), Backyard
13	23	Paula Abdul, Rush Rush
14	20	Michael Bolton, Love Is A Wonderful T
15	14	Another Bad Creation, Iesha
16	17	Black Box, Strike It Up
17	16	Keedy, Save Some Love
18	15	Tara Kemp, Hold You Tight
19	19	Colin England, I Got What I Need
20	22	Divinyls, I Touch Myself
21	23	Tony! Toni! Toné!, Whatever You Want
22	23	Luther Vandross, Power Of Love/Love P
23	24	Surface, Never Gonna Let You Down
24	24	UB40, Here I Am (Come And Take Me)
25	30	Whitney Houston, Miracle
26	28	Cartouche, Feel The Groove
27	29	B Angie B, I Don't Want To Lose Your
28	27	The Boys, Thank You For The Funk
29	31	Definition Of Sound, Now Is Tomorrow
30	35	Roxette, Joyride
31	37	After 7, Nights Like This
32	38	Gerardo, We Want The Funk
33	38	Tracie Spencer, This Time Make It Fun
34	36	LaToir, People Are Still Having Sex
A35	36	Tara Kemp, Piece Of My Heart
A36	36	Timmy T., Over And Over
A37	37	Lisa Fischer, How Can I Ease The Pain
A38	38	Rey, Love Don't Come In A Minute
A39	40	Heart To Heart, Judy's Body
A40	40	The Party, Summer Vacation



Detroit	P.D.: John McFadden
1	1 C&C Music Factory Feat. Freedom
2	2 Divinyls, I Touch Myself
3	3 Cathy Dennis, Touch Me (All Night)
4	5 Roxette, Joyride
5	4 LaToir, People Are Still Having Sex
6	7 Hi-Fi, I Like The Way (The Kissing
7	8 Rude Boys, Written All Over Your
8	9 Amy Grant, Baby Baby
9	11 Color Me Badd, I Wanna Sex You Up
10	12 Mariah Carey, I Don't Wanna Cry
11	13 Another Bad Creation, Playground
12	6 Tara Kemp, Hold You Tight
13	16 Keedy, Save Some Love
14	16 Black Box, Strike It Up
15	10 Voices That Care, Voices That Care
16	22 World Class Wreckin, Turn Off The
17	EX Paula Abdul, Rush Rush
18	17 Gerardo, We Want The Funk
19	19 Michael Bolton, Love Is A Wonderful
20	20 Monie Love Featuring True Image, It's
21	14 Another Bad Creation, Iesha
22	23 Rod Stewart, Rhythm Of My Heart
23	24 EMF, Unbelievable
24	25 L.L. Cool J, Mama Said Knock You
25	EX Salt-N-Pepa, Do You Want Me
A	— R.E.M., Losing My Religion
B	— Crystal Waters, Gypsy Woman
FX	— Afterschool, Going Through The Mo



Detroit	P.D.: Rick Gillette
1	1 Divinyls, I Touch Myself
2	2 C&C Music Factory Feat. Freedom Willi
3	3 Mariah Carey, I Don't Wanna Cry
4	4 Black Box, Strike It Up
5	5 Color Me Badd, I Wanna Sex You Up (Fr
6	6 R.E.M., Losing My Religion
7	10 Another Bad Creation, Playground
8	9 Amy Grant, Baby Baby
9	9 Hi-Fi Five, I Like The Way (The Kissing
10	12 Salt-N-Pepa, Do You Want Me
11	11 Monie Love Featuring True Image, It's
12	13 L.L. Cool J, Mama Said Knock You Out
13	15 EMF, Unbelievable
14	14 Rude Boys, Written All Over Your Face
15	17 Paula Abdul, Rush Rush
16	16 Another Bad Creation, Iesha
17	16 Chris Isaak, Wicked Game
18	18 LaToir, People Are Still Having Sex
19	19 Gerardo, We Want The Funk
20	20 The Fixx, How Much Is Enough
21	21 Wilson Phillips, You're In Love
22	22 Jane's Addiction, Been Caught Stealin
23	23 Cathy Dennis, Touch Me (All Night Lon
24	24 Luther Vandross, Power Of Love/Love P
A	Musto & Bones, Dangerous On The
A	Ruff, My Heart Is Failing Me
A	Michael Bolton, Love Is A Wonderful T
A	PC Quest, Can I Call You My Girl
EX	EX Rod Stewart, Rhythm Of My Heart
EX	EX Lisa Fischer, How Can I Ease The Pain
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



Detroit	P.D.: Gary Berkowitz
1	Amy Grant, Baby Baby
2	Rick Astley, Cry For Help
3	Voices That Care, Voices That Care
4	Rod Stewart, Rhythm Of My Heart
5	Londonbeat, I've Been Thinking About
6	Robert Palmer, Mercy Mercy Me (The Ec
7	Dave Koz, Castle Of Dreams
8	Whitney Houston, Miracle
9	Michael Bolton, Love Is A Wonderful T
10	Wilson Phillips, You're In Love
11	Mariah Carey, I Don't Wanna Cry
12	Timmy T., One More Try
13	Cathy Dennis, Touch Me (All Night Lon
14	Ruff, My Heart Is Failing Me
15	Gloria Estefan, Coming Out Of The Dar
16	Mariah Carey, Someday
A17	Paula Abdul, Rush Rush
18	Whitney Houston, I Wanna Dance With
A19	Extreme, More Than Words
A20	Luther Vandross, Power Of Love/Love P



Minneapolis	P.D.: Mark Bolke	
1	2	Rod Stewart, Rhythm Of My Heart

2	3	Amy Grant, Baby Baby
3	1	Roxette, Joyride
4	11	Mariah Carey, I Don't Wanna Cry
5	4	Tesla, Signs
6	6	Nelson, More Than Ever
7	8	C&C Music Factory Feat. Freedom Willi
8	5	Rick Astley, Cry For Help
9	14	Hi-Fi Five, I Like The Way (The Kissing
10	6	Wilson Phillips, You're In Love
11	16	Michael Bolton, Love Is A Wonderful T
12	10	Divinyls, I Touch Myself
13	10	Tara Kemp, Hold You Tight
14	12	Janet Jackson, State Of The World
15	17	Cathy Dennis, Touch Me (All Night Lon
16	13	Londonbeat, I've Been Thinking About
17	20	Huey Lewis & The News, Couple Days Of
18	21	Extreme, More Than Words
19	23	Firehouse, Don't Treat Me Bad
20	25	Luther Vandross, Power Of Love/Love P
21	18	Alias, Waiting For Love
22	24	Color Me Badd, I Wanna Sex You Up (Fr
23	27	R.E.M., Losing My Religion
24	28	UB40, Here I Am (Come And Take Me)
25	26	The Fixx, How Much Is Enough
26	26	Paula Abdul, Rush Rush
27	27	Black Box, Strike It Up
28	28	Ruff, My Heart Is Failing Me
29	28	The Triplets, You Don't Have To Go Ho
30	29	Keedy, Save Some Love
31	29	Sheena Easton, What Comes Naturally
32	29	Celine Dion, (If There Was) Any Other
33	29	Whitney Houston, Miracle

WTTZ

Chicago	O.M.: Ric Lippincott	
1	3	Cathy Dennis, Touch Me (All Night
2	2	C&C Music Factory Feat. Freedom
A3	1	Lisette Phillips, You're In Love
5	4	Willet Melender, Together Forever
5	4	Hi-Fi Five, I Like The Way (The Kissing
6	7	Rod Stewart, Rhythm Of My Heart
7	8	Michael Bolton, Love Is A Wonderful
8	10	Mariah Carey, I Don't Wanna Cry
9	9	Black Box, Strike It Up
10	11	Divinyls, I Touch Myself
A11	11	Any Grant, Baby Baby
A12	12	R.E.M., Losing My Religion
13	14	Salt-N-Pepa, Do You Want Me
14	19	Queensryche, Silent Lucidity
15	21	Firehouse, Don't Treat Me Bad
16	13	Tara Kemp, Hold You Tight
17	18	Color Me Badd, I Wanna Sex You Up
18	5	Daisy Dee, Crazy
19	6	Rude Boys, Written All Over Your
20	25	Paula Abdul, Rush Rush
A21	22	Extreme, More Than Words
A22	22	Roxette, Joyride
A23	24	EMF, Unbelievable
A24	24	Nelson, More Than Ever
A25	25	Huey Lewis & The News, Couple
A26	26	The Rembrandts, Just The Way It Is,
A27	26	Luther Vandross, Power Of Love
28	29	The Black Crowes, She Talks To An
A29	29	The Triplets, You Don't Have To Go
A30	30	UB40, Here I Am (Come And Take
A	30	LaTour, People Are Still Having Sex
A	31	Musto & Bones, Dangerous On The
A	31	April, You're The One For Me
A	31	Adventures Of Stevie V., Jealousy
A	31	D'zire, Forever Amor
A	31	Cynthia & Johnny O, Dreamboy



Dallas	P.D.: Joel Folger	
1	1	Roxette, Joyride
2	2	Divinyls, I Touch Myself
3	3	C&C Music Factory Feat. Freedom Willi
4	3	Wilson Phillips, You're In Love
5	8	Another Bad Creation, Iesha
6	4	Tevin Campbell, Round And Round
7	5	Tracie Spencer, This House
8	14	Hi-Fi, I Like The Way (The Kissing
9	10	And Stewart, Rhythm Of My Heart
10	11	LaToir, People Are Still Having Sex
11	13	Queensryche, Silent Lucidity
12	7	Amy Grant, Baby Baby
13	15	Keedy, Save Some Love
14	17	Cathy Dennis, Touch Me (All Night Lon
15	17	Color Me Badd, I Wanna Sex You Up (F
16	16	Mariah Carey, Someday
17	18	The Triplets, You Don't Have To Go Ho
18	21	After 7, Nights Like This
19	23	Mariah Carey, I Don't Wanna Cry
20	23	The Fixx, How Much Is Enough
21	30	Extreme, More Than Words
22	25	Michael Bolton, Love Is A Wonderful T
23	28	Gerardo, We Want The Funk
24	27	The Rebel Pepples, Dream Lover
25	EX	Paula Abdul, Rush Rush
26	29	Luther Vandross, Power Of Love/Love P
27	16	Timmy T., One More Try
28	EX	R.E.M., Losing My Religion
29	EX	Sheena Easton, What Comes Naturally
30	EX	EMF, Unbelievable
31	EX	Timmy T., Over And Over
32	EX	Rude Boys, Written All Over Your Face
33	EX	Black Box, Strike It Up
34	EX	Whitney Houston, I Wanna Dancin'
35	EX	Crystal Waters, Gypsy Woman (She's H
36	EX	Londonbeat, A Better Love

Album Rock Tracks™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	1	5	LIFT ME UP ARISTA 2218	YES 3 weeks at No. 1
2	2	3	6	DANGEROUS CAPITOL 79662	THE DOOBIE BROTHERS
3	3	2	11	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
(4)	6	7	4	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS
5	5	4	10	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
6	4	5	8	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER
(7)	8	11	7	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
(8)	9	14	3	ORDINARY AVERAGE GUY PYRAMID LP CUT/EPIC	JOE WALSH
9	7	9	10	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
(10)	13	15	4	PART OF ME, PART OF YOU MCA 54060	GLENN FREY
11	12	13	7	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
12	11	10	9	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
13	16	17	12	MORE THAN WORDS A&M 1552	EXTREME
14	10	8	17	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
(15)	18	22	6	DIRTY LOVE Geffen LP CUT	THUNDER
16	15	12	8	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN
(17)	20	28	7	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
18	17	18	7	PAYIN' THE COST TO BE THE BOSS CHRYSLIS 23695	PAT BENATAR
(19)	46	—	2	SEEING THINGS DEF AMERICAN LP CUT/REPRISE	THE BLACK CROWES
20	14	6	11	SENSIBLE SHOES WARNER BROS. 4-19365	DAVID LEE ROTH
★ ★ ★ Power Track ★ ★ ★					
(21)	29	50	3	REBEL HEART WARNER BROS. LP CUT	ROD STEWART
(22)	22	30	6	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE
(23)	24	32	4	ALL THE WAY FROM MEMPHIS IMPACT LP CUT/MCA	CONTRABAND
24	21	29	4	BLACK MONEY CYPRESS 2786/RCA	VINNIE JAMES
(25)	25	31	5	LOVE DON'T COME EASY ATLANTIC 4-87734	WHITE LION
26	19	16	13	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
(27)	27	35	6	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS
(28)	28	43	3	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
(29)	31	—	2	DESERT MOON CAPITOL LP CUT	GREAT WHITE
(30)	32	41	4	MOTHER'S EYES ATCO LP CUT	ENUFF Z'NUFF
★ ★ ★ Flashmaker ★ ★ ★					
(31)	NEW ►		1	TEXARKANA WARNER BROS. LP CUT	R.E.M.
32	23	19	18	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
33	35	40	5	GREEN-TINTED SIXTIES MIND ATLANTIC LP CUT	MR. BIG
(34)	41	—	2	RAW I.R.S. LP CUT	THE ALARM
(35)	NEW ►		1	BLOOD ON THE BRICKS SANCTUARY LP CUT/MERCURY	ALDO NOVA
(36)	NEW ►		1	HELLO LITTLE GIRL EMI LP CUT	GEORGE THOROGOOD
(37)	NEW ►		1	WHY SHOULD I CRY FOR YOU? A&M 1560	STING
38	34	38	6	BLACK, WHITE AND BLOOD RED SLASH LP CUT/REPRISE	BODEANS
39	38	46	5	MAD ABOUT YOU CHRYSLIS 23699	SLAUGHTER
40	39	42	5	DON'T MAKE ME DREAM ABOUT YOU REPRISE 4-19357	CHRIS ISAAK
41	30	25	11	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES
42	40	47	3	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ
43	44	—	2	FOREVER YOUNG DGC LP CUT	TYKETTO
(44)	NEW ►		1	BEEEN YOUR FOOL ATLANTIC LP CUT	TATTOO RODEO
45	37	34	18	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
46	33	23	14	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
(47)	NEW ►		1	BERTHA ARISTA 2226	LOS LOBOS
48	43	26	10	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
49	26	20	13	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
50	36	21	15	THE SOUL CAGES A&M 1556	STING

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

RADIO

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.

Call	Format	Sp '90	Su '90	Fa '90	W '91
MOBILE, ALA.—(89)					
WBLX-FM	urban	18.5	—	17.2	17.4
WKJS-AM-FM	country	14.9	—	16.0	13.3
WABB-FM	top 40	8.6	—	10.8	9.5
WKRG-FM	AC	5.3	—	5.0	7.3
WGCR	album	6.6	—	5.2	6.1
WKRG	N/T	5.2	—	3.4	6.1
WGOK	urban	5.0	—	5.3	5.1
WAVH	oldies	4.6	—	5.6	4.0
WDLT	AC	2.6	—	2.7	4.0
WMEZ	easy	3.3	—	4.0	2.7
WZEW	album	1.9	—	1.9	2.4
WMOB	religious	.7	—	.6	2.1
WXBW	country	1.9	—	2.5	2.0
WBLX	urban	2.4	—	1.9	1.8
WJLQ	top 40	1.3	—	1.5	1.7
WLPR	adult std	2.1	—	1.5	1.1
WBHY	religious	.9	—	.9	1.0
WHEP	adult std	1.1	—	—	1.0

COLUMBIA, S.C.—(91)					
WDDM	urban	17.7	—	16.5	17.7
WCOS-FM	country	15.4	—	14.8	17.1
WNOK	top 40	9.5	—	11.5	8.4
WVOC	N/T	6.2	—	5.8	7.3
WTCB	AC	6.2	—	6.0	6.7
WMFX	album	7.2	—	6.1	6.0
WOMG-FM	oldies	4.3	—	3.1	4.9
WAAS	AC	4.4	—	6.4	3.9
WTGH	religious	2.1	—	3.6	3.1
WYYS	top 40	5.7	—	3.0	3.1
WSCQ	AC	4.1	—	2.7	2.4
WOIC	urban	2.8	—	2.8	2.1
WKWQ	urban	1.2	—	2.8	1.6

TRI-CITIES VA./TENN.—(92)					
WOUT	top 40	22.6	—	16.5	20.0
WXBQ	country	17.1	—	17.9	19.3
WTFM	AC	10.1	—	18.4	11.9
WUSJ	country	4.0	—	5.1	6.6
WJCW	N/T	5.1	—	3.6	6.0
WIMZ-FM	album	3.3	—	4.1	3.8
WZAP	religious	1.3	—	1.4	3.0
WKPT	easy	1.3	—	2.2	2.5
WETB	religious	2.0	—	2.2	2.3
WZXY	top 40	3.3	—	1.9	2.1
WIVK-AM-FM	country	2.0	—	1.9	1.8
WMCH	religious	.7	—	.7	1.3
WRCS	country	.7	—	1.2	1.3
WFHG	oldies	1.8	—	2.6	1.2
WEMB	country	1.1	—	1.2	1.0
WIKQ	AC	.9	—	.7	1.0

ROANOKE, VA.—(93)					
WXLK	top 40	17.4	—	19.3	16.3
WYYD	country	12.0	—	12.1	12.1
WPVR	easy	12.5	—	10.0	10.6
WROV-FM	album	8.0	—	7.5	8.1
WLSQ	AC	7.4	—	8.3	7.9
WFIR	N/T	2.8	—	3.3	5.1
WJLM	country	4.8	—	3.8	3.9
WSLC	country	4.3	—	3.2	3.9
WJJS	urban	2.6	—	3.2	3.1
WROV	oldies	2.3	—	1.4	2.4
WGOL	oldies	3.2	—	3.0	1.9
WJMH	urban	2.0	—	2.9	1.9
WTOY	urban	1.7	—	2.1	1.9
WXYU	country	.8	—	2.0	1.5
WKZZ	top 40	.9	—	.8	1.2
WQMG	urban	.5	—	—	1.0
WQOK	urban	1.2	—	1.4	1.0

BAKERSFIELD, CALIF.—(95)					
KUZZ	country	12.9	—	14.4	16.3
KKXX-FM	top 40	13.6	—	13.8	13.9
KERN	N/T	4.2	—	5.7	7.3
KWAC	Spanish	5.1	—	5.6	6.3
KGFM	easy	8.0	—	6.4	6.0
KLLY	AC	1.6	—	3.0	5.2
KAFY	Spanish	6.7	—	5.9	4.7
KKBB	cls rock	5.1	—	3.4	4.3
KCWR	country	6.7	—	4.6	3.5
KERN-FM	oldies	3.4	—	5.2	3.3
KNZR	N/T	.7	—	1.5	2.2
KBOS	top 40/dance	2.1	—	1.3	1.7
KGEQ	oldies	2.1	—	2.8	1.6
KRAB	album	2.7	—	3.0	1.6
KHIS-FM	religious	1.1	—	1.6	1.3
KIWI	classical	1.6	—	2.1	1.3
KCHT	top 40	—	—	—	1.1
KKRV	AC	1.1	—	1.3	1.1
KTIE	country	.5	—	2.3	1.1
KZZF	album	—	—	.3	1.1

CHATTANOOGA, TENN.—(97)					
WUSY	country	17.7	14.6	19.7	19.8
WDEF-FM	easy	10.2	11.1	9.3	11.0
WSKZ	top 40	13.7	11.6	10.3	9.6
WJTT	urban	8.0	7.1	9.3	9.2
WDDD-FM	country	6.7	5.3	6.5	6.7
WLMX-AM-FM	AC	7.2	9.5	7.3	6.5
WJRX	religious	—	—	1.0	3.4
WGOW	N/T	2.2	1.7	1.3	3.3
WSGC	oldies	2.8	3.1	2.9	3.3
WFXS	album	2.8	5.0	4.7	3.0
WNOO	urban	3.3	4.5	5.2	2.6
WDEF	AC	3.2	3.1	2.1	2.5
WBDX	AC	1.2	3.3	1.6	1.4
WDOO	adult std	2.5	1.2	2.8	1.2
WFLI	religious	1.3	.7	.8	1.1

LANSING, MICH.—(100)					
WVIC-AM-FM	top 40	16.7	13.0	13.3	14.6
WITL-FM	country	15.3	14.7	18.3	13.4
WFMC	AC	7.5	7.7	5.6	8.5
WJIM-FM	AC	7.3	7.8	8.7	8.1
WJXQ	album	5.4	8.2	6.1	7.6
WIBM-FM	oldies	3.4	4.5	5.1	5.9
WMMQ	cls rock	4.2	3.7	2.4	4.9
WJR	AC	5.9	4.2	3.8	4.6
WGOR	top 40	5.7	5.7	5.3	3.7
WJIM	N/T	.8	1.3	.7	2.2
WILS	urban	1.8	2.3	1.7	1.5
WKKP	AC	2.6	2.8	2.6	1.5
WOOD-FM	easy	2.9	.7	1.5	1.0

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★ ★ No. 1 ★ ★						
1	1	2	9	SEE THE LIGHTS A&M 1553	SIMPLE MINDS 2 weeks at No. 1	
2	4	6	6	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES	
3	7	15	3	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON	
4	3	3	7	MISS FREELOVE '69 RCA 2805	HOODOO GURUS	
5	2	5	6	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S	
6	11	—	2	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO	
7	8	17	3	BEAUTIFUL LOVE ISLAND LP CUT	JULIAN COPE	
8	10	7	6	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE	
9	9	10	7	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ	
10	14	18	4	ALL TOGETHER NOW REPRISE 4-40067	THE FARM	
11	17	19	4	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC	
12	5	1	11	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.	
13	15	12	4	I BELIEVE EMI 56213	EMF	
14	6	8	7	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH	
15	13	13	5	I WANT MORE I.R.S. LP CUT/MCA	DAVE WAKELING	
16	12	9	9	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES	
17	21	—	2	RAW I.R.S. LP CUT	THE ALARM	
18	NEW ►		1	SING YOUR LIFE SIRE LP CUT/REPRISE	MORRISSEY	
19	16	11	8	COUNTING BACKWARDS SIRE 4-21833/WARNER BROS.	THROWING MUSES	
20	20	23	3	PSYCH OUT RELATIVITY LP CUT	THE SEERS	
21	18	16	6	PHOENIX OF MY HEART WING 868 133-2/MERCURY	XYMOX	
22	19	20	4	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS	
23	22	22	4	DIANE MERCURY 868 165-2	MATERIAL ISSUE	
24	26	26	4	CRUSH STORY GIANT LP CUT/WARNER BROS.	TOO MUCH JOY	
25	24	14	7	SOONER OR LATER A&M LP CUT	THE FEELIES	
26	NEW ►		1	DON'T FIX WHAT AIN'T BROKE POLYDOR LP CUT/PLG	GANG OF FOUR	
27	30	—	2	SHOOT YOU DOWN RADIOACTIVE LP CUT/MCA	BIRDLAND	
28	NEW ►		1	TEXARKANA WARNER BROS. LP CUT	R.E.M.	
29	28	—	2	MY DEFINITION OF A BOOM. . . ISLAND LP CUT	THE DREAM WARRIORS	
30	29	—	2	THE PEOPLE'S DRUG SIRE LP CUT/REPRISE	JOHN WESLEY HARDING	

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

'80s GOLD NOW DECORATING MANY TOP 40, MAINSTREAM STATIONS

(Continued from page 12)

the same dance-beat-type records," he wanted to go back to a more balanced mix, but "didn't want to do it with all currents because they wouldn't all be familiar to our audience. Because we were in a transitional mode where we wanted to gain major attention, we wanted to put in a handful of those spike records that hadn't been heard here, or in a ton of years."

Not all of the gold WPLJ added was of the early-'80s variety. Even before Shannon came aboard, WPLJ had been experimenting with some things that you might expect on a gold-based AC, ranging from "Oh, Pretty Woman" to "Three Times A Lady." And since Shannon joined, WPLJ has been playing a lot of rock crossovers, including a number that were never played on top 40—at least in New York, ranging from "Change" by John Waite to "Bad To The Bone" by George Thorogood—songs that Cuddy says appeal to the listeners who have been with WPLJ since it was an album rock outlet

eight years ago and who still want to hear some of that music, in controlled doses.

Cuddy, like many top 40 PDs, also thinks that much of the gold from the previous three years—the oldies window commonly used by top 40 stations—has lost much of its value. "I don't think there's been a period in CHR radio, other than the late '60s bubblegum period, where so much music isn't going to be useful to you down the road."

Other PDs have a similar take. "The Paula Abduls and Janet Jacksons are the legitimate records of the last three years," says KRNQ Des Moines, Iowa, PD Chuck Knight. "It gets tough to find something legitimate beyond that... Our concern at this point is how much more life [recent gold titles] are going to have before they reach a critical burn factor. We saw burn factor between last fall and this spring's music tests. In the fall, the burn factor was not a concern. Now it's a major concern."

WEGX (Eagle 106) Philadelphia

PD Brian Philips says, "The most [recent gold titles] can be is tolerable. Their 'favorite' scores are down because they've been overexposed. They've been on the hot ACs. They just don't have much exclusivity to our format anymore and they're yesterday's news."

WEGX OM John Lander signed on his last station, KKBQ Houston, in 1982 with a lot of shock-effect titles from the '70s and even a number of unlikely '60s titles. Shannon, then PD at co-owned WRBQ (Q105) Tampa, Fla., also played a significant role in KKBQ's sign-on. Titles heard frequently on KKBQ in its first 18 months included "The Night Chicago Died," "Seasons In The Sun," "Billy Don't Be A Hero," and "Ring My Bell."

So it shouldn't be too surprising that those songs' early-'80s counterparts are heard heavily on WEGX these days, especially in middays. Says Philips, "If someone reacts to 'She's A Beauty' by saying, 'This is a good up-tempo record. It's summer. The war's over,' that's a better reaction than 'Here's Seduction again,' which is to say no reaction. A catchy pop record with a great attitude like 'Centerfield' is more interesting than 'Girls Night Out.'"

The '80s gold phenomenon is still new enough at this point that it is hard to tell how wide-reaching it will be, or how long it will last. WEGX's Philips sees it as a tool for stations that need to "re-establish" themselves, like Eagle or Mojo. WPLJ's Cuddy says that although he has received a lot of phone calls about Mojo, he doesn't expect its oldies library to be widely mimicked until after the first ratings come back. And although '80s gold remains a part of Mojo, Cuddy also says the station has backed off slightly from the particularly freewheeling music mix of its first days.

And not every top 40 PD sees early-'80s gold as a solution for the battered format. New WOMX (Mix 105.1) Orlando, Fla., PD Pat Paxton says that in his last music test at WKEE Huntington, W.Va., "We threw in some things like 'One Thing Leads To Another' and those didn't test well—they didn't sit well with 18-34 females. I don't know who they're going after in New York. I'm sure they've looked into what their audience wants." So there's no great mandate from people who want to hear "Come On Eileen" again? "There may be. But I haven't seen it yet."

NETWORKS AND SYNDICATION

(Continued from page 16)

came MD of KQLZ.

Unistar Radio Networks has a full slate of specials on tap for Memorial Day weekend. The lineup includes "George Strait's Golden Decade," a three-hour special that is part of the "Country Six-Pack Series"; "The Class Of '66," a four-hour gold-oriented special hosted by veteran personality Bill Rock; "The Soul Of The

'60s," a 90-minute special kicking off a summer series hosted by WCBS-FM New York personality Bobby Jay; the three-hour "Dick Clark's Dance Classics"; "The Jacksons," a four-hour special highlighting the career of America's first family of pop; and the three-hour "The Great Sounds Of Nat King Cole," hosted by Ray Otis.

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Hot Hits in Tokio

Week of April 28, 1991

- 1 Joyride Roxette
- 2 Highway The Rolling Stones
- 3 Always On The Run Lenny Kravitz
- 4 You're In Love Wilson Phillips
- 5 Sadness Part 1 Enigma
- 6 Here We Go C & C Music Factory
- 7 Rhythm Of The Heart Rod Stewart
- 8 I Don't Want To Say Goodnight Planet 3
- 9 Because I Love You Stevie B
- 10 I've Been Thinking About You Londonbeat
- 11 Sex Cymbal Sheila E.
- 12 Mercy Mercy Me/I Want You Robert Palmer
- 13 Touch Me (All Night Long) Cathy Dennis
- 14 Gonna Make You Sweat C & C Music Factory
- 15 Get Here Diana Adams
- 16 In Yer Face BOB State
- 17 Let's Go Round Again Yell!
- 18 Stone Cold Gentleman Ralph Tresvant
- 19 This House Tracie Spencer
- 20 It Ain't Over 'Til It's Over Lenny Kravitz
- 21 All True Man Alexander O'Neal
- 22 State Of The World Janet Jackson
- 23 Coming Out Of The Dark Gloria Estefan
- 24 Voices That Care Voices That Care
- 25 I Don't Wanna Cry Mariah Carey
- 26 Sameday Mariah Carey
- 27 Welcome To Another Day Silje
- 28 Heaven Chris Rea
- 29 The First Time Surface
- 30 I'm Dreamin' Christopher Williams
- 31 From A Distance Bette Midler
- 32 I Like The Way (The Kissing Game) Hi-Five
- 33 There Must Be An Angel Eurythmics
- 34 Baby Baby Amy Grant
- 35 Cry For Help Rick Astley
- 36 Never Been In Love Before Marva Hicks
- 37 I Shot The Sheriff Aswad
- 38 Sur Ton Ile Isabelle Antena
- 39 One More Try Timmy T
- 40 Ai Yori Aoi Umi Shang Shang Typhoon
- 41 Night And Day Lalah Hathaway
- 42 Rico Suave Geraldo
- 43 3 A.M. Eternal (Live At The S.S.L.) KLF
- 44 (If There Was) Any Other Way Celine Dion
- 45 Dagen Kari Bremnes
- 46 Losing My Religion R.E.M.
- 47 We Are In Love Harry Connick, Jr.
- 48 Green-Tinted Sixties Mind Mr. Big
- 49 Hold You Tight Tara Kemp
- 50 Rescue Me Madonna



J-WAVE
81.3FM

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	1	4	7	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG 2 weeks at No. 1	◆ LATOUR
(2)	4	5	5	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
3	2	1	11	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
4	3	3	13	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
(5)	6	7	7	WEEKEND TSR 866	DJ DICK
(6)	7	8	5	TONITE MCA 54069	THOSE GUYS
(7)	9	12	6	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
(8)	15	24	3	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
9	5	2	11	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
(10)	10	18	5	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
11	8	9	8	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
(12)	12	15	6	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
(13)	13	16	6	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
14	11	6	13	ANTHEM RCA 2775-1-RD	◆ N-JOI
(15)	21	30	5	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
16	17	22	6	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
(17)	22	28	4	JOY WAX TRAX 9164	GREATER THAN ONE
(18)	30	49	3	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
(19)	24	29	4	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
20	25	25	5	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS
21	14	17	7	CLOUD 8 CHARISMA 0-96378	◆ FRAZIER CHORUS
★★★ POWER PICK ★★★					
(22)	35	—	2	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
23	16	10	7	E.S.P. ELEKTRA 0-66550	DEEE-LITE
24	19	21	6	THE PARALLAX VIEW CAROLINE 2503-2	A SPLIT SECOND
(25)	29	37	3	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
26	18	13	11	UNBELIEVABLE EMI V-56209	◆ EMF
(27)	28	34	5	BABY BABY A&M 1549	◆ AMY GRANT
(28)	31	42	3	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
(29)	39	—	2	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
★★★ HOT SHOT DEBUT ★★★					
(30)	NEW ►		1	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
(31)	42	50	4	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
32	34	38	3	RELAX YOUR SOUL RADIKAL RAD-5	FUN 4 FUN
33	20	19	10	STATE OF THE WORLD A&M PROMO	JANET JACKSON
34	32	26	8	STEP TO ME CAPITOL V-15670	MANTRONIX
(35)	40	44	3	SEE-SAW EMI V-56206	ATOOZI
(36)	47	—	2	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD FEATURING MC MIKEE FREEDOM
(37)	44	45	3	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
38	41	—	2	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
39	33	31	5	SEASONS OF LOVE GIANT 0-40008/WARNER BROS.	KEITH NUNNALLY
40	37	41	8	ALRIGHT COOLTEMPO V-23712/CHRYSALIS	URBAN SOUL
(41)	NEW ►		1	TASTE THE BASS MERCURY 868 305-1	SAFIRE
42	49	—	2	MAINLINE SBK V-19732	TRIBAL HOUSE
(43)	NEW ►		1	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
44	50	—	2	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
45	36	35	6	RECONSIDER RCA 2773-1-RD	OSCARÉ
(46)	NEW ►		1	STILL SMILING MUTE PROMO/ELEKTRA	I START COUNTING
(47)	NEW ►		1	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
(48)	NEW ►		1	SET ME FREE ZYX PROMO	BEVERLEE
49	23	11	15	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
50	26	14	13	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT

				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)	2	3	11	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1 1 week at No. 1	◆ CATHY DENNIS
(2)	3	4	9	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
(3)	7	15	3	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
(4)	5	7	6	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
5	1	1	8	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
6	6	5	9	UNBELIEVABLE EMI V-56209	◆ EMF
7	4	2	10	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
(8)	24	—	2	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
(9)	16	45	3	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
10	8	11	9	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
11	12	14	7	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
(12)	17	23	5	TONITE MCA 54069	THOSE GUYS
13	11	9	13	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
(14)	25	36	3	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
(15)	22	28	4	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
16	19	22	6	I'M DREAMIN' GIANT 0-19441/REPRISE	◆ CHRISTOPHER WILLIAMS
(17)	32	32	4	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
(18)	21	25	4	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
(19)	23	24	5	THROUGH EPIC 73708	◆ VICTORIA WILSON-JAMES
20	10	12	8	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	◆ LIVING COLOUR
(21)	31	31	5	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS.	◆ ICE-T
22	9	6	9	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
(23)	33	35	4	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
24	26	26	5	STEP TO ME CAPITOL V-15670	MANTRONIX
25	27	27	6	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
★ ★ ★ POWER PICK ★ ★ ★					
(26)	43	—	2	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
(27)	37	42	3	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
28	28	21	10	ANTHEM RCA 2725-1-RD	◆ N-JOI
29	14	10	9	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
(30)	39	—	2	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
(31)	36	40	3	FOLLOW 4 NOW WARNER BROS. 0-40004	SWAY & KING TECH
32	15	17	7	SHE'S DOPE MCA 54064	◆ BELL BIV DEVOE
33	13	8	13	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
(34)	44	—	2	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
(35)	42	—	2	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
36	29	18	15	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
(37)	41	43	3	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
(38)	46	41	3	BACKYARD MCA 53982	◆ PEBBLES
(39)	45	46	3	TELL ME THAT YOU WAIT EPIC 73763	CULTURE BEAT
40	20	19	7	WHATEVER YOU WANT WING 879 591-1/MERCURY	◆ TONY! TONI! TONE!
41	38	37	4	GIVE YOUR LOVE TO ME TOMMY BOY TB-977	TKA
(42)	50	44	3	I DON'T WANT TO LOSE YOUR LOVE BUST IT 44658/CAPITOL	◆ B ANGIE B
43	18	20	8	I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY	◆ ED O.G & DA BULLDOGS
44	30	13	13	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
(45)	NEW ►	1		TEMPTATION CUTTING CR-248	CORINA
46	34	30	6	IS IT LOVE/SCANDAL ETERNAL 0-40007/WARNER BROS.	◆ ULTRA NATE
(47)	NEW ►	1		GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
48	40	33	14	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
(49)	NEW ►	1		MAINLINE SBK V-19732	TRIBAL HOUSE
(50)	NEW ►	1		WEEKEND TSR 866	DJ DICK

○ 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.

BEAT THIS...

Secchi's "I Say Yeah"—club chart debut #39*—#29*/#44*—#34* sales.
Off Shore's "I Can't Take The Power"—#2 Hot Dance Breakout/#3 sales.
B.G. The Prince Of Rap's "This Beat Is Hot"—on your turntable next week.

The first 3 reasons

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Sweden's Hot Clubland Still Looking For U.S. Label

SINGLES SCENE: After topping U.S. club charts last year with "Let's Get Busy," it's hard to believe that Swedish act **Clubland** has not yet found a U.S. label to distribute its slammin' new single, "Pump That Sound (Like A Megablast)." As far as we know, the group's previous label, **Geffen**, has passed on the track, which has begun to spark with underground spinners overseas on **B-Tech Records** (Stockholm). This smooth and melodic track features unique rapping by **Zemya Hamilton** and comes with a series of pleasing house mixes. We're jamming hardest on the "Coco Race" mix, which strips the track down to a raw hip-hop beat and bass, and is covered with some light and jazzy trumpet fills. The track is the first offering from a recently completed album, "Themes From Outer Clubland."

Atlantic has finally issued new mixes of fab Italo-houser "Deep In My Heart" by **Clubhouse**. This sample-happy jam continues to thrill months after circulating as an import thanks to some hot sax lines and funk guitar riffs lifted from "Shaft."

Another cool import receiving domestic treatment at the moment is "Can't Help Myself" by **2 Brothers On The 4th Floor** (**ZYX Records** West Babylon, N.Y.). Sporting anthemic rhymes courtesy of **Da Smooth Baron MC**, this fine'n'frenetic hip-houser should fly with pop-minded spinners. Expect crossover radio approval within minutes.

From the Chicago house scene we have "Are You Gonna Be There" by **Shay Jones** (I.D., Brookfield, Ill.), a smooth, easy-paced jam that gets its juice from an aggressive, no-nonsense performance by Jones. DJs will find Steve "Silk" Hurley's piano-driven remixes on the *Aside* most useful, though he and **E-Smoove** provide urban-radio potential with a string-laden, R&B version on the flip.

After a somewhat disappointing response to the previous "Sex Cymbal," **Sheila E.** is primed for club approval with "Droppin' Like Flies" (**Warner Bros.**). **Robert Clivilles** and **David Cole** take the funk-angled album track and give it an energetic house redressing that retains the percussive quality of the original while making it a formidable peak-hour contender.

Jocks who are into programming midtempo funk à la early **Parliament Funkadelic** should be aware of "Anti-Funky World" by **Nation Funktasia** (East-West). Produced by **Thomas McElroy** and **Denzil Foster**, this is a sweaty throwdown with a snakey bass line and an infectious chorus that is positively irresistible. **Slammin'.**

One of our fave alternative treats right now comes from **Inspiral Carpets**, who preview their new "The Beast Inside" disc with "Caravan" (**Mute/Elektra**). **Justin Robertson's** "Pub Trick" mix maintains the song's original aggressive-yet-melodic nature while underlaying a tribal house groove. Also quite nice is the trippy, effect-ridden "What? Noise Rethink" version on the flip.

For something a bit off the wall, check out "Paradise" by **Ecstasy Orchestra**, aka DJ/remixer **Mark Kamins** (**Outer Limits**, New York). Here we have a dreamy and hypnotic synth journey that comes without any kind of beat or groove. This track would make for an interesting way to ease into the evening or cool down as daylight hits. It would also work well when mixed on top of a sparse, slow house instrumental. An odd one that is worth giving a shot.

ALBUM NOTES: **808 State** makes a welcome return with "Ex:el" (**Tommy Boy**, New York). The Manchester-bred band that helped pave the way for the ambient house movement with "Pacific" offers a more varied palette of ideas and grooves this time around.

First, there are appearances by **New Order/Electronic** vocalist **Bernard Sumner** (on "Spanish Heart") and **Sugarcubes** front woman **Bjork** (on "Ooops" and "Qmart"). Dropping lyrics into the band's already cinematic instrumental arrangements adds an intriguing depth to the overall tone of the album.

Musically, "Ex:el" shows the band experimenting with different rhythms and textures. While "Leo Leo" and "Lift" are true to the atmo-

spheric concepts of their debut, "Nephathiti" uses startlingly raw and aggressive keyboard effects and "Empire" is fueled with easy-paced tribal beats. There are also several choice tracks for industrial fans, starting with the cool machine-like vibe of "In Yer Face."

The first single will be "Ooops," sporting new mixes by **Eric Kupper**. This quirky, down-tempo track will likely show the group once again testing (and, we hope, expanding) the boundaries of mainstream club programming—which is apparently becoming its specialty. A brilliant ef-



by Larry Flick

fort.

On the reggae/world beat tip, you will not want to miss "Hello Afrika," the full-length debut of **Dr. Alban** (**Logic/BMG**, Germany). Over the past four months, a deft blend of insinuating grooves and toasting has earned the Dr. kudos from club DJs bold enough to program dancehall.

Of the album's 10 tracks, we found the cleverly written anti-drug anthem "No Coke" particularly potent and U.S. club-friendly. Equally strong are the title track, a prideful tribal ode that features a nifty guest appearance by **Leila K.**, and "Groove Machine II," which is fueled with a driving funk beat. All of this may prove to be a bit left-of-center for stateside spinners, though proper remixing (and we don't necessarily mean *house* remixing) could help make this more palatable for mainstream programmers.

We're happy to have been privy to a sneak peak into the debut album by hot Belgium act **Quadrophonia** (**ARS**, Belgium). Fueled with a hot import single that bears the same name as the band, this is an invigorat-

ing collection of electro/hip-housers that will appeal to jocks who have embraced groups like **N-Joi** and **Technotronic**. While we predict that alternative programmers will be enticed by acidic jams like "Hardhead" and "Schizophrenia," more traditionally structured tracks like "Find The Time (Part 1)" and "The Wave Of The Future" are more likely prospects for mainstreamers (and would work well at radio, too).

Execs at **ARS** are currently negotiating with several major labels for U.S. distribution of the album.

IN A RETRO MOOD: As if there weren't already enough dance compilations vying for attention, now there are a bunch of club-gear retrospectives that you should be aware of.

German computer/techno innovators **Kraftwerk** have dipped into their catalog and remixed a number of key tracks for a set called "The Mix" (**Elektra**).

The godfathers of the sound that has made acts like **Depeche Mode** famous have not released an album since 1986's "Electric Cafe," and have given classics like "Trans Europe Express" and "Computer Love" a modern, club-viable edge. The first single is a refreshing rendition of "Robots," due out in two weeks.

Kraftwerk is also planning a tour, slated to begin in the summer. Perhaps the band is about to finally receive the widespread recognition it has long deserved.

Another group that was a bit ahead of its time was **Sparks**, which has the potential to reap the benefits of the techno-dance invasion of the clubs with its two-disc compilation, "Profile: The Ultimate Spark Collection" (**Rhino**).

Although there are no immediate plans for a single release, we are pleading with **Rhino** to consider a remix of "All You Ever Think Of Is Sex" or "Music You Can Dance To."

Hi-NRG icon **Paul Zone** has assembled "Discollection" (**ZYX**, West Babylon, N.Y.), which chronicles his days as one half of **Man 2 Man** through his current solo material. Although the sound of tracks like "Energy Is Eurobeat" and his brilliant cover of **Grace Jones'** "I Need A Man" is a bit dated, **NRG** historians will not want to pass this up. Most programmable is the house-smart "Love Is The Message" and poppy duet with **Deborah Harry**, "I'll Try Anything Once."

INDIES ON THE RISE: We're happy to see that two of our fave underground independent labels are beginning to make waves overseas.

Strictly Rhythm has signed an exclusive licensing deal with **AVL/10 Records** in the U.K. and Europe. While the fierce "Luv Dancin'" by **Underground Solution** continues to earn raves from British spinners, **AVL/10** is compiling a two-record set of singles previously available here. It will be titled "This Is Strictly Rhythm" and is slated for June release.

We're still wondering why some smart major label here has not yet inked a similar deal with this very popular indie label. We've been hearing rumors, but are waiting for some

action.

Meanwhile, **Nu Groove** has licensed U.K.-based **Network Records** 12 singles from its catalog for an album simply titled "Nu Groove: A Compilation." Among the tracks included are "Feel It" by the **Sound Vandals** and "I've Just Begun To Love You" by **Roqui**. **Network** has no immediate plans to release a single from the set.

By the by, U.S. spinners should prepare for "Got To Be Free" by **Onslaught**, due for release on the label in the coming weeks. Filled with nifty percussion breaks and flutes, this is a peak-hour pleaser not to be missed.

PARTING GLANCES: We're sad to report that **Skip Styles**, president of **Takes Two Management** in New York, died April 27. Although tests were not conclusive, it is believed that he suffered a massive heart attack.

Styles had an extensive background in artist management, most recently handling the careers of up-and-coming club acts **Concett Bradley** and **Jean-Michel Dorthan**. Although **Styles** was buried April 30 in his hometown, South Deerfield, Mass., a memorial service is scheduled for 2:30 p.m. May 11 in New York at a performance space at 197 E. 4th St.

We would also like to acknowledge the passing of **Michael Sansevere**, an executive in the **Atlantic Records** royalties department. He died on April 30 of complications caused by HIV infection. He was 45 years old. Although **Sansevere** did not work on the creative end of the industry, he had an enthusiasm and energy for music that we would all be smart to emulate. He was also a good friend whom we'll miss terribly.

Hot Dance Breakouts

CLUB PLAY

1. GET THE MESSAGE ELECTRONIC
WARNER BROS.
2. I CAN'T TAKE THE POWER
OFFSHORE EPIC
3. MOVE YOUR BODY (ELEVATION)
XPANSIONS ARISTA
4. PLAYGROUND ANOTHER BAD
CREATION MOTOWN
5. OH YEAH (THINK ABOUT...) D.J.H.
FEATURING STEFY RCA

12" SINGLES SALES

1. TASTE THE BASS SAFIRE MERCURY
2. MEA CULPA PART II ENIGMA CHARISMA
3. I CAN'T TAKE THE POWER
OFFSHORE EPIC
4. LET'S PUSH IT INNOCENCE CHRYSALIS
5. WE WANT THE FUNK GERARDO
INTERSCOPE/EAST WEST

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



Everyone Smile Now! Several executives pause to pose for the camera during the opening-night bash at Vertigo for the International DJ Expo held in Los Angeles recently. Shown, from left, are Scott Meckling, artist; Peter Albertelli, manager of dance music promotion at Charisma Records; Anne Marie Reggie, manager of crossover radio promotion at RCA Records; and Peter Knego, president of P.K. Productions.

ADVERTISEMENT BEST SELLING UNDERGROUND 12" VINYL

1. FREQUENCIES BASS & BLEEPS "Vol 1" F.B.B.
2. EBONEE "Stand Strong, Stand Tall" ECHO USA
3. B.B.B. "I Want You To F--- Me" DANCEFLOOR
4. DUPREE "Brass Disk" E. LEGAL
5. LADICK "People Are Still F---ing" DNCK
6. TOTAL KAOS "My Love" STRICTLY RHYTHM
7. GO BITCH GO! "(Work This) P-----" DANCEFLOOR
8. AREA 10 ft. M.K. "Get It Right" MASAHRO
9. INCOG-NEEDLE "The E.P." BLAST
10. D.J. JAZZY B. "Addict Trax" ACE BEAT
11. KENNY LARKIN "Intergration" -
12. DA REBELS "Back To Basics" CLUBHOUSE
13. (Orig.) BIG APPLE MIX "Vol 5" JAT RECORDS
14. UNDERGROUND RESISTANCE "Sonic E.P." U-R
15. MO-SHUN "Put Your Body In Motion" ECHO USA
16. MCJ "To Yourself Be Free" 4TH FLOOR
17. DIONNE "If You Want My Love" FIRST CHOICE
18. 2 HUMAN "Human Race" CLASSIFIED
19. MEMBERS OF THE HOUSE SHOCKWAVE
20. OCTAVE 1 "Ovation E.P." 430 WEST

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'Pepsi' Riley's Single Pours On Message

■ BY HAVELOCK NELSON

NEW YORK—Having tackled the issues of suicide and unwed motherhood on her 1988 album "Me Myself And I," Full Force protégée Cheryl "Pepsi" Riley is using her latest single release, "How Can You Hurt The One You Love?," on Columbia, to rally in support of physically and emotionally abused women.

The Brooklyn, N.Y., native is "into singing about things of importance, things that relate to society." She says that in her music she likes delving beneath slogans like "just say no" or "stop the violence," as well: "Those [slogans] are beneficial, but there are concerns that go deeper. These aren't being sung about," she says.

Taken from her second album, "Chapters," "How Can You Hurt The One You Love?" begins with statistics: a woman is battered by her husband or boyfriend every 15 minutes, domestic violence is America's most common but least-reported crime. Over a cloud of synth smoke, Riley announces: "Well, ladies, it's time to speak up!" The song then addresses the pain and fear of love mixed with vi-

olence, and one woman's resolution not to take it anymore.

"It's a song of strength," says Riley.

To support the single, Columbia sponsored a showcase for Riley at the Black Radio Exclusive convention in New Orleans, where she sang the first single as well as "In God's Hands," a song dedicated to her late brother, James, who died of cancer at a young age. "There wasn't a dry eye in the house," says one observer.

The label also plans to bring the singer into radio stations in the cit-

ies she visits with "Mama Don't," the play in which Riley portrays a teenager named Cocoa. And the video of the single, directed by Pam Jenkins and produced by Brooklyn-based Fancy Footworks Productions, is being serviced to video outlets. Riley adds that she plans to get involved with charity work for women's groups to bring more attention to the issue of abused and battered women.

Beyond "How Can You Hurt The One You Love?," the new album contains a remake of "A House Is Not A Home" and "Unbelievable

Lover," a duet with Bernard Jackson of Surface. Though Full Force directed most of the album's recording, Riley co-produced two songs: "The Gift Of Family" and the above-mentioned "In God's Hands."

Originally, the 12 tracks on "Chapters" were separated by vignettes that suggested the turning pages of one person's life.

"We decided against them," says Riley, "but the individual songs still mean a whole lot."



They Feel Good. Soul Brother No. 1 James Brown made a guest appearance on the popular NBC-TV sitcom "Amen" May 11. Shown here are Brown, left, and series star Sherman Helmsley, whose own nightclub shows have featured him portraying Brown. Also appearing on the show were promoter Butch Lewis and rock legend Lloyd Price.

ARTIST DEVELOPMENTS

VICTORIA'S SECRETS

Although Epic artist Victoria Wilson-James declares quite definitively that she's "Through" in her fast-rising first single from her album "Perseverance," in reality the 6-foot, platinum-blond singer/songwriter is just getting started.

"All I ever wanted to do was be

a star," says Wilson-James. "I feel like I'm a lot closer than I've ever been before. I don't want to be too presumptuous and think that I've arrived, because there's a lot of work to be done, but I think that I'll get there."

An Indianapolis native whose pursuit of theater-arts studies took her to London in 1985, she became part of the local "trash rap" group the Ghastly Girls ("we were into sexual intimidation of men and mixing rock and rap be-

fore it was fashionable").

She hooked up with Soul II Soul's Jazzie B. after visiting one of his clothing stores in North London and finding out that he was looking for singers. After an exchange of tapes, Jazzie put Wilson-James to the test by having her create lyrics for one of his musical productions. The result was "A Dreams A Dream," cut a year and a half before it was released on the second Soul II Soul

(Continued on page 30)

INNOVATORS IN SIGHT AND SOUND.



VISUAL RHYTHMS

Ayoka Chenzira's film, "Zajota and the Boogie Spirit," reflects her photography and dance background. Its visual rhythms take us through Black history from Africa to America in the form of a dancing "boogie" spirit. The beauty, wisdom and innocence of the "Zajota" story led Sony Master Innovator Ruby Dee to select Chenzira as the winner of the 1991 Sony Innovators Award.

"I am interested in using film and video to wrestle with ideas and to make dreams visible," says producer, director, camera operator, animator, editor, researcher and writer Chenzira.

The Sony Innovators Program. A celebration of the unique creativity of artists who share Sony's spirit of innovation.

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Meet's Annual Airing Of Rights & Wrongs Has Necessary 'Impact'

EFFECTS OF IMPACT: When attending industry conventions back to back, year after year, one can become numb to what, if anything, the proceedings really mean. But while my initial reaction to the panels was that there were a lot of talking heads, key issues were addressed. And as long as people continue to point out what's wrong as well as what's right in the industry, there is hope of progress.

The "Stars Behind The Stars" panel, moderated by my colleague **Terri Rossi**, attempted to highlight the areas of sales and artist development/marketing, two important but sometimes neglected cogs in the great star-making machine. Rossi introduced the fact that each of the major-label distribution companies now has an R&B field sales staff, putting more African-Americans into the distribution systems. Representatives from each of the distribution systems discussed their organizations and how they deal with stores, stressing that field work is a good way to get into the business because it is the place where "the money crosses hands." **Jimmy Starks**, head of Sony sales, said, "Rap music is important because of the volume of sales it produces. The large chains got into it because of the volume." Independent retailers, who have the most indirect contact with the dis-

tributor, are "the fuse that ignites our product," said **Earl Jordan**, head of sales for Warner Bros. "They need to grow. They are not looked at by labels as a viable, volume-producing entity. They need to target and pool their power to produce more volume," he added, referring to cooperative advertising plans. Retailers in attendance did not necessarily feel that co-op plans could work because of the time constraints. But another key issue raised was that of bootlegging, which primarily affects rap product, and thus indie labels and small retailers.

The ensuing radio panel, featuring the staffs of WDAS Philadelphia, WRKS New York, XHRM Seattle's **Bailey Coleman**, WB's **Ernie Singleton**, EMI's **Glynice Coleman**, and consultant **Tony Gray** began sedately enough as yet another call for heritage, alternative, and rap music to get on the air. Age-old grievances between radio and the labels were aired about playlist size, callbacks to promo people, and crossover or churban radio, and things eventually got heated. But the industry needs these periodic cathartic bloodlettings.

Thanks to Impact's organizers **Jules Malamud** and **Sylvia Robinson** for another well-crafted gathering. Any way we could meet in Philadelphia next year?

LISTEN UP! We've actually attempted to listen to new product recently and among those that stood out: The new **Luther Vandross** album, "Power Of Love," is a hands-down winner, with tracks that put



by Janine McAdams

him in the very center of what's happening in contemporary R&B. It puts to rest any doubts about who wears the crown among the latest pack of R&B male crooners. From the first single on, Luther rules... Mercury's **Small Change**, a quartet of two guys and two girls from Philadelphia, received a standing ovation from industryites when it performed at Impact. Quite a feat! The group's self-titled debut is a gem from beginning to end. "Why" is the first single; the album is due June 11. Stellar production and the mature vocal prowess of these teens make this an exciting project; check out "She May Be Pretty," "Sneakin'," the remake of "Treasure," and "It Must Be

Love" ... **Stevie Wonder's** next album project on Motown is the soundtrack to "Jungle Fever," due May 28. The Spike Lee film will premiere June 3 in New York. Wonder is his trademark self, with a hilarious theme song chant, a couple of stellar acoustic ballads, and catchy up-tempo jams; the story is about a contemporary interracial love affair ... Brooklyn/Queens rap act **3rd Bass** is back on Def Jam with the single "Pop Goes The Weasel," a witty statement on pop wanna-be rappers overlaid on tracks recalling **Peter Gabriel's** "Sledgehammer," **Billy Preston's** "Outa Space," and **James Brown's** "Derelicts Of Dialect."

ARTIST NOTES: Brown celebrated his birthday May 3 in New York at a private fete given by Butch Lewis Productions, BET, and Time Warner, the same trio that is sponsoring the Godfather of Soul's pay-per-view special June 10. Joining in the celebration were **Sheila E.**, **Sherman Helmsley** (who says he is finalizing his own recording deal), comic **Joe Piscopo**, director **Reggie Hudlin**, and **Color Me Badd** (which used the opportunity to sing a couple of a cappella tunes for TV news crews), among others ... **Bob Marley**, legendary reggae superstar, is the subject of a comprehensive

artwork, photo, and graphics exhibit this month in New York. "Songs Of Freedom," which opened May 11 and runs through June 7 at the Galerie MariHube at 26 E. 64th St., celebrates the 10th anniversary of **Marley's** death and will tour the U.S. The exhibit, which is sponsored by the World Culture Assn. in Paris, opened in London and includes photographs documenting his home life and tours. The graphic material includes posters, album covers, and postcards ... **M.C. Hammer** joins a number of pop stars, including **Sinead O'Connor**, **New Kids On The Block**, **Gabriel**, **Sting**, **Snap**, **Rod Stewart**, and **Paul Simon** for a benefit concert, "Campaign For Kurdish Refugees," to be broadcast Sunday (12) on the BBC. Proceeds will go to the British Red Cross ... **Will Downing's** recent date at New York's Bottom Line was a revelation. Smooth and amiable, vocally confident and warm, Downing held the room in thrall with tracks from his three Island albums. His voice is like a velvet caress, his phrasings crisp and inventive. The standing ovation was thunderous ... **Freddie Jackson** headlined a recent date at Avery Fisher Hall in New York. Jackson is an undeniable vocal powerhouse, the kind of singer who can do anything with his voice that he de-

(Continued on page 30)



It's a Sony

HAVE A LITTLE FAITH

C.D. Hawkins calls his music "jazz gospel." Nobody listened at first, but he and his gospel quintet, the C.D. Hawkins Group, shared a symphony of vocal talent, and a good deal of faith. Faith in their artistry—and faith that others would recognize and support their innovative foray into new frontiers of gospel music. Sony Master Innovator Sonny Rollins appreciated their choral music so much he made C.D. Hawkins the 1991 Sony Innovator in music.

"I'm thrilled by the spirit of this music," said Rollins. Hawkins' music introduces a new wave of jazz gospel with pop curves and orchestrative digital sounds. It's positively inspirational. The Sony Innovators Program.

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WILD PITCH RECORDS

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Billboard. FOR WEEK ENDING MAY 18, 1991

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	7	★★ NO. 1 ★★ MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J 1 week at No. 1
2	6	7	5	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE
3	4	4	9	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
4	1	2	12	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS
5	2	1	10	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
6	5	6	11	BORN AND RAISED IN COMPTON PROFILE 7323 (C) (T)	◆ DJ QUIK
7	7	11	6	RAMPAGE RAL 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J
8	11	13	9	WHIP IT BABY NASTYMIX 74005 (C) (T)	◆ MARIO
9	18	—	2	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D
10	9	12	9	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	◆ VICIOUS BASE FEAT. D.J. MAGIC MIKE
11	15	16	5	CRANK IT UP SOUND OF NEW YORK 4763/MOTOWN (C) (T)	ARB
12	14	20	5	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
13	8	5	13	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
14	10	8	19	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
15	19	23	3	IMAGINATION EPIC 49-73657 (C) (M) (T)	◆ HANSOUL
16	13	15	5	FACES PROFILE 7328 (C) (M) (T)	◆ RUN-D.M.C.
17	22	—	2	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL
18	20	21	4	HOMEY DON'T PLAY DAT RAL 44-73737/COLUMBIA (C) (T)	TERMINATOR X
19	12	9	12	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
20	21	19	5	COME DO ME COLD CHILLIN' 0-21766/REPRISE (M) (T)	◆ THE GENIUS
21	25	25	4	GET WILD GO CRAZY ARISTA 2196 (C) (T)	◆ K-9 POSSE
22	23	18	14	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
23	16	17	15	DANCE ALL NIGHT EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
24	26	28	3	COUNTDOWN ATLANTIC 0-86070 (C) (T)	◆ L.A. POSSE
25	24	26	4	U-R-NOT THE 1 ATLANTIC 0-86076 (C) (T)	◆ CRAIG G
26	29	—	2	APOLLO COLD CHILLIN' 0-21835/WARNER BROS. (C) (M) (T)	◆ KID CAPRI
27	NEW ▶	1	1	YOU ARE MY HEAVEN PRIORITY 7232 (C) (T)	FONKE SOCIALISTIKS
28	27	—	2	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS. (C) (T)	◆ MC SWAY & DJ KING TECH
29	NEW ▶	1	1	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN
30	17	10	8	WHO'S GONNA TAKE THE WEIGHT CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR

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

MUSIC THAT KNOWS NO BOUNDARIES...

POST NO BILLS

PHOTO BY STAN GODLEWSKI

A BILLBOARD SPOTLIGHT

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

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Jon Guy 212-536-5309

LOS ANGELES
Christine Matuschek 213-859-5344

NASHVILLE
Carole Edwards 615-321-4294

EUROPE
Christine Chinetti 71-323-6686



Billboard®
FOR WEEK ENDING MAY 18, 1991

TOP R&B ALBUMS™

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
1	1	1	8	★★ No. 1 ★★ SOUNDTRACK GIANT 24409/REPRISE (9.98) 4 weeks at No. 1	NEW JACK CITY
2	3	4	14	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
(3)	6	7	11	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
4	2	2	26	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
5	4	3	13	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
6	5	5	25	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
(7)	7	10	8	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
8	8	6	25	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
9	9	14	52	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
10	10	8	25	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
11	11	11	24	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
12	13	18	13	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
13	15	15	33	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
14	14	13	46	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
15	18	16	47	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
16	17	17	19	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
17	12	12	16	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
18	16	9	24	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
(19)	22	29	5	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD
20	19	20	15	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
21	21	23	8	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
22	20	19	39	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(23)	33	91	3	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
(24)	28	34	8	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
(25)	29	53	4	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
26	24	22	23	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
27	25	28	7	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE
28	26	26	59	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
(29)	41	64	3	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B
30	23	21	26	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
31	30	27	26	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
32	27	24	26	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
(33)	37	38	9	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
34	34	32	25	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
35	32	30	55	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
36	35	33	25	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
37	31	25	15	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
38	38	48	56	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
39	36	31	20	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
40	40	51	6	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED
41	43	49	6	RIFF SBK 95828 (8.98)	RIFF
42	45	40	40	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND
43	44	37	33	PEBBLES ● MCA 10025 (9.98)	ALWAYS
44	46	47	38	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
(45)	53	50	8	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU
46	39	35	62	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
47	51	46	8	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS
48	42	42	17	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
49	47	44	11	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES

50	52	43	40	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
51	50	41	13	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
52	49	45	19	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
53	48	52	6	WHODINI MCA 10201 (9.98)	BAG-A-TRIX
54	54	54	7	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.
55	69	65	16	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
56	56	60	5	SHEILA E WARNER BROS. 26255 (9.98)	SEX CYMBAL
57	63	82	4	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME
58	55	55	18	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
59	62	72	5	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP
60	65	75	6	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.
61	57	39	34	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
62	58	61	20	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
63	83	81	3	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq)	PERSEVERANCE
64	80	92	3	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL
65	67	80	4	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES
66	60	57	25	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
67	61	56	10	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
68	70	76	5	K-9 POSSE ARISTA 8665 (9.98)	ON A DIFFERENT TIP
69	68	59	26	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
70	59	36	13	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
71	74	62	33	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
72	79	78	6	CHAMPAIGN MALACO 7461 (8.98)	CHAMPAIGN IV
73	66	66	10	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
74	72	70	30	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
75	86	86	3	SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT
76	81	83	15	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
77	64	71	9	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
78	78	63	31	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
79	96	97	3	TONY D. 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE
80	76	68	8	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION
81	87	94	4	YZ TUFF CITY 8065* (6.98)	EP
82	73	74	17	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
83	89	98	4	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
84	75	69	24	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
85	82	77	72	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
86	71	58	28	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
87	85	—	2	O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?
88	84	73	43	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
89	NEW ►		1	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE
90	88	84	14	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
91	77	67	26	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
92	92	88	13	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
93	95	89	39	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
94	90	85	85	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
95	93	—	11	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
96	98	93	45	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
97	91	87	6	DETROIT MOST WANTED BRYANT 310 (8.98)	TRICKS OF THE TRADE
98	97	100	23	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
99	94	79	15	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
100	100	90	30	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.

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

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

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036
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FOR
MAKING
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R&B
SINGLE**

May 11, 1991

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**THE HEART
OF THE MAN.**

Listen for
"Amazing Love."
Phil's amazing new
single and video.
And don't miss Phil
on tour now.

"...the most powerful
singer I have ever
heard in my life."

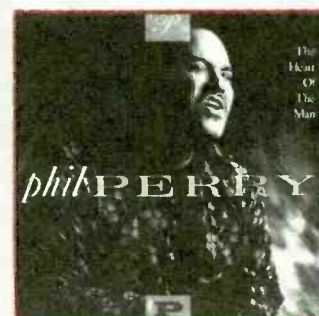
--James Ingram

"...an incredible singer!"

--George Duke

Produced by George Duke for
George Duke Enterprises, Inc.

Management: Dan Cleary
Management Associates



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TERRI ROSSI'S RHYTHM SECTION

AMONG THE TITANS, "It Should've Been You" by **Teddy Pendergrass** (Elektra) emerges as this week's No. 1 R&B Single! It ranks No. 1 in both radio and retail points. And it finally makes the playlist at WJMH Greensboro, N.C. Pendergrass has a potent musical history dating back to his four No. 1 hits with **Harold Melvin & the Blue Notes**, including "If You Don't Know Me By Now" and "The Love I Lost (Part I)" (P.I.R.), in the early '70s. As a solo artist, he achieved the top spot with "Close The Door" (P.I.R.) in 1978, and again in 1988 with "Joy" (Elektra/Asylum). Pendergrass has earned four gold and eight platinum albums—most without pop exposure. In many ways, his chart history does not do justice to his stature as an artist, nor does it convey the potency of his talent within the business and with his fans. Prior to his 1982 car accident, Pendergrass had set a standard for tall, dark, handsome, gutsy R&B singers that every A&R person is still trying to reinvent. Congratulations to **Ruben Rodriguez**, senior VP, and **Doug Daniel**, VP of promotion, and their staff!

SPEAKING OF GOOD-LOOKING and good singing, **Keith Washington** is headed for his first No. 1 single with "Kissing You" (Qwest). It is reported by the entire panel. It is No. 1 in New York at WBLS and WRKS. It is No. 1 at six other stations, including KKBt Los Angeles and WEAS Savannah, Ga. It made the largest retail point gain on this week's chart.

CAN WE TALK? "I Wanna Sex You Up" by **Color Me Badd** (Giant) is No. 5 in its fifth week on the chart. It gains reports from two stations, WVKO Columbus, Ohio and WPAL Charleston, S.C., for a total of 107 radio reporters. Two stations, WVKO and WMVP Milwaukee, tipped us to a radio-only version, "I Wanna Love You Up," created for the socially conscious programmer.

WEST COAST RAPPIN': "Born And Raised In Compton" by **D.J. Quik** (Profile) has reports from 59 stations, gaining seven stations, including: WBLS New York; WHQT Miami; KKBt Los Angeles; and KQXL Baton Rouge. "Quick Is The Name" eases 13-12 on the Hot R&B Albums chart. Did **Manny Bella**, VP of promotion, mention the word gold? ... "You Can't Play With My Yo Yo" by **Yo Yo** (East West) is well received on the radio. It has reports from 62 stations, gaining six, including WKYS Washington, D.C.; WJMH Greensboro; and KJMS Memphis.

Radio is always under fire for not playing rap records. Many stations target an older demographic and perhaps the youthful, rugged sound of rap is not appropriate. Generally, I'm not sure that it is rap that adults object to, but how rap records are programmed. The original rap fans are now in their early 30s, and might like to hear "White Lines (Don't Do It)" by **Grandmaster Melle Mel & The Furious Five** (Sugar Hill) as an oldie. WRKS has managed to program rap and be New York's No. 1 music station for four books in a row. Most of New York radio plays rap; as a result, I hear many records that don't get a chance throughout the rest of the country, such as "I Got To Have It" by **Ed O.G. & Da Bulldogs** (PWL) and "Looking At The Front Door" by **Main Source** (Wild Pitch). Both were No. 1 rap singles and sound good on the radio.

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
I CAN'T WAIT ANOTHER...					
HI-FIVE JIVE	7	13	31	51	51
RUSH RUSH					
PAULA ABDUL VIRGIN	7	11	21	39	46
SENSUOUS					
MILES JAYE ISLAND	4	10	18	32	32
MAIN COURSE					
FREDDIE JACKSON CAPITOL	8	6	17	31	91
P.A.S.S.I.O.N.					
RHYTHM SYNDICATE IMPACT	4	6	13	23	44
WHY					
SMALL CHANGE MERCURY	5	4	14	23	38
HOW CAN YOU HURT THE...					
CHERYL "PEPSII" RILEY COLUMBIA	5	4	10	19	19
HEAVEN					
RUDE BOYS ATLANTIC	2	5	11	18	73
NEVER GONNA LET YOU DOWN					
SURFACE COLUMBIA	4	1	12	17	66
GAMES					
TRINERE LUKE	2	6	9	17	28

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.

A SINGLE FROM A MAN SYNONYMOUS WITH SUCCESS.

LAMONT DOZIER

LOVE IN THE RAIN

(87687)

The songwriter/producer of hundreds of hits now turns his attention to his own artfully crafted new single.

From the album INSIDE SEDUCTION (82228).

Produced by Lamont Dozier

1991 Atlantic Recording Corp. A Time Warner Company



Platinum Knock Out. L.L. Cool J is joined by label and management execs to receive a triple-pack of plaques: a platinum award for his most recent album, "Mama Said Knock You Out"; a gold certification for the hit single "Around the Way Girl"; and a plaque recognizing his latest release being judged one of the 10 best albums of the year in the Village Voice "Pazz & Jop" poll. Pictured in the front row, from left, are Burt Baumgartner, senior VP, national promotion, Columbia; Angela Thomas, product marketing, Columbia Records; Russell Simmons, chairman, Def Jam/RAL Records; Don Jenner, president, Columbia Records; L.L. Cool J; and Tommy Mottola, president, Sony Music Group. In the back row, from left, are Bob Garland, VP, top 40 singles promotion, Columbia; Lyor Cohen, CEO, Rush Management and Associated Labels; Brian Latture, personal manager; and Eddie Pugh, VP, R&B promotion, Columbia.

A Very Good Year For Sinatra Packs With High Hopes For Capitol's 800 Line

■ BY STEVE APPLEFORD

LOS ANGELES—The pause was brief, but one Frank Sinatra seemed compelled to make during this stop on his 75th birthday tour, acknowledging other key players in the year-long celebration of his musical career.

Standing on the stage of the Long Beach Arena, Sinatra raised a full tumbler to his lips to toast "Mr. Chivas and Mr. Regal," the corporate sponsors of his U.S. tour. And later, fans leaving this February concert were offered free coupons good for a jar of Sinatra's own pasta sauce.

But missing from any mention here was perhaps the best resource for Sinatra's music next to the man himself: critically acclaimed audio and video compilations released by Capitol and Warner/Reprise in late 1990. Those are "Frank Sinatra: The Capitol Years" and four of Sinatra's best-known concept discs, also on Capitol, and volumes I and II of "The Reprise Collection" on Warner Reprise, each marketed in tandem with videocassette and laserdisc compila-

tions from Warner Reprise Video (Billboard, May 11).

Capitol, for its part, hopes to begin reaching Sinatra's fans on his spring U.S. tour with a direct marketing campaign aimed in part at Sinatra concertgoers—an often older generation rarely reached through the retail marketing efforts of record stores.

Sinatra management and Capitol say they are close to finalizing plans for an 800 telephone number where

the label's 75-track collection "The Capitol Years" may be ordered by mail, says Clark Duvall, director of catalog marketing for the label. The phone line, as Duvall envisions it, would be publicized at concert dates and through radio promotions.

"The older audience tends to be a more affluent audience, and they are music buyers," Duvall explained. "But I think in a lot of cases they

(Continued on page 41)

Cretu's Credo: Being Unique Can Bring Great 'Sadeness'

■ BY LARRY FLICK

LOS ANGELES—The pop radio success of "Sadeness Part 1" by Enigma appears to have surprised everyone in the music industry except its creator, German producer/composer Michael Cretu.

The tune, which weaves samples of traditional Gregorian chants into a

hip-hop beat, is far from standard top 40 fare. Cretu, however, views the song's quirky nature as being its primary selling point.

"Contrary to the usual record-company philosophy, people are open-minded and starved for something unique," he says. "This is music that is different from any other available at the moment. I think people have responded to that."

Until recently, Cretu has chosen to remain anonymous where the Enigma album "MCMXC A.D." on Charisma Records is concerned. He says the purpose was to let the music speak for itself.

"With Enigma, I have created a complete piece of music that I wanted to let stand alone," he says. "There is a sense of mystery in the music that I wanted to leave untouched by the perceptions and preconceived ideas that come with the past history of a producer or a songwriter."

Apparently, the music *did* stand well alone. Before Cretu began to speak with the media, "Sadeness" had topped pop charts in 10 European countries, including his native Germany, where it is the fastest-selling single in German recording history. In the U.S., the track topped Billboard's Club Play chart less than a month after it was released, and peaked at No. 5 on the Hot 100.

Another result of the success of "Sadeness" is the proliferation of sound-alike singles. At last count, approximately one dozen copycat records have been issued in the U.S. alone. Cretu smiles at such a tally.

"It is the mark of a record that has an effect on both music and the media," he says. "I suppose I should be bothered by so many similar songs, but I am not. I am both proud and flattered that my music has started such a trend. I enjoy this moment, because tomorrow they will be copying someone else."

While people are busy copying the sound of "Sadeness," Charisma has released a new single from the album, "Mea Culpa," which retains the atmospheric quality of its predecessor without the aid of Gregorian chants.

"The great misconception of people who have only heard 'Sadeness' is

(Continued on page 36)

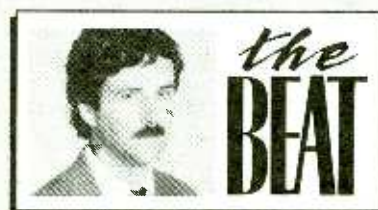
Stax Facts; Thompson's Return; Prince's 'Pearls'

THE STACCATO ATTACK of the horn section and the unmistakable Memphis groove of Booker T. & the MGs set fire to "Soul Man" as Sam Moore, Eddie Floyd, Carla Thomas, and Phil Collins joined voices for the Sam & Dave classic on the stage of the Lone Star Roadhouse in New York. It was but one highlight of a remarkable May 4 performance (broadcast live as the backdrop of ABC's "American Saturday Night") staged by the Atlantic Records Group to herald the arrival of its massive and masterful boxed set "The Complete Stax-Volt Singles: 1959-1968," a nine-disc, 244-track set, complete with a 64-page history of the Memphis label. Never before has a compilation like this been launched with such a reaffirmation of the talents that created it. In front of a crowd that included Atlantic co-chairman Ahmet Ertegun and Stax co-founder Jim Stewart, the MGs jammed and turned on a dime (under the "stretch" or "wrap" cues of the TV stage director). Thomas sang "Gee Whiz," the first hit for Stewart's fledgling operation. Floyd called on all to "Raise Your Hand." Collins and Moore dueted on "You Don't Know Like I Know." And Moore tore into the crowd's collective soul with Otis Redding's "I've Been Loving You Too Long." Thomas will soon record a new disc and other Stax/Volt vets—notably Moore, who recently cut four songs with Bruce Springsteen—may well have sung their way into new label deals at this show. What's more, there's talk of a Stax/Volt Revue tour, with Booker T. & the MGs backing a cast including Carla Thomas, Rufus Thomas, Moore, Floyd, the Mar-Keys, William Bell, and Isaac Hayes.

THOMPSON TAKES AIM: Dusk was settling outside the wall-to-wall windows of a loft in Manhattan's Chelsea neighborhood. The glittering peaks on the Midtown skyline were matched within this expansive room by rows of candles flickering around bookcases and dark-wood furniture. In this sublime setting, Richard Thompson turned in an equally exquisite solo performance, previewing

"Rumor & Sigh," his upcoming Capitol Records disc produced by Mitchell Froom—and arguably his finest work since the lauded "Shoot Out The Lights" a decade ago.

"You can all sit on the floor like hippies if you want to," quipped Thompson, as many in the audience accepted the offer, sitting rapt as the singer/songwriter opened with the quiet heartbreak of "I Misunderstood," with its emotional word twist ("I thought she was saying good luck/she was saying goodbye"). Since his days as co-founder of Fairport Convention, Thompson has mixed a certain



by Thom Duffy

medieval musical spirit, thoroughly modern energy, and dry British wit. All elements combine on the fiddle-fired single "I Feel So Good," which goes to album-rock radio beginning Monday (13). Flailing his acoustic guitar, Thompson raved through the number, taking on the role of the song's rebellious teen. A storytelling tribute to a classic motorcycle, "1952 Vincent Black Lightning," was followed by the ironic "God Loves A Drunk" and, to the delight of the assembled cadre of fans, an impassioned reading of "Shoot Out The Lights."

Similar showcases are being staged by Capitol in Los Angeles, Toronto, Washington, Dallas, Atlanta, and Ottawa—just one sign of a notable commitment to Thompson's latest. "The state of radio is forcing people to look to other ways of marketing, dealing much more directly with retail; it's a sign that something's wrong somewhere," Thomp-

son told Billboard's Jim Bessman the day after his New York set. "My records aren't aimed at that broad a market. If they translate, that's good. But the aim is to enjoy myself and try to be true to whatever ideals I have left."

It also does not hurt that Capitol Records has an avowed Richard Thompson fan, president Hale Milgrim, at the helm. "This is the first record that's been really, truly promoted," says Thompson. "Miracles can happen; the right people at the right place in a corporate structure. All levels of the music business know [Hale]; he's already done amazing things for the company." And for Capitol, it's not inconceivable that Thompson could bring this year's Bonnie Raitt-like breakthrough.

PURPLE NEWS: With plans to stage his first major U.S. tour in four years in August to coincide with the release of his upcoming album "Diamonds & Pearls," Prince recently took a break from tour rehearsals to shoot three videos for the disc. The album will feature Prince's new eight-piece band, the New Power Generation. Before its arrival, new Prince tunes can be heard on new and upcoming releases from Paula Abdul, Martika, Miles Davis, Louie Louie, Patti LaBelle, Ingrid Chavez, T.C. Ellis, and saxman Eric Leeds. Does the man ever sleep?

ON THE LINE: Pearl Jam, formed by Mother Love Bone guitarist Stone Gossard and bassist Jeff Ament after the death of MLB lead singer Andrew Wood, has been signed by Epic A&R VP Michael Goldstone. Goldstone had signed MLB while at PolyGram.

ON THE BEAT: In a recent piece on MTV's "Unplugged" series and its segment featuring rappers De La Soul, L.L. Cool J, MC Lyte, and A Tribe Called Quest, Newsday pop music critic Wayne Robins makes the altogether reasonable sugges-

(Continued on page 35)

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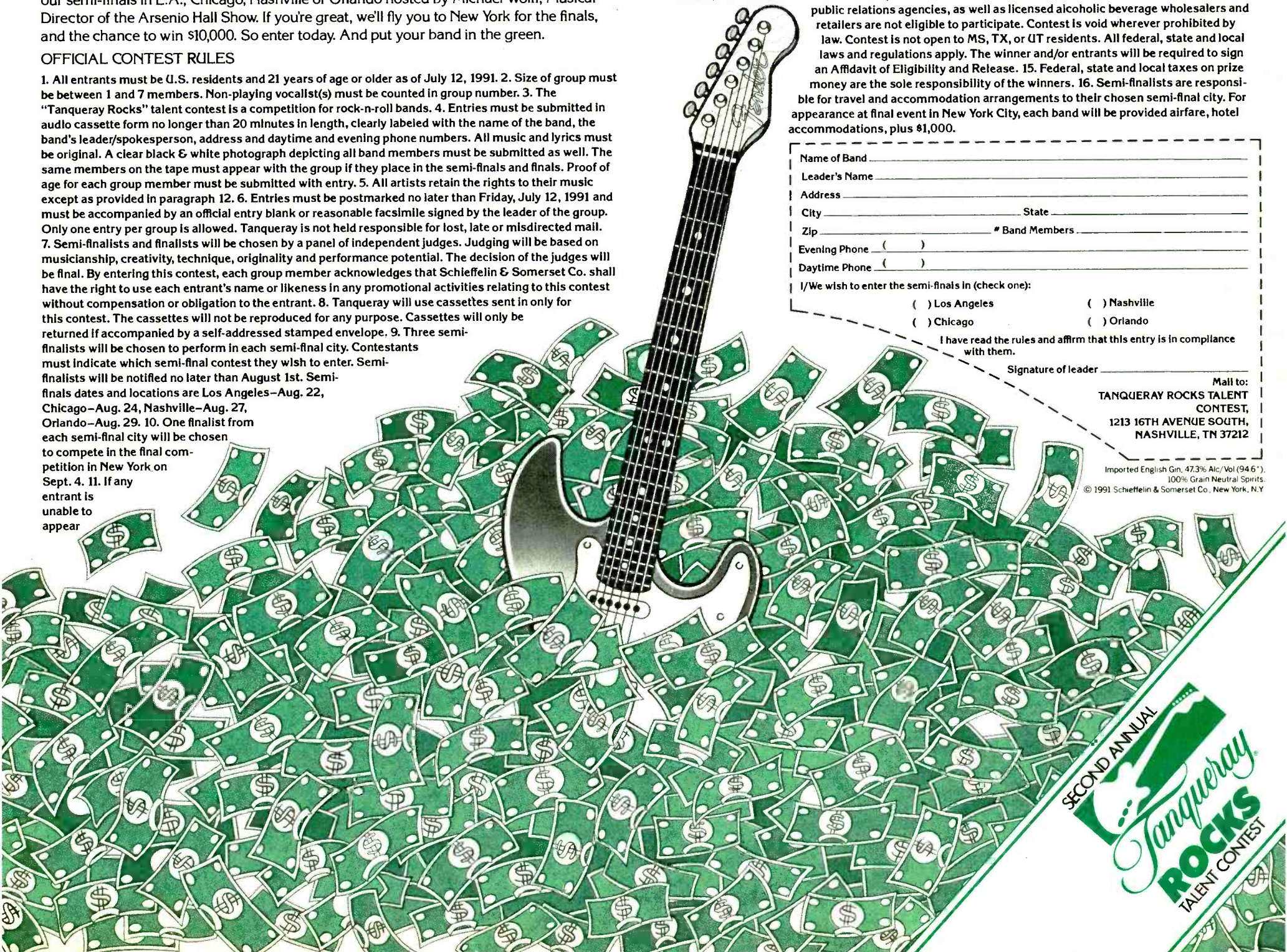
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OFFICIAL CONTEST RULES

1. All entrants must be U.S. residents and 21 years of age or older as of July 12, 1991. 2. Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group number. 3. The "Tanqueray Rocks" talent contest is a competition for rock-n-roll bands. 4. Entries must be submitted in audio cassette form no longer than 20 minutes in length, clearly labeled with the name of the band, the band's leader/spokesperson, address and daytime and evening phone numbers. All music and lyrics must be original. A clear black & white photograph depicting all band members must be submitted as well. The same members on the tape must appear with the group if they place in the semi-finals and finals. Proof of age for each group member must be submitted with entry. 5. All artists retain the rights to their music except as provided in paragraph 12. 6. Entries must be postmarked no later than Friday, July 12, 1991 and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. Tanqueray is not held responsible for lost, late or misdirected mail. 7. Semi-finalists and finalists will be chosen by a panel of independent judges. Judging will be based on musicianship, creativity, technique, originality and performance potential. The decision of the judges will be final. By entering this contest, each group member acknowledges that Schieffelin & Somerset Co. shall have the right to use each entrant's name or likeness in any promotional activities relating to this contest without compensation or obligation to the entrant. 8. Tanqueray will use cassettes sent in only for this contest. The cassettes will not be reproduced for any purpose. Cassettes will only be returned if accompanied by a self-addressed stamped envelope. 9. Three semi-finalists will be chosen to perform in each semi-final city. Contestants must indicate which semi-final contest they wish to enter. Semi-finalists will be notified no later than August 1st. Semi-finals dates and locations are Los Angeles—Aug. 22, Chicago—Aug. 24, Nashville—Aug. 27, Orlando—Aug. 29. 10. One finalist from each semi-final city will be chosen to compete in the final competition in New York on Sept. 4. 11. If any entrant is unable to appear

at either the semi-finals or final, an alternate will be chosen. 12. Each entrant acknowledges that his/her performance may be filmed, videotaped, recorded, and/or photographed by Schieffelin & Somerset Co. The film, videotape, recording and photographs of this performance may be used for any purpose whatsoever, including the commercial sale of same, without payment of any compensation to entrant or securing of any additional permission from entrant. The filming, videotaping, recording and/or photographing may include the final competition in New York and/or the semi-finals in Nashville, Los Angeles, Chicago or Orlando. By entering, each entrant represents and warrants that the musical routine performed by each band is original and will not infringe upon or violate the rights of any third party, and that entrant's participation in this contest will not violate any pre-existing recording contract with any third party. Each group member by entering this contest agrees to all terms of this competition. 13. Grand prize: \$10,000 and a limited edition, custom Fender Stratocaster guitar (approx. retail value \$700). 14. Employees and their families of Schieffelin & Somerset Co., Tower Records and their affiliates, subsidiaries, advertising and public relations agencies, as well as licensed alcoholic beverage wholesalers and retailers are not eligible to participate. Contest is void wherever prohibited by law. Contest is not open to MS, TX, or UT residents. All federal, state and local laws and regulations apply. The winner and/or entrants will be required to sign an Affidavit of Eligibility and Release. 15. Federal, state and local taxes on prize money are the sole responsibility of the winners. 16. Semi-finalists are responsible for travel and accommodation arrangements to their chosen semi-final city. For appearance at final event in New York City, each band will be provided airfare, hotel accommodations, plus \$1,000.



Name of Band _____	
Leader's Name _____	
Address _____	
City _____	State _____
Zip _____	# Band Members _____
Evening Phone () _____	
Daytime Phone () _____	
I/We wish to enter the semi-finals in (check one):	
() Los Angeles	() Nashville
() Chicago	() Orlando
I have read the rules and affirm that this entry is in compliance with them.	
Signature of leader _____	
Mail to: TANQUERAY ROCKS TALENT CONTEST, 1213 16TH AVENUE SOUTH, NASHVILLE, TN 37212	

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SECOND ANNUAL
Tanqueray
ROCKS
TALENT CONTEST

TALENT IN ACTION

VOLUNTEER JAM XIV
Starwood Amphitheatre
Nashville

ALTHOUGH ITS MYSTIQUE has withered with age, the once annual, now occasional Volunteer Jam can be relied on to deliver plenty of good music for the money. The fourteenth edition of the show, staged from 2 p.m. to midnight, May 4 featured 18 acts, including host and

founder Charlie Daniels, and drew a crowd of about 12,000 to this open-air venue.

The audience, which braved early afternoon rains and Starwood's merciless security and bloated food prices, had not made the sacrifice in order to exercise fine musical discrimination. Thus, every act that had a heavy beat and steady eye contact got a cordial response. John Kay & Steppenwolf and the Charlie Daniels Band rocked their way to the most enthusiastic responses. But country performers Travis Tritt, Tanya Tucker, and Joe Diffie

were not far behind. For acts exposed only on country radio and video, these three were amazingly well-received by an audience that appeared to have cut and lost its teeth on '60s and '70s rock.

Artistically, no one came close to the music made by B.B. King and his band, each member of which demonstrated stellar instrumental skills. Gospel music held its own, and then some, via ace vocalist Russ Taff and Bobby Jones & New Life Singers. Country singers Robin Lee and Kelly Lang, who have yet to carve large names for themselves, nonetheless demonstrated that the sounds and the moves are in place.

Jam alumni Wet Willie, Toy Caldwell, Jim Dandy Mangrum, and Larry Howard, (and key members of Big Sir) brandished the still-bright torch of Southern rock. Ted Nugent dropped by to do three songs, exhibiting little of his wild-man image this time, except for the ever-knowing leer. Young Indiana fiddling whiz Jess Ford rounded out the bill.

It would be joyous to review a Daniels project and have the luxury of focusing on the music alone—because as a musician, Daniels is superb. During this concert he played electric guitar, banjo, and fiddle with breathtaking verve and elegance. Alas, to get Daniels' music you have to suffer through intervals of his embarrassingly simple-minded and often contradictory political spiel. Among the Jam examples: Daniels made a great to-do about the recent war—using a giant American flag as a backdrop and exchanging hats onstage with a retiring general—then criticized CNN for exercising the free speech that such a war presumably is fought to help ensure. He even disrupted the show's schedule at one point to let a man drag a life-size (or death-size) cross onstage and pronounce that America's victory over Iraq was evidence of God's favoritism. No matter how great the music was, you knew that bozo philosophy was always lurking in the wings, and that took some of the edge off.

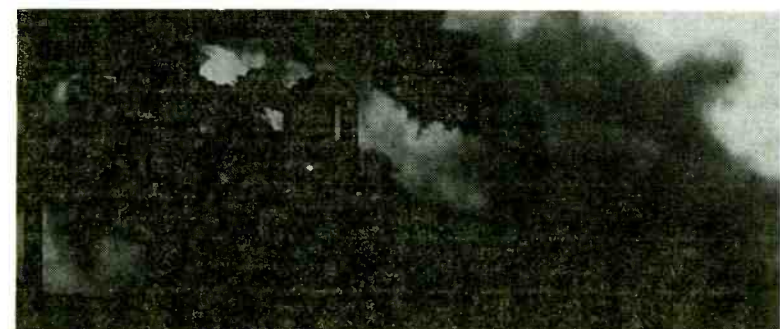
EDWARD MORRIS

FRANCESCA BEGHE

The Bottom Line, New York

NEW YORK NATIVE singer/songwriter Francesca Beghe celebrated her self-titled SBK debut release with an appearance at the Bottom Line April 26. Accompanied by a tight, four-piece (guitar/

(Continued on page 36)



OH, BEAUTIFUL FOR SPACIOUS SKIES...

Each year, Americans throw away over 16 billion disposable diapers, 220 million rubber tires, 2 billion plastic razor blades and similar items that literally take thousands of years to break down. We are faced with growing environmental problems from acid rain to global warming and the depletion of our ozone layer. These problems are exacerbated by automobile and factory emissions, and the irresponsible disposal of hazardous waste. This spells out grave consequences for the air that we breathe, the water we drink and the land we live on. Perhaps it's time to change our tune.

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA CORBETT MONICA	Circle Star Theatre San Carlos, Calif.	April 26-28	\$563,616 \$41.50/\$39.50	14,215 14,800 sellout	in-house
GARTH BROOKS THE JUDDS ROBIN LEE	Tacoma Dome Tacoma, Wash.	May 3	\$563,157 \$24.50	22,963 sellout	Linear Prods.
YES	Meadowlands Arena East Rutherford, N.J.	April 14	\$449,594 \$22.50/\$20	20,356 sellout	Metropolitan Entertainment
YES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 20	\$413,620 \$35/\$22.50	18,056 sellout	Metropolitan Entertainment
YES	The Spectrum Philadelphia	April 16	\$388,665 \$35/\$20	18,585 sellout	Electric Factory Concerts
STEVE LAWRENCE & EYDIE GORME	Fox Theatre Detroit	April 11-14	\$343,899 \$50/\$37.50/ \$25/\$10	16,912 22,500	Brass Ring Prods.
YES	Trump Taj Mahal, Mark Etis Arena Atlantic City, N.J.	April 12-13	\$340,650 \$50/\$35	9,700 sellout	Electric Factory Concerts
ZZ TOP JAY AARON	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	May 3	\$296,528 \$22.50	14,701 sellout	Beaver Prods. in-house
YES	Colisee de Quebec Quebec City	April 22	\$275,720 (\$317,629 Canadian) \$26.50	11,986 14,000	Donald K. Donald Prods. Concert Prods. International
SCORPIONS TRIXTER GREAT WHITE	Colisee de Quebec Quebec City	April 28	\$259,995 (\$298,214 Canadian) \$24.50	12,172 13,000	Donald K. Donald Prods. Concert Prods. International
HARRY CONNICK JR.	Fox Theatre Detroit	April 16-17	\$254,650 \$27.50	9,260 sellout	Brass Ring Prods.
WHITNEY HOUSTON AFTER 7	Olympic Saddledome Calgary, Alberta	May 5	\$238,662 (\$273,029 Canadian) \$35/\$27.50	9,736 14,114	Perryscope Concert Prods.
JAME'S ADDICTION HAPPY MONDAYS	Madison Square Garden New York	April 24	\$231,710 \$17	14,314 sellout	Metropolitan Entertainment
YES	Hartford Civic Center Hartford, Conn.	April 18	\$230,889 \$35/\$22.50	9,213 16,550	Metropolitan Entertainment
YES	Montreal Forum Montreal	April 24	\$217,379 (\$249,551 Canadian) \$26.50	9,417 13,000	Donald K. Donald Prods.
MIKHAIL BARYSHNIKOV	Fox Theatre Detroit	April 20-21	\$215,055 \$50/\$40/\$30	4,700 9,000	Brass Ring Prods.
PATTI LABELLE	Circle Star Theatre San Carlos, Calif.	April 19-20	\$215,000 \$24.50	9,089 10,000	in-house
THE CHARLIE DANIELS BAND VOLUNTEER JAM XIV: WET WILLIE, JOE DIFFIE RUSS TAFF, TRAVIS TRITT TANYA TUCKER, TOY CALDWELL JOHN KAY & STEPPENWOLF ROBIN LEE, JIM DANDY TED NUGENT, B.B. KING, CHARLIE DANIELS BAND	Starwood Amphitheatre Nashville	May 4	\$212,943 \$25/\$19	11,118 15,337	in-house, Charlie Daniels Band
YES	Knickerbocker Arena Albany, N.Y.	April 25	\$210,720 \$30/\$22.50	8,621 10,000	Northeast Concerts
YES	Buffalo Memorial Auditorium Buffalo, N.Y.	April 26	\$210,386 \$25/\$20/\$17.50	10,496 17,000	Metropolitan Entertainment
ZZ TOP JOHN MAYALL & THE BLUESBREAKERS	Lubbock Memorial Civic Center, Municipal Coliseum Lubbock, Texas	May 2	\$196,160 \$20	10,500 sellout	Beaver Prods.
SCORPIONS TRIXTER GREAT WHITE	SkyDome Toronto	April 30	\$195,733 (\$224,310 Canadian) \$25.50	9,448 14,000	Concert Prods. International
ZZ TOP JOHN MAYALL & THE BLUESBREAKERS	Pan American Center New Mexico State Univ. Las Cruces, N.M.	May 1	\$192,480 \$20	10,205 sellout	Beaver Prods.
SCORPIONS TRIXTER GREAT WHITE	Meadowlands Arena East Rutherford, N.J.	April 18	\$176,335 \$20/\$18.50	9,993 sellout	Metropolitan Entertainment

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THE BEAT

(Continued from page 32)

tion that performers whose vocal talents have been challenged, such as **Paula Abdul** or **Zelma Davis** of **C&C Music Factory**, could really prove their stuff in the show's live, stripped-down, musical format. A chance, writes Robins, to put those nasty rumors behind them... **Dale Bozzio**, former **Missing Persons** front woman, played with a 10-piece band at the Channel in Boston recently to showcase new material in an R&B/dance groove. Bozzio is being represented by Lewin & Rosenthal in Boston... While U.S. audiences may just now be discovering Brazilian singer/composer **Ivan Lins** with his new album "Awa Yio" on Warner/Reprise, Lins has no shortage of admirers among his musical peers. Lins recently went in the studio with **Toots Thielemanns**, who is recording two of Lins' songs on his upcoming Private Music release. Lins sang a Portuguese lyric for Thielemanns' well-known instrumental "Bluesette." After a national promo swing, Lins is due to record with **Sergio Mendes**, who plans to include two Lins compositions on his next Elektra album.

DATEBOOK: **Robert Cutarella** of Hit List Music will keynote a seminar, "Getting Paid: The Bottom Line In Performing And Producing," Thursday (16) at the Doral Inn in New York, sponsored by the Musical Artists and Technicians Assn.

DISCS DUE: The release of **Paul McCartney's** "Unplugged: The Official Bootleg" on Capitol Records has been moved back to June 4... **Taj Mahal** is joined on his Private Music album "Like Never Before" by guests including **Hall & Oates**, **D.J. Jazzy Jeff**, the **Pointer Sisters**, **Dr. John**, **Hiram Bullock**, **David Lindley**, **Paul Barrere** of **Little Feat**, **Eric Bazilian** and **Rob Hyman** of the **Hooters**, and others. The disc is due for release Tuesday (14)... **John Lee Hooker** is joined by **Rolling Stones** guitarist **Keith Richards** on his next disc... **Heartbreakers** bass player **Howie Epstein** is producing an upcoming (and long overdue) album from **John Prine**... Speaking of Prine, the Beat's favorite track on the new **Wild Jimbos** album on MCA/Nashville is a cover of Prine's philosophical ditty "Let's Talk Dirty In Hawaiian."

ON THE ROAD: **Lynyrd Skynyrd** 1991, once more tapping the legacy of its late band mates, will open a U.S. summer tour July 17 in Baton Rouge, La.—the city that the original **Lynyrd Skynyrd** was enroute to for a concert when its chartered tour plane crashed in October 1977. The album "Lynyrd Skynyrd 1991" arrives from Atlantic in June... A **Yanni** date at the Beacon Theater May 11 closed the first "Bud Light Classic Concert Series," a string of sponsored al-

ternative music events staged by **Julie Lokin** of New Audiences, in a partnership negotiated by **Rick Arnstein** at Rock-It Marketing... The **Black Crowes** pick up **Jellyfish** as opening act on their U.S. tour beginning May 12 in Jacksonville, Fla... **Chris Isaak** will be joined on his spring tour dates by **Marti Jones** through June 2... A concert honoring the legacy of **Charlie Parker** will be staged Saturday (18) at the Brooklyn Academy of Music, featuring **Red Rodney**, who played with Parker from 1949 to 1952, taking the spot in Parker's lineup vacated by **Miles Davis**... **Cris Williamson**, who helped start the women's music label Olivia Records in the '70s, celebrates the 15th anniversary of her noted album "The Changer & The Changed" with a solo concert Saturday (18) at Carnegie Hall... Tour openings: **Poison**, **Slaughter**, and the **BulletBoys**, Sunday (12) at the Selland Arena, Fresno, Calif.; **Anthrax**, **Megadeth**, and **Slayer** with **Alice In Chains**, Thursday (16), Starplex Amphitheater, Dallas... While promoters and managers argue the merits of photographer **Lynn Goldsmith's** line of **Backstage Counterfeit** passes (*Billboard*, May 11), the Beat ponders the existential implications of a laminated pass featuring a photo of the late **Jim Morrison** — labeled "All Area Access."

NEW ON THE CHARTS

"Does Anybody Really Fall In Love Anymore?" is a rock-ballad query that brought together the songwriting talents of **Desmond Child**, **Diane Warren**, **Jon Bon Jovi**, and **Richie Sambora**—and resulted in the pop breakthrough of **Kane Roberts**. The song, from Roberts' debut album, "Saints And Sinners," on DGC Records, is receiving airplay at album-rock stations across the country and recently debuted on the Hot 100 Singles chart.

A native of Boston, Roberts grew up listening to such acts as **Aerosmith**, **Led Zeppelin**, and **Alice Cooper**, and emulated their styles as soon as he began taking electric guitar lessons at age 10.



KANE ROBERTS

After studying at the New England Conservatory of Music, the artist moved to New York, where he hooked up with a band that toured the East Coast club circuit. When he moved to Los Angeles in 1985, Roberts' demo tape fell into the hands of none other than **Cooper** himself, who was so impressed with his playing that he invited him to co-write songs and perform lead guitar for his "Constrictor" set.

Roberts' involvement with **Cooper** continued on through the shock rocker's next two albums, and eventually Roberts received calls to back up such acts as **Rod Stewart** and **Berlin**. But Roberts pursued a major-label contract of his own as a solo performer. He signed with DGC Records last year and immediately began writing songs for his debut album, fulfilling a lifelong ambition.

"When I was a kid I imagined myself making records and being on the radio," recalls Roberts. "Now, when I actually hear myself on the radio, I'm always taken back to those feelings I had the first time I threw on an **Alice Cooper** record or played air guitar in front of the mirror. It's all been part of a dream for me."

Management: **Alive Enterprises**, Los Angeles.

JIM RICHLIANO

TALENT STRATEGIES '91

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TALENT IN ACTION

(Continued from page 34)

drums/bass/keys) band of veterans, Beghe sang most of the tunes from her album to an appreciative audience with a good share of thirty-something fans.

Young Beghe is an artist who writes intelligent lyrics based on her observations and feelings about life and love, blends them with music that is simple but rich, and then sings (no, *articulates*) the resulting song (no, *story*) with a clear, powerful, soulful voice in the tradition of other memorable female soul, jazz, rock, blues, and folk singers. And the tunes are not too long, either. Now that's doing a song the old-fashioned way, the way it should be done.

In concert, the sound was initially too loud for comfort, although the loudness never overpowered Beghe's voice; curiously enough, it emphasized the clarity of her voice and enunciation. Included in the set was first single "Heaven Knows," which has just gone to radio. Beghe also plays a spirited piano, accompanying herself on her pretty ballad "Something About Your Touch" and the raucous blues "Little Angelina."

For some reason, during instrumental breaks and at tune endings, Beghe turned her back to her appreciative audience. As a result, it was a few seconds before she realized

that she was being given a standing ovation at the end of the set. But that's a small issue. The important one is that Francesca Beghe has a voice—and she knows how to use it.

DIANE PATRICK

THE SCORPIONS GREAT WHITE TRIXTER

Meadowlands Arena
East Rutherford, N.J.

LIKE A STRONG summer breeze, maybe. Or a steady rain. But definitely not like a hurricane. Not anymore, that is. The Scorpions, one of the more consistent hard-rock bands to emerge from the '70s, have lost some of their bluster, as demonstrated at their poorly attended New York-area performance.

Headlining an April 18 triple bill at the Meadowlands Arena—despite holding the lowest album-chart position on this three-band bill—the German quintet played 90 minutes of material, trying to draw from the better moments of its 14-album career.

Signature songs such as "Rock You Like A Hurricane" and "No One Like You" have held up the same way AC/DC standards have: as distorted party anthems. You just can't hear those songs live and not pump a fist or stomp a foot.

Even some newer riff-heavy, hook-conscious material like "Lust Or Love" and "Don't Believe Her," from the band's most recent Mercury Records album, "Crazy World," played well in the youth-filled arena. But the laughable ballads like "Wind Of Change" and tedious, midtempo rockers like "Rhythm Of Love" and "Bad Boys Runnin' Wild" were more the par.

Though singer Klaus Meine's voice sounded as durable as ever, the rest of the band didn't supply the attack Scorpions fans are used to in the live setting. As for staging, the group had no extravagant props or lighting and only mustered one human pyramid.

Great White, added to the bill to bolster ticket sales, was impressive with its powerful bluesy rock. The California quintet, behind energetic vocalist Jack Russell, played 45 minutes of music mostly from its latest and strongest album to date, "Hooked," on Capitol Records.

Trixter, a young New Jersey quartet, showcased its popular self-titled debut on Mechanic/MCA Records and proved true two rock adages. First, the kickoff band on a triple bill always get the worst sound mix. Second, young bands pushed prematurely into arena shows are seldom ready for the challenge.

SCOTT BRODEUR

Reflection On The Spirit That Led To Copyright Act Of '76

A HISTORICAL Perspective: Ervin Drake, the songwriter who has played a key role in protection of writer rights over the years, reflected on his role in some industry history after catching an Inside Track item that dealt with success in getting American lyric writers a bigger share of the royalty pie in European versions of their songs. (Billboard, May 4).

"Back in 1972, I was executive VP of The Songwriters Guild, then known as AGAC. One day a distraught member complained to me that an Italian song to which he had fitted an English lyric (as commissioned by the English subpublisher) had been recorded in English and sold in the U.K. and U.S. but, when the record was released in Italy, he found he was not entitled to receive his share of performance credit or record royalties.

"On further checking I discovered that, according to the standard deal between international publishers, a secondary lyric was viewed as legitimate only within that licensed subterritory. Anywhere else it was called 'piracy.'

"The Guild found this condition intolerable. I met with then presidents of ASCAP, Stanley Adams, and BMI, Ed Cramer, separately, to register a protest and an appeal for help within the framework of CISAC [the world performance rights group]. Adams advised me that there would shortly be a meeting of CISAC in Las Palmas that he would chair as its president. He suggested the Guild wire him there with its position. We did. He introduced our appeal and it carried.

"We were all jubilant. But that 'little' thing called 'technical implementation' waited from 1972 until the present day for recognition and application.

"That heady feeling of accomplishment inspired me and, when I acceded to the presidency of AGAC, I persuaded the council to get involved in the fight for a new copyright law. Others had been laboring fruitlessly in the vineyards of Congress for a good dozen years. We joined the leaders of our industry—the late Sal Chiantia and I led the faction of songwriters and publishers and were rewarded only two years after AGAC's entry, with the passage of the Copyright Act of 1976.

"The next few years found the publishers and songwriters united in the successful battle for equitable mechanical royalty rates—from 2³/₄ cents to the present 5.7 cents. By this time Sal and I were a smooth combo... I

really miss the guy!"

IVOR NOVELLO AWARDS: Cutting a wide creative swath, BASCA, the British songwriter academy, made its annual Ivor Novello Awards May 2 in London.

Winners were Elton John and Bernie Taupin for "Sacrifice" as the best song and A-side singles cut; John Barry, who earned the BASCA Jimmy Kennedy Award for his 30-year career in film scoring; and the Rolling Stones, for "outstanding contribution to British music."

Awards also went to Erasure's Andy Bell and Vince Clarke, whose "Blue Savannah" was re-

cognized as the U.K. Performing Right Society's most performed work in 1990; Robert Farnon, for "outstanding services" to

British music as a film and TV composer; Phil Collins, named songwriter of the year—his self-effacing comment after receiving the award was, "Really I'm just a drummer who mucks about a bit with a few songs"—and Albert Hammond, given a special award for international achievement. The event, with Tim Rice as MC, was sponsored by PRS.

A GOOD THING COMES East: Capitol Records' black music A&R department now has a New York version of its West Coast "Publisher/Songwriter Hotline," 212-603-8752. The Los Angeles line, introduced in March, remains 213-871-5149. The concept allows for a recorded message to assist in the placement of songs involving specific Capitol artists and projects. The current tape is about 15 minutes and features Capitol acts Adeva, Angela Boffill, Tisha Campbell, Joey Diggs, Rachelle Farrell, D'Atra Hicks, Kym Mazelle, the Scotts, and Tracie Spencer. And there are fax numbers: 212-603-8702 and 213-469-4542.

OOPS! Words & Music misspelled the name of Fred Silber, a VP of business administration at EMI Music Publishing, in relating how the publisher deals with sampling of its copyrights in the May 4 issue.

PRINT ON PRINT: The following are the five best-selling folios at Music Sales Corp.:

1. Depeche Mode Anthology
2. AC/DC Anthology (guitar tablature edition)
3. Jeff Beck Anthology (guitar tablature edition)
4. Singers & Songwriters
5. Leonard Cohen Anthology



by Irv Lichtman

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ENIGMA'S CRETU

(Continued from page 32)

that the whole album is filled with chanting," Cretu says. "This is a complete piece of work with many different levels and sounds. 'Sadness' is only one piece of the puzzle."

Although the promotion campaign behind "MCMXC A.D." is still in its early stages, Cretu is already thinking about his next project. He says he will retain the Enigma name, but will take the music down a completely different path.

"It is my plan for Enigma to be an outlet for music that boldly strays away from the norm of pop music," he says. "I have several ideas for the next album that I think are fascinating. Part of the fun of projects such as these is watching how all of the various elements come together in the studio."



But Seriously, Folks. Joe Walsh took to the stage of the Hard Rock Cafe in New York to showcase his upcoming Epic/Associated/Pyramid Records release, "Ordinary Average Guy." The album's title track has reached the top 10 on the Album Rock Tracks chart. (Photo: Chuck Pulin)

Retail



Mic Mac Attack. Music Trends in Levittown, N.Y., hosts an in-store appearance by Mic Mac recording artists Cynthia and Johnny O. Shown in top row, from left, are store manager John Chiaramonte and employee Scott Harbison. In bottom row, from left, are Johnny O, store co-owner Holly Savarese, Cynthia, and store co-owner Bob Savarese.

Stones Records Keeps On Rolling Store Fetes 20th & Small-Retailer Honor

■ BY MOIRA McCORMICK

CHICAGO—If Rolling Stones Records GM Wally Szymansky had his way, he'd buy a drink for every customer who spends more than \$100 at this store in suburban Norridge here. But since he can't do that, he settles for giving away T-shirts or other tchatchkas.

"We have a rapport with our customers," he says. "Somebody spends \$100 here, I'll give them a couple of T-shirts, telling them, 'I can't buy you a drink, so have these shirts on me.' Rolling Stones is run with a personal touch."

That personal touch has contributed to the success of Rolling Stones Records, which won the small-retailer-of-the-year award at the annual convention of the National Assn. of Recording Mer-

chandisers.

Rolling Stones, which is celebrating its 20th anniversary this year, prides itself on being the an-

'There's no generic feeling here. This store has an image as the cool place to buy music,' Szymansky says

tithesis of the national chain store, its broad, deep selection catering to dyed-in-the-wool music freaks rather than top 40 shoppers.

"There's no generic feeling here," says Szymansky. "This store has an image as the cool place to buy music. One of our slogans is, 'If music is your life, then Rolling Stones is your place.'"

The first Rolling Stones Records was opened in downtown Chicago by Harry Rohalla, who ended up selling that location to a friend. That store now operates under the name of Rock Records, while Rohalla opened his Norridge store in 1971.

Szymansky—who "was handed a broom" when he was hired at Rolling Stones 12 years ago—says the store has been expanded five times since it opened, now encompassing approximately 2,800 square feet of retail space, excluding storerooms, office, and kitchen.

Although Szymansky declines to reveal volume, he notes that Rolling Stones, which buys direct from manufacturers, turns its inventory over eight to 10 times annually.

The store itself, situated near a major shopping mall, sits prominently at the corner of a quarter-block-long retail center, which houses three other stores.

Rolling Stones' distinctive decor encompasses exterior as well as interior. Outside on the store's roof, giant airbrushed aluminum cutouts of a CD/cassette player, a stage, and the Chicago skyline tower 70 feet above the street, along with 12-foot figures of Mick Jagger, Michael Jackson, Paula Abdul, George Michael, and Tina Turner.

Many more cutouts enhance the store's interior, whose 10,000-plus titles are set off by a vibrant red-and-blue color scheme with neon accents. Thousands of blank CDs appear to float beneath the ceiling but are actually suspended on filaments. Along with cutouts of ZZ Top, Led Zeppelin, Alice Cooper, and others, are busts of Ozzy Osbourne, Van Halen, AC/DC, and other performers. Dallas-based artist Steve Knitch has provided Rolling Stones with its rock-star cutouts since the beginning, says Szymansky.

WALL OF BARGAINS

One of the store's biggest attractions is its "famous back wall," according to Szymansky. Midline product, ranging in price from \$6.99-\$9.99, makes up the bulk of this bargain-hunter's mecca, "but you'll also find new-release CDs at \$9.99," he adds.

While most of Rolling Stones' CDs are regularly priced at list—except for \$15.98 and two-fers, which generally are discounted \$1-\$2—about 40% of the store is on sale at any given time, notes Szymansky. Sale prices are \$9.99 for \$13.99-list CDs and \$10.99 for \$14.98-\$15.98 CDs. "New releases stay on sale for 10-30 days," he says, "and we'll sale-price a lot of developing artists out of the box—those we feel need the exposure."

Some 78% of Rolling Stones' business comes from CDs, with the rest split between accessories, sell-through video, and cassettes.

(Continued on page 41)

Chrysalis Leads Consumers To Slaughter Audio/Video/Patch Pack Taps Crossover Potential

NEW YORK—Audio meets video as Chrysalis unveils its "Slaughter Tour Pack," a limited-edition retail package consisting of the band's "From The Beginning" longform video, a live audiocassette, and a tour patch.

The release, merchandised in a blister pack that fits into CD long-box fixtures, is offered at a discount price of \$21.98. Individually, the same three items would cost \$30, according to the label.

Developed by Chrysalis VP of sales Mike Greene, the project—which hits the street May 21—is a conscious effort to tap into the crossover potential between audio and video customers.

Greene says, "We're exploring getting into video stores; that was part of the idea in putting this together—to put something together that would be attractive to video stores as well."

Yet Greene suggests that music stores will still carry the bulk of these packages. Consequently, the label insisted on creating a product that would fit into a 6-by-12-inch bin. Greene adds that other audio/video collections that have ap-

The retail package, in a blister pack, is offered at \$21.98.

peared in the marketplace lately have "been awkward for the stores to merchandise because they were packaged like boxed sets [in 12-by-12-inch formats] and that's something you really have to be sensitive to with today's retail environment."

Greene says Chrysalis chose not to package the video with a CD

mainly because of price constraints. In order for the item to be attractive to Slaughter's mostly teenage fan base, the price had to be kept as low as possible.

He notes, however, that other Chrysalis audio/video packages are in the works for the near future, and that some may include CD. "The next permutation," says Greene, "is to do it earlier in the release cycle and make it available maybe not exclusively [in the audio/video pack] but early on."

According to Greene, the Slaughter video and live album, available separately since last November, have sold in excess of 25,000 and 250,000 units, respectively. The tour patch, which is placed at the top of the blister pack—acting almost as a banner for the whole item—is available only through Slaughter's merchandising company. PAUL VERA

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Indie Retailer Says Defective-CD Policy May Hinder New Acts

DEFECTIVE POLICY: Add John Manes—who runs two stores under the logo **The CD Connection** in Dayton, Ohio—to the list of retailers who think Sony Music Distribution's policy on defectives will work to the detriment of new artists. Sony has announced that it will not accept returns if the outer packaging has been opened (Billboard, March 30). Instead, Sony credits accounts with 1% of total purchases, allowing for in-store play, development of artist programs that guarantee albums, and whatever defects find their way into the market.

Manes thinks the policy may work fine for accounts that buy direct, but wonders what happens to independent retailers who make purchases from one-stops. "The one-stops are not going to give us the 1%, so basically it's found money for the one-stops," he claims. One could argue that the 1% is less than certain one-stops made in returning used CDs, as defectives, to Sony for refunds.

Still, Manes makes a point. Independent stores are credited for their role in breaking music, and if one-stops don't look for a way to plow some of that 1% credit back to their independent accounts, the policy could hamper in-store play. "We carry a large array of music that nobody would buy if they didn't listen to it," says Manes. "Customers are going to buy Michael Jackson irregardless, but they may not buy Mary Chapin-

Carpenter if they don't hear it."

YES, SIR; NO SIR: In an amicable parting, Suki Sir has ended her brief stint as national sales director for Restless Records (née Enigma Entertainment). The former Elektra sales



by Geoff Mayfield & Ed Christman

director will do volunteer work for **Rock The Vote** for the next couple of months and head off to Ireland after July's **New Music Seminar**. She doesn't plan to jump back into the music biz until sometime in the fall.

Sir, by the way, is one of the two foreign-born industryites who did **Rock The Vote** work at the recent **National Assn. of Recording Merchandisers'** convention (Retail Track, April 20). The Turkish-born California resident has since scheduled the

intake interview that puts her on course to become a U.S. citizen.

MORE PEOPLE MOVES: Linda Engbreghof, West Coast regional sales and marketing director for Arista, is transferring to Atlanta to take over the spot vacated by Candy Masengale, who is moving to New York for a national position at the label. Engbreghof, who, for obvious reasons, goes by the name "Linda E," is being replaced by former Chameleon sales director Jerry Folis... We hear that John Grady, now the Minneapolis-based Midwest regional marketing director for Capitol, will move to Los Angeles within the next three months to take on a new position at the label's home office. Grady's new slot will ease the workload of national sales director George Nunes.

ON THE MARKETING BEAT: Mercury's senior VP of sales, Jeff Brody, reports that for the recent **Scorpions** concert at the **Meadowlands Arena** the label paid the hall to pass out 6,000 fliers to attendees as they were leaving. The fliers contained a coupon that can be redeemed at **Record Explosion** and **Compact Disc World**, where the band's "Crazy World" album is on sale. Also, Mercury did a promotion with **Musiland Stores Corp.**, for Ed O.G. & Da Bulldogs' "Life Of A Kid In The Ghetto." The Minneapolis-based chain fea-

tured the album as its first ever "rap album of the month," with sale pricing, in-store positioning, and advertising, according to Brody. While Brody was generous with information about those promotions, he hushed up quickly when pressed for details about the label's plan to discount the forthcoming cassette single from the **Dan Reed Network** to consumers for 99 cents.

BE KIND TO SPEC'S DAY: Retail Track found **Spec's Music & Video** president Ann Lief in a good mood April 26. That day the entire staff, including warehouse workers at the chain's headquarters in Miami, was treated to lunch by the chain's **Schwartz Brothers** sales rep, John Baker, who arranged a barbecue of ribs and chicken. Then, Spec's brought out a cake for **Fred Held**, who is leaving his post as Southeastern sales and promotion manager with Lanham, Md.-based Schwartz to become VP of operations at Orlando, Fla.-based **Cheetah Records**. Held, working for one company or another,

has been servicing Spec's for nearly 20 years, according to Lief. Later in the afternoon, **CEMA** sales rep **Greg Vickers** brought saxophonist **Dave Koz** by to play in the Spec's warehouse. Capitol recording artist Koz, who is featured in the Spec's "Sure Shot" program, was placed on a pallet and then forklifted into the air so he could perform "Misty." Afterward, Koz gave everybody an autographed CD of his latest album, "Dave Koz."

RECORD CLUB CODA: If there are any label officials left out there wondering how record clubs got to be a sore spot with retailers, take a gander at the picture below: a Columbia House mailer offering all kinds of free CDs to Scott Young, president and CEO of Torrance, Calif.-based **Wherehouse Entertainment**. Billboard obtained the mailer from a label source and called Young for comment. But Young was out of the office—presumably down at the local distribution branch trying to get it to match the offer.



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Pictured above, a Columbia House mailer inviting Wherehouse president Scott Young to join the club. Billboard inserted a phony address to protect Young's privacy.

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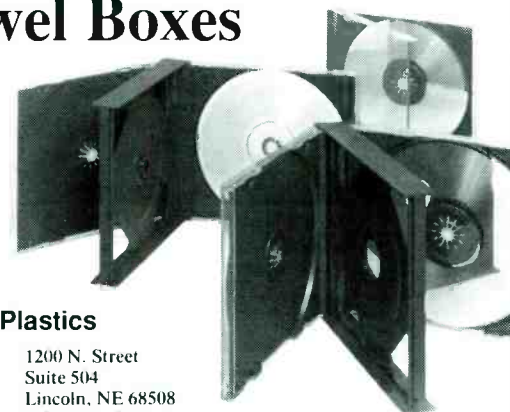
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MCA Nashville Inks Record First Quarter Sales

■ BY STEPHEN WALTER

MCA Nashville has announced what it has called its biggest success story in years: following a record 1990, the first three months of 1991 have turned up even stronger numbers, representing MCA Nashville's biggest first quarter ever.

"In December 1990 we were on a major roll," said MCA Nashville President Bruce Hinton. "As we swung into January we just kept right on rolling."

Hinton credited the division's strong early releases for the first quarter's good showing. Among the hot sellers cited: Chris Hillman & The Desert Rose Band's "Greatest Hits," Marty Stuart's "Tempted" (the latter already over 200,000 units sold) and Vince Gill's "Pocket Full Of Gold" and George Strait's "Chill Of An Early Fall," both of which were immediate gold-sellers and are now headed for platinum status, according to Hinton.

Especially encouraging to Hinton is the fact that this success isn't dependent on one act, but rather is spread across the roster.

"Any label can wave their banner with their hot act of the moment, but to be able to point to each of your artists as a contributor to the success of the label is a real accomplishment," he emphasized. "And that is what is happening at MCA Nashville right now. The breadth and quality of our

roster is something we are very proud of. Every artist on MCA today is here because we really want them here. In short, we believe in them."

Hinton has also observed a wider range of styles developing within country music. "The country music industry as a whole is making better records now than they ever have," he noted. "That is bringing new listeners into the genre — listeners who buy records."

No longer restricted to a narrowly defined style, country has begun to embrace all types of music, said Hinton. This is healthy for the industry, and Hinton believes that MCA Nashville reflects country's new-found eclecticism.

"Going from a Mark Chesnutt to a Vince Gill is really 180 degrees as far as types of music," Hinton pointed out. "George Strait and Reba McEntire call MCA home, but so do Patty Loveless, Marty Stuart, Conway Twitty, Kelly Willis, Chris Hillman & The Desert Rose Band and Lionel Cartwright." With releases expected from new signees Wynonna Judd and George Jones, Hinton is confident the industry will be keeping its eye on the label.

Hinton agreed that breaking a new artist with a unique sound is more difficult than taking advantage of a hot trend with a copycat clone, but explained that MCA opts for the long-term gain over a short-term windfall. That long-term commitment to artists,

he believes, will also win the label respect from radio and retail, as well.

"It's a ripple effect," he stressed. "If we make that long-term commitment to an artist, we hope to receive the same in return. If we ask radio and retail for help in breaking an act, it's not in a cavalier fashion. We do it because we are committed to that artist and we will be with that artist, not just today but a year from today."

Hinton noted that while Mark Chesnutt enjoyed almost immediate success with "Too Cold At Home" (an album currently approaching gold), Vince Gill didn't catch fire until his third single, "When I Call Your Name," which took that album well over 900,000 units. The third time was the charm for Marty Stuart as well, who hit with "Hillbilly Rock." Mark Collie is just now breaking the Top 10 with his fourth single, while McBride & The Ride have achieved major credibility with their third single, "Can I Count On You."

The past year may have been good and 1991's first quarter even better, but Hinton is confident the future is brighter still. "Our two newest artists, Trisha Yearwood and Marty Brown, aren't like anyone on our label, nor are they like any other country act releasing records today," he said. "that makes our jobs a little tougher at first. But in the long run, it's good news for us — and good news for country music."



Chill Of An Early Gold. Shown here presenting George Strait with a gold album for his recently released "Chill Of An Early Fall," are (left to right): Michael Ostroff, Senior Director, Business & Legal Affairs, MCA Records; Walt Wilson, Vice President of Marketing, MCA/Nashville; Katie Gillon, Vice President of Production, MCA/Nashville; John Burns, Executive Vice President of Distribution, Uni Distribution; George Strait; Al Teller, Chairman, MCA Music Entertainment Group; Bruce Hinton, President, MCA/Nashville; Dave Clark, Vice President, Controller, MCA Music Entertainment Group; Luke Lewis, Senior Vice President and General Manager of Audio Distribution, Uni Distribution

Stars Shine At ACM Show

Los Angeles — The annual Academy of Country Music Awards at the Universal Amphitheatre here, always a star-studded affair, this year featured strong performances by some of the biggest names in the business, among them George Strait and Reba McEntire.

Both artists are members of the MCA Nashville family. Indeed, MCA Nashville's roster was out in full force at the gala event. In addition to performing, Strait (who was the ACM's 1990 Entertainer of the Year) also served as co-host of the April 24 program. Labelmate Patty Loveless was a presenter this year, while McEntire provided on of the evening's most touching moments when she accepted her award for Female Vocalist of the Year.

McEntire, ACM's 1986 Entertainer of the Year, last received the Academy's Female vocalist honors in 1987. Amid a standing ovation, she tearfully dedicated this year's award to her "eight buddies" — the seven band members and her road manager who were killed in a March plane crash.

McEntire's performance featured a

videotaped introduction by self-professed country music fan President George Bush. Standing before a military color guard, she first sang an a cappella version of "America The Beautiful," then moved into "God Bless America." Led by MCA-ers Vince Gill and Loveless, several other of the evening's nominees then joined McEntire on stage.

Strait's performance of his current hit, "If I Know Me," was predictably accompanied by the enthusiastic screams of his female fans. Another MCA highlight came when Chris Hillman & The Desert Rose Band received the trophy for Touring Band of the Year.

It appears MCA stars are becoming a regular feature on the Academy's program. This marked the third year Strait has fielded co-hosting duties, and both he and McEntire are among the MCA names who have received numerous Academy honors. Label officials indicate they have several newcomers poised to hit the charts this summer, and a new generation of MCA stars will be prominent on next year's ACM program, they say.

MCA Nashville Goes Heavy Metal

Nashville — The offices of MCA Nashville have been quietly churning out a string of heavy metal hits lately and the move has insiders up and down Music Row buzzing.

No, this doesn't mark a departure in styles for MCA's Music City HQ. Rather, the "heavy metal" is of the gold and platinum varieties, and MCA brass are now joking that gold and platinum records have arrived in such unprecedented amounts, storage space is at a premium.

MCA's heavy metal stars include George Strait, no stranger to gold and platinum sales, who has received a platinum platter for his 1990 album, "Livin' It Up." Sales of his current album, "Chill Of An Early Fall," are well over the gold mark and headed towards platinum.

Reba McEntire has added another platinum to her collection with the recent certification of "Rumor Has It." Meanwhile, MCA newcomer Vince Gill's gold-selling "When I Call Your Name" is closing in on platinum. His latest, "Pocket Full Of Gold," turned out to be just that — a gold seller.

Yet another metal entry for MCA Nashville includes the gold certification of Patty Loveless' "Honky Tonk Angel."

Fueled by the resurrection of his 1984 single "God Bless The USA," Lee Greenwood's "Greatest Hits" album has also achieved platinum status and its accompanying video has gone gold.



Pocket Full Of Gold. Vince Gill fills his pocket full of gold with a specially sized gold album award for his new LP, "Pocket Full Of Gold."



Golden Honky Tonk Angel. Patty Loveless poses with her first gold album for "Honky Tonk Angel" and (left to right): Tony Brown, Executive Vice President and Head of A&R, MCA/Nashville; Patty Loveless

Industry Buzzing About Newcomers

With the industry pinning its hopes for a strong second quarter on the shoulders of new talent, two fresh faces poised to hit the scene — both the MCA Nashville label — have Music Row buzzing.

Georgian Trisha Yearwood and Kentucky native Marty Brown both have received strong endorsements from within the industry. Yearwood has been tapped by country star Garth Brooks to open for him on the second leg of his 1991 tour, while Brown's aspirations for the "big time" were chronicled on national television with a segment on the CBS News program "48 Hours."

Yearwood cut her eye teeth recording demo tapes in Nashville for publishers and songwriters. Now able to record her own style of music, many have compared it to the Linda Ronstadt sound of the '70s. Her debut MCA album produced by Garth Fundis, is slated for a July release, with the first single scheduled to be "She's In Love With The Boy."

Singer-songwriter Marty Brown's physical appearance has been likened to that of Hank Williams Sr., while his first single, "Every Now And Then," has a strong Everly Brothers influence. For all the comparisons, Brown still maintains his own identity on his upcoming release, preferring a simple style which evokes the common man.

Brown's debut album, "High & Dry," (co-produced by Richard Bennett and Tony Brown), is slated for a late-August release.



Platinum Rumor. Following the Academy of Country Music Awards, where Reba McEntire was named Top Female Vocalist for the fifth time in seven years, MCA executives presented her with a platinum album for her current LP, "Rumor Has It." Shown here (left to right): Tony Brown, Executive Vice President and Head of A&R, MCA/Nashville; Shelia Shipley, Vice President of National Promotion, MCA/Nashville; John Burns, Executive Vice President of Distribution, Uni Distribution; Reba McEntire; Al Teller, Chairman, MCA Music Entertainment Group; Bruce Hinton, President, MCA/Nashville; Luke Lewis, Senior Vice President and General Manager of Audio Distribution, Uni Distribution

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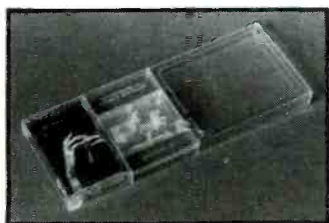
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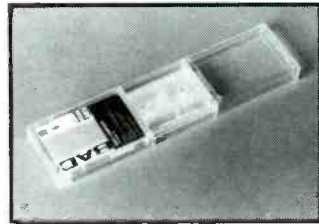
AR456

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- Accommodates the cassette single security clip
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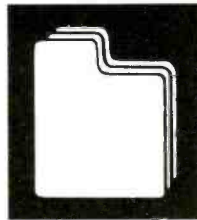
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CA MCAC-10223

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CA E4-96238

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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

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1	1	49	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI 43 weeks at No. 1
2	2	55	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	3	29	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
4	5	29	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
5	4	25	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
6	NEW ▶		IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
7	6	9	THE PIPER'S RHYTHM NARADA N-63018*	SPENCER BREWER
8	8	9	NIGHTSONGS AND LULLABIES MUSIC WEST MW-135*	JIM CHAPPELL
9	7	35	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
10	9	25	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
11	16	15	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
12	19	3	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
13	11	11	WATER STORIES HIGHER OCTAVE HOMCD 7031*	CUSCO
14	14	13	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
15	12	7	FROM A BLUE PLANET GOLD CASTLE 71362*	CHUCK GREENBERG
16	18	5	SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
17	13	5	DEEP AT NIGHT WINDHAM HILL WD-1100*	ALEX DE GRASSI
18	10	35	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
19	15	119	WATERMARK ● Geffen 24233	ENYA
20	17	31	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
21	20	15	TINGRI MIRAMAR MPCD 2003*	JOHN SERRIE
22	NEW ▶		DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
23	25	5	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
24	RE-ENTRY		DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
25	NEW ▶		DRASTIC MEASURES WINDHAM HILL WD-1102*	MICHAEL MANRING

WORLD MUSIC ALBUMS™

★ ★ NO. 1 ★ ★				
1	8	3	TXAI COLUMBIA CK-46871*	MILTON NASCIMENTO 1 week at No. 1
2	1	11	MOUTH MUSIC RYKO RCD 10196*/RYKODISC	MOUTH MUSIC
3	2	11	TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
4	9	5	CHAMUNORWA MANGO 539 900/ISLAND	THOMAS MAPFUMO
5	3	7	THREE FONTANA 846 626-2*	LE MYSTERE DES VOIX BULGARES
6	5	9	MISSA LUBA: AN AFRICAN MASS PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
7	4	29	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
8	14	5	THE BEST OF JULUKA RHYTHM SAFARI CDI 57318*	JULUKA
9	10	11	THE RIVER MANGO 539-874/ISLAND	ALI FARKA TOURE
10	NEW ▶		VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
11	7	7	BRAZIL CLASSICS 3: FORRO ETC. LUAKA BOP/SIRE 29323-2*/WARNER BROS.	VARIOUS ARTISTS
12	15	3	TOUMA MANGO 539 903-2/ISLAND	MORY KANTE
13	NEW ▶		LOS CLASICOS DE CUBA 1 LUAKA BOP/SIRE 26480-2*/WARNER BROS.	SILVIO RODRIGUEZ
14	NEW ▶		GREEK FIRE SHANACHIE 64027*	ANNABOUBOULA
15	6	19	SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3

● 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.

ROLLING STONES RECORDS KEEPS ON ROLLING

(Continued from page 37)

which are regularly priced at \$8.99 for \$9.99 list. The store stopped carrying vinyl, save for 12-inch singles, in August 1989.

"We also do a big business in sale video," says Szymansky, "which includes music video, children's and sell-through priced movies. We've made a big effort to push video."

Plus, the store carries non-parallel import CDs, priced between \$19.99-\$29.99, which do very well, according to Szymansky.

Rolling Stones also stages numerous in-store appearances to keep things lively. "We love having new bands in, like Soundgarden and Lynch Mob," he says, "but we get big names in here too, like Queensryche, Warrant, Tesla, and Ratt. And if they're not doing an

in-store, they shop here—our customers have included the Scorpions, Slaughter, Joan Jett, and the Bulletboys."

Szymansky credits owner Rohalla for being a constant inspiration to Rolling Stones' staff, which includes buyers Mary Burns, Valerie Malinowski, and Don Bergman, night manager Randy Kertz, and 16 store clerks. "Harry's here seven days a week," says Szymansky. "His hard work and dedication have rubbed off on us."

Rohalla also gets plenty of help in running the store from his son Wayne and daughter Pam. The friendly, family atmosphere created by the Rohallas extends to all aspects of the business, says Szymansky, including referring customers to their independent com-

petition if Rolling Stones does not have a particular recording.

"We have some classical and pop jazz, but if a customer wants what we don't carry we send them to Rose Records, Jazz Record Mart, Beverly Records, Deluxe Music," says Szymansky. "Just because we don't have it doesn't mean the customer shouldn't."

Future plans for Rolling Stones include installing a point-of-sale computer system and continuing to remodel.

In general, he says, "We'll just keep working harder to make this place a better store from year to year. We have no plans to expand—this store is so much work. But mostly, we feel it's so unique it can't be copied."

CAPITOL PLANS DIRECT MARKETING OF SINATRA COLLECTION

(Continued from page 32)

don't feel comfortable in a lot of record stores these days. They just don't want to deal with it."

Nonetheless, sales of the Capitol package and both audio and video versions of "The Reprise Collection" have continued strong long past the holiday season, traditionally the heaviest sales period for boxed sets and greatest hits packages. Their success has led Reprise this month to release a second volume of Sinatra videos and a single-disc called "The Good Years," culled from the 81-song "The Reprise Collection."

Throughout the 75th anniversary tour, launched Dec. 11 at the Meadowlands Arena in Sinatra's home state of New Jersey, the Sinatra sets have been promoted through radio, television and newspaper advertising in scheduled concert cities. Duvall added that Chivas Regal also has given away some of the boxed sets through local radio promotions.

However, both labels' collections were left out of the tour's glossy program. Sinatra spokesperson Susan Reynolds said the programs were printed early last year, long before the tribute retrospectives were released.

"It would be nice if we could be included, but it's not really bothering anybody," said Alisse Kingsley, director of publicity and promotion for Warner/Reprise Video. "It's really much more the norm not to even have it mentioned, unfortunately."

Lou Dennis, senior VP of sales at Warner Bros., suggests that all the media attention surrounding Sinatra's 75th birthday, the tour, the albums and a planned miniseries produced by daughter Tina Sinatra, have already created a unique awareness among potential record buyers. And perhaps the last place where more promotion of the album is needed, Dennis said, is the concert venue.

"The people that go to the Sinatra shows know Sinatra," said Dennis, who has worked with the singer's albums since joining the company in 1967. "Sinatra is Sinatra. You're dealing with a guy who's been traveling

for years, and for years we've been doing the same thing."

Added Reynolds, "I think his schedule is the focal point. And we keep in very close touch with both record labels about letting them know what his schedule is, so that the appropriate ads and promotions can take place."

In coming months, that will include a heightened promotion campaign during the Mother's Day and Father's Day weekends in May and

June. But even with all this, is Sinatra's continuing tour likely to have powerful impact on record or video sales?

"It can," said Kingsley. "We just finished tying in radio promotions with the Neil Young tour in key cities, like 27 markets around the country. So it can certainly add awareness that the tape is there. But I think people find out about it in other ways. It's added exposure, but it's certainly not new exposure."

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Virgin's Paris megastore is a hit ... see page 79

1991 NAIRD Confab To Feature One-On-One Panels

INDEPENDENT MUSIC entrepreneurs of every shape and size, representing every conceivable genre and aspect of this business, will descend upon the Sheraton Universal Hotel in Los Angeles this week for the 1991 National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention.

Close to 700 indie representatives have registered for the annual confab, held May 15-19. Holly Cass, NAIRD's executive director, notes that preregistration has more than doubled the 1990 figures, and attendance is likely to break last year's record turnout.

"So much is happening," under-

states Cass. "It's an interesting time in the business, and it's important for people to get together, make contacts, and follow up on new relationships."

New this year are "one-on-one" panels—inspired by the National Assn. of Recording Merchandisers Wholesalers Conference—which will take place on Thursday (16) and Friday (17). The meetings allow labels and distributors to have private face-to-face sessions. While the NARM one-on-ones are generally used to formalize business or build on pre-existing relationships, the NAIRD sessions will facilitate introductions and give NAIRD first-timers a forum for initial contact

GRASS ROUTE

by Deborah Russell

with distributors.

One of the most provocative and eagerly anticipated items on the four-day agenda is the panel discussion titled "The Changing Face of Independent Distribution." In the year since the 1990 NAIRD confab, two national networks of independent distributors with *very differ-*

ent approaches to the game of independent distribution have emerged on the scene.

This panel marks the first time that representatives from the **Independent National Distributors, Inc. (INDI)** web and the **Landmark Distributors** group will be able to speak about their goals—and methods of achieving those goals—in a public forum.

INDI currently is comprised of San Fernando, Calif.'s **California Record Distributors Inc.** and Long Island City, N.Y.'s **Malverne Distributors**. Speculation is rampant that Dallas-based **Big State Distributing Corp.** and Memphis-based **Select-O-Hits** are next, with deals that

could very well close by the time NAIRD opens.

Yet, while Big State president **Billy Emerson** admits he's been negotiating with INDI, no deal has been signed, and it's unlikely, he says, that any progress will have been made by the time the NAIRD convention takes place. Select-O-Hits VP **Johnny Phillips**, on the other hand, says his dealings with INDI could very well be finalized—either way—by the time the NAIRD convention happens. Regardless, this session is the time to ask questions.

Meanwhile, Landmark Distributors of Long Island City, and Schiller Park, Ill.-based **Impact Distributors** finally announced their long-awaited formal merger under the Landmark banner last week (Billboard, May 11). While the company does not plan to add distributors to the web, they are actively seeking labels for exclusive distribution pacts, and currently count nine labels, including the Landmark-owned **Profile Records**, in their stable.

INDI's **Todd Van Gorp** and Landmark's **Burt Goldstein** will represent their respective networks during the panel discussion. Others on the panel are Navarre, Precision Sound Marketing, M.S. Distributing, Big State, Schwartz Brothers, Fantasy, Delmark, Silo, City Hall, and Rykodisc.

"Obviously the panel couldn't come at a more timely point," says moderator **Duncan Browne**, distribution manager of Cambridge, Mass.-based **Rounder Records**. He anticipates a charged atmosphere, and hopes to encourage an open discussion with informed questions and serious answers.

Another key topic this year is stickering, which may not be "the cauldron it was last year," according to Cass, but is still a thorn in the indies' side in light of the re-introduction of stickering legislation in Louisiana.

Also, the environment, the economy, counterfeiting, and manufacturing will be discussed at length throughout the event, says Cass.

An annual highlight of formal convention business is the 1991 **Indie Awards**, honoring the best in last year's independent music. About 75 labels are represented among 168 nominees in the 31 categories (see story, this page).

In addition, the Independent Music Hall Of Fame will induct rocker **Little Richard** and GNP/Crescendo Records (of Los Angeles) president **Gene Norman** as its ninth and 10th members during its Saturday (18) night ceremony.

Informal special-interest workshops covering distribution, and world, classical, children's, hard rock/heavy metal, jazz, rap/R&B/urban, folk/bluegrass, rock/pop, and gospel music are scheduled for Friday (17) and Saturday (18).

NAIRD offers its annual "Legends" panel, this year featuring **Billy Vera**, **Carl Jefferson**, **Larry Welk**, **Dootsie Williams**, and **Sid Talmadge**.

Basic panel discussions run the *(Continued on page 44)*

Billboard's Guide To The 1990 NAIRD Indie Awards

LOS ANGELES—The winners of the National Assn. of Independent Record Distributors and Manufacturers' Indie Awards will be revealed Saturday (18) at the 1990 Indie Awards Banquet at the Sheraton Universal Hotel here.

This year, 75 labels are represented among the 168 nominees in NAIRD's 31 categories. Each winner will walk away with a specially designed Indie Award trophy.

An Indie Awards booth for last-minute voters will be set up during the convention's trade show. Before submitting a ballot, voters will be able to listen to "category cassettes" that feature three-to-five minute excerpts from each nominee. Liner notes and cover designs also will be on display.

The following is Billboard's annual voters' guide list to the nominees for the 1990 Indie Awards:

ADULT CONTEMPORARY

John Denver, "The Flower That Shattered The Stone" (Windstar): Debut release in the alliance between Denver's own Windstar label and American Gramophone focuses on the artist's environmental concerns.

Prudence Johnson, "Songs Of Greg Brown" (Red House): Unique arrangements of Johnson's favorite tunes, plus two of Brown's previously unrecorded compositions.

Bobby King & Terry Evans, "Rhythm, Blues, Soul And Grooves" (Rounder): Ry Cooder's former backup vocalists are accompanied here by Cooder, Chuck Rainey, Spooner Oldham, and Buzzy Feiten.

George Porter Jr., "Runnin' Partner" (Rounder): Dubbed "the funkiest bass player in New Orleans," Porter Jr. (of the Meters) combines reggae, soca, and boogie-woogie on this solo release.

Dave Stewart & Barbara Gaskin, "The Big Idea" (Rykodisc): Stewart, one of Britain's most respected keyboardists, pairs with vocalist Gaskin on this collection of keyboard-driven pop songs.

BEST 12-INCH

808 State, "Cubik" (Tommy Boy): International hit single from U.K. act's debut album, "Utd. State 90," is considered an innovator of the popular ambient house movement.

Information Society, "Think" (Tommy Boy): First single from techno-pop band's second album, "Hack," was a top-five U.S. club hit.

KMFDM, "Godlike" (Wax Trax): Critics and club DJs applauded this single for its combination of industrial sounds effects and sweet harmonizing.

My Life With The Thrill Kill Cult, "Kooler Than Jesus" (Wax Trax): Aggressive industrial track by Chicago band is a favorite among underground



Among the nominees for this year's Indie Awards, clockwise from top left, are Steve Vai (in the rock category), Digital Underground (rap), Annihilator (heavy metal), and Carey Bell, James Cotton, Junior Wells, and Billy Branch (blues).

and alternative club spinners.

Sir Mix-A-Lot, "My Hooptie" (Nastymix): High-charting hip-hop single continued to bolster rapper's already strong presence in urban radio and club circles.

The KLF, "What Time Is Love" (Wax Trax): Rhythmic industrial track flirted with mainstream club success, and earned the band a recording contract with Arista.

BLUEGRASS

Hot Rize, "Take It Home" (Sugar Hill): A daz-

zling collection of classical bluegrass, folk tunes, and parlor ballads.

Alison Krauss, "I've Got That Old Feeling" (Rounder): This 1991 Grammy award-winning album has helped make Krauss the most talked about bluegrass act since Ricky Skaggs transcended the format.

Laurie Lewis & Grant Street, "Singin' My Troubles Away" (Flying Fish): Lewis and Co. shine on this collection of old-time country tunes and thought-provoking ballads.

The Nashville Bluegrass Band, "The Boys Are

Back In Town" (Sugar Hill): These five lads so love their work that even their dolorous selections have a buoyancy to them.

The Seldom Scene, "Scenic Roots" (Sugar Hill): Durable and inventive band continues here as the sturdiest bridge between bluegrass and newgrass.

BLUES

Champion Jack Dupree, "Back Home In New Orleans" (Bullseye Blues/Rounder): Legendary *(Continued on page 44)*

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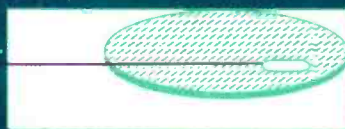
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(Continued from page 42)

blues/R&B character serves up an inspirational collection of unforgettable tracks.

James Cotton, Junior Wells, Carey Bell, Billy Branch, "Harp Attack!" (Alligator): Feel-good collaboration between these masters of the harmonica features several magic moments and unrehearsed miracles.

Saffire: The Uppity Blues Women, "Saffire: The Uppity Blues Women" (Alligator): Female trio blazes through 11 tunes, from bawdy blues to biting social commentary.

Angeli Strehli, Lou Ann Barton, Marcia Ball, "Dreams Come True" (Antone's): Rare union of talent combines gospel fire, Fort Worth twang, and a Bayou beat.

Koko Taylor, "Jump For Joy" (Alligator): Chicago's first lady of the blues rips through a typically rollicking, high-energy set.

CAJUN/ZYDECO

Boozoo Chavis, "Zydeco Trail Ride" (Maison de Soul): Newest album from founding father of zydeco ensures his status as one of the top draws in his native Louisiana.

John Delafosse, "Heartaches And Hot Steps" (Maison de Soul): This gifted and adept player is at his peak on traditional zydeco release.

Al Rapone & The Zydeco Express, "Zydeco To Go" (Blind Pig): Excellent collection of distinctive songs effectively expands the zydeco vision to in-

clude country, bluegrass, and Tex-Mex flavorings.

Steve Riley & The Mamou Playboys, "Steve Riley & The Mamou Playboys" (Rounder): Album of 12 traditional tunes—sung in their original French—salutes the Cajun stylings of original Mamou Playboys.

Various Artists, "J'ai Ete Au Bal, Vol. 1" (Arhoolie): A whirl of fiddles, guitars, accordions, rub boards, and droning vocals in a musical montage.

CELTIC/BRITISH ISLES

Altan, "The Red Crow" (Green Linnet): Irish ensemble performs scorching reels, highlands, jigs, and slip jigs. Irish/English vocals complement shimmering instrumentals and upbeat

dance tunes.

Battlefield Band, "Home Ground" (Temple): Amalgam of traditional and original Celtic tunes from Scottish quartet whose motto is "forward with Scotland's past."

Patrick Street, "Irish Times" (Green Linnet): Quintet performs a rousing instrumental set of flings, polkas, and reels on its third highly acclaimed release.

Pentangle, "So Early In The Spring" (Green Linnet): Veteran English band blends folk, jazz, and blues on impressive release.

Maggie Sansone, "Mist & Stone" (Maggie's Music): Celtic folk ensemble creates a variety of moods, textures, and harmonies using hammered

dulcimer, Celtic harp, and other traditional instruments.

CHILDREN'S MUSIC

Cathy Fink & Marcy Marxer, "Help Yourself" (Rounder): Folkish compilation teaches children about strangers, reading, eating right, self-esteem, and other issues with banjo, guitar, and mandolin.

Kathy Kallick, "What Do You Dream About?" (Kaleidoscope): Musically appreciated at the adult level, this collection mixes island sounds, bluegrass, and folk.

Maria Muldaur, "On The Sunny Side" (Music For Little People): Thirteen golden ballads, lullabies, and comic songs for the young and young at heart.

Sally Rogers, "Piggyback Planet" (Round River): Rogers and a chorus of children encourage listeners to share, care, and recycle.

Dave Van Ronk a.k.a. Uncle Moose, "Peter & The Wolf" (Alacazam!): A jugband version of Prokofiev's "symphonic fairy tale," with jug, banjo, guitar, washtub bass, mandolin, and more.

Doc Watson, "Songs For Little Pickers" (Alacazam!/Sugar Hill): Four-time Grammy winner tells stories and performs songs he learned as a child in the North Carolina mountains.

CLASSICAL

Boston Chamber Music Society, "Brahms Piano Trio, No. 1, Op. 8/Brahms Piano Quartet, Op. 60" (Northeastern): A group of the city's finest instrumentalists perform passionate renditions of great masterpieces.

Judy Kaye, William Sharp, Michael Barrett, Steven Blier, "Leonard Bernstein: Arias And Barcarolles, Songs & Duets" (Koch International Classics): Grammy award-winning release mixes 12-tone music, scat-singing, and rhythmic improvisation.

Ric Louchard, "G'Night Wolfgang: Classical Piano Solos For Bedtime" (Music For Little People/EarthBeat): Familiar, classical piano solos are natural lullabies, as written by Mozart, Bach, Beethoven, Satie, and Schumann.

Multicast Recording, "Les Miserables: The Complete Symphonic Recording" (Relativity): Grammy award-winning release is the third in a Relativity series focusing on the successful Broadway musical.

John Rutter, "The Handel Collection" (American Gramophone): John Rutter conducts the City of London Sinfonia in a tribute to Handel.

COMEDY

Capitol Steps, "Sheik, Rattle, And Roll" (Capitol Steps): Lots of laughs, steeped in satire, from Washington, D.C.-based troupe.

Ed's Redeeming Qualities, "More Bad Times" (Flying Fish): Four "writers and stuff, not musicians" decided to be a band and recorded this album live in a studio using a variety of wacky in-

(Continued on next page)

GRASS ROUTE

(Continued from page 42)

gamut from desktop publishing to the licensing of masters and sub-publishing in European and Far East communities. First-time NAIRD attendees are provided with two Q&A sessions, one at the onset and one at the conclusion of the confab, led by **Turquoise Records'** president **Pat Martin**.

Basically, NAIRD's annual convention offers the chance to get together with folks one didn't see at NARM, says **Clay Pasternack**, a buyer for Cleveland-based **Action Music Sales Inc.** "This is a smaller group of people—not a closed shop, but a tightknit group—that can accomplish a lot of business and get really crazy in a couple of days."



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struments.

Free Hot Lunch, "Eat This" (Flying Fish): Recorded live at Orphan's in Chicago, this album captures a good-time feel. Trio's lyrics maintain a balance between a zany spirit and serious thought.

Various Artists, "The Funniest Computer Songs" (Vince Emery Productions): Features 12 songs by eight different performers. Selections range from funny blues to a Gilbert & Sullivan parody.

Marsha Warfield, "This Is Not Gross, This Is Important" (Optimism): Female comedic star of TV's "Night Court" speaks out on a variety of topics that are not recommended for the "tender ear."

Rev. Billy C. Wirtz, "Backslider's Tractor Pull" (Hightone): The Reverend has returned from the mountaintop with his second sermon. Doubles as a 50-minute, sweating-out-Satan, low-impact aerobic workout.

COUNTRY

Chris Gaffney & The Cold Hard Facts, "Chris Gaffney & The Cold Hard Facts" (ROM): Gaffney delivers plainly put vocals against an array of musical styles, including swing, shuffle, and Tex-Mex.

Commander Cody & His Lost Planet Airmen, "Aces High" (Relix): Country/rock dance music is mixed with comedy routines performed by the Commander and friends.

Carol McComb, "Tears Into Laughter" (Kaleidoscope): Singer/songwriter's presentation ranges from classic country to gentle folk.

Gary Stewart, "Battleground" (HighTone): Stewart and an easily recognized cast of supporting musicians play a set of much-loved covers and four new Stewart originals.

Various: Joe Ely, Jimmie Dale Gilmore, Heather Myles, etc., "Point West: New Horizons In Country Music" (HighTone): This 14-track anthology traces HighTone's four-year involvement in country music.

DANCE

808 State, "Cubik" (Tommy Boy): (See listing under Best 12-Inch.)

Alton & Hortense Ellis, "Alton & Hortense Ellis" (Heartbeat): Popular '60s Jamaican artist enjoyed a healthy return to turntables with this album of R&B/dance songs.

Meat Beat Manifesto, "Armed Audio Warfare" (Wax Trax): Driving and hypnotic industrial track was one of this band's final indie singles before moving to Mute/Elektra.

Psychic TV, "Beyond Thee Infinite Beat" (Wax Trax): Album by U.K.-based alternative dance band was among Wax Trax's most commercially successful releases last year.

The KLF, "What Time Is Love" (Wax Trax): (See listing under Best 12-inch.)

FOLK

Greg Brown, "Down In There" (Red House): Songwriter Brown tributes his southern Iowa roots and vividly portrays rural America with music.

Jack Elliott, Spider John Koerner, U. Utah Phillips, "Legends Of Folk" (Red House): Classic songs and humor help Elliott, Koerner, and Phillips shine a bright light on American folk.

Christine Lavin, "Attainable Love" (Philo): Blending folk and pop music with her observations of life, Lavin shares her singing and songwriting talents, as well as her sense of humor.

Peter Rowan, "Dust Bowl Children" (Sugar Hill): Singer/songwriter/musician Rowan delivers this picturesque collection of songs in the tradition of Woody Guthrie.

June Tabor & The Oyster Band, "Freedom & Rain" (Rykodisc): Vocal sharpshooter Tabor is meshed with electric folksters the Oyster Band to perform 10 traditional and contemporary tunes.

GOSPEL

Badgett Sisters, "Just A Little While To Stay Here" (Global Village): Family-ensemble harmony. (Continued on next page)

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nies shine on this a cappella collection of African/American spirituals.

Clifton Davis, "Say Amen" (Benson): Veteran entertainer makes his debut as a recording artist with this project, produced by Sanchez Harley.

Tramaine Hawkins, "Tramaine Live '90" (Sparrow): Grammy award-winning live recording features the energy of two SRO audiences and a guest lineup that includes Rev. Jesse Jackson, M.C. Hammer, Jimmy McGriff, and Stanley Turrentine.

Etta James, "Gospel Soul Of Etta James" (Arrival): James pays homage to the music that first inspired her to sing professionally. A full chorus augments rousing renditions of familiar classics.

Soul Stirrers, "Live In Concert" (Miracle): Dynamic talent—virtually synonymous with gospel music—performs a stirring set of standards before a live audience.

Doc Watson, "On Praying Ground" (Sugar Hill): Grammy award-winning release showcases legendary flatpicker on an intensely personal, heartfelt level.

HEAVY METAL

Annihilator, "Never, Neverland" (Roadracer): Second release from Canadian thrash/metal band marks the debut of current singer, Coburn Pharr.

Dark Angel, "Live Scars" (Combat): Live EP of ultraspeed mayhem was recorded during thrash band's world tour.

Forbidden, "Twisted Into Form" (Combat): On second album, band transforms its former thrash style into an adventurous and surprisingly melodic approach.

King Diamond, "The Eye" (Roadracer): Album takes lyrical ideas from Christian history. More straightforward and accessible than previous albums.

Slappin' Mammys, "Blackface In Bondage" (Bizarro World): Heavy metal trio covers 14 Al Jolson tunes. Offers some of the best metal arrangements of the year.

The Accused, "Grinning Like An Undertaker" (Nastymix): Kings of "splatter rock" present a set of speedmetal/hardcore originals that include "Dropping Like Flies" and "Bullet-Ridden Bodies."

HISTORICAL

Bob Wills & His Texas Playboys, "The Tiffany Transcriptions, Vol 9: In The Mood" (Kaleidoscope): King of western swing stretches his jazz and blues muscle on inspired release of rollicking raw tracks originally recorded in the late '40s.

Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson, "Blues In The Mississippi Night" (Rykodisc): Moving chronicle of pre-civil-rights life in the Mississippi Delta mixes music with candid conversation.

The Flatlanders, "More A Legend Than A Band" (Rouner): 1972 collaboration between Jimmie Dale Gilmore, Joe Ely, and Butch Hancock juxtaposes the old and new in folk, country, country blues, and rock.

Strawbs, "Preserves Uncanned" (Dirty Linen): These 1968 recordings document the early days of a band that started out as "England's answer to Flatt & Scruggs" and ended up closer to the spatially stately progressive wing of rock.

The Doc Watson Family, "The Doc Watson Family" (Smithsonian/Folkways): Three generations of Watsons are represented on these 1960 recordings of old-time country, sacred songs, and dance tunes.

CONTEMPORARY JAZZ

Tom Harrell, "Form" (Contemporary): Stellar release from underappreciated trumpeter is expertly produced by Bill Goodwin. Joe Lovao, Charlie Haden, Paul Motian, and Danilo Perez contribute.

Susannah McCorkle, "Sabia" (Concord): Jazz songbird waxes poetic, gracefully flaunting her sophistication, Brazilian-style. The beautiful guitar work is supplied by Emily Remler—her last record date.

Kim Pensyl, "Pensyl Sketches #3" (Optimism): Former Guy Lombardo trumpet man turns

to the keys. Inspired by Bill Evans and Keith Jarrett, he offers smart arrangements and sweeping lyricism.

The Memphis Boys, "The Memphis Boys" (Vanguard): Memphis rhythm masters take center stage with 10 originals. Sweet soul music.

Phil Woods Quintet, "Flash" (Concord): The front line of altoist Woods, trumpeter Tom Harrell, and trombonist Hal Crook generates as much heat as color on this hopster's delight.

TRADITIONAL JAZZ

David "Fathead" Newman, Ellis Marsalis, Cornell Dupree, "Return To The Wide Open Spaces" (Amazing): A live date from the renowned Caravan Of Dreams in Fort Worth. Texas' best players join hands with the Crescent City's most famous dad.

Gene Harris/Scott Hamilton Quintet, "At Last" (Concord): Stylistic soul mates Harris and Hamilton finally come together, aided by Concord's best: Ray Brown, Herb Ellis, and Harold Jones.

Jimmy McGriff, "You Ought To Think About Me" (Headfirst): Hammond B-3 organist McGriff serves up soulful renditions of standards.

Dave McKenna, "Live At Maybeck Recital Hall, Vol. 2" (Concord): This second issue of the Maybeck solo piano series finds us transfixed by a superior melodist and one-man rhythm section.

Marian McPartland w/ Benny Carter, "Marian McPartland Plays The Benny Carter Songbook" (Concord): Pianist McPartland pays homage to a jazz giant, accompanied by the illustrious sax man himself.

Mel Torme, "Night At Concord Pavilion" (Concord): Vocal master offers a flawless performance, energized on three tunes by the equally masterful Frank Wess-Harry Edison Orchestra.

LATIN

Tito Puente, "Goza Mi Timbal" (Concord Picante): Sizzling collection of tunes includes the

Grammy award-winning single "Lambada Timbales."

Poncho Sanchez, "Chile Con Soul" (Concord Picante): Spicy hot, danceable recording features driving rhythms, crackling horns, and ringing congas.

Mongo Santamaria, "Live At Jazz Alley" (Concord Picante): Afro-Cuban jazz legend sets Latin fire to an assortment of tunes ranging from mambo and guajira to cha cha and Latin funk.

Various Artists, "A Carnival Of Cuban Music, Vol. 1" (Rouner): An in-depth exploration of the incredibly rich Afro-Cuban musical tradition.

Various Artists, "Conjunto: Texas-Mexican Border Music, Vol. 4" (Rouner): Rousing collection of traditional folk music rooted in the cultures of northern Mexico and south Texas.

NEW AGE

Bruce BecVar, "Forever Blue Sky" (Shining Star): Stirring instrumental blend of soulful acoustic melodies and guitar compositions backed by electronic orchestration.

Mickey Hart, "At The Edge" (Rykodisc): Long-time Grateful Dead percussionist plays a diverse set of indigenous music from around the world.

Paul Horn, "Inside The Taj Mahal II" (Kuckuck): Horn goes inside the Taj Mahal (a second time) with soprano sax, alto, and bass flutes, and Chinese bamboo flute to record introspective musical reflections.

Peter Kater & R. Carlos Nakai, "Natives" (Silver Wave): German pianist Kater and American Indian flutist Nakai make a refreshing connection on common ground.

Ottmar Liebert, "Nouveau Flamenco" (Higher Octave): Nimble-fingered guitarist of Chinese, German, and Hungarian heritage debuts with potpourri of musical influences.

Mannheim Steamroller, "Fresh Aire 7" (American Gramophone): The seventh installment in on-

(Continued on next page)

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going musical odyssey is rooted in nature—specifically, the “nature of things.”

R&B

Deanna Bogart, “Out To Get You” (Blind Pig): Baltimore/Washington-based singer/pianist serves eclectic feast of jazz, blues, and boogie-woogie.

Clarence Carter, “Between A Rock And A Hard Place” (Ichiban): Veteran crooner performs a new collection of soulful songs that marry the traditional sounds of his Muscle Shoals years with today's R&B.

The Mellow Fellows, “Street Party” (Alligator): Contemporary Chicago blues band jumps from down-and-dirty blues to quiet-storm ballads. Up-tempo cuts recall the gritty Memphis sound of the late '60s.

The Meters, “Good Old Funky Music” (Rounder): Funk/jazz collection of unreleased material spans the New Orleans act's entire career.

Tri Saxual Soul Champs, “Go Girl” (Black Top): Three masters of the sax—Sil Austin, Grady “Fats” Jackson, and Kaz Kazanoff—take the listener to sheer blues/cool jazz saxophone heaven.

RAP ALBUMS

Criminal Nation, “Release The Pressure” (Nastymix): M.C. Deff and D.J. Eugenius, aka “America's Most Wanted,” unleash an album in the hardcore style.

D.C. Talk, “Nu Thang” (Forefront): Christian rappers combine live singing with hip-hop rhythms and gospel-inspired rhymes on this Dove award-winning album.

Digital Underground, “Sex Packets” (Tommy Boy): Oakland, Calif.-based rap posse combines Parliament-ary funk sampling with freewheeling, witty rhymes delivered by a cast of rap “characters.”

Kid Sensation, “Rollin' With Number One,” (Nastymix): Seattle sensation crosses from new jack swing to hardcore to social commentary on his first album.

Paris, “The Devil Made Me Do It” (Tommy Boy): San Franciscan rapper drops science in the Islamic mode on politics and social conditions in uncompromising terms with serious hip-hop beats.

Salt-N-Pepa, “Blacks' Magic,” (Next Plateau): First ladies of rap mature lyrically and melodically with funky tracks addressing a wide range of issues.

REGGAE

Gregory Isaacs, “Dancing Floor” (Heartbeat): Isaacs is backed on this dance-oriented release by the Roots Radics band. Niney The Observer produced.

Niney The Observer, “Space Flight Dub” (ROIR): Twenty-year reggae veteran and founder of the Observer label combines modern digital technology of dancehall with classic reggae on this thought-provoking release.

Lee “Scratch” Perry & The Mad Professor, “Mystic Warrior Dub” (ROIR): Stunning dub achievement teams Perry, a seminal figure in reggae, with Neil “The Professor” Fraser, a key figure in British reggae and its fusion offshoots.

Various Artists, “Fire Down Below: Scorchers From Studio One” (Heartbeat): Rare tracks recorded in the late '60s and early '70s showcase such acts as Burning Spear, the Heptones, and Jackie Mittoo.

Various Artists, “Ska Beats #1: The Street Sound Of Freestyle Ska” (ROIR): Compilation of hip-hop, acid, rap, house, reggae, and ska is a fast and frenetic mix of Rebel MC, Longsy D, Double Trouble, and more.

ROCK

24-7 Spyz, “Gumbo Millenium” (In-Effect): Funk/rock band displays metal, ska, pop, jazz, hip-hop, hard rock, and reggae influences on second album.

Brave Combo, “A Night On Earth” (Rounder): Fourth Rounder release combines a dizzying array of ethnic dance rhythms and musical styles.

Lonnie Mack, “Live—Attack Of The Killer VI” (Alligator): Live album traces the 30-year career of this roadhouse blues/rock guitar legend.

Omar & The Howlers, “Monkeyland” (Antone's): Blazing guitar riffs, lean production, and Omar Dyke's gruff Howlin' Wolf-style vocals characterize latest album from award-winning, blues-rock band.

Ringo Starr & His All-Starr Band, “Ringo Starr & His All-Starr Band” (Rykodisc): This live “who's who of rock” features Nils Lofgren, Joe Walsh, Dr. John, Billy Preston, Rick Danko, Clarence Clemons, Levon Helm, and Jim Keltner.

(Continued on next page)

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Spanic Boys, "Spanic Boys" (Rounder): Milwaukee father-and-son guitar team combines country, rockabilly, and rock'n'roll with Everly Brothers-style vocals.

Steve Vai, "Passion & Warfare" (Relativity): Rock guitar virtuoso's second solo album is full of elaborate harmonic constructions, chopping power chords, and unusual time signatures.

SEASONAL

Patrick Ball, "The Christmas Rose" (Fortuna): Ball's first holiday recording is a Christmas celebration with Celtic style and tradition.

Ottmar Liebert, "Poets And Angels" (Higher Octave Music): Combines Liebert's distinctive interpretations of 10 holiday classics with five original compositions.

Maggie Sansone, "Sounds Of The Season II" (Maggie's Music): A companion volume to "Sounds Of The Season," album explores the roots and origins of Christmas carols with a Celtic chamber music feel.

Joemy Wilson, "Gifts, Volume III Christmas Music From Around The World" (Dargason): Two dozen holiday selections from 19 nations, arranged for dulcimer with accompaniment by Celtic harp, guitar, violin, and flute.

Wind Machine, "Portraits Of Christmas" (Silver Wave): Fresh interpretations of eight traditional Christmas melodies and six originals.

SOUNTRACKS

Joe Harnell, David Kurtz, Steve Dorff, and Larry Herb, "Alien Nation" (GNP Crescendo): Primitive Afro/Cuban rhythms with Amazon pan flutes and Celtic harps blend with futuristic electronic and acoustic music.

Ennio Morricone, "Cinema Paradiso" (DRG): Haunting orchestrations and lush, romantic score capture the warmth and emotion of the Academy Award-winning film.

Original Cast Recording, "Buddy: The Buddy Holly Story" (Relativity): Musical cast album features upbeat rockabilly classics by talented young songwriter/performer who epitomized early rock'n'roll.

Original Cast/William Finn, composer, "Faseltoland" (DRG): Finn's score for musical stage play is rich and melodic. Lyrics are playful, articulate, and raunchy.

Richard Thompson, et al., "Hard Cash" (Green Linnet): Music from a BBC documentary on exploitation in the workplace. Thompson, Martin Carthy, and June Tabor contribute.

Various Artists, "A Carnival Of Cuban Music: Routes Of Rhythm Vol. 1" (Rounder): A companion to acclaimed PBS documentary series "Routes Of Rhythm With Harry Belafonte." Includes African religious chants and Afro-Cuban jazz.

STORYTELLING/SPOKEN WORD

Various Artists, "The Little Mermaid" (Disney Audio Entertainment): A read-along book and cassette adaptation of the animated film with the original cast voices, music, and sound effects.

Brenda Wong Aoki W/Music By Mark Izu, "Dreams & Illusions: Tales Of The Pacific Rim" (Rounder): Stories for "new people"—those with mixed heritage—consisting of Asian folk tales told with traditional Japanese technique.

Bill Harley, "Come On Out And Play" and "Grownups Are Strange" (Round River): Dubbed by some as the Mark Twain of the '90s, Harley addresses the lives and experiences of young people of different ages.

Vicky Lansky, "Getting Your Baby To Sleep (And Back To Sleep)" (High Windy Audio): Family Circle columnist/parenting expert gives practical answers to a parent's most frustrating questions and provides soothing lullabies for baby.

Bett Sanders & Chuck Cummings, "Imagine Yourself To Sleep, Vol. 2" (Audio Outings): Developed by two doctors who use guided imagery with sound effects and soothing nature sounds to help kids from ages 4 to 10 get to sleep.

STRING MUSIC

Mike Aldridge, "Treasures Untold" (Sugar Hill): Stunning tribute to the classic country styl-

ings of the '30s-'50s is highlighted throughout by Aldridge's stellar dobro playing.

Norman Blake And Tony Rice, "Blake And Rice 2" (Rounder): Two of America's most eloquent folk singers collaborate on this back-porch, bluegrass-based new acoustic music.

Alison Brown, "Simple Pleasures" (Vanguard): Acoustic/bluegrass album showcases Fink's many talents as singer, songwriter, arranger, and instrumentalist.

Cathy Fink, "Doggone My Time" (Sugar Hill): Acoustic/bluegrass album showcases Fink's many talents as singer, songwriter, arranger, and instrumentalist.

No Strings Attached, "Coffee At Midnight" (Turquoise): Instrumental recording runs the gamut from traditional to jazz, reggae, and rhumba.

Mark O'Connor, "The Championship Years" (CMF): Forty live performances, recorded from 1975-84, showcase O'Connor's brilliance and technical virtuosity on fiddle.

WOMEN'S MUSIC

Ruth Barrett, "Parthenogenesis" (Ladyslipper): Troubadour explores the essence of women's spirituality on first original solo album.

Alix Dobkin, "Yahoo Australia! Alix Live From Sydney" (Women's Wax Works/Ladyslipper): Folk musician uses guitar and vocals to celebrate the lesbian community.

Tret Fure, "Time Turns The Moon" (Second Wave): Artist's guitar-based music reflects rock and folk influences.

Patty Larkin, "Live In The Square" (Philo): Set showcases Boston-based guitarist/vocalist's songwriting prowess in live performance of contemporary folk.

Toshi Reagan, "Justice" (Flying Fish): Daughter of Sweet Honey In The Rock's Bernice Johnson and Cordell Reagan of the Original Freedom Singers steps out with reggae- and folk-tinged tracks tackling racism, sexism, and more.

Toyah Wilcox, "Prostitute" (EG/Caroline): British vet of music, theater, and film continues to display pop influences in her work.

WORLD/INTERNATIONAL

3 Mustaphas 3, "Soup Of The Century" (Rykodisc): Melange of international influences are

stirred into an array of eclectic styles.

Boiled In Lead, "Orb" (Atomic Theory): Minneapolis-based band fuses worldly and otherworldly influences with rock'n'roll rhythms.

Muzicas, "Blues For Transylvania" (Hannibal): Hungarian quintet embraces traditional folk music of Romanian region, once part of Hungary.

Sukay, "Cumbre (The Summit)" (Sukay Records): Up-close, personal look at vintage Andean music. Songs feature such traditional instruments as the pan pipes and charango.

Various Artists, "Say What? Double Entendre Soca From Trinidad" (Rounder): Compilation samples seven interpretations of soca, a derivative of calypso that features strong dance beat.

COVER DESIGN

"A Night On Earth" by Brave Combo (Rounder), design by David Greenberger.

"What Do You Dream About?" by Kathy Kallick (Kaleidoscope), design by Beth Wild.

"Dust Bowl Children" by Peter Rowan (Sugar Hill), design by Bob Murray.

"Gifts, Vol. III Christmas Music From Around The World" (Dargason Music), design by Valeriu Apan.

"Lone Star Kind Of Day" by Johnny Winter (Relix Records), design by Gary Kroman.

LINER NOTES

"Blues In The Mississippi Night" by Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson (Rykodisc), notes by Alan Lomax.

"10 ROIR Years" by Various Artists (ROIR), notes by Ira Robbins.

"J'ai Ete Au Bal" by Various Artists (Arhoolie), notes by Chris Strachwitz, Maureen Gosling, and Dix Bruce (editor).

"Partisans Of Vilna: The Songs Of World War II Jewish Resistance" by Various Artists (Flying Fish), notes by Josh Waletzky.

"Blues At Newport (1959-64)" by Various Artists (Vanguard), notes by Sam Charters.

Compiled by Deborah Russell with reporting by Catherine Applefeld, Larry Flick, Debbie Holley, Jeff Levenson, Janine McAdams, Trudi Miller, Ed Morris, Karen O'Connor, and Jim Richliano.

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**SCHEDULE OF EVENTS FOR
1991 NAIRD CONVENTION**
Sheraton Universal Hotel, Los Angeles, May 15-19

Wednesday, May 15
9-11 p.m. Welcome Reception, Roof Garden.

Thursday, May 16
8 a.m. Continental Breakfast, Great Hall
9 a.m. Orientation/General Membership Meeting, Studio II & III
9:30 a.m. First Timers Q&A Session, Studio II & III
10 a.m.-1 p.m. Exhibitors Set-Up, Grand Ballroom
10:15 a.m. Keynote Address By Pat Moreland, Studio II & III
11 a.m. Legends Panel, Studio II & III
12:30 p.m. Distributor/Label One-On-One Meetings, Studio IV
2 p.m. Opening Session, 1991 Trade Show, Grand Ballroom
6:15 p.m. Universal Studios Tour Party
11 p.m.-2 a.m. Hospitality Suites

Friday, May 17
8 a.m. Continental Breakfast, Great Hall
9 a.m. Desktop Publishing, Studio II
9 a.m. The Overseas Market, Studio III
9 a.m. Manufacturing 101, Studio IV
10:45 a.m. Small Business Management Seminar, Studio II
10:45 a.m. How To Succeed As A Single Artist Label, Studio III
1 p.m. Distributor/Label One-On-One Meetings, Studio IV
2:30 p.m. Special Interest Workshops: World Music: Terrace A; Classical: Terrace B; Children's: Terrace C; Metal/Hard Rock: Lanai 334.
Deadline for Agenda Items for Sunday's General Membership Meeting, Trustee Ballots, and 1990 Indie Ballots, Studio I
4 p.m. Closing Session 1991 Trade Show, Grand Ballroom
4-7 p.m. Hospitality Suites

Saturday, May 18
8 a.m. Continental Breakfast, Great Hall
8:30 a.m. First Timers, Phase II, Terrace B
9:15 a.m. Legislative Update, Studio II & III
9:45 a.m. The Changing Face Of Independent Distribution, Studio II & III
10:45 a.m. Committee Meetings, Lawn Outside Of Great Hall
12:30 p.m. Environmental Workshop, Terrace C
2 p.m. Special Interest Workshops: Jazz: Lanai 334; Distribution: Terrace A; Rap/R&B/Urban: Terrace B
3:45 p.m. Special Interest Workshops: Folk/Bluegrass: Terrace A; Rock/Pop: Lanai 334; Gospel: Terrace B
7 p.m. Cocktails, Dinner, Hall Of Fame Awards, and 1990 Indie Awards Ceremony, Studio Suite

Sunday, May 19
9 a.m. Breakfast, Terrace B/C
10 a.m. Closing Business Session, Adjournment, Terrace B/C

Pro Audio

Exit To Brooklyn: Enter An 'Alternative' L.A. Studio



The Smithereens locked out the new Brooklyn Recording for nearly two months while working on their upcoming project. In the control room, from left, are Jim Babjak and Pat DiNizio of the Smithereens, producer Ed Stasium, assistant engineer Scott Stilman, engineer Paul Hamingson, and Bill Dooley, director of recording.

■ BY SUSAN NUNZIATA

NEW YORK—Record Plant vets don't die, they move to Brooklyn. At least, that's the case for Bill Dooley, formerly chief engineer and GM of the Los Angeles Record Plant, which was closed down by its owner, Chrysalis Records, earlier this year.

About two weeks prior to the Record Plant's demise, Dooley was hired to head Brooklyn Recording Studios, a new Hollywood-based facility owned by Freddy DeMann, manager of Madonna and several other acts. The studio is located in DeMann's recently completed entertainment complex and features a variety of vintage gear, including a 40-input Neve 8078 with Class A electronics that went through its first paces at Mo-

town's Hitsville Recording (now Soundworks West).

Designed mainly as a moderately priced overdub facility, the studio features a 22-by-25 control room with a 30-by-30 recording room and isolation booth. In addition, a 4,000-square-foot basement is connected to the control room by 40 mike lines for large tracking dates.

Dooley sees the facility, with its \$150-per-hour rate card and \$1,000 per day lockout rate, as being in a unique niche in the Los Angeles market. "Everybody's cutting cor-

ners, and artists need an alternative to the \$2,000-a-day rooms where they can work out vocal parts," says Dooley. "A lot of times, when people say we'll go to my garage and do this, it ends up costing more than it would if they came here because they have to rent mikes, tape, outboard gear. We have everything and, in addition to vintage stuff, we've got new reverbs and processing gear as well."

The studio and monitors were designed by Vincent Van Hoff, (Continued on next page)

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

CZECHOSLOVAKIA

SEVEN NEW CZECHOSLOVAKIAN radio stations were awarded broadcasting licenses following new radio and television regulations that allow the existence of independent operators. More than 50 applied for licenses.

Of those stations awarded franchises that have made their intentions public, **Radio Bonton** broadcasts to 2.5 million people in Prague and surrounding areas and offers a straightforward pop format with commercials. **Radio Vox** also intends to broadcast a commercial pop service but will concentrate on European and U.S. charts. **Radio Ultra** will concentrate on independent and "alternative" culture.

U.K.

RAY DAVIDSON HAS BECOME director of the **Hit Factory London**, the studio run by the **Germano** family that founded the Hit Factory New York. The studio was formerly known as **CBS Studios**.

Davidson joined **Sony Music Entertainment** (formerly **CBS Records**) in 1968 and held a number of senior appointments within its finance division. In July 1985 he became manager of A&R/business affairs administration and in February 1990 he was made director.

THE SYMPHONY HALL IN Birmingham is being cited as the U.K.'s finest acoustic concert hall and will officially be opened by Her Majesty the Queen next month.

The International Conference Centre also features 11 other all-purpose halls, and is joined by a covered mall to the 12,000-seat national **Indoor Arena**.

The **Symphony Hall** is the home for the **City of Birmingham Symphony Orchestra**, whose conductor, **Simon Rattle**, said the hall's mechanically variable acoustics are "stunning."

Top New York acoustic consultant **Artec** designed the **Symphony Hall** and specified sound systems throughout the complex. It subcontracted **Tannoy Audix** to install the hardware, which includes 14 **DDA** consoles and **JBL** PA systems, along with outboard gear from **BSS**, **dbx**, **Klark-Teknik**, **Yamaha**, **QSC**, and **HH**.

AFTER MONTHS OF DISCUSSION and debate, the U.K. professional sound industry is one step closer to having a set of nationally recognized educational qualifications.

(Continued on page 52)

Record Plant Facilities In N.Y., Sausalito Blooming Again Under New Ownership

NEW YORK—When the Record Plant in Los Angeles closed its doors Feb. 28 (Billboard, Feb. 9), the last surviving members of the Chris Stone/Gary Kellgren legacy went unlauded.

321 Studios in New York and The Plant Studios in Sausalito, Calif., the first and third Record Plants, respectively, continue to do a thriving business under new and separate ownership.

The Record Plant New York, which closed its doors in 1989, was officially reopened by former executives Nick Shiralli and Joe Koppie in March 1990 (Billboard, Feb. 24, 1990). Sans the first floor, which was converted into a restaurant/cabaret, 321 Studios is operated by former Record Plant employees, and

many of its clients were Record Plant regulars.

321's John Kayne recently completed his redesign of the mix room where John Lennon did much of his work on "Double Fantasy," equipping it with a Neve VR console and Westlake BBS M15s monitors with Tannoy subwoofers.

Since opening Jan. 16, the new room has been used by a number of clients, including remixer/producer Tony Humphries, Atlantic artist Sabre, and a U.K. group called the Big Still.

The unusual control room was an acoustical challenge for Kayne because of its high, domed ceiling. In the original design, the ceiling was boarded off, but Kayne decided to leave the dome in for its visual effect while cutting out its sonic effect.

"It's basically a live end/dead end room tilted on its side," explains Kayne. "The problems were from all the reflections and resonance of the

plastics on the fiberglass dome. I've made it completely dead up there to eliminate those problems, although opening up the dome definitely raises the volume of the room."

The control room is accompanied by a small overdub room and isolation booth, and is part of an ongoing upgrade at 321.

The Plant Studios has undergone several changes of ownership since opening in 1971. The latest owners, Bob Skye and Arne Frazer, purchased the facility in 1985 from the government, which had seized it when then-owner Stanley Cox was arrested on charges of drug trafficking and tax evasion.

The facility features two record/mix rooms, a Synclavier room, and Boomtown, a jingle production room. Recent clients have included Mariah Carey, Michael Bolton, Tony! Toni! Toné!, and the Doobie Brothers. John Lee Hooker was recently in with Carlos Santana, working on "The Healer II", and Booker T. Jones III and "Shake City" Productions were in with rap act D-Rock-D and soul singer Deanna Eve.

Studio A was completely rebuilt and redesigned in 1989, and both recording rooms feature Solid State Logic G Series consoles. "The room is one of the most important tools you've got," says Skye. "When you're making the final critique on your sound, the timbral images and how they blend, the real essence of the engineer's tools is the space between speakers and ears."

Studio B was maintained close to its original Tom Hidley design, although the monitors were changed to match those in Studio A.

The Synclavier room and Boomtown both feature Klark-Teknik DDA AMR 24 consoles.

SUSAN NUNZIATA



At work in 321 studios' new mix room, front to back, are engineer Richard Augustine, co-owner Joe Koppie, assistant engineer Barry Raboy, and co-owner Nick Shiralli.

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- **The Anatomy of a Record Company, Wayne Edwards**, Editor, Black Music, *Music Connection*
- **First Steps: Entry-Level Opportunities in the Music Industry, Tom Noonan**, former associate publisher and director of Research and Development, *Billboard*; President, New Marketing
- **Record Sales and Distribution: From the Label to the Consumer, Nancy Shamess**, Sales Representative, CEMA Distribution
- **Inside A&R: The Heartbeat of the Record Company, Ritch Esra**, formerly with A&R, Arista Records
- **The Role of the Business Manager in the Music Industry, John Jensen**, business manager; CPA
- **The Art of Concert Promotion: Buying and Marketing Talent, Tracy Buie**, Director of Booking for Bill Graham Presents at the Wiltern Theatre
- **Legal and Practical Aspects of the Recording and Publishing Industries, Richard Schulenberg**, music industry attorney; President, Veridian Productions
- **A Musician's Guide to Home Recording, Peter McIan**, producer/engineer whose credits include *Mr. Mister*
- **Personal Management in the Music Industry: Specialties and Styles of Approach, Ned Shankman**, personal manager
- **Music Supervision for Film and Television, Gaylon Horton**, music supervisor whose credits include *Ferris Bueller's Day Off*, *Postcards From the Edge*, *9½ Weeks*, and *Phantom of the Opera*

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HL A69

Summer Quarter Begins June 22.

PRO AUDIO

BROOKLYN RECORDING STUDIOS FILLS MODERATELY PRICED NICHE

(Continued from preceding page)

who designed rooms at A&M, Conway, and the new Burnishstone studios in Tokyo.

Vintage gear at Brooklyn Recording includes Telefunken 250 and Neumann U-47 and U-67 microphones, a pair of 25-year-old Teletronics LA-2A tube limiters, and Fairchild 660 tube limiters.

Other gear includes EMT 140 plat reverbs, Focusrite ISA-116 outboard EQ and mike preamps, Eventide H-3000SE digital processor and stereo sampler, Yamaha REV-1 reverb, and Lexicon 224 digital reverb.

Recorders include the Otari MTR-90-III 24-track, the Ampex ATR-102 half-track/quarter-inch

2-track, Ampex ATR-104 half-inch 4-track/2-track, and Panasonic DAT-3700 professional digital recorders.

"We put together a phase one/

'Artists need an alternative to the \$2,000-a-day rooms'

phase two proposal," says Dooley, noting that phase one has been completed. "Phase two is to get more into video sweetening area, purchase more video machines, and get more into that end of the

market. We want to gear it toward records but be able to have ability to do audio for video for our recording clients."

The Smithereens, who have been working in the facility since March 28, are expected to leave there Friday (17), and Dooley notes that the facility will be open to the public.

"Our goal was to create a first-class facility for my clients, as well as for outside artists," says DeMann in a prepared statement. "We are not competing with the mammoth studios—it's just a classy little operation where artists can work in a quiet, creative atmosphere."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 11, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB PLAY	ADULT CONT.
TITLE Artist/ Producer (Label)	JOYRIDE Roxette/ C.Ofwerman (EMI)	CALL ME Phil Perry/ G.Duke (Capitol)	IF I KNOW ME George Strait/ J.Bowen G.Strait (MCA)	PEOPLE ARE STILL HAVING SEX Latour/ M.Picchiotti (Smash)	BABY BABY Amy Grant/ K.Thomas (RCA)
RECORDING STUDIO(S) Engineer(s)	AUDIOSWEDEN; EMI STUDIOS (Stockholm) Alar Suurna	LE GONKS (Los Angeles) David Rideau	EMERALD (Nashville) Russ Martin Tim Kish Bob Bullock	CHICAGO TRAX (Chicago) Dave Sears	QUAD/BENNETT HOUSE (Nashville) Bill Washington
RECORDING CONSOLE(S)	SSL 4000 E Series	Soundcraft Series 3B	SSL 4064 E Series	SSL 4000 G Series	Neve 8068/ Trident 80B
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-850	Mitsubishi X-850	Otari MTR 12	Sony 3348
STUDIO MONITOR(S)	N/A	Audix HRM1 Westlake HR1	Kef	Yamaha NS10 UREI 813	Tannoy SGM10/ Yamaha NS10 Tannoy SRM10B
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Agfa 469	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	AUDIOSWEDEN EMI STUDIOS (Stockholm) Alar Suurna	CONWAY (Los Angeles) Mick Gruzowski	SOUNDSTAGE (Nashville) Tim Kish Chuck Ainley	CHICAGO TRAX (Chicago) Dave Sears	CAN-AM (Los Angeles) Brian Malouf
CONSOLE(S)	Neve VR	Neve VR	SSL 4000 E Series G Computer	SSL 4000 E Series	SSL 6000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-880, Mitsubishi X-86HS	Mitsubishi X-880	Mitsubishi X-850 with Apogee Filters	Otari MTR 12	Studer A-820
STUDIO MONITOR(S)	N/A	Custom Brundoe	Hidley/Kinoshita	Yamaha NS10 UREI 813	Yamaha NS10 JBL
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Agfa 469	Ampex 456
MASTERING (ALBUM) Engineer	STERLING George Marino	CAPITOL Wally Craugott	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	PRECISION Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Capitol-EMI Music	Capitol-EMI Music	DADC	PDO	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol-EMI Music	Capitol-EMI Music	MCA Manufacturing	ARP Media Enterprises	Sonopress

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NEW PRODUCTS AND SERVICES

LAST MONTH'S National Assn. Of Broadcasters' convention in Las Vegas was the site of a variety of business and technological announcements (Billboard, May 4). Herewith, more NAB news and other industry updates.

DYNAMIC DEAL: Otari Corp. acquired the assets and products of Digital Dynamics Inc., Greenlawn, N.Y., last month. Digital Dynamics, maker of the ProDisk 464 digital recording/editing system, specializes in computer software and hardware for recording, editing, and processing digital audio. Its products will join Otari's line of disc-based digital recording/editing gear, including the DDR-10.

MAKING ITS MARK: Mark IV Audio has formed the Mark IV Audio Broadcast/Production Group, responsible for coordinating all of the company's marketing and product-management efforts in television and radio broadcast, film and television production, multitrack recording, and other related markets in the U.S. Gary Stanfill, president of Vega, a Mark IV Audio company based in El Monte, Calif., will direct the new group. Rick Sanchez, a former production coordinator for Walt Disney Corp. in Anaheim, Calif., was named marketing specialist.

GET THE PICTURE: Zenith Electronics Corp. and AT&T presented the first public demonstration of their Digital Spectrum Compatible HDTV system. The transmission system is designed to squeeze digital HDTV picture information into a conventional TV channel by using a digital compression algorithm developed by Bell Labs. The joint development was first announced last December and seeks to solve the problems of digital simulcast HDTV.

DIGITAL DAWN: Gentner Electronics Corp., Salt Lake City, unveiled the Digital Audio Workstation Network (DAWN), designed to allow broadcasters to digitally control, track, and play audio segments from any location on the system without using audiotape. The system could effectively eliminate the need for most cart machines and tape recorders at broadcast facilities, according to the company. Gentner also debuted Prizm, a four-band digital audio processor designed for FM radio stations.

PRODUCTION BOARD: Solid State Logic introduced a production version of its SL 5000 console, the SL 5000 GP, geared toward radio and television production and on-air presentation. The company's Ultimatum automation system for the SL 4000 and SL 6000 G Series, which debuted at the Paris Audio Engineering Society convention in February, was shown for the first time in the U.S.



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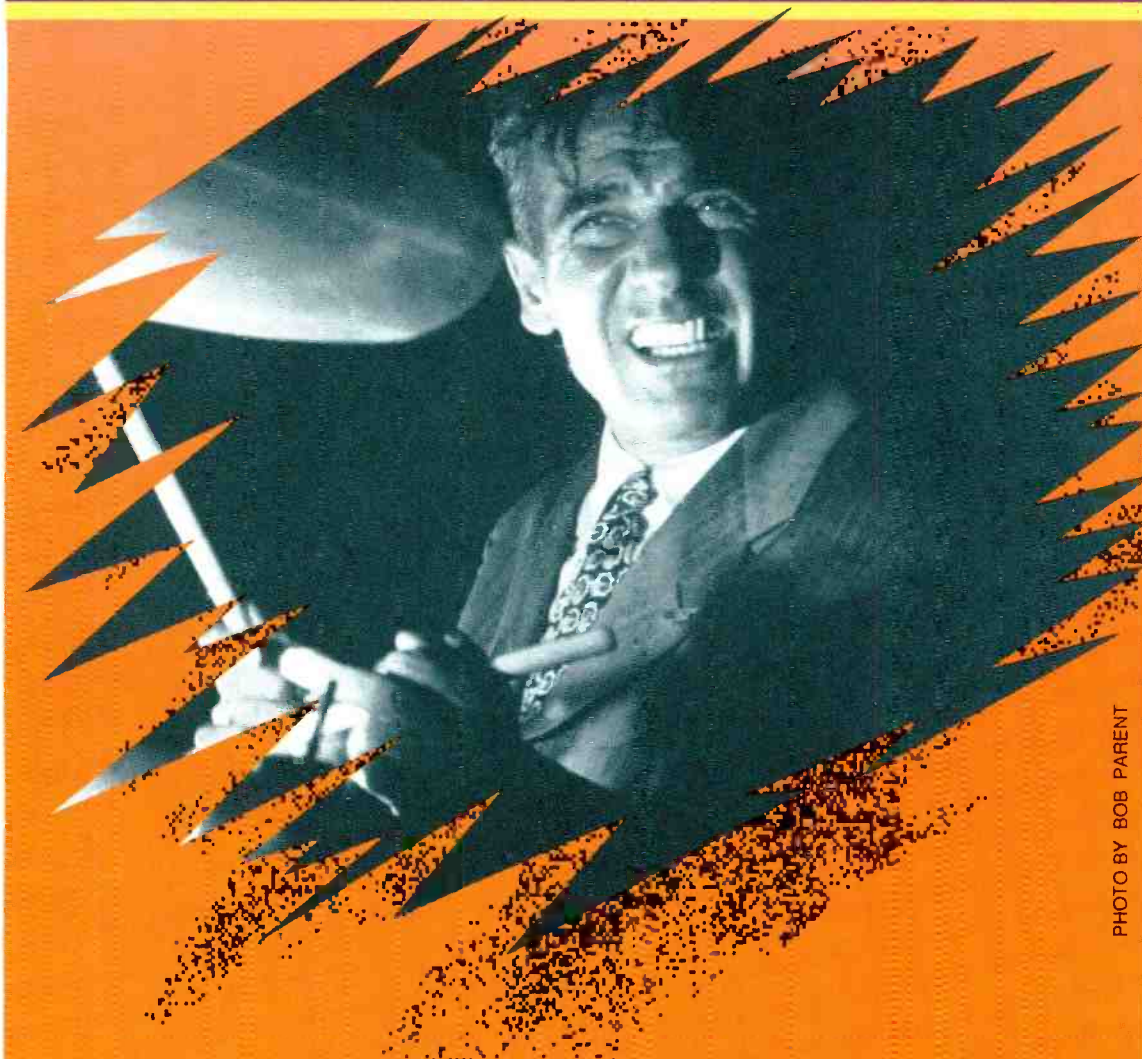
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PRO AUDIO

EUROSOUNDS

(Continued from page 49)

TIPS (The Training Initiative for Professional Sound) was set up two years ago and working parties set about complying with new U.K. government regulations. "Every sector of the industry has been examined," says TIPS director **Paul Turner**, calling for industry input. The organization worked closely with industry bodies **AES**, **APRS**, **SCIF**, and the **Institute of Acoustics**.

THE INTERNATIONAL PRO INDUSTRY continues to put its weight behind the **APRS** show, scheduled for June 5-7 at Olympia in London. According to APRS chief executive **Philip Vaughan**, "At least 19 exhibitors are firms which did not participate in 1990."

Covering all areas of recording, broadcast, and post pro, the APRS is confident it can attract more visitors from outside the U.K. An increased number of U.S. visitors are expected due to the fact that many stayed away from February's **AES Convention** in Paris because of the Gulf war.

The show should reveal the growing importance of the broadcast market to manufacturers, as seen in the steady growth in the number of workstations and the general falling in cost of digital technology.

Live sound consoles will be upping their profile with a new theater desk being introduced from **Cadac**, along with a 40-input modular board from **Soundcraft** and **SR6000** touring console from **TAC**. Also, the **Megas** range of consoles from **Soundtracs** will be getting their U.K. premiere.

FOLLOWING THE MERGER OF U.K. satellite TV channels Sky and BSB, the latter's music channel, the **Power Station**, has been shut down, with the loss of 90 jobs. According to **Nik Powell**, co-head of the **Palace Group**, which produced the Power Station's programming, plans are "well ahead" to relaunch the channel. "We have guaranteed all of the jobs back once we have refinanced," he says.

Power Station comprised only about 2% of the Palace Group's Soho facilities' total programming at the time of the closure.

PHILIP CLARKE HAS STEPPED down as managing director of U.K. manufacturer **Klark-Teknik** and plans to take a break from the audio industry.

He founded the highly successful operation (now part of U.S.-based **Mark IV**) 20 years ago with his brother **Terrance**.

Klark-Teknik finance director **Tony Smithson** will fill his post. He has been with the company for five years.

STEVE LEVINE HAS PLACED his **Do Not Erase** recording studio up for sale following offers of film work in Los Angeles. The sale is being handled by **Karen Levine**, who is currently running the facility in the U.K.

RECORD PRODUCER Martin Hannett, best known for his work with **Joy Division** and **New Order**, has died at the age of 42. He is survived by his wife and two children.

ITALY

LOGIC STUDIO OF MILAN has opened a new recording complex named **Logic West** in downtown Milan. It's fitted with a full **New England Digital PostPro** workstation and **Yamaha DMP7** mixers.

The **Andy Munro**-designed facility is a "five-minute walk from the advertising agencies," says studio manager **Carmelo La Bionda**. The La Bionda brothers currently run three recording studios along with an editing suite, an analog cutting room, transcription room, and premastering facility.

GERMANY

BOOTLEG RECORDS ARE BEING sold in German record stores "legally" and in ever increasing numbers.

The bootleggers are exploiting a discrepancy between German and U.S. copyright law that excludes live recordings made in the U.S. from copyright protection in Germany.

This is because the U.S. has not signed the 1961 Rome copyright agreement and has not ratified the 1886 Berne Convention (revised 1971). The **German Federal Court** ruled last year that "Performances outside Germany by non-German artists are only to be protected when reciprocal arrangements have been made for the German artists in that country."

If the U.S. were to sign the agreement, it would have to radically change its existing copyright legislation.

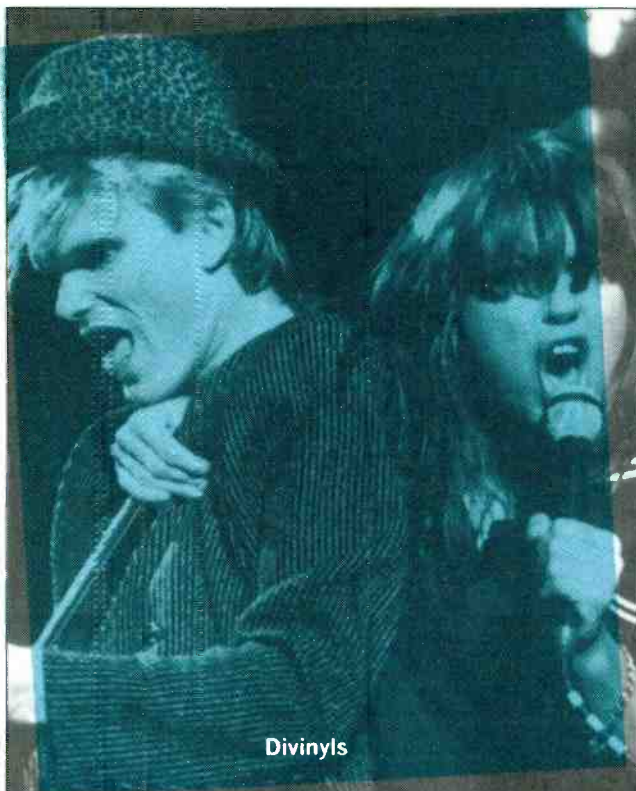
In the meantime, major record chains now stock these legal bootlegs. Says one store owner, "Live recordings of some famous stars get snapped up almost as soon as they go on the shelf."

FRANCE

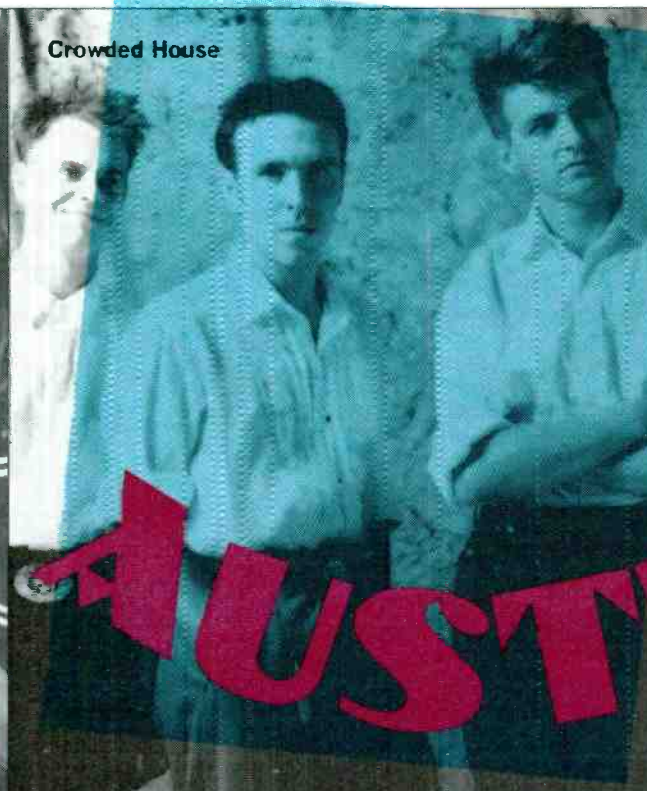
THE FIRST STAGE OF THE massive Euro Disney theme park, being built just outside of Paris, is near completion.

Two **Munro Associates**-designed recording studios should be up and running by October. They are housed in the same building as the **Parade Control Room** and **Park Centre of Equipment**, the audio nerve centers for Euro Disney.

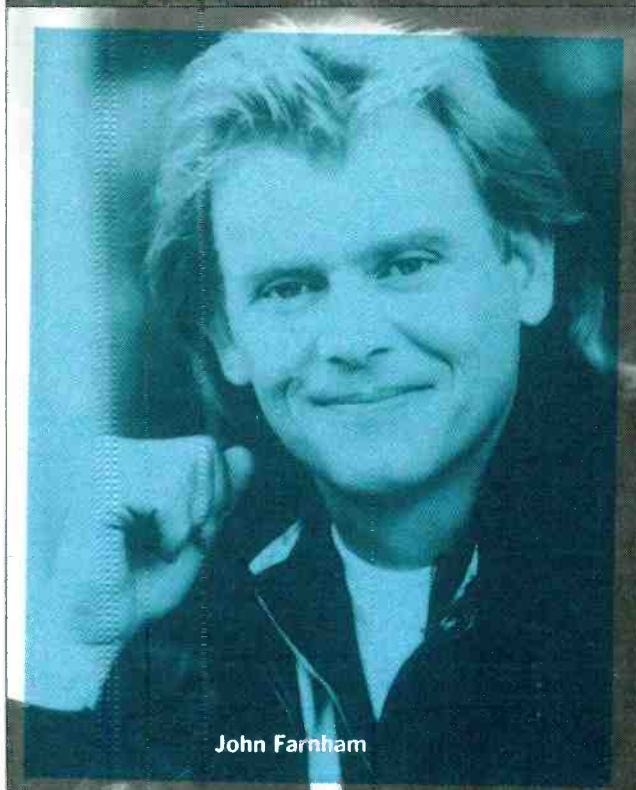
The final equipment list has yet to be finalized, but the main studio will have a 48-track **Studer** digital multitrack and **Amek Mozart** console, complemented by **DynaudioAcoustics** monitors. The second studio will be used to record music, effect, and speech used throughout the park.



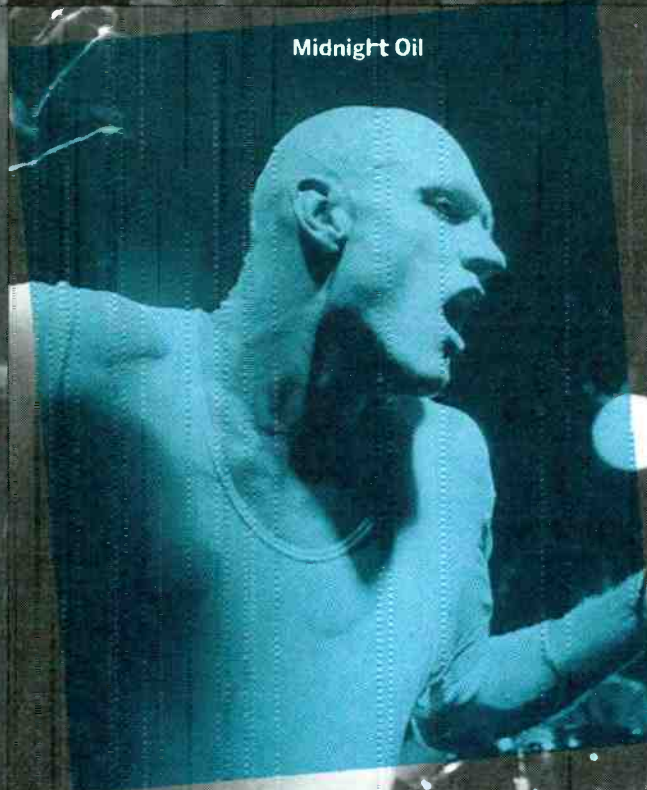
Divinyls



Crowded House



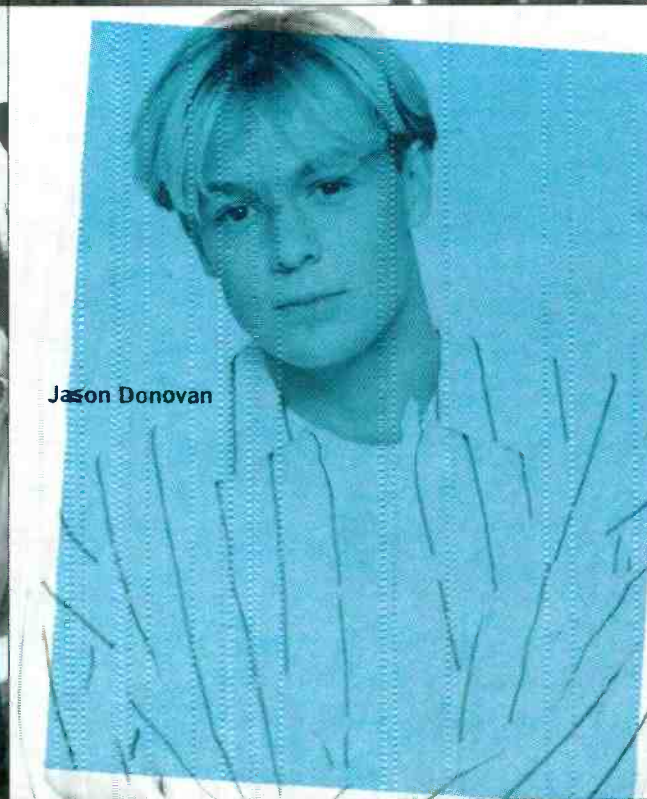
John Farnham



Midnight Oil



INXS



Jason Donovan

International Spotlight

AUSTRALIA

Export Growth and Radio's Turnaround Are Bright Spots in a Climate of Adversity.

By GLENN A. BAKER

Paul Turner, chairman of the Australian Record Industry Assn., believes, "To be the head of a major record company in this country over the past year, you've had to be a half-baked lawyer and a half-baked economist. It would be wonderful to get back to just selling records and making this the great industry it could be."

Turner's words are readily echoed by his peers, all battle-scarred in some way by the most tumultuous year the record business in this country has ever experienced.

Struggling through a seriously recessed economy was a difficult enough obstacle to surmount but when added to a year-long fight with the Prices Surveillance Authority and the sudden proliferation of CD rental outlets, it became a year that many are happy to put behind them.

Not that sales were disastrous, despite consumer hesitancy. In 1990, the industry achieved unit sales of 39.24 million, up from 38.17 million in 1989. While vinyl sales tumbled from 5 million to 2.3 million, the cassette leapt from 1.9 million in 1989 to 4.5 million in 1990. Over the same period, CD sales increased from 9.2 million to 13.9 million.

But perhaps the most interesting figure is that of export earnings, which came in at over \$80 million, from just \$10 million five years ago. Developing Australian talent is no longer a form of philanthropy or even an investment in the future. It is pure profit. According to Sony CEO Denis Handlin, local artists accounted for only 4% of the company's sales in 1984, but the figure is now 32%.

The industry came through Christmas in quite a buoyant state. PolyGram fared best with a fistful of multi-platinum performers, such as "The Very Best Of Elton John" double, which passed 250,000 sets (not long after "Sleeping With The Past" did 280,000); "The Carpenters' Greatest Hits" and Jon Bon Jovi's "Blaze Of Glory," both of which went past 120,000; and most dramatic of all, "Carreras/Domingo/Pavarotti In Concert," which sold 380,000 on record and an unprecedented 100,000 on video.

"In my entire career, I've never seen a record sell so many copies in such a short space of time," says PolyGram managing director Michael Smellie about "Three Tenors." He adds: "I can recall 'Brothers In Arms' doing 25,000 a week, but this one was moving 40,000 a week."

WEA had similar fortunes, shifting a quarter million units of Madonna's "Immaculate Collection," 200,000 of Paul Simon's "Rhythm Of The Saints," 150,000 (and still going) of INXS' "X," 100,000 of Bette Midler's "Some People's Lives" and a collective 350,000 of Phil Collins' live and studio "Serious Hits" volumes.

Sony Music sold over 300,000 of Midnight Oil's "Blue Sky Mining" and over 200,000 of "Safety In Numbers" by Margaret Urlich, "Cuts Both Ways" by Gloria Estefan and "Soul Provider" by Michael Bolton. Sony also pulled off the remarkable feat of getting a five-CD/cassette boxed set of Billy Joel to No. 1, with over 100,000 sales.

Outside of the year's "Big Three" companies, business was still brisk. Festival did almost 300,000 of Jimmy Barnes' "Two Fires," over 200,000 of a Creedence Clearwater Revival 21st anniversary package and over 100,000 each of the Angels' "Beyond Salvation" and Rita MacNeil's "Reason To Believe."

EMI took Roxette's "Look Sharp" and the "Pretty Woman" (Continued on page A-6)

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1	3	4	✓ SUCKER DJ Dimples D.	LIB/FES
2	4	5	SADNESS PART 1 Enigma	VIR/EMI
3	1	9	DO THE BARTMAN The Simpsons •	WARNER
4	5	14	TINGLES (EP) Ratcat •	ROO/POL
5	2	11	I'VE BEEN THINKING ABOUT YOU Londonbeat •	ANX/BMG
6	12	2	FALLING Julee Cruise	WARNER
7	7	11	FANTASY Black Box •	BMG
8	9	6	✓ BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B.	LIB/FES
9	6	8	✓ WIGGLE IT 2 In A Room •	LIB/FES
10	8	10	✓ GONNA MAKE YOU SWEAT C & C Music Factory	COLUMBIA

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**AUSTRALIA'S LARGEST
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The Top 10 Oz Acts Worldwide

By GLENN A. BAKER

INXS

Twelve years after this determined sextet began playing in the West Australian city of Perth, the INXS juggernaut shows no signs of losing momentum. With album seven, "X," virtually platinum on release in the U.S., and the second single "Disappear" effortlessly Top 10, the band has moved beyond a global album sales tally of 10 million since 1983, when "Shabooh Shoobah" nosed into the Top 50.

The band's lofty international standing—achieved through tenacity intertwined with talent, and maintained by a commitment to live performance that has taken them past the 2,000 gig mark—remains the yardstick by which the success of all other Australian-based acts is measured. Though "X" has yet to scale the heights of its predecessor "Kick" (over 6 million sales), INXS still rank alongside the likes of U2, Bon Jovi, and Guns N' Roses.

KYLIE MINOGUE

So monumentally successful in the U.K. and Europe it's hard not to compare Kylie Minogue, chartwise at least, with the Beatles. With more than 10 consecutive Top 5 hits, a debut album which sold 6 million copies, a second No. 1 U.K. album which took her beyond the 10 million tally, and chart action in more countries than the United Nations has on its book, she's the most successful individual pop performer ever to emerge from the lower continent.

Armed with a new, sensuous image and with acclaimed concert touring under her belt, Minogue is clearly determined to carry herself well into the 1990s as a major chart force. Apart from an early U.S. Top 5 hit with "The Locomotion," American success continues to evade her.

MIDNIGHT OIL

Slightly less uncompromising than they have been for most of their 15 years, the stridently political Midnight Oil have finally been able to transplant some of their immense cult-like domestic popularity overseas. The breakthrough started with the "Diesel & Dust" album, which sold almost 2 million units in North America, spurred on by the powerful and commercial "Beds Are Burning" single.

Though the U.K. is still largely a hold-out, the Oils enjoy strong popularity in such European markets as Germany and Holland. Their recent "Blue Sky Mining" album and a Grammy nomination has pushed them past the 5 million global sales mark. They're poised to become one of the most important bands of the 1990s.

JASON DONOVAN

With his debut LP, "Ten Good Reasons," the biggest-selling album in Britain in '89 (the year in which he sold more singles there than any other artist), actor/teen idol Donovan fell headlong into a dramatic level of instant success that has seen him notch up over 5 million sales from two albums, without yet cracking the U.S. market.

Donovan has proved to be a strong live performer and in 1990 undertook a sellout European/Asian tour which ended with concerts in China—the first by a Western pop act since Wham! five years earlier. At the end of the year, he sold out the 16,000-capacity Wembley Arena in London for three consecutive nights.

JOHN FARNHAM

A star of epic proportion in Australia since 1967, with more than 2 million album sales in the last five years, the slow pace of John Farnham's international breakout has been a source of considerable frustration to all concerned.

Although his 1986/'87 "Whispering Jack" album (owned by one in 17 living Australians) sold 2 million internationally and gave him a U.K. Top 10 hit with "You're The Voice," there has been little global activity since. However, with a third consecutive monster local BMG album "Chain Reaction," the pressure is on the company worldwide to establish the man's remarkable voice as the major force it deserves to be.

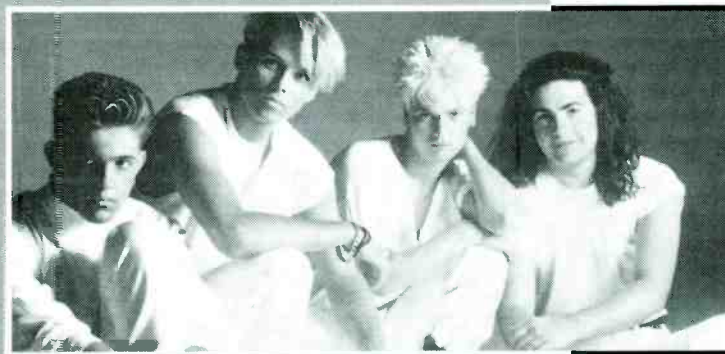
INDECENT OBSESSION

One of the brightest hopes for Australian music in the 1990s, this spruce young quartet, who play, write, sing, and perform with little outside input, is almost automatically (though erroneously) compared with New Kids On The Block.

Signed internationally to MCA, the band is being introduced progressively through Southeast Asia and Japan, though their success is already ahead of the gameplan. The original hit "Tell Me Something" topped the charts in Indonesia, Hong Kong and Malaysia and then shot into the U.S. Top 40—an achievement
(Continued on page A-12)



Hunters & Collectors



Indecent Obsession



Jimmy Barnes



The Black Sorrows

Hoodoo Gurus



Performing Kiwis Set At Last for International Recognition

By GRAEME REID

A cool night in June last year and the old Town Hall in Auckland is packed to capacity to welcome home the Chills. A great night, yet one also full of ironies for both audience and the band, whose "Submarine Bells" album tops the charts and "Heavenly Pop Hit" single is bouncing all over the Top 20.

For the band which formed nine years previously in Dunedin, the concert is a vindication after years of lineup changes, intermittent recording, low rent touring and gradual acceptance outside of a loyal core of believers at home.

They may well have become cult heroes on the American college radio circuit and been written up large in every important magazine from Billboard to the fickle English rock press, but the Chills had struggled getting radio play in their own country.

Their chart prominence in June was not only a personal triumph for Chills frontman Martin Phillipps, whose singular vision has guided the band, but also a vindication for the tiny Flying Nun independent record label which founded its remarkable recording history—over 40 albums and 50 EP/singles—on a single by the Clean recorded in 1981 for something close to the price of a round of drinks.

When Martin Phillipps, who played keyboards on that Clean single, "Tally Ho," hits the Town Hall stage, there's a roar of acclaim of the kind usually reserved for touring megastars. And when he sings an impromptu jingle for the local university radio station (and advises them to record it) which regularly plays 30% local music, there's a subtext clear for anyone who cares to hear it.

There's a further irony in mainstream New Zealand radio stations being reluctant to play New Zealand music. Crowded House, led by New Zealander Neil Finn, were all but ignored until they topped the U.S. chart.

Knowing radio won't play your music gives you the freedom to do what you like—and out of that freedom New Zealand has developed a distinctive sound over the two recording generations since the Clean first jangled out of Dunedin with the appropriate "tally ho" rallying cry, which unveiled a whole new style of music.

And just as radio stations have been slow to the party, so the multinational record companies, with just the odd exception, have failed to recognize the talents of artists living right by their back door.

So when the New Zealand Music Awards 1990 were held early March this year, it was no surprise to find small, independent labels scooping up all the major awards.

Four times, Martin Phillipps went on stage to collect trophies. The Chills picked up for best single ("Heavenly Pop Hit"), best album "Submarine Bells"), top group and Phillipps himself was named best songwriter for the single.

And a more recent arrival on the music scene, Pagan Records (run from their home-cum-office by Trevor Reekie and Sheryl Morris), also finished the evening with a table full of trophies.

Two years ago, Pagan dragged itself out of a crumbling film company—it had been set up to release the soundtracks. Working on Reekie's principle that "the only real alternative is to listen to all kinds of music," Pagan pulled together an artist roster covering rock to country and roots music. Without the clear market profile which Flying Nun can claim, Pagan has struggled to gain an off-shore foothold, but at home it has one of the country's most popular acts.

Country team the Warratahs (who have toured Australia to much acclaim) have recorded three albums for Pagan and picked up the country album award for "Wild Card," their latest. Warratah singer/songwriter Barry Saunders took top male singer award.

At the other end of the market, Pagan rejoiced in the award for most promising group when the studio-based production team of Mark Tierney and Paul Casserley, known as the Straw People, picked up that trophy and best engineer award (for their album "Hemisphere") and watched as Merenia, 17-year-old schoolgirl with whom they produced a remake of an old Kiwi classic "One Good Reason," took most promising female singer title.

Pagan's capacity for springing surprise pop hits—chart revenue to prop up some of the smaller sellers like university favor
(Continued on page A-10)

AUSTRALIA

"There's more to Australian A&R these days than 'I hear there's a band pulling good crowds in the pub. Let's go and sign them.'" So says Philip Mortlock, MD of East West Records.

It was a simple enough philosophy some 10 years ago when bands like Midnight Oil and INXS were first cutting their teeth on the Oz pub circuit and putting out early records. But times change. Australia, now rated the third most important repertoire source for the world market, has shifted into international gear.

Today, no acts get signed to a major record company without their international potential being closely scrutinized. Success at home is sweet but with a small Australian population, returns are limited. International success is the jewel.

And all multinational companies in Australia have strong and aggressive A&R departments, not always the case way back.

Leon Concannon, BMG A&R manager, says: "RCA Australia was more of a receiver, but when BMG put out the edict to develop domestic product." Now BMG has a remarkable record of success in that sector.

The company has John Farnham, the country's biggest-selling artist, whose "Chain Reaction" album topped the half-mil-

lion sales mark, plus impressive debut albums from Melbourne-based bands Girl Overboard and Southern Sons (quickly near the 100,000 sales mark). A U.S. release for Girl Overboard is set for this month.

While the casualty list of Australian bands who have topped the charts at home but made no impression overseas is a long one, BMG's Concannon hopes the situation will change.

"More of our bands are getting albums remixed in the U.S. and U.K. Utilizing their style to hone what we've done, gives us a better chance. Maybe it's the way

for bands to break there without having to slog it out for years." Peter Karpin, director of A&R for Sony Music, agrees. The band Noiseworks, whose first two albums in Australia sold 350,000-plus units, plan a major U.S. initiative this year. "We taking a lot of time to get it right, and remixing in the States," says Karpin.

He claims that 1990 was Sony's best year yet for local talent. "In 1984, local artists accounted for 6% of our overall profits. Last year it accounted for 42% of total product."

Successes includes a triple platinum album for New Zealand-born singer Margaret Urlich, worldwide sales of 2 million for Midnight Oil's "Blue Sky Mining," European sales of 100,000 for Daryl Braithwaite's album "Edge," while Craig McLachlan's

single "Mona" went to No. 2 on the U.K. chart, selling 450,000.

East West's Mortlock says that, despite domestic economic woe, development of Australian music is a top priority. Our affiliates come up with overseas, so at least 50% of my product is Australian."

With a stable of established acts (INXS, Jenny Morris, Boom Crash Opera, and 1927), the label introduced such acts as Bang The Drum and the Makers in 1980 and look to Stephanie Howle, Troy Newman, and Red Not Blue to break this year.

While Australia is noted for rock'n'roll, it is nurturing a pool of talent in all genres. Mortlock has opened East West's talent to include classical flautist Jane Rutter and James Morrison, Australia's best-known jazz musician.

"Jane Rutter is being courted by Warner Classics in London and Morrison is released through Atlantic in the U.S. That gives me to hope in pursuing non-pop artists," he says.

ABC Records, Australia's second largest indie label, works within national broadcast ABC. Their charter is to nurse talent often missed by the mainstream and the roster includes children, jazz, classical, new age, and country. If the product was reckoned to be of limited appeal, that tag was shaken last year when a children's packaged "O To 9" sold 100,000-plus and the jazz album "Come In Spinner" went double platinum—and the company had 14 nominations at this year's ARIA awards.

The largest indie, Mushroom, with a 40-act roster, has always been in the national A&R forefront and is still there with the incorporation of more specialist labels including Razoo (dance) and the indigenous Aurora.

(Continued on page A-6)

Local Talent Scouts on Trail of International Potential

By KATHERINE TULICH



The Triffids



Girl Overboard



The Church

Peter Blakeley



As a music industry professional with hands-on experience in the U.S., Britain and Australia, Paul Russell is more qualified than most to comment on what bonds—and separates—the world's three most important talent sources. He was MD of CBS Records Australia between 1979 and 1982, when he signed, among others, Midnight Oil to the company. Today, he is chairman of Sony Music Entertainment (U.K.), based in London.

The infrastructure of the Australian music industry provides, in many ways, the best development base for aspiring recording artists compared to the U.S. and the U.K.

• In the U.S., it is a long and time-consuming road. Touring to local recognition evolves into a more widespread reputation, then incorporates agents, managers and lawyers before a deal with a record company. Very often, the process takes years.

• By contrast, the U.K. route (aided by a vibrant indie scene) from starting out to signing can bring success so quickly that the artist is neither personally nor professionally experienced enough to cope with it and develop.

• As Australia is a long way from anywhere, not just geographically but in terms of communication generally, its artists can afford to experiment and make the inevitable mis-

'Brits With Attitude'

By PAUL RUSSELL

takes out of the glare of the U.S. or U.K. spotlight.

• From the Australian record companies' point of view, the atmosphere is much more relaxed. The international market doesn't even come into play until considerable success has been achieved locally. So although the size of the market dictates that fewer local artists are signed than in the U.S. or the U.K., the Australian A&R strike rate has to be much higher.

• The advantage is that more time, talent and energy can be spent getting the record right than meeting deadlines inflicted by extraneous pressures of promotional windows, tours or whatever else.

• And if the creative equilibrium is better in Australia, so is the promotional balance. In the U.S., you need at least 60 major stations before there is any national sales reaction. In the U.K., you need BBC Radio 1 or the 20 major commercial independents.

• In Australia, you have five or six major, high-quality FM

stations that can deliver your market not only in airplay but also in advertising. In Australia, the media competes for the attention of record companies. In the U.K., it is the exact opposite. I know which I prefer.

• When it comes to Australian bands, "Brits With Attitude" is how I describe them. Like their U.K. counterparts, they have to be tough and self-sufficient. Particularly since the songwriting capital of the world is now firmly Los Angeles—itsself well-populated with U.K. and Australian writers—which happens to be equidistant from London and Sydney. And a long distance at that.

• Today, Australian rock is admired and revered. Having learned and honed their craft through the assault course of the local pub circuit, bands are envied for their live performances and professionalism by their international competitors, particularly in the U.K.

• When reflecting on those three-and-a-half wonderfully exiting and exhilarating years I was lucky enough to be part of, I occasionally wonder what would have happened if the TV had been better... If the pub owners had been indolent... If the promoters less enterprising... If the radio less ready to support... If the industry and artists not ready to believe in themselves.

• Were all those necessities really the mothers of invention, or was it vice versa? I don't think I'll ever know.

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BRIGHT SPOTS

(Continued from page A-1)

soundtrack beyond 200,000 and enjoyed 100,000-plus sales with albums by M.C. Hammer, Sinéad O'Connor and Peter Blakeley. BMG, once again, had John Farnham to thank for the quality of its seasonal push. His "Chain Reaction" album is now up to 475,000, somewhat ahead of the company's second ranker for the year, Taylor Dayne's "Can't Fight Fate," which is past 180,000.

But whereas the Christmas market held up and gave some credence to the shaky theory of the music industry being "recession-proof," the bottom fell out of retailing in the New Year. As war raged in the Middle East and the economy slowed down even further, buyers stayed away from record stores in droves.

At this writing, they're still staying away. "Last year, we had three John Farnham singles which sold over 40,000 and none got any higher on the ARIA charts than No. 5," points out BMG managing director Stuart Rubin. "Right now, we've got a Londonbeat single that's sold 26,000 and it's No. 1! I think that underlines how badly the market has dropped away."

Bill Eeg, Festival managing director, believes the PSA enquiry and subsequent publicity played a part in destabilizing the industry. He says, "It confused the public and gave it expectations and it made the industry fearful and concerned for its future. It's just what we didn't need."

PolyGram's Michael Smellie: "It really was a vintage year for bad press for the industry—all completely undeserved. I've received such widespread anecdotal evidence that I've no doubt a large number of people out there are saying: 'I'm going to stop buying records until the prices come down.'"

BMG's Rubin sees the acute price awareness as the main reason for a strong hike in budget and mid-price sales. Sony points out that it recently did 200,000 units in its "Select" series in a single month.

"The industry is under more threat than it has ever been," insists Sony's Handlin. "We can't live with copyright abolition and we can't live with CD rental. The Video Ezy retail chain is currently boasting that they'll soon have rental happening in 300 video shops in the state of New South Wales alone. If we let

the grass grow under our feet on this one, we're gone. It'll be a bloody disaster."

Despair over the PSA report and CD rental has been relieved by an unexpected swingaround in Australia's radio climate. Suddenly, Top 40 is back on the air and music with youth appeal, particularly dance music, has lost its stigma in the eyes of programmers. "Changes of format are essential for the health of the industry," says PolyGram's Smellie, and Sony's Handlin adds: "It's fantastic to hear new music on the radio and to have what the public wants back on the playlists."

While the record industry is nowhere near as decimated as the concert scene, there are still many months to be endured before the next Christmas rush. WEA chairman Paul Turner predicts: "There won't be the usual annual increase in gross or unit levels this year. To be honest, I think if we equal the 1990 figures we'll be doing O.K."

On market shares for 1990, WEA came out top with 19.1%, followed by PolyGram (18.4%), Sony (16.5%), then (estimated) 14%-15% for Festival, 14.4% for EMI and 9.7% for BMG. In the first quarter of 1991, PolyGram, which has recovered well from having Island and A&M suddenly dropped upon it, seems to have taken the market leader position.

There's still sufficient confidence in the music business for EMI and CBS to push ahead with their plans to open CD plants in Australia. Ironically, while Paul Turner claims that WEA sold a total of 220 vinyl LPs in February, Festival is enjoying an interesting backlash. By keeping its vinyl pressing plant open and active (with increasing business from Japan), it is able to claim 14% of its album sales on vinyl, compared to 4%-5% for all the other majors.

Says Bill Eeg: "We'll keep our plant open as long as it is viable to do so. Our job is to produce what the public wants and, despite what seems to be popular sentiment, a significant number of them still want vinyl."

The key, industry leaders say, is to ensure that the public still wants music and that they'll be able to supply it to them. There's no underestimating the rattling effect the PSA enquiry had on the industry and will continue to have until the government acts on the tabled report.

ARIA's Paul Turner: "It did the worst possible damage to the industry. If the PSA is allowed to continue this witch hunt, the

ultimate result will be that Australian artists will have to accept lower royalty payments, with little or no protection from imports, including undetectable counterfeits presently rampant throughout Southeast Asia."

TALENT SCOUTS

(Continued from page A-4)

Michael Gudinski, MD: "We're trying to launch our satellite operations with a diverse assortment of music styles. With such a big operation, you have to stay hot all the time, and it's hard to do that with just one label."

Mushroom has launched separately run Mushroom Distribution Service. "No strings attached. It's just a service. But it gives bands a chance to get music heard." Gudinski has employed Bill Page, former programmer for one of the major FM networks, as A&R director. "He was renowned as having a pair of the best listening ears in Australian radio."

Overseas companies emphasize the interest in Oz talent by setting up A&R offices here. Terry Ellis's Imago label has an office in Sydney—an early signing is the band Baby Animals. John Woodruff, an industry mainstay as manager of the Angels and Johnny Diesel and now Baby Animals, heads the operation.

He says, "Every band signed is for the world, and it's funded out of the U.S. When a band signs here for a multinational, the project is still funded from Australia, so we're in the position of creating product for 100% of the world market from a financial source that represents only 5% of the world market."

Chrysalis, as part of EMI, has also started up in Sydney, with Neil Bradbury heading A&R. Chrysalis international director Mike Allen: "In the past, our involvement with such Australian acts as Icehouse, the Divinyls and Johnny Diesel has been on the basis of signing them to our American company, without the benefit of having anyone on an act's home territory. Now we have a stronger presence and can get over the logistical problems of working with artists at a distance."

"We can be more competitive in terms of finding Australian early. We're aware that not every successful Australian act will repeat that success overseas, but this country's ability to come up with music of genuine international will increase."

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AUSTRALIA

Tour Big Names Are Beating Recession, But the Road is Rough for New Acts

By KATHERINE TULICH

The recession blues may be the promoter's theme tune these days but, despite all the predictions of doom and gloom, there have been outstanding tour successes in recent months, notably Billy Joel's two-month trek, M.C. Hammer's lightning major city concert visit and the pub/club itinerary of Irish band Hothouse Flowers.

When Flowers first arrived, their album "Home" was 93 on the charts. By tour's end it was at number one—and they'd completed 26 sell-out shows nationwide.

For promoter Garry Van Egmond, Hothouse Flowers was an example of how influential TV campaigns are in boosting a tour.

"That tour was really sold through television. Whereas the print media used to be important, it seems to be virtually useless now. We spent \$A120,000 [some \$95,000] on advertising and it was well worth it," says the veteran promoter.

Van Egmond has been promoting for 20 years, headlining acts including Alice Cooper, Bette Midler, and Dire Straits. He feels a combined push between record company and promoter can achieve strong results.

"The Hothouse Flowers visit was the closest I'd ever worked with a record company. Polydor was energetically involved from the start and we combined the advertising," he says. He's expecting a big year with tours by AC/DC and Dire Straits. His 1986 Oz tour with Straits still ranks as the highest grosser of all time, playing to 1 million people and taking \$A25 million at the box office.

Frontier Touring Co. began the year with Billy Joel, who proved a perfect recession-proof act, playing to around 300,000. That now ranks as the second most successful tour of all time in Australia.

Joel's tour was also closely tied to the record company, says Frontier managing director Michael Gudinski. With Joel's "Storm Front" album over a year old, Sony Music prepared a special box set for the Australian market, which combined an advertising campaign with the tour. The box set went platinum

and was the first in that format to go to No. 1.

Says Gudinski: "With most promoters talking depression, it highlighted how well Joel worked with a fierce marketing campaign in support. But he's a phenomenon. He doesn't necessarily signal a healthy market."

With consumer budgets watched with hawk-like intensity these days, it seems Joel reaped the benefits from audiences who accepted they'd get a value-for-money two-hour-plus show.

Australians still favor the familiar acts, those who have made the country a regular stop on world tour schedules. First-time tours by such established acts as Aerosmith and Steve Winwood fell well short of ticket sale expectations.

Promoter Paul Dainty insists there's still a good market for major acts. "They are what the public wants. It's much tougher these days to break new artists." Dainty, who successfully toured Fleetwood Mac, Phil Collins, and Cher last year plans to continue concentrating on the premium end of the market with three or four major tours a year.

Kevin Jacobsen, another major promoter, agrees. "The established act will always do good business here. But it gets tough when you have an act which needs a hit album linked in." He slowed down his tour activities in 1989, diversifying into theatrical presentations, but starts a heavier on-the-road schedule this year with Robert Palmer in May.

But Australia still misses out on large arena acts because of lack of venues. So, again in 1990, acts like Madonna and the Rolling Stones didn't include Australia on the list. With no adequate outdoor venues and strict noise-level restrictions, touring big acts is a risky and expensive affair.

Jacobsen was the last promoter to use outdoor venues when he toured Michael Jackson in 1987, but found costs prohibitive. "In Sydney, we put Jackson in a stadium on the outskirts of the city. It cost \$A30,000 just to prepare the ground and then we could only hold 34,000. That makes it difficult to cover costs."

While Australia hasn't been a traditional tour region for dance acts, promoters now see it as a burgeoning scene. Frontier had

success with Soul II Soul and Bobby Brown and promoter Michael Coppel says M.C. Hammer's shows sold out in a matter of hours. "There's a change in what audiences want to see, particularly in the teen sector. Dance and rap are becoming more important."

But Coppel accepts that audiences are skeptical about what a dance act might offer. "People are wary that many of the acts are only studio concoctions. We had to get across the point that M.C. Hammer is a strong visual act—we emphasized that fact through a television campaign."

Unlike many of his colleagues, Coppel is very optimistic about the Oz tour scene. Last year, he presented a cross-section of acts including the B-52's, Eric Clapton and Public Enemy.

Says Coppel, "Even though we have high ticket prices of \$A40 [around \$31.50], entertainment still proves an important consumer priority. I was being cautious in the early part of this year but with so many successful tours coming through I reckon I've been proved wrong and I plan a busy second half of this year."

Despite its success with Billy Joel, Frontier intends being conservative over tour choices this year. Michael Chugg, GM: "We're being very careful. There's no scope for promoters offering stupid money and triggering bidding wars. Idealistically, it would be good to pull back ticket prices, but unless overseas acts drop what they want as guarantees, that's pretty unlikely."

But if some international acts didn't draw the crowds, the end of the 1990 tour season proved a bumper time for Australian acts, with Midnight Oil, Jimmy Barnes, and John Farnham all hitting the trail.

Farnham continued his virtually unchallenged reign as Australia's top act. His "Chain Reaction" tour outgrossed his previous "Jack's Back" \$A5 million box-office take, so beating his own former record as the most successful Oz act ever to tour.

Such is the pulling power of homegrown talent that overseas acts clamor for support spots on the bills. Sam Brown opened for Farnham and the Stray Cats did the same for Jimmy Barnes.

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AUSTRALIA

PERFORMING KIWIS

(Continued from page A-3)

ites the Straw People—was also rewarded when Ian Morris took producer-of-the-year honors for the single "Heartbroke."

Typically, other small labels scooped the bulk of the remaining awards. Ode Records, with 21 years in the business and a roster covering Polynesian music to jazz, saw young jazz bassist Ken Pearson collect jazz album award for the "Power Band" album and folk record for "Commonwealth Suite" by Rua.

Even when Guy Wishart collected the most promising male singer trophy for his "Don't Take Me For Granted" album, released through Sony Music, it was worth remembering the album had originally come out on the small Christian label Someone Up There. It was his third release for them and have been remastered and distributed by the multinational.

But Sony's long commitment to New Zealand music was rewarded in its own right. Singer Margaret Urlich, now resident in Sydney, won as top female singer and the Fan Club, a dance-pop band fronted by Malaysian-born singer Aishah, won top international performer acclaim for success in Southeast Asia. They beat out the Chills and opera star Kiri te Kanawa (who won best classical album) in the category.

Today, rock music in New Zealand is as diverse as anywhere—as the awards ceremony showed. The Chills continue to make "heavenly" pop music, the Clean now have a jangle pumped up with an awesome power and a whole new generation of players have come through in separate waves of Flying Nunnery.

Straitjacket Fits' release party late last year for their "Melt" album was for supporters who sensed the group had come of age on record. In a year which was clearly belonging to the Chills, however, Straitjacket Fits didn't pick up any music awards, though it's a measure of their creative power that their video for "Bad Note For A Heart" and drummer John Collie's artwork won best video and best cover design.

The band started out as a hybrid of anxious pop-punk energy and late 1960s guitar jangle and have become one of the first groups to benefit from Flying Nun's distribution deal with the huge Australian indie Mushroom.

That Mushroom connection was the most promising local news of 1990, a year which also saw a highly organized campaign for a 10% quota (rising to 20%) of local music on NZ radio falter and fail at the last minute as Parliament rose for an election. The Music Quota Bill languished, though in two days of industry conferences before the music awards, strong support was given for the idea of a Music Commission operating on much the same basis as the New Zealand Film Commission.

Alongside Straitjacket Fits had been another generation again. The incendiary howling rock of Fatal Jelly Space, an all-woman band signed to Flying Nun seemed a good bet for the future. And almost 10 years on from the quasi-folk guitars which defined "The Dunedin Sound" there was a whole new passion for the dance-floor in groups like the Headless Chickens, NRA and Emulsifier.

As crowds got bigger at legendary pubs like The Gluepot, so the volume and intensity went up with bands like Freak Power, Honeylove and SPUD. Hard rock flourished in groups like Push Push, Bad Boy Lollipop, Nine Livez, and Whiskey & Lace. Over the year, their L.A.-based sound mutated slowly to incorporate more funky styles after tours by bands like Pop Will Eat Itself, Tackhead, Faith No More and Mudhoney.

The New Zealand sound has fragmented as it has grown.

Dance-floors filled, clubs emerged, rap entered the mainstream. At its most pop-ish level were Double J and Twice The T, who even made radio through a reworking of "She's A Mod," a classic 1960s Kiwi rock song. Mainly, though, rap remained on the periphery.

Last year was one of political awareness in New Zealand as the Treaty of Waitangi, a compact signed by indigenous Maori people and the British crown signed 150 years before, was held up for scrutiny and found wanting. Maori discontent made itself heard in song.

The Upper Hutt Posse, who performed in the U.S. and opened for Public Enemy in Auckland, articulated that anger via rap records for another small label, Southside. One-time singer for the group Aotearoa (Maori name for New Zealand), Ngahiwi Apanui went back to his people's traditional music for the album "Te Hono Ki Te Kainga: The Link With The Homeland."

Politics and passion were everywhere. Chris Knox (one half of the Tall Dwarfs) weighed in with the cynical "1990 Song." Like most others, he just goes his own way in the knowledge that the music will find the audience, despite radio indifference and limited TV exposure.

The Straw People found cheap sampling and recording facilities and pulled together their "Hemispheres" album for less than \$6,000.

Jazz found a young audiences with stars of its own: trumpet-
(Continued on page A-12)



HONOUR ROLL 1990/1991

Billy Joel, Motley Crüe, Aerosmith, Bobby Brown,
Soul II Soul, The Angels, Cheap Trick, Tracy Chapman, Steve Earle,
Depeche Mode, Skid Row, Jimmy Barnes, Stray Cats, John Farnham,
Kylie Minogue, Warrant, Faith No More, Jane's Addiction, Concrete Blonde,
Mick Fleetwood's Zoo, Yngwie Malmsteen, Erasure, Sam Brown

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AUSTRALIA

TOP 10

(Continued from page A-3)

which has thus far eluded Jason Donovan and (with one exception) Kylie Minogue.

DIVINYLS

Given a new lease of life by switching from Chrysalis to Virgin, the decade-old Divinyls have notched up their first Australian No. 1 with "I Touch Myself," a graphically sensual song which looks set to become the band's first American hit since 1985's "Pleasure And Pain."

With singer Christina Amphlett and guitarist Mark McEntee still at the helm, the band is as volatile as ever, turning out tense singles drenched in arrogant sexual energy. As one London pop magazine observed: "Amphlett's the most complex, the most true female singer and songwriter since Chrissie Hynde."

CROWDED HOUSE

Now expanded from a trio to a quartet with the addition of leader Neil Finn's older brother Tim (with whom he worked in Split Enz), Crowded House are unveiling a third album which should see them continue the climb they began with their 1986/87 debut, which sold more than 2.5 million units worldwide and gave them U.S. hits with "Don't Dream It's Over" and "Something So Strong."

After "The Temple Of Low Men" album was received with less enthusiasm, the outfit put itself on hold to allow Neil Finn to craft another batch of deft, appealing songs. The second phase of their international operation is about to commence.

JIMMY BARNES

A switch from Geffen to Atlantic (outside Australia), and the use of John Cougar Mellencamp's producer Don Gehmen, is all part of an international repositioning of this hard rock vocalist who, they say, can open fissures in the earth's crust when his throat is in full flight.

Although his recent "Two Fires" album is quadruple platinum at home (where his standing is second only to John Farnham's), the former leader of Cold Chisel is still known primarily in American for appearances on film soundtracks such as "Working Class Man" and "The Lost Boys." However, popularity in Scandinavia is strong and Atlantic is pushing hard to open other markets for this widely admired performer.

JAMES MORRISON

Trumpet/trombone-playing Morrison is Australia's most successful jazz export ever. Young, ferociously talented and immensely personable, Morrison looks set to capture a part of that international market which exists for the likes of George

PERFORMING KIWIS

(Continued from page A-10)

er Greg Johnson with his Bluespeak quartet, via a self-titled indie cassette for Ode, and a lightly atmospheric album "The Water-table" for Pagan, which cost less than \$5,000.

But musicians eye the main chances overseas. When Fatal Jelly Space finish their new album, they'll go out through Europe and North America. Before them will have been the Chill, the Clean, Straitjacket Fits, and the Bats.

They are bands whose credibility is high. It won't be long before they are welcomed back at Town Hall concerts. It would be nice to think that when it happens, the ironies surrounding the lack of radio play won't be quite so apparent.

But nobody's counting on it.

Benson and Wynton Marsalis.

Signed to WEA Australia, he has become a high-profile ambassador for Oz music, appearing at major jazz festivals, including Montreux, and touring (for two years in succession) as a member of the Phillip Morris Superband. Hailed as a brass virtuoso by even his own heroes, such as Ray Charles, Morrison's career is really only beginning.

HONORABLE MENTIONS

Australia's international penetration is certainly not confined to the Top 10. A diverse array of talent is presently making inroads into global markets. Most prominent are: The Black Sorrows, Craig McLachlan, Jenny Morris, Icehouse, Mondo Rock, Margaret Ulrich, Flash & the Pan, Mental As Anything, Noiseworks, the Saints, the Church, the Triffids, Daryl Braithwaite, Hunters & Collectors, Hoodoo Gurus, Peter Blakeley, Mark Williams, Kate Ceberano, Girl Overboard, Dannii Minogue.

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EMI WELCOMES CAPITOL & CHRYSALIS TO AUSTRALIA



GIVE AND TAKE. After his sell-out concert in Auckland New Zealand, MC Hammer receives a triple platinum award for his album "Please Hammer Don't Hurt 'Em" from Paul Martirovich, managing director EMI Records New Zealand.



FIRST STOP AUCKLAND. MC Hammer began his world tour with a show in Auckland New Zealand. Before setting off for Australia, Japan, Europe, Latin America and SE Asia he got together with the team from EMI New Zealand. In the back row, from the left, are James Southgate, Paul Martinovich, Bridget de Launay, MC Hammer, Diane Moffatt, Chris Caddick, Menaka Srinivasan. Front from the left, Paul Masters, Andy Clark, Dennis Smith, Phil Howling, Reon Graham and Richard Hall.



SETTING SAIL. EMI Records Australia hosts a boat party to celebrate the Australian joint venture between EMI Music International and Chrysalis International with, from left, Brian Harris, general manager EMI Records Australia, Chris Wright, chairman Chrysalis International, Jean Francois Cecillon, marketing director EMI Music International, David Snell, regional managing director EMI Australasia, and David Stockley, managing director EMI Music International.



THE WRIGHT STUFF. On board the EMI Records Australia party boat, Chris Wright (second right), chairman Chrysalis International, receives platinum and gold awards for Australian sales of Sinead O'Connor, Billy Idol and Debbie Harry. Pictured with Wright, from the left, are Brian Harris, Michael O'Reilly, Chrysalis International label manager EMI Records Australia, Neil Bradbury, director local A & R Chrysalis Records Australia, and David Snell.



SIGN HERE. Megadeth members, from left, Marty Friedman, David Ellefson, Nick Menza and Dave Mustaine put their autographs on albums, posters and t-shirts at their Melbourne record store pa.



MEGA-CROWD. Fans of metal band Megadeth line up to meet the group at their record store pa in Melbourne Australia.



BIG DOWN UNDER. MC Hammer receives platinum awards for Australian sales of his album "Please Hammer Don't Hurt 'Em" and the single "U Can't Touch This". Shown, from left, are David Snell, regional managing director EMI Music Australasia, MC Hammer, Brian Harris, general manager EMI Records Australia, Rob Walker, promotion manager EMI Records Australia, and David Gilchrist, marketing manager EMI Records Australia. Missing on the photo, David Baxter, repertoire manager EMI Records Australia.



THANKS A MILLION. Backstage after his sell-out shows in Sydney Australia, MC Hammer receives an award for sales of more than 1 million units of his album "Please Hammer Don't Hurt 'Em" in EMI Music Worldwide's international territories of Japan, SE Asia, Australasia, Africa and Latin America. Pictured, from left, are David Stockley, managing director EMI Music International, MC Hammer, Jean Francois Cecillon, marketing director EMI Music International, and Tom Corson, vice president international artist development Capitol Records, USA.



BACK ON BOARD. EMI Australia hosts a second boat party, this time to celebrate the end of MC Hammer's Australian tour. Hammer (second left) is pictured with EMI Records Australia executives, from the left, Rob Walker, Brian Harris and David Gilchrist.

Country

Country Music Week Schedule CMA Slates Awards, Meetings

NASHVILLE—The Country Music Assn. has released an initial schedule for the 1991 "country music week" activities. The CMA Awards Show, which has traditionally been staged and broadcast on Mondays, will move to Wednesday, Oct. 2.

Other events and their dates and locations: ASCAP Country Awards, Saturday, Sept. 28, Opryland Hotel; BMI Country Awards, Tuesday, Oct. 1, BMI's Nashville headquarters; CMA board meeting and membership meeting and election of directors, Thursday, Oct. 3, Stouffer Hotel;

SRO '91 talent buyers convention, Oct. 3-6, Stouffer Hotel; SE-SAC Country Awards, Oct. 3, Vanderbilt Plaza Hotel; CMA election of officers, Friday, Oct. 4, Sovran Bank.

This schedule was approved at the CMA's April board meeting in Kansas City, Mo. The board also voted to develop a five-to seven-minute video on country music to use in various presentations, and it named Big Picture Productions, a division of England's Grenada Television, to represent the 25th CMA Awards Show for broadcast overseas.

Daniels Promo Packs 3-Party Punch Cabin, Epic, Wal-Mart Back 'Renegade'

NASHVILLE—Cabin Fever Entertainment, Epic Records, and Wal-Mart are involved in a joint promotion to spotlight Charlie Daniels' video, new album, and tour. The promotion, which started in April, will run through the end of the year.

An entertainment and marketing company based in Greenwich, Conn., Cabin Fever also owns Daniels' early music catalogs. It sponsored the May 4 Volunteer Jam XIV. Daniels has just released his 21st Epic album, "Renegade."

According to a spokesman at Cabin Fever, about 1,500 Wal-Marts are partaking in a promotion that calls for prominent in-store exhibit of Daniels' product and equally promi-

nent display of the Wal-Mart tie-in at Daniels' concerts. In addition, Daniels is scheduled to do more than 50 in-store appearances at Wal-Marts on his tour route.

Handleman, Lieberman, and Western Merchandisers are coordinating product supply at the stores.

About two weeks before and after a Daniels appearance in a market, Wal-Mart will set up a special 24-pack floor display of Cabin Fever's country music videos, including "Charlie Daniels: Homefolks &

Highways," "Hank Williams Jr. Full Access," "The Lynyrd Skynyrd Tribute Tour," "The Real Patsy Cline," "Some Enchanted Evening With Willie Nelson," "The Making Of 'Will The Circle Be Unbroken, Vol. II'," "Ernest Tubb: Thanks Troubadour Thanks," "Nashville Goes International," and "Behind The Scenes Of Full Access."

At Daniels' in-store stops, the displays will be larger, include Epic product, and be supported by co-op advertising.

Milsap's Back In The Limelight With 'Grindstone'

■ BY JIM BESSMAN

NEW YORK—Ronnie Milsap's new RCA album, "Back To The Grindstone," is only part of a renewed focus on the country veteran's career. On the heels of his recently published autobiography, Milsap is aggressively seeking greater media visibility, as well as heightened tour exposure via a revamped concert show.

"I kind of dropped the ball a few years back," he says. "I felt like I was coasting a bit. Then I realized that the only one who can change things is me. So I'm out changing—and having fun."

One big change, Milsap notes, was finding a comfortable management situation in Moers, Nanas, Golden Entertainment. Then came the chance to make "the definitive Ronnie Milsap album," thanks to full support from label president Joe Galante.

"It was a real dream come true," Milsap continues. "I wanted to make an album with all the different elements I really love, that I could be really proud of: country, R&B, rock'n'roll, electronic gadgetry. I haven't been as excited about a record since 'Lost In The Fifties Tonight.' It's like being in junior high again!"

Milsap jointly produced the album with Rob Galbraith and Richard Landis.

Highlights of the new album include "All Is Fair In Love And War," featuring Mark Knopfler's guitar work; John Hiatt's "Old Habits Are Hard To Break," with the songwriter guesting on guitar; "Spare The Rod (Love The Child)," with the Boys Choir Of Harlem; and the "Love Certified" duet with Patti LaBelle.

"I was in the front row at the Royal Peacock in Atlanta when she played with the Bluebells in '64," says Milsap. "'Love Certified' has an electricity because two singers are there in the flesh, living and breathing together, instead of the parts being cut separately and mixed."

Of the child-abuse-themed "Spare The Rod," Milsap says that, while it somewhat parallels his childhood experiences, it was not meant to tie in with his "Almost Like A Song" autobiography. He concedes, however, that the book took him away from his music, though he seems to have returned to it now with a vengeance.

Last month, Milsap played Manhattan's Bottom Line showcase club, his first performance in New York in memory. During his three-day stay, he was a whirlwind of media activities, including an "amazing

*Knopfler, Hiatt,
LaBelle, and others
guest on new album*

amount" of TV appearances. Increased TV is one of his new promotional goals.

Milsap also recently guest-hosted "Nashville Now" for the first time, fulfilling a longtime ambition. "I don't think it's prejudice," he says, "but the consensus was that a blind person wouldn't be able to host a show."

Currently, Milsap is fine-tuning his concert show. He plans to spend a few days with TV composer Mike Post, one aim being to develop new material for different showrooms.

"I have an eight-piece band with four incredible singers," he says. "I want to work up some new pieces before June. I used to do a Vegas show that cost \$150,000 in lighting and sets, but now I want it to be more one-on-one, without the glitz. Just my heart and soul and guts."

**Charlie Daniels
plays host to
18 acts at 14th
Volunteer Jam
in Nashville. See
review, page 34**

Emmylou Charms Friends, Fans At Ryman Cash, Mattea Among Guests At Stellar Sessions

EMMY ETERNAL: There is something about Emmylou Harris that animates one's shrine-building instincts. Actually, it's everything about her. In her sweetly forlorn voice resound traces of lullabies, love songs, and moans that are as ancient as the human race. And in her appearance, there is a serenity and grace that elevate her music from performance to confession. To presume to "review" her work, even favorably, is to admit the possibility of flaw, an impertinence—nay, a heresy—that reality simply doesn't countenance.

Recently, Harris spent three evenings among friends and followers, recording a live album at Nashville's revered Ryman Auditorium. (Two monuments for the price of one.) Because the event was also being taped for a TNN special and home video, there were the requisite

instructions about when to applaud and how vigorously. But this was all coals to Newcastle. An Emmylou Harris audience neither needs nor welcomes such guidance.

The tapings were by-invitation-only, and each drew ticketholders of considerable musical merit in their own right. Rosanne Cash, Rodney Crowell, Kathy Mattea, John Prine, and Marshall Chapman dropped by to audit the final session.

Among the 20 or so songs Harris recorded for the project were rare and familiar gems by Crowell, Steve Earle, Bill Monroe, Nanci Griffith, Stephen Foster, John Fogerty, Dion, and Bruce Springsteen. The pains she took to spotlight each member of her stunningly versatile Nash Ramblers band was further evidence that Harris pays more attention to music than marketing. However, it would be a disservice to history not to mention that she did end the evening clad in a denim miniskirt and an Old Glory top. It was a flag even cynics might salute.

MAKING THE ROUNDS: We're as surprised as you are, but yes, that was Charlie Daniels toasting a delegation of Russians on a goodwill tour of Music City. The old reviler of all things Soviet came by BMI, where the visitors were waiting to lunch with

industry hotshots, and raised a convivial glass to the delighted assemblage. The next day, the Russians were guests of honor at Daniels' Volunteer Jam. You never did think that could happen again in America, did you? . . . Alan Jackson and Mark Irwin won the top honor at the Music City News Songwriters Awards show, held April 29. The two scored for Jackson's hit "Here In The Real World" . . . Record Source International of Mineral Wells, Texas, is hyping jukebox play of "Men" (the Forester Sisters) and "Women" (the Bandit Brothers) with a "Battle Of The Sexes" poster. The poster will be displayed at jukebox locations, and there is a space to tally the total number of plays for each song . . . The Oak Ridge Boys are promoting their concerts in selected markets with a clip from a 1954 segment



by Edward Morris

of "The Lone Ranger" TV series . . . Willie Nelson has given his name to a new, 750-seat nightclub set to open soon near Opryland. Taking its title from one of the master's best songs, the club will be called "Night Life" . . . Takamine Guitars has introduced a Steve Wariner model and will feature the Arista artist in the company's advertising. He is the only country act in Takamine's lineup, which also includes Pete Townshend, Nils Lofgren, Dave Stewart, and Michael Hedges. Those unfamiliar with Wariner's guitar prowess can hear a sample of it on the current country charter "Restless," by Mark O'Connor & the New Nashville Cats . . . We desperately hope it's a typing error, but we notice that recent dispatches about Johnny Paycheck style his last name Paycheck. Say it ain't so, Johnny—we're still adjusting to k.d. lang.

MARK YOUR CALENDAR: The TNN Music City News Country Awards will be telecast live June 10 from the Grand Ole Opry House.

SIGNINGS: Melba Montgomery to Playback Records.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
①	2	3	7	DOLLY PARTON COLUMBIA 46882*/SONY (9.98) 1 week at No. 1	EAGLE WHEN SHE FLIES
2	1	1	34	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES
③	5	7	4	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98)	ELECTRIC BARNYARD
4	3	2	26	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
5	4	5	6	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL
⑥	8	8	105	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
7	7	6	8	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
8	6	4	34	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT
⑨	11	9	61	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	9	15	6	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY
11	10	10	79	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
12	12	12	26	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	14	13	33	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	16	14	105	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
15	17	17	71	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
16	18	20	5	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
17	13	11	33	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
18	15	18	60	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
19	19	16	25	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
20	20	21	49	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
21	22	22	14	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
22	21	19	68	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III
②③	28	—	2	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK
24	24	25	7	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE
②⑤	26	26	57	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
26	23	23	30	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
27	25	24	36	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
②⑧	29	30	14	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
29	27	27	38	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
③⑩	41	49	3	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED
③①	33	43	5	BILLY DEAN CAPITOL 94302* (9.98)	YOUNG MAN
③②	36	41	40	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
33	30	31	13	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
34	31	29	29	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
35	32	28	50	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
36	35	33	143	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
37	34	32	9	BILLY JOE ROYAL ATLANTIC 82199-2* (9.98)	GREATEST HITS
38	40	34	30	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
③⑨	48	47	13	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
40	38	38	196	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
41	39	35	50	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
42	37	39	14	MARTY STUART MCA 10106* (9.98)	TEMPTED
43	44	44	49	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
44	46	40	14	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
④⑤	64	66	3	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE
④⑥	50	—	2	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS
47	43	36	44	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
48	45	37	29	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
49	42	42	37	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
50	47	45	208	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
⑤①	57	53	190	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
52	52	46	15	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
53	49	51	29	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
⑤④	66	67	287	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
55	51	48	37	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
56	53	52	28	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
57	54	50	100	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
⑤⑧	NEW ►		1	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE
⑤⑨	69	69	38	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
60	56	57	83	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
61	55	54	36	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
62	70	58	38	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
63	60	59	59	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
64	62	61	36	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
65	58	56	16	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
⑥⑥	RE-ENTRY		130	REBA MCENTIRE ▲ MCA 5979 (8.98)(disc)	GREATEST HITS
67	61	55	39	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
68	68	63	21	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
69	65	65	5	BLACK TIE BENCH 199* (9.98)	WHEN THE NIGHT FALLS
70	63	70	6	DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND
71	59	60	4	JIMMY COLLINS PLATINUM EDGE 060* (8.98)	WANTED RECORDED OR LIVE
⑦②	RE-ENTRY		271	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
73	72	64	33	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
74	73	68	34	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
⑦⑤	NEW ►		1	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD

○ 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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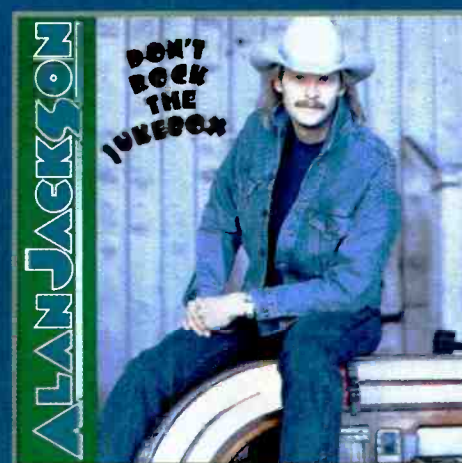
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May	10	Decar Rapids, MI	July	4	Lindale, TX	Sept.	16	Sedalia, MO
	11	Madison, WI		6	Branson, MO		17	Louisville, KY
	15	New York, NY		10	Waukegan, WI		18	Indianapolis, IN
	16	Salem, VA		11	Seymour, WI		19	Wellington, OH
	17	Huntington, WV		12	Rhindancer, WI		31	Minneapolis, MN
	18	Winston-Salem, NC		13	Big Rapids, MI		7	Bonner Springs, KS
	19	Ladson, SC		24	Wantagh, NY		18	Tulane, Ca.
	23	Top in, MO		26	Holmdel, NJ		25	Bakersfield, CA
	26	Helena, AR		27	Harrington, DE		26-28	Universal City, CA
June	31	Meridian, MS	Aug.	28	Salem, OH	Oct.	12	Cumming, GA
	1	Hiwassee, GA		1	N. Tonawanda, NY		21	Raleigh, NC
	2	Parkers Lake, KY		3	Cumberland, MD		22	Jacksonville, FL
	8	Wheeling, WV		8	Austin, TX		23	Columbia, SC
	9	Amioch, TN		10	Brighon, CO		24	Raleigh, NC
	10-15	Nashville, TN		14	Des Moines, IA			
	29	Sar Antonio, TX		15	Las Vegas, NV			

ARISTA

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Billboard®
FOR WEEK ENDING MAY 18, 1991

HOT COUNTRY

SINGLES
& TRACKS™

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 ★ ★ 2 weeks at No. 1	◆ GEORGE STRAIT (V) MCA 7-54052
①	1	3	9	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	
②	4	6	10	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
3	3	5	11	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
④	8	12	9	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
⑤	7	9	10	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
6	2	1	12	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
⑦	9	10	11	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
8	5	4	14	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
9	6	2	12	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
⑩	10	13	12	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
⑪	11	16	8	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
⑫	13	19	7	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
13	12	15	13	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
⑭	15	18	9	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
⑮	16	26	4	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
⑯	18	22	8	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
17	14	8	22	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,K.LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
⑰	20	28	6	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑰	NEW ►		1	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
⑳	26	34	6	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
㉑	25	30	10	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
㉒	38	57	3	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	RANDY TRAVIS (C) (V) WARNER BROS. 19283
㉓	29	33	8	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
24	17	7	14	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
㉕	31	31	10	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
26	22	14	15	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
27	21	20	18	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
28	19	21	15	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
㉙	32	35	8	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
㉚	34	38	7	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
31	24	11	12	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
32	23	17	16	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
33	27	25	16	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
34	28	24	18	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
35	33	29	20	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
⑳	39	40	10	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
㉗	37	39	7	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
38	30	27	13	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
㉙	43	53	3	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	RICKY VAN SHELTON (V) COLUMBIA 38-73780

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	36	32	18	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
④①	41	43	5	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
42	40	36	19	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY)	◆ PATTY LOVELESS (V) MCA 53977
④③	44	52	5	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
44	35	23	14	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
④⑤	45	48	7	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
④⑥	47	55	5	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
④⑦	57	70	3	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
48	42	37	17	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
④⑨	54	64	3	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
⑤⑩	51	54	9	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
⑤①	53	72	3	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.
52	46	45	9	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
53	50	46	9	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
⑤④	NEW ►		1	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
⑤⑤	56	59	4	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
56	48	42	20	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
57	49	49	8	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN ,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
58	52	51	20	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
⑤⑨	61	—	2	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
⑥⑩	NEW ►		1	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
61	59	61	6	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
62	60	60	15	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MDORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
63	62	69	3	ONE BRIDGE I DIDN'T BURN C.TWITTY,D.HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
64	63	—	2	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY)	◆ LEE GREENWOOD CAPITOL PRO-79690
65	64	—	2	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
66	55	44	11	I GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
⑥⑦	71	—	2	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,S.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
⑥⑧	NEW ►		1	HE COMES AROUND P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	MOLLY & THE HEYMAKERS (V) REPRISE 7-19332/WARNER BROS.
69	65	67	4	HONKY TONK LIFE J.STROUD (C.DANIELS)	◆ CHARLIE DANIELS (C) (V) EPIC 34-73768
70	58	47	10	TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
71	70	74	3	SOME KINDA WOMAN J.BOWEN,L.DAVIS (A.COTTER,D.LEONARD)	LINDA DAVIS (C) (CD) CAPITOL 94829
72	67	73	3	KEEP THE FAITH B.CHANCEY (J.SALES,K.STEGALL)	◆ THE GOLDENS SBK/CAPITOL PRO-79513/CAPITOL
⑦③	NEW ►		1	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD (V) MCA 54076
74	73	—	2	ALL YOU REALLY WANNA DO R.GILES,S.BOGARD (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT (V) ARISTA 2208
75	72	75	4	THINGS I WISH I'D SAID T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 38-73760

○ 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	6	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
2	3	2	5	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
3	5	4	6	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
4	4	3	6	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
5	2	7	20	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
6	6	8	13	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
7	7	6	9	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
8	8	5	3	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE EPIC
9	12	10	7	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
10	14	13	19	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	◆ JOE DIFFIE EPIC
11	9	9	9	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
12	15	12	9	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
13	17	16	14	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA

14	16	11	5	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE MCA
15	11	14	4	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS CURB/RCA
16	10	—	30	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
17	22	21	35	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
18	—	24	28	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
19	21	23	20	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
20	13	15	36	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
21	18	18	29	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
22	20	20	13	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
23	24	22	14	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
24	—	—	14	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
25	—	—	16	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA

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



Members of the ACM top new vocal group, Pirates Of The Mississippi, are all agin as they proudly display the Hat trophy the group won.



Shelby Lynne proudly clutches the Hat award she won in the top-new-female-vocalist category at the ACM awards. Lynne also performed on the special.



The Judds, Wynonna and Naomi, hold the ACM award for top vocal duet. They also performed during the award ceremonies—probably the last performance by the Judds on the ACM show, as the Judds will be breaking up following their "Farewell Tour" this year because of Naomi Judd's chronic liver ailment. Wynonna will pursue a solo career on MCA/Curb.



Moe Bandy, Juice Newton, and Mary-Chapin Carpenter surround Alan Jackson, who took the Hat for top new male vocalist during the live broadcast of the ACM awards show. Jackson performed on the show. Bandy, Newton, and Carpenter made the presentation to Jackson.



Oscar winner Robert Duvall, left, presents Johnny Cash with the ACM Pioneer Award in recognition of outstanding and unprecedented achievement in country music.

A Tip Of The Hat To Winners At The ACM Awards

LOS ANGELES—The stars were out for the 26th annual Academy of Country Music Awards, April 24 at the Universal Amphitheatre.



Garth Brooks holds a bundle of joy—the six trophies he won at the ACM Awards. He took awards for song of the year and video of the year for "The Dance," single record of the year for "Friends In Low Places," album of the year for "No Fences," top male vocalist of the year, and entertainer of the year. Additionally, Brooks performed on the Dick Clark Productions Inc. presentation.



Hats were off to WSIX Nashville, for radio station of the year, Gerry House, also of WSIX, center, for DJ of the year, and Fred Reiser, right, owner of the Crazy Horse Steak House and Saloon in Santa Ana, Calif., for country nightclub of the year. Eric Marshall, left, accepted the station-of-the-year trophy for WSIX.



Winning top-female-vocalist honors hasn't become "old Hat" for Reba McEntire. Here, she smiles as proudly as she did the night she won her first ACM award a number of years ago. McEntire also performed during the live NBC broadcast.

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

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

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

Christian Music Vid Beginning To Spread Its Wings

■ BY DEBORAH EVANS PRICE

NASHVILLE—The role of music video in developing acts in the secular marketplace is undeniably important. However, in the contemporary Christian field, video has yet to prove itself despite an increase in outlets and growth in play on secular programs.

"Video is a big question in the Christian music industry," says Word Records' marketing manager, Mark Campbell. "It's growing, but we've yet to have an MTV or VH-1 type of national outlet for our product. Until

is a strong demand for Christian videos and the more product they get the more they'll use."

Some labels, though, are still hesitant to make a major investment in the medium. "We are very conservative when it comes to video because there are not many outlets," says Melinda Scruggs, VP of corporate communications at Reunion Records, "and the ones that are outlets for our videos tend to be evolving more and more into outlets that play primarily videos that are more broad-appeal rather than directly focused to the Christian market."

Though he is one of video's strongest advocates, Forefront Records chairman Dan Brock says that producing and securing airplay for Christian videos isn't easy. "The biggest problem is the outlets," he says. "If you took every outlet we have, we wouldn't have near what MTV has [in terms of audience]."

Due to the lack of outlets, the Sparrow Corp. takes a decidedly conservative approach to promotional videos. "In 1981 Sparrow was the first to do a music video on Silverwind," says Sparrow president Bill Hearn. "We also did videos on Sheila Walsh and Steve Taylor, but then saw we were spending a lot of money on a marketing outlet where there wasn't a lot of exposure. So in 1984 or 1985 we changed our focus to creating videos people could go in the store and buy."

In addition to Christian outlets, labels also turn to appropriate secular channels and programs to play clips by such crossover artists as Amy Grant, Michael W. Smith, the Winans, and Take 6. Grant, who scored a No. 1 hit on Billboard's Hot 100 Singles chart with "Baby Baby," saw that clip played on outlets as diverse as MTV, VH-1, and The Nashville Network. Grant is boosted by her affiliation not only with Word, but with A&M Records, which handles her records outside of the Christian marketplace.

Reunion is hoping for a similar breakthrough for Smith since his records are now released through Geffen as well. The clip for his latest single, "A Place In This World," has been added to VH-1. Says Peter Bar-

on, Geffen's director of video promotion and production: "VH-1 is open to fresh music and new artists who have hit records regardless of the category of music as long as it fits their format. Michael has had several strong weeks at AC radio."

"I think video is playing a bigger role every year, and one of the major reasons is the openness of TNN and Country Music Television to incorporating Christian country artists and in some cases even contemporary Christian artists," says Brian Smith, promotion coordinator at Benson Mu-

sic Group.

Brock, who also manages DeGarmo & Key, has long believed in the power of video and has made inroads by getting his artists on secular outlets. In 1984, DeGarmo & Key became the first Christian act to be played on MTV with "Six, Six, Six," which, interestingly enough, the network yanked, stating the clip was too violent. Two of Eddie DeGarmo's solo clips, "Feels So Good To Be Forgotten" and "There's Something About That Name," have received airplay on CMT and TNN in addition

to the regular Christian video outlets.

Another Forefront act, Christian rap group DC Talk, has received airplay on Black Entertainment Television with its clip "Heaven Bound." Brock says he has plans to continue that momentum by producing three more clips on DC Talk this year.

Barry Landis, director of marketing for Warner/Alliance, notes that crossover play has bolstered his artists' profiles. The Winans have three clips that have been played on BET, and Take 6 has gotten a lot of expo-

(Continued on next page)

'The gospel music industry needs to acknowledge the power of the medium'

that happens we'll just have to do the best we can."

However, there are many signs of growth. There are more than 90 outlets programming contemporary Christian videos on a regular basis, according to research compiled by Aristo Video Promotions in November 1990. This signifies a net increase of 12 outlets (15%) over a year ago. The outlets include national/syndicated shows, regional outlets, and video pools (distribution companies that compile clips and service them).

Aside from a new Dallas-area outlet, KLDL-TV Channel 55, that airs Christian videos from morning until midnight, there are many other strong programs. "Lightmusic," a 30-minute daily show produced by WPCB Wall, Pa., airs on more than 60 broadcast stations and 900 cable systems in North America. And The Family Channel began a weekly video show, "Videosyncrasy," last year, which, similar to "Lightmusic," concentrates on contemporary Christian artists and secular artists with a positive message.

"Television has grown over the last few years and Christian music has been an important part of that growth," says Jeff Walker, president of Aristo Video Promotions. "There

THE EYE



by Melinda Newman

STORM FRONT: It's upsetting that neither **The Nashville Network** nor **Country Music Television** is airing **Garth Brooks'** great new clip, "Thunder Rolls." TNN never aired the video by the multiple Academy of Country Music award winner, and CMT pulled it based on negative viewer response and the feeling that the channel has an obligation not to condone what is viewed as gratuitous violence, according to **Robert Baker**, CMT's operations director (Billboard, May 11). The good news is that VH-1 is looking beyond its usual pop format and is considering adding the **Capitol Records** clip.

Directed by **Bud Schatzle** and produced by **Martin Fischer** for **High Five Productions**, the video depicts a tale of adultery and domestic violence that, like **Aerosmith's** award-winning "Janie's Got A Gun" clip, is graphic enough to get the point across but in no way sensationalistic. Brooks, in a dual role, plays the philanderer and appears as himself singing the tune.

The video is much less explicit than anything on prime-time television, and the villain does get his comeuppance when his wife shoots him at the end of the song. The production values are first-rate.

Unlike **MTV**, which often bases its decision to not air a clip (such as **Madonna's** "Justify My Love") or to edit it based on the large number of its under-18 viewers, TNN and CMT cannot make that claim. Both, especially TNN, target a much older, adult audience.

According to Baker, this is the first time a clip has been pulled on CMT based, in part, on viewer response. After the video was pulled last week, Baker says, "the initial phone calls were negative to our decision. The letters, which are coming in now, are much more positive of our decision. My guess is the response will end up 50/50 to our pulling the clip."

Baker says his channel's decision was not based on the fact that sister station TNN decided not to air the clip. However, "I was aware that TNN and [CMT parent] **Group W's** top management weren't particularly thrilled with this thing," he says.

Additionally, Baker notes, "CMT has the widest playlist in the industry. We break new artists every day. Radio ends up not playing a huge percentage of what it gets, why are we getting blasted for not playing one?" Baker is too smart not to know the answer to that one, but his point about CMT being extremely open is well-taken.

In addition to VH-1, we strongly recommend that pop/rock outlets check out this clip. For anyone who hasn't heard the tune, the ethereal, drifting music owes more to **Bob Seger's** "Turn The Page" than any **George Strait** number.

UNPLUGGED PLUG: In our story on MTV's "Unplugged" two weeks ago, we mentioned that **Bob Small** and **Jim Burns** brought the idea of the acoustic show to the network. However, their involvement doesn't end there. We failed to mention that the two continue to be involved with each episode as co-executive producers. They also received a "created by" credit for their role in founding the program. "The show wasn't just a marketing idea," says Small, who runs **Robert Small Enterprises**. "We do a lot of music videos and stuff like that and we saw this as an opportunity to cut through a lot of the bullshit."

NEW ADDITION: Director **Scott Pritikin** has joined **Mark Freedman Productions**. His first project was two videos for the **Rainbow Girls**.

Lisa Levine, former executive producer at **Vivid Productions**, has joined **Spellbound Pictures** in the same capacity.

C + C + Coke: After **C&C Music Factory** makes you sweat, it's going to help cool you down with a nice refreshing Coca-Cola. The group just completed four commercials for Coke's summer campaign. The ads, which start airing later this month, were directed by **Portfolio Artists Network's Marcus Nispel**, who directed both "Gonna Make You Sweat" and "Here We Go" for the **Columbia Records** act.

PROMOTION MOTION: **Atco Records** and **Rowe Video Jukebox** have linked together for a promotion with **J.J. Fad's** "Be Good Ta Me" video. When the clip airs on a Rowe jukebox, it is prefaced with the group introducing itself and giving the audience a number to call if they'd like to receive a free cassette single of the song. The promotion, which runs during May and June, will hopefully entice viewers to purchase the J.J. Fad album after hearing the free single.

On Rowe's end, the idea is that patrons interested in getting the free cassette will pay money to play the video again if they missed the giveaway number, since they weren't expecting it. This will make their operators happy. Additionally, Atco's director of national video promotion, **Mark Snider**, says all requests will be honored. Although she declined to give a specific number, **Kadima Levadi**, Rowe's director of video operations, says the promotion is running in every one of its urban contemporary jukeboxes.

CMT is winding up a **Reba McEntire** promotion called "Reba's Fan Fair Fantasy Sweepstakes." The channel has been running 30 spots that use two McEntire clips per week since April 17 touting the contest, which includes an all-expenses-paid trip to Fan Fair. The winning postcard will be picked May 21.

CONDOLENCES TO CVC Report senior editor **Sharon Steinbach** on the April 27 death of her husband, **Skip Styles**, president of **Takes Two Management**. Styles is also survived by a son, **Mischa Mastalitz**. (For information on the memorial service, see **Lifelines**, page 84.)



Huey & The Boys. Huey Lewis & the News played at a private party for VH-1 in New York to promote the band's new album, "Hard At Play," and video, "Couple Days Off." From left are Jack Satter, EMI senior VP of pop promotion; Lou Robinson, EMI director of national video promotion; Lewis; Barry Kluger, VH-1 publicity; Norm Schoenfeld, VH-1 VP of program and artist development; VH-1 president Ed Bennett; and VH-1 VP of programming and scheduling Sal Locurto.

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

BLACK + WHITE Television's Paris Barclay directed **Ready For The World's** new MCA clip, "Straight Down To Business." Christophe Lanzenberg directed photography on the sensual "quest for love" video, shooting footage at the Palladium in Hollywood. **George Weiser** produced and **Richie Vetter** executive-produced.

Winmill Entertainment's Tom Trbovich directed **Atlantic's** **Tattoo Rodeo** in "Been Your Fool" from the band's eponymous label debut. **Chip Miller** and **Travis Miller** produced.

NEW YORK

THE FAT BOYS ARE BACK with a new **Behind The Scenes** video titled "Whip It On Me Baby," directed by **Scot J. Mathison**. **Mitch Diamond** produced the shoot, staged on a construction site with dancing girls dressed like construction workers. The **Emperor Records** clip also features cutaways of a sexy girl rolling around in satin sheets.

Mercury's **Small Change** recently reeled a clip for the single

"Why" with director **Darnell J. Martin**. The video portrays youths dealing drugs, and includes vignettes about spouse abuse, teen pregnancy, and the homeless. **Lane Janger** produced the clip, which comes from the band's eponymous new release.

The Oil Factory's **Phillipe Gautier** directed **ABBD** in "Let There Be Love" for **BMG International**. **Fiona Prendergast** produced the clip, which features **Arthur Baker** and **Lee John**.

OTHER CITIES

NASHVILLE'S **Deaton-Flanigen Productions** has been busy cranking out high-profile country clips lately. The team trekked to Tucson, Ariz., to shoot **Waylon Jennings** and **Willie Nelson** "acting" in their new video, "If I Can Find A Clean Shirt." The full-concept clip features a "lot of tequila and card playing," according to executive producer **Kimberly Lansing**. **Robert Deaton** and **George Flanigen** co-directed and co-produced. The same team lensed **Ricky Van Shelton** on the road in Mississippi for his "I Am A Simple Man" travel/concert video and **Dolly Parton's** intimate, Nashville-based "slice-of-life" clip, "Silver And Gold."

NEW VIDEOCLIPS

This weekly listing of new video-clips 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 Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

Elevator
Sweet Obsession Too/Epic
Tony Wayne
Mustapha Khan

TRISHA YEARWOOD
She's In Love With The Boy
Trisha Yearwood/MCA
Cynthia Biederman/Scene Three
Marc Ball

CHRISTIAN MUSIC VIDEO

(Continued from preceding page)

sure on VH-1 via a 30-minute special the group did in conjunction with the network.

Despite the progress made so far, most feel that Christian music video is in its infancy. "When we first started we were producing more Christian videos than we are now," says **Robert Deaton**, co-owner of Nashville-based **Deaton Flanigen Productions**. "The gospel music industry needs to acknowledge the power of the medium and take advantage of it. I don't think they've scratched the surface."

Walker agrees. "I don't think they are educated as to the number of outlets available," he says. "I think video is the problem stepchild of the Christian record companies, but they need to take advantage of the opportunities that do exist. The industry is limiting itself; there's a whole market out there."

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EXCLUSIVE

***Madonna**, Like A Virgin (Truth Or Dare)
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
LaTour, People Are Still Having Sex
Simple Minds, See The Lights (Vers. II)
Thunder, Dirty Love

HEAVY

Bad Company, If You...
Black Crowes, She Talks To Angels
Tevin Campbell, Round And Round
Extreme, More Than Words
Firehouse, Don't Treat Me Bad
Queensryche, Silent Lucidity
R.E.M., Losing My Religion
Warrant, Uncle Tom's Cabin

ACTIVE

AC/DC, Are You Ready
C&C Music Factory, Here We Go
Mariah Carey, I Don't Wanna Cry
Cinderella, Heartbreak Station
Marc Cohn, Walking In Memphis
Color Me Badd, I Wanna Sex You Up
Contraband, All The Way...
Gerardo, We Want The Funk
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
Sting, Why Should I Cry For You?
White Lion, Love Don't Come Easy

MEDIUM

Another Bad Creation, Iesha
***Another Bad Creation**, Playground
***Black Box**, Strike It Up
Michael Bolton, Love Is A...
***Doobie Brothers**, Dangerous
Enuff Z'nuff, Mother's Eyes
Fishbone, Unless Saturday
Joe Jackson, Obvious Song
Eric Johnson, Trademark
Keedy, Save Some Love
Huey Lewis/News, Couple Days Off
Londonbeat, A Better Love
The Lost, Mindblower
***Material Issue**, Diane
Salt-N-Pepa, Do You Really Want Me
Steelheart, I'll Never Let You Go
Rod Stewart, Rhythm Of My Heart
***Trixter**, Surrender
***UB40**, Here I Am (Come And Take Me)
Voices That Care, Voices That Care

BREAKOUTS

***Aldo Nova**, Blood On The Bricks
Bodeans, Black, White, And Blood Red
Susie Halton, Blue Monday
***Hoodoo Gurus**, Miss Free Love '69
Maggie's Dream, It's A Sin (Ver. II)
***School Of Fish**, 3 Strange Days
Triplets, You Don't Have To Go...
Tyketto, Forever Young

IMPACT CLIPS

Madonna, Like A Virgin (Truth Or Dare)
Trixter, Surrender
Simple Minds, See The Lights (Ver. II)
Another Bad Creation, Playground
Material Issue, Diane
* **DENOTES ADDS**

THE CLIP GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ
08043

CURRENT

Michael Bolton, Love Is A...
Dinosaur Jr., The Wagon
Gangstarr, Lovesick
Simple Minds, See The Lights
Roxette, Joyride
Bootsauce, Everyone's A Winner
Luther Vandross, Power Of Love
Mariah Carey, I Don't Wanna Cry
C&C Music Factory, Here We Go
Sheena Easton, What Comes Naturally
Bodeans, Black, White, And Blood Red
Divinyls, I Touch Myself
En Vogue, Don't Go
Cathy Dennis, Touch Me
Kitchens Of..., Quick As...
Queensryche, Silent Lucidity
Lenny Kravitz, Always On The Run
Marc Cohn, Walking In Memphis
Susanna Hoffs, Unconditional Love
Eric Johnson, Trademark
EMF, Unbelievable
Rude Boys, Written All Over Your Face



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Glenn Frey, Part Of Me, Part Of You
Rembrandts, Just The Way...

VH-1 TO WATCH

Luther Vandross, Power Of Love

ARTIST OF THE MONTH

Pat Benetar, True Love

DEVELOPMENT

Bee Gees, When He's Gone
Marc Cohn, Walking In Memphis
Celine Dion, (If There Was) Any...
Bob Dylan, Series Of Dreams
Gloria Estefan, Seal Our Fate
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
Cathy Dennis, Touch Me
Amy Grant, Baby Baby
Whitney Houston, Miracle
Huey Lewis/News, Couple Days Off
Rod Stewart, Rhythm Of My Heart

LIGHT

Doobie Brothers, Dangerous
Eric Johnson, Trademark
Kentucky Headhunters, Ballad...
Rolling Stones, Highwire



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, Honey 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
Michelle, If
New Kids On The Block, Call It...
Nikki D, Daddy's Little Girl
Pebbles, Backyard
Toni T, Tanel, Whatever You Want
Voices That Care, Voices That Care
Yo-Yo, You Can't Play With My Yo-Yo



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CURRENT

A-Ha, Take On Me
Eurythmics, Sweet Dreams
Dire Straits, Money For Nothing
Arsenio Hall, Owww
Eddie Murphy, Party All The Time
Marc Cohn, Walking In Memphis
Susanna Hoffs, Unconditional Love
Eric Johnson, Trademark
EMF, Unbelievable
Rude Boys, Written All Over Your Face



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ADDS

LeVert, Baby I'm Ready
Whitney Houston, Miracle
Damian Dame, Exclusivity
Quaysaun, Party Slammin'
Leteasha, It Just Ain't Easy
Ralph Tresvant, Do What I Gotta Do

EXCLUSIVE

Another Bad Creation, Playground
Boys II Men, Motownphilly
Herb Alpert, Jump Street

HEAVY

Special Generation, Spark Of Love
Phil Perry, Call Me
Teddy Pendergrass, It Should've...
Christopher Williams, I'm Dreamin'
Pebbles, Backyard
B Angie B, I Don't Want To Lose...
Keith Washington, Kissing You
Bell Biv DeVoe, She's Dope
Color Me Badd, I Wanna Sex You Up
Toni T, Tanel, Whatever You Want
LaRue, Serious
Lalah Hathaway, It's Something
En Vogue, Don't Go
The Dells, A Heart Is A House For Love
Victoria Wilson-James, Through
Black Box, Strike It Up
The Boys, Thanx 4 The Funk
Rift, My Heart Is Failing Me
Luther Vandross, Power Of Love

MEDIUM

Jon Lucien, Sweet Control
Sheila E, Sex Cymbal
Brand New Heavies, Dream...
Chubb Rock, Treat 'Em Right
Will Downing, I Try
Guy, Do Me Right
Rude Boys, Heaven
Sheena Easton, What Comes Naturally



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS

Alan Jackson, Don't Rock The Jukebox
Glen Campbell, Livin' In A House...
JJ White, The Crush
Travis Tritt, Here's A Quarter
Randy Travis, Point Of Light

HEAVY

Aaron Tippin, I Wonder How Far...
Billy Dean, Somewhere In My...
Billy Dean, Only Here For A Little While
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 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
The Bellamy Brothers, She Don't...
Kentucky Headhunters, Ballad...
Normal Town Flyers, Rockin' The...
Texas Tornados, Adios Mexico
Travis Tritt, Drift Off To Dream
Trisha Yearwood, She's In Love...



The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Travis Tritt, Here's A Quarter
JJ White, The Crush
Paul Proctor, She Was Thinking Of Me
Jess Lee, Honky Tonk Love Affair

HEAVY

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
McBride & The Ride, Can I...
Rob Crosby, She's A Natural

MEDIUM

Aaron Tippin, I Wonder How Far...
Kentucky Headhunters, Ballad...
Clinton Gregory, If It Weren't...
J.P. Pennington, Whatever It Takes
Kelly Willis, Baby Take A Piece...
The Bellamy Brothers, She Don't...
Amy Grant, Baby Baby
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
Randy Travis, Point Of Light
Alan Jackson, Don't Rock The Jukebox
Charlie Daniels, Honky Tonk Life
Sawyer Brown, Superman's Daughter



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CURRENT

Wilson Phillips, Hold On
Whitney Houston, I'm Your...
Nelson, Love & Affection
Mariah Carey, Vision Of Love
Levert, Gotta Get The Money
Rosanne Cash, What We Really Want
Whitney Houston, All The Man...
The O'Jays, Don't Let Me Down
Johnny Cash, Goin' By The Book
Nelson, More Than Ever
Rosanne Cash, Interiors



9 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

The Milltown Bros., Which Way...
Simple Minds, See The Lights
The Hollow Men, The Moon's A Balloon
Whitney Houston, Miracle
En Vogue, Don't Go
Enuff Z'nuff, Mother's Eyes
Enigma, Mea Culpa
Luther Vandross, Power Of Love
Thunder, Dirty Love
Michael W. Smith, Place In This World
Xymox, Phoenix Of My Heart
Black Box, Strike It Up
Tad, Plague Years
The Farm, All Together Now
Lazet Michaels, Kraze

HEAVY

Extreme, More Than Words
Queensryche, Silent Lucidity
R.E.M., Losing My Religion

MEDIUM

Lisa Fischer, How Can I Ease The Pain
Huey Lewis/News, Couple Days Off
Another Bad Creation, Iesha
Joe Jackson, Obvious Song
Color Me Badd, I Wanna Sex You Up
Dream Warriors, My Definition Of...
Firehouse, Don't Treat Me Bad

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(Continued on page 62)

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WEST COAST



Just Say Yes. Arista president Clive Davis congratulates recording group Yes backstage after its recent sell-out performance at New Jersey's Meadowlands Arena. The group is touring in support of its album "Union" and single "Lift Me Up." Shown in front row, from left, are Arista senior VP of operations Roy Lott; band member Chris Squire; Davis; and Arista senior director of artist development Tom Ennis. Shown in back row, from left, are Arista senior director of rock promotion Jay Ziskrout; band member Rick Wakeman; Arista VP of creative services Ken Levy; and band members Tony Kaye, Steve Howe, Trevor Rabin, Bill Bruford, Alan White, and Jon Anderson.



Pat's True Love. Chrysalis executives congratulate Pat Benatar on "True Love," her tenth album for the label. Shown, from left, are Danny Goldberg, Benatar's manager; Russ Bach, president, CEMA; Chris Wright, worldwide chairman, Chrysalis; Benatar; Joe Kiener, vice chairman/CEO, Chrysalis North America; John Sykes, president, Chrysalis North America; and producer/guitarist Neil Giraldo.



Winger Scars To Radio City. Members of Atlantic recording group Winger celebrate the platinum success of their second album, "In The Heart Of The Young," backstage at New York's Radio City Music Hall, where the group performed as guests of Deep Purple. The show was part of Winger's ongoing 1990-91 tour in support of the album. Shown, from left, are Atlantic VP of national promotion Lou Sicurezza; Atlantic VP of artist relations and media development Perry Cooper; Atlantic senior VP/GM Mark Schulman; Kip Winger of Winger; Atlantic VP of product development/promotion Judy Libow; Atlantic chief financial officer/senior VP Mel Lewinter; Atlantic VP of creative services Shelley Cooper; and Paul Taylor of Winger.



Ghost Of A Photo. Geffen executives congratulate Edie Brickell & New Bohemians following their show at the Wilton Theater in Los Angeles. The group is touring in support of its second album, "Ghost Of A Dog." Shown, from left, are Tom Zutaut, A&R; Alan Orem, AOR promotion; Robert Smith, marketing; Al Coury, GM; Warren Christenson, AOR promotion; and band members John Bush, Kenny Withrow, Brickell, Wes Burt-Martin, Matt Chamberlain, and Brad Houser.



Crazy For Daisy. David Cole of C&C Music Factory, left, congratulates recording artist Daisy Dee on her LMR/RCA single "Crazy." Dee's first single, "This Beat Is Technotronic," was a top-15 record in Germany. Her album is scheduled for release this month.



Gold At Last. After a full year of heavy promotion, touring, and becoming the first album rock artist to score three top 10 instrumental tracks off one album, Eric Johnson receives a gold record for his Grammy-nominated album "Ah Via Musicom." Johnson plans to tour this summer with Steve Miller. Johnson is shown in front, with guitar. Congratulating him, from left, are Capitol VP of marketing Jeremy Hammond; Capitol VP of art and design Tommy Steele; Capitol VP of A&R Tim Devine; Cinema Records president Dennis Somach; Tommy Taylor, drummer in Johnson's band; Capitol president Hale Milgrim; Kyle Brock, bassist in Johnson's band; Richard Mullen, engineer, "Ah Via Musicom"; Simon Potts, Capitol senior VP of A&R worldwide; and Joe Priesnitz, Johnson's manager.

Billboard® HomeVideo

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'Robin' To Perk Up Midsummer Nights Vid To Bow In 'Clean' Sell-Thru Market

■ BY JIM McCULLAUGH

LOS ANGELES—As anticipated, Walt Disney's animated "Robin Hood" will be the company's major sell-through summer release (Billboard, May 11).

The classic title, originally released theatrically in 1973, is part of an overall Walt Disney Home Video product and promotional blitz that will see the studio spending \$40 million between now and the rest of the year on marketing product.

The push also sees the launch of "The Magic Years," Disney's—and the home video industry's first—brand-oriented home video print and TV advertising campaign (see story in this issue).

Promotion for vid is start of Disney's 'The Magic Years' TV, print campaign

Suggested street date for "Robin Hood" is July 12, and the title will carry a \$24.99 suggested list price. Prebook is June 18.

According to Ann Daly, senior marketing VP, "Robin Hood" grossed \$35 million at the box office on initial release, which would translate into \$105 million in 1991 dollars. It was rereleased to theaters in 1982—the same summer that "E.T. The Extra-Terrestrial" was released—and racked up \$16 million.

"Robin Hood" was released on home video as a \$79.95 rental title in 1984 and rereleased in 1985 as a sell-through title, part of a \$29.95 collection. This is the first time it is receiving showcase treatment. The film was put on moratorium in 1987. Sources close to the studio estimate the title should sell a minimum of 3 million to 4 million units.

The release also comes at a time when Warner Bros.' "Robin Hood: Prince Of Thieves," starring Kevin Costner, is expected to be one of the major summer theatrical blockbusters.

MGM/UA Home Video is also planning to stoke the expected "Hood"-mania and sell-through market by repromoting the classic Errol Flynn-starring live-action "Robin Hood" this summer.

Disney also adds that this is the first time it has dropped in a major sell-through title in midsummer,

normally a slow time for the sell-through business. One factor in the timing, as well as some of Disney's other plans, according to Daly, was a "clean marketplace."

There were no major, live-action direct-to-sell through releases during the first half of the year in the video industry. But Disney released both "Ducktales: The Movie" and "The Jungle Book" during that time frame. A sell-through-priced "Home Alone" from FoxVideo is not due to arrive in stores until August.

Central to the marketing campaign for "Robin Hood" is what Disney says is a "first of its kind, limited-time" \$5 consumer mail-in refund offer.

Consumers who purchase the title and any other Disney feature-length film with a suggested list of \$22.99 or more between July 12 and Sept. 15 can receive a \$5 refund direct from Disney.

Disney plans to announce the refund offer in a free-standing newspaper insert July 14, which will reach approximately 52 million homes, according to Daly.

Dealers will also be supported with extensive point-of-purchase material, including a presell kit. These items include a hanging, 3.5-by-3.5-foot, four-color "light thief"; four-color horizontal banner; and 48-piece prepack.

The presell kit includes a trailer, consumer sign-up sheet, coloring sheet, and dealer line art. Co-op ad dollars are also available.

Daly says that more than 300 million consumer impressions will

be made in the Disney "Robin Hood" national ad campaign, which includes network, cable, and spot television, as well as extensive print. Both parents and children will be targeted.

TV ads will run on such shows as "Good Morning America," "Today," "CBS This Morning," "General Hospital," "All My Children," "As The World Turns," "Roseanne," "Thirtysomething," and "Designing Women."

Surrounding the release of "Robin Hood," Disney is also promoting its "Year-Round Classics," titles priced at \$24.99. Among those titles, which will be featured in a newer, specially designed 24-piece prepack, are "Alice In Wonderland," "Bedknobs And Broomsticks," "Dumbo," "Mary Poppins," "Pete's Dragon," "The Sword In The Stone," and "Three Caballeros."

Marketing 'Dick' Vid A Risky Business

LOS ANGELES—It's tough enough marketing non-theatrical video these days. But what happens when you have a non-theatrical program that mainstream U.S. video retailers wouldn't touch—yet—with a 10-foot pole?

That's the dilemma—and challenge—faced by Island Visual Arts with "Dick," a 15-minute film that takes an "entertaining look at the male appendage."

"Dick" is the first release on IVA's new Bananas Video label, a line that

was designed to market "quirky and unconventional home video" titles.

Made by English documentary film maker Jo Menell, the program features 1,000 stills of different male organs as voice-overs of 100 women reveal their thoughts on the male organ.

Tag lines for the film, which IVA says is non-pornographic, include "100 women interviewed, 1,000 dicks exposed," and "A humorous look at man's greatest asset ... and liability."

The video is only available to consumers via telephone through an 800 line, while dealers can order it directly through IVA.

The company began taking orders May 6. The cassette retails for \$9.95, while a special "Dick" gift kit with T-shirt, poster-calendar, and pencil with penis erasers retails for \$29.95.

"It's a challenge insofar as its subject matter," says Menell. "If you say it's a film about 1,000 dicks, that's a little intimidating. But once people see it, it's obviously very unprurient and very funny. It's mostly a film about women."

Menell, whose work includes "Haiti: Dreams Of Democracy," which won the 1988 Global Village Award for best documentary, says "Dick" has been seen at several North American film festivals, including events at San Francisco, Baltimore, and Toronto.

"It's a big hit with women," says Menell, "and it's even taken on some-

which had not yet opened theatrically when the raids took place, were also found among the booty. "It seems fairly obvious that what was done in some instances was somebody set up a video camera in the theater and taped the movie right off the screen," McKelvey told Billboard.

The MPAA and the district attorney's office note that many of the tapes were sold by video retailers who knew they were dealing in illicit product. Neither McKelvey nor MPAA communications director Mark Harrad would identify the retailers, noting that the investigation is still under way.

Harrad indicates, however, that piracy cases typically involve small retailers and street tapes of "A Rage In Harlem,"

(Continued on page 68)



Green Thumbs. "Entertainment Tonight's" Leeza Gibbons was honored by MCA/Universal Home Video and the American Oceans Campaign for her contributions in promoting MCA/Universal's environmental video guide "Help Save Planet Earth." Pictured during the presentation of the plaque, from left, are MCA/Universal executive VP Louis Feola; Gibbons; MCA/Universal marketing VP Andrew Kailey; Robert Sulnick, executive director, American Oceans Campaign; and Suzie Peterson, VP of production and development at MCA Home Entertainment.

PolyGram 'wouldn't touch it,' but it's 'a hit with women'

video there.

According to Betsy Caffrey, IVA's national director of marketing and sales, the U.S. marketing challenge presented some considerable hurdles.

"I've never spent more time on a project. We were getting resistance every step of the way," she says.

The printing of the posters for the "Dick" kit was refused by six different printers, she says, while four various duplicators refused the replication job.

"Our distributor is PolyGram," she says, "and, of course, they wouldn't touch it. I had to find a way to distribute this. The initial answer was to open alternative avenues of distribution. We opened a fulfillment house

(Continued on page 66)

Rentrak Reports Its First-Ever Annual Profit

■ BY DON JEFFREY

NEW YORK—Rentrak Corp., the videocassette-leasing company, has reported its first annual net profit—more than \$1 million.

For the fiscal year that ended March 31, Rentrak's revenues rose 89% to \$33.9 million. The net profit was \$1.29 million, compared with a loss of \$4.46 million the year before.

The Portland, Ore.-based company attributes its revenue and profit gains to successful corporate efforts to reduce selling and administrative expenses and to participating retailers doing a greater share of their overall business through Rentrak's pay-per-transaction system.

In PPT, a retailer returns \$1.25 of every \$2.50 rental to Rentrak, which keeps 25 cents and gives \$1 to the studio that released the video.

The company also announces that it has signed a letter of intent with Capital Cities/ABC Video Enterprises to test-market a data-retrieval system that Rentrak believes will increase its market share. Fifty units are scheduled to be tested in retail locations this summer.

During the past fiscal year, Rentrak says it increased the number of participating retailers by 62% to 1,805 and the number of studios by 98% to 109.

For the fourth quarter, Rentrak reports a net profit of \$583,021 on revenues of \$10.2 million. In the same period last year there was a net loss of \$2.21 million on \$6.55 million in revenues.

The company also reports that its one-third-owned joint venture, Rentrak Japan Corp., took in \$12.5 million in revenues in its first year of operation. The net loss was \$10,000. Two-thirds of the venture is owned by Culture Convenience Club, Japan's biggest video retailer.

According to the proposed terms of the new data-retrieval deal, Capital Cities/ABC would purchase 2% of Rentrak's common stock at a price not exceeding \$9.50 a share. Rentrak would then issue warrants to Capital Cities/ABC to acquire an additional 2% of the shares at \$9.50 each. Rentrak states that the parties "expect to negotiate and execute a definitive agreement." No date was given and executives at Rentrak were unavailable at press time for further comment.

Rentrak's stock has been trading over the counter recently at \$8.375 a share.

FOR THE RECORD

Republic Pictures Home Video president Vallery Kountze's name was misspelled in a photo caption in the May 11 issue.



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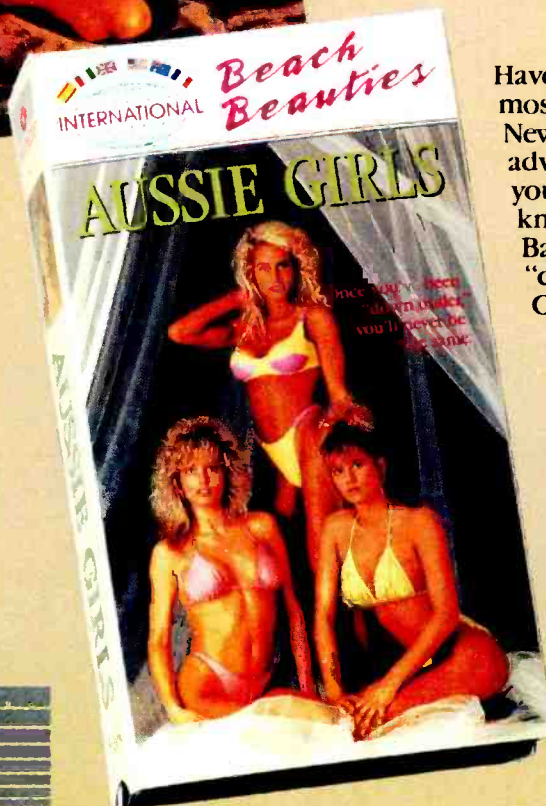
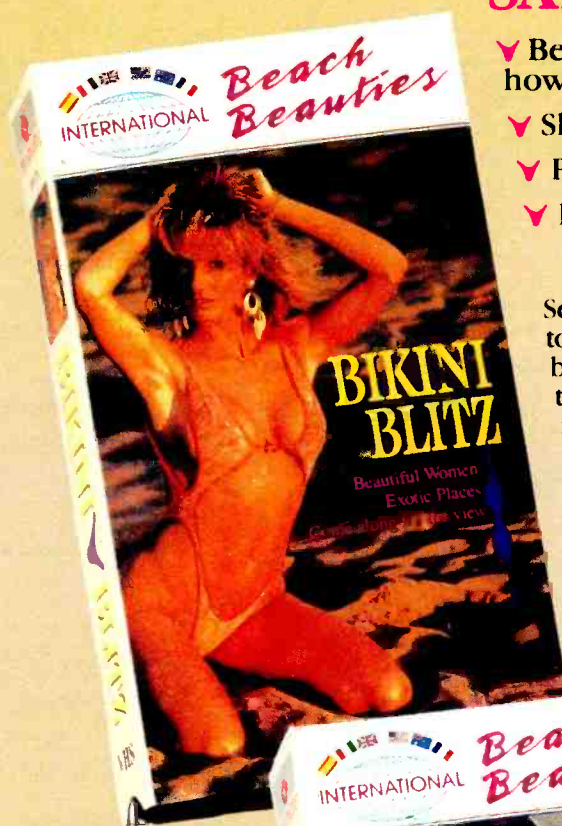
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Vidmark Net Profit Drops Despite Foreign Gains

NEW YORK—Vidmark Inc., a supplier of B movies on home video, reports that its net profit declined by 45% in the third quarter largely because of the Persian Gulf war.

For the three months that ended March 31, the company's net revenues rose 56% to \$15.9 million but net income fell to \$690,000 from \$1.25 million the year before.

Burlage blames the Persian Gulf war and the recession

Vidmark's biggest gain in the quarter was in foreign distribution of theatrical films and home video. Foreign revenues jumped to \$4.76 million from \$406,000 the year before.

But domestic home video revenues dropped 8.2% to \$8.9 million in the quarter.

Vidmark's film costs and distribution expenses in the quarter nearly doubled to \$13.3 million. General and administrative expenses also rose sharply to \$946,000 from \$581,000 in the year-earlier period.

In a company release, president

Roger A. Burlage stated: "Our profits in the quarter were below expectations, particularly in video, due to a number of adverse conditions. Among them, the Persian Gulf war appears to have caused a decrease in the demand for our product due to consumers devoting more time to watching cable and network news. This, combined with the general recessionary environment, resulted in fewer resources available to retailers to maintain inventory levels."

But Burlage tempered the bad news with an upbeat message: "While profit margins continue to be down over the prior year, we feel our strategy of diversifying distribution revenue streams (by continuing to acquire more titles with multiple rights) has provided significant growth."

For the nine months that ended March 31, Vidmark's net income fell 55.4% to \$1.7 million on a 22.2% gain in net revenues to \$36.1 million.

Vidmark distributes theatrical films under the Trimark Pictures label and home video in domestic markets under Vidmark Entertainment. The company is based in Santa Monica, Calif.

DON JEFFREY

'DICK' VIDEO HARD TO MARKET

(Continued from page 64)

and an 800 number.

"What we wanted to do, also, was to create something around the film which would create more attention. That's how the 'Dick' kits came about."

Caffrey says she is also trying to work out a deal with Trojan, the condom manufacturer, whereby they would offer it as a premium.

"Trojan is in the process," she says, "of changing their strategy by increasing its marketing to women. We hope to make a deal with them." IVA is also looking to market the title through gay-targeted publications.

An early indicator of the kind of word of mouth that IVA hopes to build around the title, Caffrey says, is a promotion being developed by radio station XETRA-FM (91X) San Diego.

"They want to do on-air promotions with 'Dick' and talk about the 800 number. They're also planning a 'Club Dick' night at a club called The

Arena. And we're also talking to clubs in West Hollywood that are interested."

Other strategies being examined, she says, are an ad in the National Enquirer, classified advertising in college newspapers and/or such publications as L.A. Weekly and The Village Voice, and handing out the "Dick" pencils (which feature the 800 number) in places like Chippendales.

Caffrey says IVA has not dismissed the possibility of some mainstream home video distribution.

"If we get the response we are looking for," she says, "with the 800 number and the other approaches, we can go in phases. We could approach stores like Tower to see if they might pick it up. Initially, however, we need to get the word of mouth going. As this builds, we can put more marketing dollars behind it. And even though it's more of a woman's film, there's definitely a male crossover."

JIM McCULLAUGH

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	7	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
2	2	29	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	3	51	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	7	31	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
5	4	12	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
6	12	31	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
7	6	12	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
8	9	5	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
9	5	33	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
10	11	11	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
11	10	30	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
12	8	12	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
13	14	4	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
14	13	12	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
15	NEW ►		PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
16	NEW ►		THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
17	NEW ►		PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
18	23	3	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
19	22	243	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
20	17	10	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
21	29	7	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
22	18	12	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
23	15	12	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
24	28	3	RED HOT & BLUE	Arista Records Inc. 6 West Home Video SW-5718	Various Artists	1990	NR	19.98
25	37	26	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
26	19	5	TESLA: FIVE MAN VIDEO BAND	Geffen Home Video 39507	Tesla	1991	NR	19.95
27	24	24	MADONNA: THE IMMACULATE COLLECTION ▲ 4	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
28	20	32	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
29	RE-ENTRY		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
30	16	12	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
31	RE-ENTRY		SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
32	31	35	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	Animated	1989	G	24.98
33	35	20	MADONNA: JUSTIFY MY LOVE ▲ 8	Warner Reprise Video 38224	Madonna	1990	NR	9.98
34	34	183	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
35	36	11	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
36	38	120	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
37	NEW ►		NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
38	30	27	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
39	21	3	WRESTLEMANIA VII	Titan Sports Inc. Coliseum Video WF090	Hulk Hogan Sgt. Slaughter	1991	NR	39.95
40	26	14	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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Hard-Hitting 'Hoxsey' Probes Medical Drama

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Hoxsey—How Healing Becomes A Crime" (1987), Cinergy Entertainment (505-983-8956).

This incredible documentary tells the disturbing tale of Harry Hoxsey, a man whose controversial alternative cancer clinic thrived in the U.S. in the '40s. He was later hounded out of the country by the founder of the American Medical Assn., and was also arrested more times for quackery than anyone else in history; that is, until he remarkably "cured" his prosecutor's dying brother. The prosecutor ended up working for Hoxsey. Director Ken Ausubel's style is hard-hitting and provocative. Picked as one of the top overlooked or censored news stories of 1990, this is a piece of history that demands to be seen. Since there are still Hoxsey clinics in



by Michael Dare

existence, this tape will not only ring up rentals but maybe save lives. Rent it with "Roger & Me."

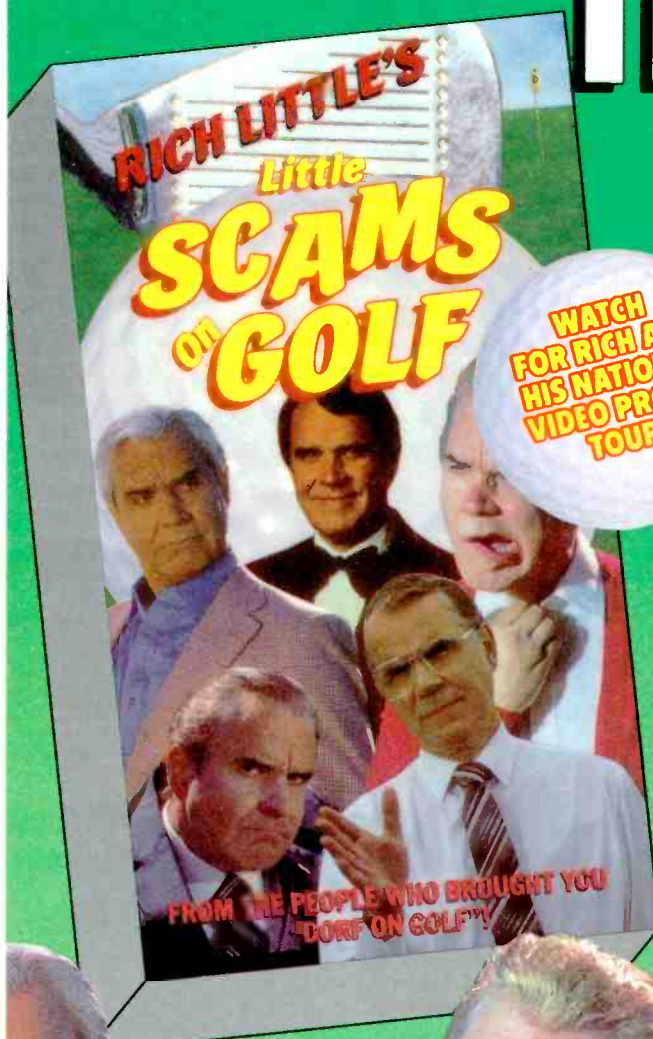
• "Kentucky Kernals" (1934) and "Hook, Line, And Sinker" (1934), Turner Home Entertainment, prebooks 5/20.

These two slapstick comedies feature the ancient team of Bert Wheeler and Robert Woolsey, whose obscure antics place them somewhere between the Marx Brothers and Abbott and Costello. In other words, these films are genuine lost classics, full of hysterical vaudeville routines that every comedy fan would know by heart by now if only Wheeler and Woolsey hadn't somehow avoided the everlasting fame of their cohorts. Wheeler, with his cigar and funny glasses, is a perfect cross between Groucho and George Burns; one scene in which he uses sleight-of-hand magic to sucker a cop into tearing up a ticket is worthy of either. In "Kentucky Kernals," our boys find themselves playing parents to a young "Spanky" McFarland, and in "Hook, Line, And Sinker" they try to restore a hotel to its days of former glory, against the wishes of the local mob. In both films, racism, sexism, good manners, even cross-dressing are dealt with with an equal sense of idiocy. Rent these to anyone who has seen "Duck Soup" too many times.

• "Meet The Applegates" (1990), FoxVideo, prebooks 5/23.

Since only beetles will survive an atomic explosion, it only makes sense that intelligent beetles would want to start a nuclear meltdown in order to deal with the threat of man. Such are the Applegates, who look just like Ed (Continued on page 69)

LITTLE IS BIGGER THAN DORF!



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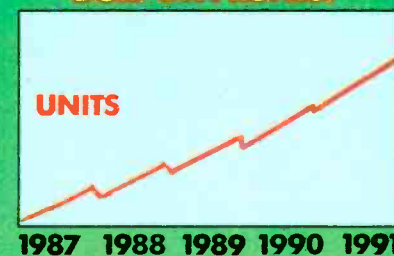
You'll laugh out loud when "Jackie Gleason" truly hustles "Art Carney's" howl as odd couple "Walter Matthau" and "Jack Lemmon" demonstrate a classic double cross that's par for their course and explode as "Johnny Carson" shows "Rodney Dangerfield" no respect at all!

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VIDEO PEOPLE

Linda Morgenstern is named director of children's programming at Sony Music Video Enterprises, overseeing the new Children's Library label. She had been producer and product manager in the audio/video division of Random House, Inc.

Connie Simmons Spikerman is appointed VP of legal/business affairs at RCA/Columbia Pictures Home Video. She had been in private practice with the New York firm Blumenthal & Lynne.



LAWENDA



BANTLE

Jeff Lawenda has been named executive VP of Cabin Fever Entertainment, overseeing day-to-day operations. He had been senior VP of Reeves Communications. Also at Cabin Fever, **Robert C. Bantle** is

promoted to VP of development and acquisition. He had been director of business development.

Marsha Schmidt is named senior VP of Special Interest Video, Inc. She had been VP, director of marketing for Doubleday Book Clubs.

Avid Home Entertainment, the Denver-based budget label distributed by LIVE Home Video, has named three new regional sales managers: **Tom Schon** (Western region), **Chet Furmanek** (Eastern region) and **Fred Shurtleff** (Southern region).

MPAA BAGS SOME 50,000 BOGUS VIDS IN N.Y. BUST

(Continued from page 64)

vendors rather than large-chain outlets. He adds that NYC Liquidators' distribution web spanned virtually the entire country—from Michigan to New England to Alabama, Louisiana, Tennessee, and New Mexico.

McKelvey says, "There was so much [product] in the warehouse that our original plan was that we would seize the alleged contraband and take it away, but when we got there we found there was more than we could put in the truck." Consequently, he continues, investigators had to seal off the warehouse and offices of NYC Liquidators—located at 158 W. 27th St.—as well as the home of Norman Brill, who is suspected of masterminding the operation.

According to the district attorney's office, a civil restraining order has been obtained on the assets of Brill and the records and inventory of NYC Liquidators.

Brill and eight others were arrested and charged with advertisement or sale of unauthorized recordings in the first degree. The crime, considered a felony under a revised true-name-and-address statute added to New York State's penal code in November 1990, is punishable by up to four years in prison.

Approximately \$15,000 in cash

was taken from the 27th Street location, where the bulk of the product was found, and another \$375,000 was recovered from Brill's home in suburban Ocean-side on Long Island. In addition, some 50 VCRs were confiscated from an apartment in Woodside, Queens, and connecting cables believed to have been used in the illegal duplication of videocassettes were found in another Queens location.

Three of the suspects were allegedly driving away from NYC Liquidators with a carload of bogus product destined for New England.

Investigators note that defective product was sold by NYC Liquidators to video retailers across the U.S. and returned when these outlets received complaints from their customers. The New York operation then resold these faulty tapes to local flea-market operators, according to Harrad and McKelvey.

The press release indicates that the investigation began last month when a Penthouse magazine representative brought to the attention of the district attorney's office a pirated copy of the video "Caligula," which he said he had bought from NYC Liquidators. The tape is legally available only through Penthouse.

French distributor Cogedep is rising thru sell-thru ranks ... see page 79

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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	6	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	5	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
3	3	6	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
4	5	2	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
5	4	4	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
6	6	11	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
7	10	4	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
8	8	9	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
9	7	6	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
10	11	4	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
11	9	5	WHITE PALACE	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
12	NEW ►		THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
13	12	3	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
14	NEW ►		ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
15	13	3	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
16	15	5	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
17	14	10	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
18	21	2	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
19	19	11	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
20	16	13	DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R
21	NEW ►		TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
22	23	8	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
23	18	6	DESPERATE HOURS	MGM/UA Home Video 902167	Mickey Rourke Anthony Hopkins	1990	R
24	17	8	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
25	NEW ►		THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
26	26	3	FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
27	20	9	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
28	34	2	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
29	28	9	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
30	22	13	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
31	27	4	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R
32	NEW ►		GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13
33	25	13	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
34	NEW ►		BRIDE OF RE-ANIMATOR	Live Home Video 68972	Bruce Abbott Jeffrey Combs	1989	NR
35	24	5	THE HOT SPOT	Orion Pictures Orion Home Video 8754	Don Johnson Virginia Madsen	1990	R
36	NEW ►		THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
37	30	15	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
38	38	12	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
39	37	8	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
40	36	10	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

2ND FEATURES

(Continued from page 67)

Begley Jr. and Stockard Channing, but are actually Brazilian bugs with a taste for Armageddon. This whacked-out cartoonish satire is often more bizarre than amusing, but that doesn't make it any less entertaining. What seems like just surreal fun is also one of the strongest indictments of capitalism I've ever seen from a major studio. In "Meet the Applegates," our culture is so diabolical that even killer beetles from South America must succumb to it. Come to think of it, this film was pretty scary. But any movie featuring Dabney Coleman in drag can't be all bad. Rent it with "Them!" or "A Hard Day's Night."

• "Mondo Cane" (1964), MPI, prebooks Monday (13)

This documentary, the cinematic equivalent of yellowish journalism, hasn't lost one iota of its intriguing and repugnant charm. It's a strangely sarcastic and nihilistic view of humanity, full of unflinching looks at the most outrageous customs of life and death on the planet. There are men who bloody themselves for Christ and women who eat fried ants, men gored by bulls in Spain, and women stripping, painting themselves blue, and rolling around on a canvas to the tune of "More." Some segments are quaint, such as the dozens of Japanese men who massage cattle so the meat can be sold for ... \$5 a pound! Other parts, like a section on the homeless, could have been shot yesterday. It's a weirdly satisfying viewing. Rent it with "Around The World In 80 Days."

• "On the Block" (1990), Vidmark, prebooks 5/21.

For a gritty look at life on the seamy side, start with a drug addict, strippers, hookers, a cop with an identity problem, a crooked real estate developer, and one stewed burlesque queen. Mix them up in a plot that keeps the guys swearing and the gals taking off their clothes. Build to a life-affirming climax, and let simmer for 90 minutes. Throw in a shower scene that's absolutely nothing like the one in "Psycho," and the results can be slimy and phony or realistic and well-performed, like this film, which is alternately sexy and self-righteous. Rent it with "Klute."

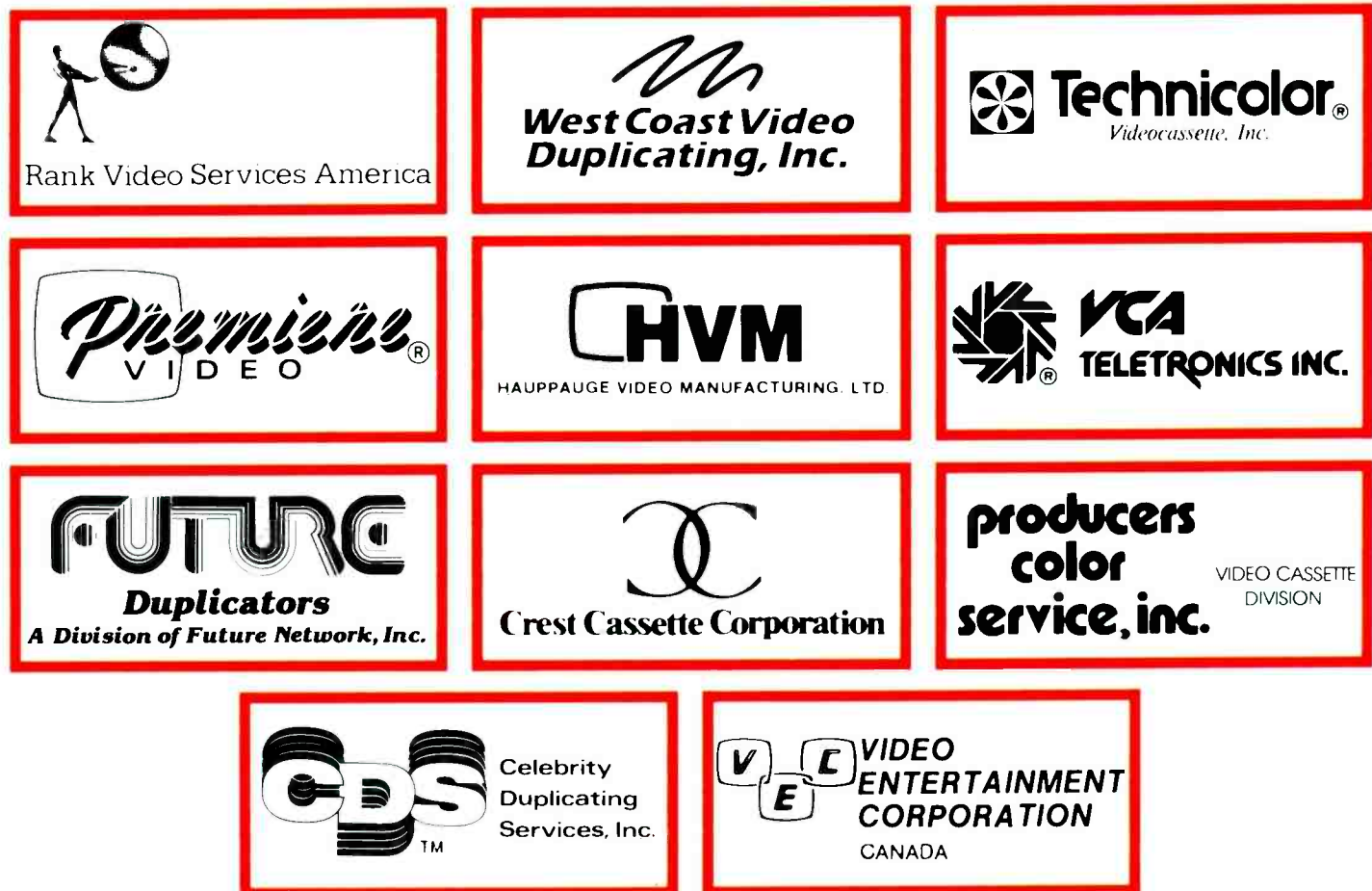
DOUBLE BILL OF THE WEEK

• "Pathfinder" (1988), Fox Lorber Home Video, and "Windwalker" (1980), FoxVideo, prebooks 5/23.

"Windwalker" is about a bunch of Cheyenne Indians in the winter of 1797, and "Pathfinder" is about a completely different bunch of Lapland Indians in the winter of 1990 or thereabouts. But that shouldn't stop people from confusing the two. Both are sincere and passionate views of life in the wilderness: "Windwalker" features Trevor Howard and James Remar as savages so noble they're virtually mythological, and "Pathfinder" is the first film ever made using the Lapp language and genuine Lapps. Indeed, it was nominated for best foreign film and is about as foreign as a film can get. Both movies are well-made and fascinating glimpses of ancient cultures, and will make perfect double bills with "Dances With Wolves."

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VSDA's President Has High Hopes For Confab

PERFECTLY PERFECT: The Video Software Dealers Assn.'s annual convention July 14-17 in Las Vegas, "The Perfect 10," or 10th anniversary event, will top everything in the group's history, says **Jack Messer**, president. He waves aside any notion that VSDA has been distracted by its separation administratively from the **National Assn. of Recording Merchandisers**, its longtime mentor and former companion group. "Full membership registration is running way ahead of any of our previous shows" relative to the time remaining before opening day, says the Ohio retailer. He does not think the show's earlier date this year is that significant a factor. Messer also plays down the group's search for a new executive VP as yet another distraction. Among convention fea-

tures Messer is high on is a discussion session involving 400 tables "with a representative from a studio or supplier at each of those tables," he boasts. Retailers will be free to move from table to table to pose questions or sample the discussion. A similar format was tested in San Diego during the annual VSDA chapter leadership conference in January and won rave reviews. "We're also giving away \$50,000," says Messer, referring to a new sweepstakes promotion. Other obvious delights for Messer are actor **Michael Douglas** as convention chairman and the return of popular retail consultant **Peter Glen**.

EXPO EXCELLENCE: Messer also believes the continuing interest in VSDA's regional Expo events augurs well for the big convention. Of the three Expos this year—Toronto, Orlando, Fla., and Portland, Ore.—Messer acknowledges that "Toronto was not that successful." Orlando and Portland were, however. "We've learned a lot putting on these shows, what to do, what not to do. We feel they will continue being successful," he says. So does VSDA staffer **Joanna Baker**, who says the 1992 schedule is up to the trade show convention committee. "I hope we can get Boston. I have been up there and it would be a great show," Baker says. As for remaining 1991 events, Baker has already said she looks for a hit in the Indianapolis show, kicking off this fall's Expo set. The chapter president there, **Freddie Dove**, head of **Video Carnival**, delayed running for a national board slot to promote the Sept. 24-25 event. As for Houston, Oct. 13-14, chapter leader **John Fudge**, of **Latest & Greatest**, was all set for a 1990 event and is really upbeat. Out west there was already a buzz at the Portland show for the Nov. 11-12 Expo in Reno,

Nev., the site of one of the more successful regional shows the past two years.

WHERE ARE THEY NOW? Idaho retailer **Tom Daugherty**, once the driving force behind the **Spo-kane Chapter**, and chairman of **American Video Assn.** before all of its reorganization last August, is emerging from obscurity. He was telling intimates at the Portland VSDA Expo that he might consider heading a new buying group.

DID YOU know? Recently, when Billboard surveyed music chains with five or more outlets for its ranking of the largest webs by

store count (Billboard, March 30), we asked a few other questions, too. As you might expect, almost

every one of the 4,316 stores run by the 62 chains that qualified for the survey carry music video. But additionally, 89.7%, or 3,871 stores, of the total music-chain outlets carry sell-through video, such as movies and special-interest releases as well. Moreover, the chains reported that they run 565 stores that sell laserdisc, and 1,501 outlets that carry computer and video games.

SILENT PARTNER: Every video store or department has one—a "silent partner," or thief of one sort or another, according to **Steve Harrold**, director of corporate security at **Commtron Corp.** parent firm **Bergen Brunswig** (see separate story). Harrold discussed five prevention philosophies at the Portland Expo: (1) Ostrich, or ignoring the shrinkage problem; (2) Almost as apathetic, regarding losses as inevitable, can't be controlled; (3) Hire security guards, who are no real deterrent and offer no guarantee; (4) Install shoplifting alarms, again no guarantee and may give a false sense of security; and (5) Harrold's recommendation: be aware, have a plan, identify your problem, develop a plan to deal with it, and implement the plan with regular monitoring and updating.

SPOTTING SHOPLIFTERS: Security expert Harrold suggests customer service is the No. 1 deterrent to shoplifting. Telltale signs of trouble are customers who (1) shy away from sales assistance; (2) are highly observant of store personnel (real shoppers shop); (3) linger in one area or wander aimlessly; (4) enter or exit the store frequently; (5) swarm together in a big group, usually young people, then separate once inside the store; (6) wear heavy or baggy clothing, or carry unusual personal items; (7) open packages or remove labels; and (8) move merchandise around.

VIDEO REVIEWS

"Power Interviewing: A Headhunter's Guide To Getting Hired In The '90s," Waterford Production Group Ltd., 50 minutes, \$59.95.

In this useful video, employment recruiter **Patrick J. Atkinson** takes the viewer step-by-step through the process of interviewing for a job, offering specific tips to increase one's chances of getting hired. Topics covered include the correct form of a résumé, ways to research the company so as to appear knowledgeable at the interview, what to wear, proper questions to ask, how to appear confident and capable, how to create a rapport with the interviewer, and how to follow up. One big plus is that Atkinson's advice is geared to all types of interviewees, from recent college graduates to seasoned professionals. Given the current economy, this video couldn't be more timely.

TRUDI MILLER

"Straight From The Heart," Medi/Com Productions, 77 minutes, \$39.95.

Chicago Bears coach **Mike Ditka** uses his experience as a heart-attack victim to explain everything you need to know about heart attacks—what they are, how to prevent them, what to do when you or someone near you starts to have an attack, and how to lead a healthy life after an attack. The tape offers a good mix of Ditka's personal experience—the panic he felt during his attack, the changes it brought to his attitude—and clear, scientific explanations and advice. Joining Ditka are six experts, ranging from a cardiologist to a chef who explains how to cook tasty low-cholesterol dishes. Included with the tape is a pamphlet of helpful heart facts. Demographics show that the U.S. population is getting older, so the need for this video is increasing.

T.M.

"SALSArObics," SALSArObics Inc., 64 minutes, \$24.95.

This fun tape uses Latin dance steps and high-energy salsa music as the basis for an aerobic workout. The big advantage here is that the routines actually *look* good, featuring the basic steps to the merengue, rumba, salsa, and other dances. Adding to the fun is the 31-minute routine for couples, who can exercise together with this video, then go out and use what they've learned on the dance floor. The only drawback is that the routines change very quickly; the people on the tape do each movement or combination for only a few beats before changing to a new move, which makes it difficult to follow along. However, the movements themselves are simple, so presumably someone watching the tape two or three times would begin to memorize the routines. T.M.

STORE MONITOR



by Earl Paige

Billboard.

FOR WEEK ENDING MAY 18, 1991

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					Compiled from a national sample of retail store sales reports.				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	11	MICHAEL JORDAN'S PLAYGROUND CBS/Fox Video 2858	19.98	1	1	37	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
2	2	91	MICHAEL JORDAN: COME FLY WITH ME ◇ CBS/Fox Video 2173	19.98	2	2	29	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
3	4	72	CHAMPIONS FOREVER ◇ J2 Communications J2-0047	19.95	3	3	227	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	11	214	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ▲ ◇ VidAmerica VA 39	19.98	4	4	227	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
5	6	53	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS/Fox Video 2423	14.98	5	5	69	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.98
6	5	9	HISTORY OF THE NBA CBS/Fox Video 2857	19.98	6	8	49	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
7	3	24	NBA SUPERSTARS CBS/Fox Video 2288	14.98	7	6	17	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
8	8	5	NBA SHOWMEN: THE SPECTACULAR GUARDS CBS/Fox Video 2383	14.98	8	10	119	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
9	RE-ENTRY		NBA AWESOME ENDINGS CBS/Fox Video 2422	14.98	9	7	131	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.98
10	7	92	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS/Fox Video 2229	14.98	10	9	41	DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
11	9	42	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	11	19	15	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
12	RE-ENTRY		WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95	12	14	222	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◇ Warner Home Video 070	29.98
13	RE-ENTRY		GREATEST SPORTS FOLLIES CBS/Fox Video 2543	14.98	13	17	128	KATHY SMITH'S STARTING OUT ◇ Fox Hills Video FH1027	19.98
14	17	3	WRESTLEMANIA VII Coliseum Video WF090	39.95	14	13	81	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
15	18	7	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95	15	16	227	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
16	RE-ENTRY		FUNNY SIDE UP Major League Baseball	19.95	16	18	10	KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012	19.98
17	16	18	GOLF YOUR WAY Sports Marketing Group	23.99	17	15	94	KATHY SMITH'S TONEUP JCI Video 8112	14.95
18	NEW		SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	18	RE-ENTRY		ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
19	RE-ENTRY		NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	19	RE-ENTRY		SUPER CALLANETICS ◇ MCA/Universal Home Video 80809	24.95
20	RE-ENTRY		HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95	20	11	14	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

NEWSLINE

NAVD Claims 90% Of Retailers Support Common Street Date

The National Assn. of Video Distributors, which is planning to hold its annual convention later this month in Wesley Chapel, Fla., reports that nearly 90% of video retailers it surveyed say they favor an industrywide, common street date for all new releases. The survey was conducted in April through full-page advertisements placed in NAVD member companies' mailers. Responses were received from 3,183 retailers, of whom 2,842, or over 89%, said they preferred a common street date. NAVD has been lobbying manufacturers to adopt a single release date each month in order to reduce shipping costs and simplify administration. The subject is expected to be addressed at NAVD's convention May 20-22. In a statement, Bill Burton, president of NAVD and executive VP of Owensboro, Ky.-based Wax Works/Video Works, said the results reflect "remarkably broad support of an idea that NAVD has promoted for some time." Final results of the survey are scheduled to be unveiled at the convention.

Cabin Fever Lands 'Lonesome Dove'

Cabin Fever Entertainment of Greenwich, Conn., will make a splash with its first feature release when it ships the 6½-hour TV miniseries "Lonesome Dove" in August. Based on the best-selling novel by Larry McMurtry, the Emmy award-winning "Dove" was originally broadcast in 1989 and became the highest-rated miniseries in TV history. No list price has been revealed for the multicassette epic.

Lobbying Pays Off For VSDA

Lobbying efforts by the Video Software Dealers Assn. have paid off in Oregon and Texas, where bills potentially harmful to video dealers were either blunted or withdrawn. In Oregon, Senate Bill 2669 would have created a civil liability, and provided for punitive damages, for furnishing "obscene" material to minors. The VSDA objected to the bill on grounds that "obscenity" was defined too broadly. The bill has since been amended to refer only to material "harmful to minors," which VSDA regards as within acceptable constitutional parameters. In Texas, Senate Bill 209 would have made unenforceable any contract authorizing the transfer of a video to a minor, regardless of whether the parents consent to the transfer. For video stores with rental policies allowing parents to authorize their children to rent and/or pick up tapes, the parent-consent agreements would have been unenforceable, creating a risk in renting any tape to a minor. The bill's sponsor, Sen. Chris Harris, was persuaded by VSDA North Texas chapter president Jim Dunn to withdraw the proposed legislation.

MPI, Rhino Rock'n'Roll Out New Vids

Rock'n'roll lives on video. MPI Home Video has announced the release of "The Rock & Roll Collection: Dick Clark's Golden Greats," a collection of 55 vintage rock performances culled from Clark's archives. The four-volume set lists for \$99.98 and contains performances by such luminaries as the Jackson 5, Jackie Wilson, Buddy Holly & the Crickets, Marvin Gaye, James Brown, Martha & the Vandellas, and Stevie Wonder. Meanwhile, Rhino Home Video has acquired video rights to the historic 1983 concert from the Royal Albert Hall in London that featured Eric Clapton, Jimmy Page, Jeff Beck, and Steve Winwood, among others. The concert, called ARMS: Artists for Research Into Multiple Sclerosis, was held as a benefit for MS charities and in tribute to Ronnie Lane of Small Faces, who suffered from the disease. The ARMS concert is being made available in two configurations, two one-hour videos at \$14.95 each, or the complete, two-hour, single-cassette version for \$24.95 list.



Hot Time. Deborah Harry and David Byrne, two of the artists featured on "Red Hot + Blue," a video tribute to Cole Porter and benefit for AIDS research, were on hand at the Limelight in New York to celebrate the video's release by 6 West Home Video. Pictured, from left, are John Carlin, project director; Phillipe Gautier, director of Lisa Stansfield's "Down In The Depths" video; Harry; Byrne; and Arista Records president Clive Davis. (Photo: Chuck Pulin)

Billboard Salutes

V S D A

Celebrating 10 years of Video Excellence!



n our July 20th issue, Billboard Spotlights VSDA's 10th annual Convention - The Perfect 10. Billboard celebrates with VSDA, having been there since the beginning, bringing you complete coverage of this once-a-year "mega-event" for the video industry. And once again, Billboard presents the editorial centerpiece of VSDA.

Our VSDA edition will produce significant readership impact - reaching the retailers who affect the immediate success of your product!

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I'd Like To Teach The World To Sing

A Day At The Circus

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A Day At Camp

Good Night, Sleep Tight

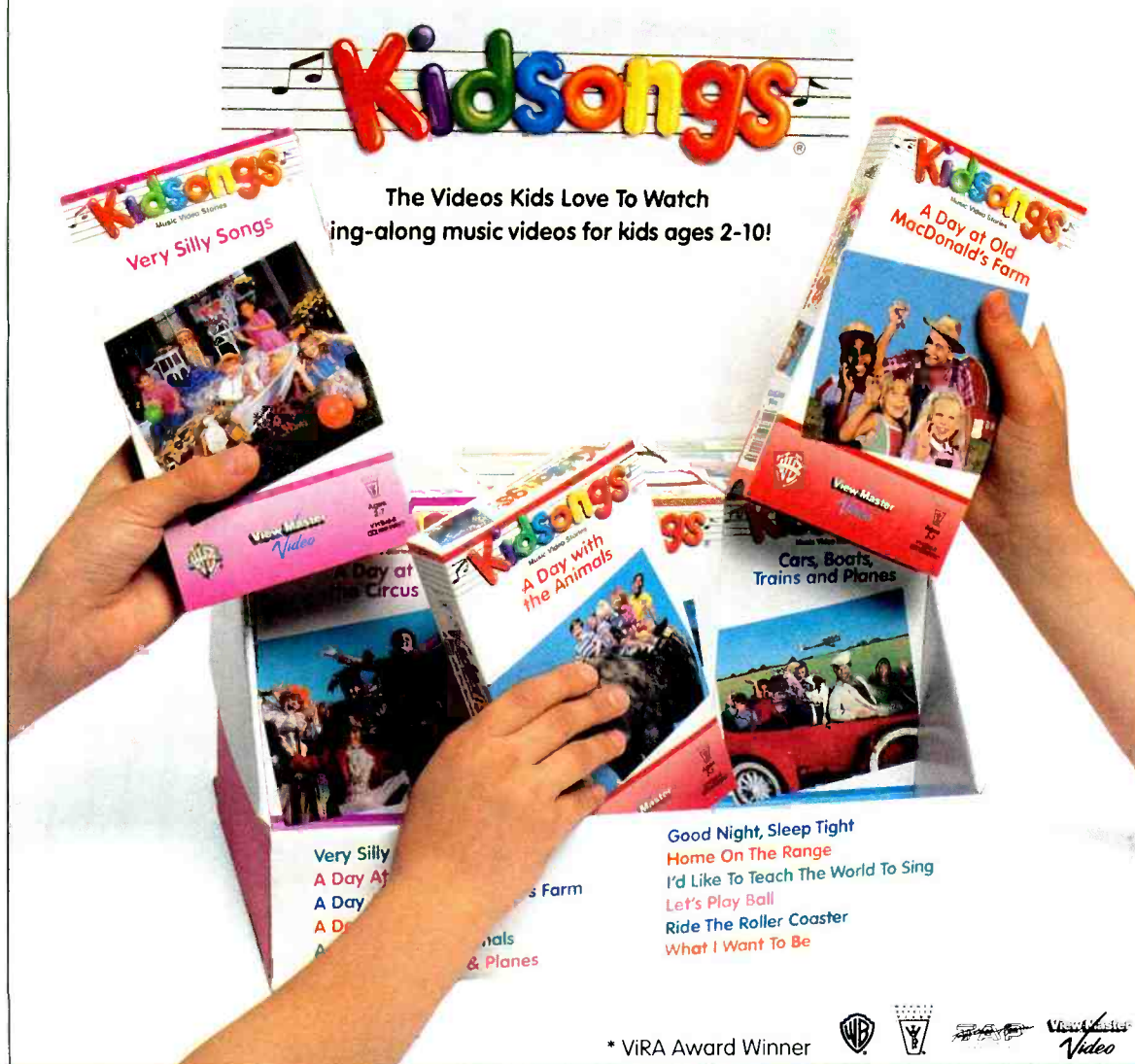
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HOME VIDEO

HBO Offers Screening Incentive Hopes Prize Draws Eyes To New Vid

NEW YORK—HBO Video is offering retailers a chance to win a \$5,000 store "makeover" as part of a promotion behind its upcoming rental release "Don't Tell Her It's Me."

The promotion is designed to induce dealers to watch the screening copies of the movie HBO is sending out (20,000 in all). By watching the movie, HBO hopes, dealers will be sold on the title and will order deeper than they normally would for a comparable film.

Each screening copy will be encoded with a special, dealer-specific code number. After watching

the movie, dealers enter the number on a sweepstakes card and return it to the studio to become eligible for a drawing.

The grand prize in the sweepstakes is \$5,000 worth of improvements to the winner's store. Two retailers will win the grand prize. Another 10 will win \$100 personal makeovers.

"When you go to your regional VSDAs and so forth, time in and time out what you hear retailers say is the way you can help us make better buying decisions is to let us see the movie," says HBO
(Continued on next page)

Billboard.

FOR WEEK ENDING MAY 18, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	7	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
2	2	51	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	4	11	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
4	3	33	PETER PAN Walt Disney Home Video 960	1953	24.99
5	5	11	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
6	7	83	BAMBI Walt Disney Home Video 942	1942	26.99
7	9	7	TEEN MUTANT NINJA TURTLES: PIZZA BY ... Family Home Entertainment 27363	1989	14.95
8	6	11	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
9	8	11	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
10	12	11	ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	1991	12.99
11	10	11	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
12	11	35	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
13	13	294	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
14	14	135	CINDERELLA Walt Disney Home Video 410	1950	26.99
15	16	37	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
16	17	17	TEEN MUTANT NINJA TURTLES: ATTACK ... Family Home Entertainment 27344	1989	14.95
17	18	239	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
18	NEW ▶		THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
19	19	89	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
20	15	85	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
21	RE-ENTRY		CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
22	21	9	DISNEY'S SING ALONG SONGS: I LOVE TO LAUGH Walt Disney Home Video	1991	12.99
23	22	3	THE FLINTSTONES MEET SAMANTHA Hanna-Barbera Home Video HB1321	1991	9.95
24	RE-ENTRY		DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	NEW ▶		THE FLINTSTONES MEET THE GREAT GAZOO Hanna-Barbera Home Video HB1317	1991	9.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Oscar (Buena Vista)	4,164,218	1,391 2,994	1	10,740,649
2	One Good Cop (Buena Vista)	3,360,277	1,353 2,484	—	3,360,277
3	A Kiss Before Dying (Universal)	3,068,580	1,592 1,990	1	8,816,065
4	Toy Soldiers (Tri-Star)	3,005,880	1,358 2,213	1	8,362,680
5	Out for Justice (Warner Bros.)	2,768,639	1,791 1,546	3	31,634,880
6	The Silence of the Lambs (Orion)	2,540,581	1,619 1,569	11	112,193,973
7	A Rage in Harlem (Miramax)	2,458,080	540 4,552	—	2,458,080
8	Mortal Thoughts (Columbia)	2,020,049	1,190 1,697	2	13,996,843
9	Dances With Wolves (Orion)	1,838,329	1,478 1,244	25	165,361,941
10	Mutant Ninja Turtles II (New Line Cinema)	1,672,384	1,850 904	6	72,687,803
11	Sleeping With the Enemy (Fox)	1,101,281	1,079 1,021	12	92,658,009
12	New Jack City (Warner Bros.)	1,041,307	631 1,650	8	41,372,468
13	Defending Your Life (Warner Bros.)	1,037,092	632 1,641	6	14,292,366
14	Home Alone (20th Century Fox)	966,782	1,073 901	24	267,432,574
15	Class Action (Fox)	372,075	481 774	7	23,018,117
16	Rich Girl (Studio Three)	368,056	1,058 348	—	368,056
17	The Marrying Man (Buena Vista)	312,970	526 595	4	12,003,886
18	Impromptu (Hemdale)	293,781	72 4,080	3	516,647
19	La Femme Nikita (Goldwyn)	284,955	89 3,202	8	2,365,196
20	Spartacus (Universal reissue)	279,893	41 6,827	1	426,846
21	The Five Heartbeats (Fox)	267,868	194 1,381	5	7,008,492
22	Awakenings (Columbia)	246,383	318 775	19	51,306,865
23	Kindergarten Cop (Universal)	238,700	385 620	19	88,191,163
24	Object of Beauty (Avenue)	224,212	224 1,001	3	1,939,173
25	L.A. Story (Tri-Star)	216,270	267 810	12	28,052,067
26	Citizen Kane (Par reissue)	216,239	11 19,658	—	290,978
27	Misery (Columbia)	193,821	261 743	22	61,418,477
28	White Fang (Buena Vista)	192,945	285 677	15	34,148,662
29	The Doors (Tri-Star)	177,590	301 590	9	33,404,794
30	Shipwrecked (Buena Vista)	176,402	386 457	9	14,589,054
31	Green Card (Buena Vista)	164,944	244 676	19	29,361,410
32	The Hard Way (Universal)	158,795	349 455	8	24,228,035
33	The Neverending Story II (Warner Bros.)	142,500	342 417	13	17,116,963
34	Career Opportunities (Universal)	142,375	335 425	5	10,787,500
35	Three Men And A Little Lady (Buena Vista)	134,066	125 1,073	23	71,338,379
36	Godfather III (Paramount)	133,591	208 642	19	66,520,529
37	Warlock (Trimark)	124,283	153 812	16	8,824,553
38	If Looks Could Kill (Warner Bros.)	123,198	159 775	7	7,181,414
39	The Long Walk Home (Miramax)	122,792	172 714	7	4,555,950
40	Reversal of Fortune (Warner Bros.)	104,596	118 886	29	14,476,838

Internal Theft Accounts For 65%-70% Of Inventory Loss, Says VSDA Official

■ BY EARL PAIGE

PORTLAND, Ore.—Internal theft is the last place most retailers look when confronted with inventory loss, yet security experts contend that the "inside job" is the very first thing retailers should consider.



Internal theft is "stunning, [accounting for] as much as 65%-70%" of all inventory loss, said Meril Weinstein, director of member services at the Video Software Dealers Assn., in introducing a loss-prevention seminar at VSDA's Expo, April 27-28 at the Convention Center here.

The impact of internal loss is so significant that Steve Harrold, director of corporate security at Commtron Corp. parent Bergen-Brunswig, devoted most of his presentation on store security to it.

However, Harrold did go into detail on the touchy aspects of detaining shoplifting suspects. He reviewed various laws and took the jammed audience through a step-by-step procedure for handling suspected shoplifters.

Retailers are generally reluctant to consider internal theft, Harrold said, because "it's so distasteful. You don't want to hear that someone you hired or who is an excellent worker is stealing."

Harrold said the first of five factors is opportunity. "The 80, 10, 10 rule applies. Ten percent of employees will never steal and another 10% will steal no matter what you do. This means 80% may steal unless you remove the opportunity."

Many merchants' security efforts are weakened, Harrold said, because they do not follow the "separation of duties" principle.

Different staff, he noted, should be assigned to ordering and receiving product. "The same person should not be in accounts receivable and accounts payable," he said. Similarly, handing sales register receipts and preparing bank deposits are jobs for two people.

Among the other factors contributing to internal theft addressed by Harrold:

- Desire, often to maintain a life-style above one's means;
- Management conflict, often the result of an autocratic administrative staff;
- Need;
- Peer pressure.

Harrold said his firm once discov-

ered a mother of two who stole 150 radar detectors to finance a crack addiction. A 60-year-old grandmother in a warehouse said she stole "because all of the other 18 workers were stealing."

Almost as important as insisting on separation of duties, according to Harrold, is making it comfortable for staff to report theft. Bergen-Brunswig recovered \$100,000 in merchandise taken by employees after installing and advertising heavily an 800 number offering anonymity and rewards.

As for handling shoplifters, Harrold noted that "merchant privilege" laws in many states "are on your side," but he stressed that most such statutes require merchants to take

only "legally reasonable" action in treating a detained suspect, such as limiting the time involved (normally no longer than an hour).

Whether nabbing and detaining shoplifter suspects or investigating internal theft, the shopkeeper's first obligation is to consult legal counsel on the various laws involved, advised Harrold.

Prerecorded entertainment software invites theft because it is easily converted into cash and is available in high-density locations with lots of traffic to hide activities, Harrold said. Music and video stores also tend to employ many younger people 18-25, whom Harrold said are more prone to pilfering.

CONVENTION CAPSULES

The following is a roundup of events at the Video Software Dealers Assn.'s Video Expo, held April 27-28 in Portland, Ore.

HOME TEAM: Video Software Dealers Assn. staff lauded the efforts of local Oregon/S.W. Washington chapter people in contributing to the success of the Portland (Ore.) Video Expo, April 27-28. Singled out were show chairman **James Lodwick**, Video Giant; and co-chairs **Allen Hatlen**, Cascade Vista Video, and **Donald Jamison**, Don's Goodtime Video.

Also heralded: **Tom Hull** of Trilogi, who did a lot of legwork in Oregon's capital on various bills, relieving others to promote the Expo; and chapter president **Patrick Plover**, head of Video Outlet.

TOP TURNOUT: No one was more proud in announcing an attendance of 800 than **Tom Keenan**, the only national board member present. Keenan is a local chapter force himself as head of **Everybody's**, shuttered of late as Keenan eyes a new retail endeavor. With the expo bracketed between an Atlantic City, N.J., board meeting and the manufacturer advisory conclave involving many on the board in New York, others could not fly in. Even nearby Bay area director **Ken Dorrance**, who chairs the VSDA trade show com-

mittee, was unable to attend. Dorrance, who heads up **Video Station** in Alameda, Calif., had a 10th anniversary promotion going on.

AT THE CASINO: "I have never won anything in my life," said an ecstatic **Mitch Lowe**, who moreover has never gambled either, despite VSDA holding seven of its 10 conventions in Las Vegas. Lowe said the Casino Night excited him when he saw each player received \$20,000 worth of chips, good toward prizes. Looking on approvingly, **Joanna Baker**, director of trade shows, and **Meril Weinstein**, director of member services, said the Portland event was only the second try at a casino evening.

ON THE TRAIN: Early signs that Portland was a winner, despite other VSDA Expos that were not generally acclaimed as successes, came when people clamored to get aboard the **Video Trend** special Amtrak car from Seattle that brought 74 attendees. **Scott Sarand**, VP/GM; **Kathy Ross**, sales manager; and **Claudia Ping**, event coordinator, were so pleased with the turnaway interest that a similar trek to Las Vegas for the July 14-17 meet is being considered.

BASKETBALL MANIA: Portland is going nuts over its **Trailblazers** NBA team, so much so that **Ron Berger**, chairman, CEO, and president of **Rentrak**, opted to cash in on two tickets and see a game on the evening the firm made an exhaustive presentation. He didn't exactly say **Michael Lightbourne**, marketing VP, gives better talks, but did feel totally confident that Lightbourne could take over.

OPENING NIGHT: Another hint the Expo would be a winner came when a big crowd mobbed the **LIVE Entertainment** and **Ingram Video** dinner and screening of "L.A. Story," forcing the Red Lion into some deft room switches. If there was any official Expo hotel it was the sold-out Travelodge, with delegates ending up all over the convention-area strip.

HBO OFFERS SCREENING INCENTIVE

(Continued from preceding page)

Video marketing VP Peter Liguori. "We're responding to that." Sending out screeners, however, is an expensive proposition, Liguori notes, so the studio designed the promotion to make sure the screeners are not ignored.

Liguori notes that it is difficult to quantify the impact of screeners on dealer orders, but says, "On a film like this we're confident people will order deeper. It won't be a

blind order. Dealers can be confident they will make a profit on this movie even with a deeper buy."

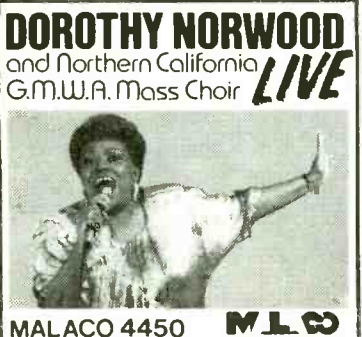
HBO has also designed a promotion aimed at prodding distributor telemarketers to watch the film "so they can be an asset to retailers when they call," Liguori says.

By calling an 800 number, sales people can become eligible to win a makeover at Florida's Bonaventure Spa & Resort. **PAUL SWEETING**

Top Gospel Albums™

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	31	REV. JAMES MOORE MALACO 6006 11 weeks at No. 1	"LIVE" WITH MISSISSIPPI MASS CHOIR
2	3	33	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
3	2	43	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
4	4	51	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
5	6	20	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
6	14	3	RANCE ALLEN BELLMARK 71806	PHENOMENON
7	5	29	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
8	11	5	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
9	12	7	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
10	10	17	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
11	8	23	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
12	7	19	THE WEST ANGELES C.O.G.I.C. SPARROW 1240	SAINTS IN PRAISE VOL II
13	9	25	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
14	15	17	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
15	13	31	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
16	16	65	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
17	23	19	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
18	25	9	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
19	21	55	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
20	20	13	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
21	26	7	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
22	24	11	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
23	22	19	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
24	17	33	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
25	18	53	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
26	19	19	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
27	39	3	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
28	29	5	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
29	34	53	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
30	37	39	COMMISSIONED BENSON 2553	STATE OF MIND
31	28	57	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
32	30	77	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
33	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
34	RE-ENTRY		THOMAS WHITFIELD & CO BENSON 2703	MY FAITH
35	32	14	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
36	27	9	J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
37	31	53	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
38	33	45	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
39	36	97	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
40	40	9	JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163	HOW EXCELLENT IS THY NAME

● 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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GOSPEL

In the SPIRIT



by Lisa Collins

ONE OF THE HOTTEST TRENDS in the gospel industry is the growth and popularity of worship and praise music, as witnessed by the phenomenal success of the West Angeles C.O.G.I.C. (Church of God in Christ) Choir with its "Saints In Praise" albums, volumes I and II. Director Patrick Henderson knew he was onto something when he first began recording the choir.

"I felt as if there was a language being created and that it was the language of worship and praise," he says, "that the Lord was breaking down denominations and getting us all singing the same songs."

It was in 1987 that Bishop Charles E. Blake, who pastors the 6,000-member Los Angeles-based West Angeles C.O.G.I.C., approached Henderson with the idea. Bishop Blake said there was something happening in the church, Henderson recalled, and that he wanted to be at the forefront of it. That something was worship and praise music.

In putting the successful volumes together, Henderson combined some of the more popular songs from white congregations with the earlier music of the Church of God in Christ. Initially, it was older favorites like "B Less That Wonderful Name" that broke the ice with choir members. But for Henderson, the difference between today's church music, composed mainly of choirs, and the newer trend toward worship and praise music is strictly a matter of lyrical content.

"Normally, the lyrics of choir music don't reflect praise and worship," he says. "Choir songs reflect what people go through, like old spirituals. We're not singing spirituals anymore, we're past that era. It's time to really get down to worshipping the Lord with songs of joy and praise."

"The problem with choirs is that people spectate and they don't participate—but that isn't the reason they came to church. I did not want to do another predictable black choir record. There's so much of it out there. I wanted to do something different."

Ironically, Henderson met with the greatest resistance from choir members, some of whom eventually left the choir.

"Their immediate thing was, 'They're trying to make us white'—which is an impossibility," he says. "They felt like it was too starchy, and said, point blank: 'We ain't singing that.'"

"What was happening with them was that they were

Worship music is receiving praise in gospel community

letting their emotions rule them, instead of letting the word move them."

Today, choir members are—literally—singing a different tune.

"They love being a part of the change," Henderson says. "Of course, that it has been so successful and they see themselves on album covers didn't hurt, either."

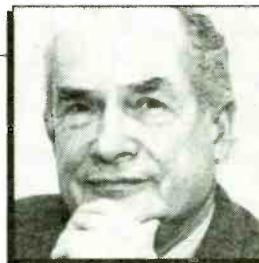
Henderson, who once worked with the Doobie Brothers and whose work with the choir has already earned two Dove awards and five Stellar Award nominations, is seeing a great deal of response from black churches.

"They are jumping on it!" he says. "Every choir is now doing an arrangement of worship and praise music. It's brought a whole different attitude and presence to the church."

IN THE MEANTIME, Malaco Records is gearing up for the return of the Mississippi Mass Choir. Its latest album was recorded live last December at the Jackson Municipal Auditorium in Jackson, Miss.

Other product scheduled for release this week include Fred Hammond's long-awaited solo project, "I Am Persuaded," for Benson Records, and Kingdom's second release, "Serious," also on Benson.

Classical KEEPING SCORE



by Is Horowitz

HOUSE OF MUSIC: One is tempted to give full credit to Carnegie Hall's hip PR staff for the unprecedented media attention surrounding the hall's centenary celebration. Given, they turned in a virtuoso performance. But they really had an easy sell. It doesn't take much to awaken sentiment about that wonderful house of music.

Take it from someone who has absorbed musical nourishment at Carnegie for well over half the hall's life. As a student in New York in the '30s one went to Carnegie (and to a lesser extent Town Hall) to hear the great artists of the day. Where else, even if you couldn't afford the price of a ticket?

Many of us cash-shy enthusiasts benefited from a kind of benign corruption at Carnegie. If we couldn't bum a ticket outside the hall there was still another option. The head usher would appear at the center parquet entrance just before the concert began and wink admittance after palming a quarter or half-dollar. For Heifetz the fee might be six bits.

Random memories: Hearing a riveting performance by Bronislaw Hubermann the night his violin was stolen from the green room.

Waiting in line half a day for standing room to hear Toscanini's farewell performance as music director of the New York Philharmonic (and not making it in).

Attending a concert of the Symphony of the Air, its first after being disbanded as the NBC Symphony. They played without conductor. The podium was bare to mark the absence of Toscanini.

Dropping in at Carnegie one afternoon to hear the finals of the Leventritt Competition. One youthful contestant, already a master, erased all doubt as to who the winner should be. But the judges hesitated, concerned that a physical disability might hamper a concert career. Finally, they gave the nod to 18-year-old Itzhak Perlman.

THE RUSSIANS ARE COMING: Melodiya launches a new market presence here in June, shedding a checkered licensing image that had its product appearing on a host of label imprints over the years.

The Soviet record company, no longer a state monopoly, will export finished CDs manufactured in the

Carnegie Hall: house of music is home to many memories

U.S.S.R. to be sold here via Koch Imports. Actually, Koch's deal is with Melodiya America Distributors, a company set up as a joint enterprise by the Soviet firm and a U.S. investor.

Label manager Jeff Joneikis says 50 Melodiya CD titles have already been stockpiled in the States, and will be released at the rate of about 20-25 a month beginning in July. Melodiya itself is said to have about 150 CD titles on hand, with others added regularly.

As expected, Slavic repertoire will dominate the Melodiya catalog, with a massive anthology of Russian symphonic music in preparation. A large number of works by contemporary Soviet composers, some well known in the West, are being made available. Joneikis cites eight CDs of symphonic music by Alfred Schnittke as an example.

Artists featured on the label also include performers known here largely through recordings made for West

(Continued on page 77)

Gospel LECTERN



by Bob Darden

IN A GENRE PLAGUED by pop-star wanna bes, Larry Howard stands apart. Along with the likes of Eddie DeGarmo, Darrell Mansfield, Russ Taff, Mark Heard, and a handful of others, Howard has chosen to present "the word" using an authentic mixture of melodic Memphis R&B and rock music.

Howard, who played with many of the Stax/Volt greats, as well as Grinderswitch, returns with the soulful "Redeemed," on the feisty ForeFront label.

Howard recently returned from Europe, where he had been touring with the Darrell Mansfield Band. Glenn Kaiser, the lead singer of perennial rock act Rez, joined them for a number of dates as well. Mansfield and Kaiser's blues-based "Trimmed And Burnin'" was one of 1990's best releases.

"We're still talking about doing a U.S. tour together," Howard says, "and we've actually got one date already lined up in Norway in July."

After one neglected straight-ahead blues and R&B album with Refuge, Howard talked with a number of different labels, but eventually found kindred spirits in Dan Brock and Ron Griffin at ForeFront.

"Dan had some of the old Grinderswitch albums and he was a real southern rock fan," Howard says. "Dan and Ron and I have a real solid relationship."

"Ron also gave me a lot of input. For a while there, I just sort of got bogged down. I didn't feel a challenge to do anything in contemporary Christian music. Nobody pushes the boundaries in CCM—and I'm on the outside of that boundary. Ron challenged me. He said, 'You used to be the songwriter for Grinderswitch. Back then you were more song-oriented than blues-oriented. Why have you left it?' I said, 'Ron, I couldn't tell you why.'"

But when he was through, I wrote two whole albums worth of material for the project, a couple songs more since we finished, plus two or three more for some other artists!"

As a result, "Redeemed" is more akin to the earlier Grinderswitch albums but with an updated sound. "Some of the songs are especially like the last Grinderswitch album, the one Atlantic never released," Howard says. "It was the best thing we ever did. As for the players, I only used my bass player, Slim Powell, Carl Marsh on drum programming, Roscoe Meek from Geoff Moore's band on acoustic guitars, and myself. I did all of the guitar work and vocals myself, except for

Larry Howard's new album conveys a message of hope

some background vocals by Vicki Hampton and Michael Mishaw."

There are numerous highlights on "Redeemed." "Calling On Love" sounds the most like an acoustic, melodic version of Grinderswitch or "You Can't Keep A Good Man Down" from his lone Refuge release.

Howard, incidentally, survived a longstanding chemical addiction and a serious accident before becoming a Christian a few years ago. He says the theme of "Redeemed" can be found in the song "Seeds Of Victory" by Phil Maderia and Geoff Moore.

"They wrote it for this project and when I heard it, I had to do it," Howard says. "There are people around us all the time planting seeds in our lives and we don't even realize it. And we're planting seeds in other people's lives at the same time. I think the whole project's message is one of hope."

Howard sums up, "The only reason I'm here today is because God never gave up on me. That's the important thing: don't give up on the people around you. I dedicated the album to people who need somebody to believe in them."

• Music video outlets grow, see page 58.

Jazz BLUE NOTES



by Jeff Levenson

WHAT COLOR, LONELINESS? Miles Davis has always been preoccupied with the visual side of things. Forget the Brooks Brothers suits in the '50s, or his Japanese high-design wear 30 years later. Those are obvious manifestations of his look. His appreciation for the visual runs deeper than that.

Miles' skin has a lot of red in it. One night a few years back, I saw him in the wombed corner of a New York jazz club, where he sat observing Svengali soul mate Gil Evans give a hot foot to each soloist in his raucous big band. Miles exhibited a cool knowing heat, like the red light glow in a photographer's dark room. The effect was calming, not eerie, and it illumed what had to be Miles' fundamental sense of hue and power.

Perhaps one shouldn't be surprised by the notion of color-coding the Prince of Darkness. He's already given us much to think about in that regard. Is "Kind Of Blue" more colorful than "Blue Haze"? For sure, Miles himself assigns color coordinates to each note he blows, so that his sonic masterworks—like those of his various "blue" periods—are painterly exercises in pointillism.

Now, Miles has shifted canvases, quite literally, setting down his trumpet for other artist's tools: markers, pencils, acrylics. With showings in New York, Spain, West Germany, and Japan behind him, he has to be considered a serious, post-dabbling dilettante in the world of visual art. He may never make contributions comparable to those he's made with music, but who cares.

A new coffee table book, "The Art Of Miles Davis"

(Prentice Hall Press), offers insight into his visual stylings. It features glossy reproductions of his paintings, highlighted by his own commentary as well as that of arts writer Scott Gutterman.

The works (some with collaborator Jo Gelbard) communicate the boldness and restless spirit that have always informed Miles' play. Female figures and primitive faces abound. (His sketchy remarks, however, hardly advance our understanding of the works.)

In sum, we see things in these pieces that underscore both the myth and man we think we know.

MORE TO THE PAGE THAN MEETS THE EAR: Jazz writer Brian Priestly, who has written books on

Miles' new book displays his other visual stylings

Charles Mingus, Charlie Parker, and John Coltrane, has added a new work to his list of credits. "Jazz On Record, A History" (Billboard Books) examines how the chronicling of jazz, the documentation of the music through records, helped shape the course of the music's maturation. The records themselves have had a profound effect on shifting styles and movements, especially as they mark the transitional moments on the development continuum. Priestly has tackled the subject, starting with the early 78s, and ending with the CD.

MORE: "Jim Hall—Exploring Jazz Guitar" (Hal Leonard Publishing) finds the master musician taking us through a guided workshop tour, sharing his observations regarding guitar history and technique. Included are 10 Hall originals with in-depth commentary on each ... W. Royal Stokes has put together an informal history of jazz, "The Jazz Scene" (Oxford University Press), from its birth in New Orleans to the present.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	7	AMY GRANT WORD 6907*	5 weeks at No. 1 HEART IN MOTION
2	2	29	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	4	29	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	3	17	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
5	10	3	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
6	8	7	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
7	5	7	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
8	7	29	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
9	9	7	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
10	6	43	PETRA WORD 4191*	BEYOND BELIEF
11	12	157	CARMAN • BENSON 2463*	RADICALLY SAVED
12	18	25	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
13	11	17	WHITE HEART STARSONG 8166*	POWER HOUSE
14	13	79	CARMAN BENSON 2588*	REVIVAL IN THE LAND
15	14	33	WAYNE WATSON WORD 4192*	HOME FREE
16	20	19	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE/PSALMS HYMNS...
17	16	247	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
18	17	3	GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE
19	15	41	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
20	23	49	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
21	21	30	DEGARMO & KEY POWER DISK 1096*/BENSON	PLEDGE
22	38	75	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
23	29	25	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
24	19	31	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
25	NEW ▶		DYNAMIC TWINS WORD 0520*	WORD 2 THE WISE
26	25	3	THE BROOKLYN TABERNACLE CHOIR WORD 9241*	JESUS BE PRAISED
27	34	7	PAUL OVERSTREET WORD 9247*	HEROES
28	NEW ▶		VARIOUS ARTISTS PRICE, STERN & SLOAN 187*	WE SING BIBLE SONGS
29	NEW ▶		NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401*/SPECTRA	WASH ME
30	26	136	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
31	27	5	VARIOUS ARTISTS SPARROW 1266*	GOOD FOR THE SOUL
32	33	3	DALLAS HOLM BENSON 3441*	LIVE...RISE AGAIN
33	RE-ENTRY		SANDI PATTI WORD 8456*	THE FINEST MOMENTS
34	24	79	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
35	22	42	LARNELLE HARRIS BENSON 2506*	I CAN BEGIN AGAIN
36	39	20	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
37	28	73	PETRA DAYSPRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT
38	35	9	THE BELIEVER REX 1421*/SPECTRA	SANITY OBSCURE
39	36	49	RAY BOLTZ DIADEM 30571*/SPECTRA	THE ALTAR
40	37	7	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE

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BENSON
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Latin Notas



by Carlos Agudelo

ONCE UPON A TIME there was the daughter of a pop singer and a movie star. She grew up surrounded by show business and dreamed of one day becoming a famous artist herself. Perhaps she wanted to show the world and her parents that she could be as good as they are at whatever she chose to do; perhaps being a star was the most fitting thing she could do with all of her energy. So one day she decided to be a rock singer. She managed to record her first album, then her second, until she had five albums, each better than the previous one. And with each album her stature as a performer grew, until her whole existence became a constant test of endurance, a race to keep up with herself. And she put even more effort into her songs and made them sound even better.

Meet **Alejandra Guzman**, 22, daughter of **Enrique Guzman** and **Silvia Pinal** (star of **Luis Buñuel's** "Viridiana"), who is continuing to weave her destiny as a rock singer with her latest album, "Flor DePapel" (Melody/Fonovisa).

Guzman is only one of an interesting generation of new Mexican artists, many of whom have the distinction of being children of artists. **Jorge Muniz**, an accomplished romantic singer, is the son of famous bolero singer **Marco Antonio Muniz**. **Luis Miguel**, arguably the best-selling Mexican artist worldwide, is the son of **Luisito Rey**, a noted singer and composer. Then there is **Chantal Andere**, the daughter of actress **Jackeline Andere**. Even the son of composer **Armando Manzanero** is beginning to jump into the limelight.

So pay attention to the new Mexican talent. Singers

like **Cecilia Toussaint**, **Gloria Trevi**, **Thalia** y **Eduardo Capetillo**, and **Sasha** are coming up strong with new ideas and music that is more in tune with the times and with their own generation.

"REUNION," THE LATEST **Paquito d'Rivera** album, is a much-awaited collaboration between the Cuban saxophonist and his fellow countryman—trumpet, flugelhorn, and timbales player **Arturo Sandoval**, d'Rivera's partner in the Grammy-winning group **Irakere** and also a defector from his native Cuba. The result, predictably, is a highly sophisticated trip into the meanders of contemporary jazz—the real Latin jazz, accord-

New generation of Mexican acts proves talent runs in the family

ing to the liner notes, which, at one point, pass judgment on the genre: "Cuban jazz is a very demanding style because the percussive flavor cannot get in the way of the jazz improvisations, and vice versa, and most of the non-Cuban practitioners of what is known in the U.S. as 'Latin jazz' have not been able to truly assimilate this basic concept, despite the paper crowns bestowed on said prefabricated stars by the influential publicity machines." Hmmm...

In any case, the album gets the best of both talents, in a joint display of virtuosity that keeps the full flavor of the Caribbean with the help of a talented group of musicians including the extraordinary **conguero Giovanni Hidalgo**, the man with the fast hands. The album was recorded in Germany and produced by **Gotz A. Worner**, the maverick creator of Frankfurt-based **Messidor Records**, a small, quality-oriented Latin label that includes among its previous releases music by **Gonzalo Rubalcaba**, **Astor Piazzola**, **Irakere**, **Jesus "Chucho" Valdés**, **Los Van Van**, **Pablo Milanes**, and a previous **Sandoval** album, "Tumbaito." It is available in the U.S. through **Rounder Records**.

Billboard.

FOR WEEK ENDING MAY 18, 1991

Top Latin Albums

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

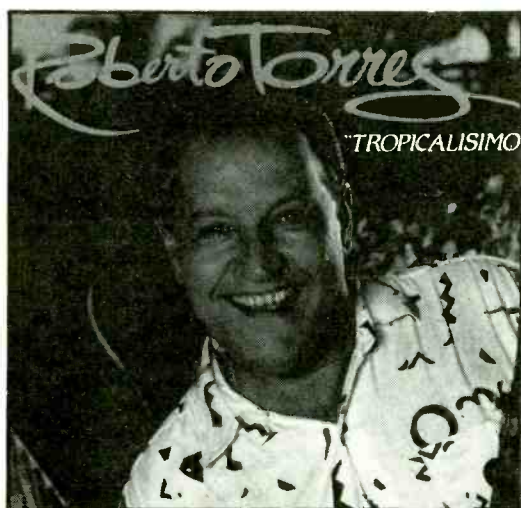
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	25	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	2	39	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	3	3	37	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	4	4	13	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	5	7	9	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394/CEMA
	6	11	19	EMMANUEL VIDA	VIDA	SONY 80474/SONY
	7	5	9	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	8	6	37	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	9	10	13	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435
	10	—	1	RAUL DI BLASIO	BARROCO	ARIOLA 3107
	11	8	17	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	12	12	31	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	13	9	25	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
	14	—	1	WILKINS	SERENO	RCA 3077/BMG
	15	15	5	VARIOS ARTISTAS	ETERNAMENTE ROMANTICOS	SONY 80542/SONY
	16	14	25	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	17	16	41	LOURDES ROBLES	IMAGENES	SONY 80378/SONY
	18	25	3	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	19	21	37	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	20	13	71	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42257
	21	22	49	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	22	19	47	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	23	—	2	JOSE JOSE	25 ANIVERSARIO VOL.2	ARIOLA 2492
	24	18	23	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
	25	20	20	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
TROPICAL/SALSA	1	1	17	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	2	2	19	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	3	3	29	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	4	4	23	LUIS ENRIQUE	LUCE DEL ALMA	SONY 80473/SONY
	5	5	37	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
	6	7	15	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
	7	6	9	JOHNNY Y REY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468/CEMA
	8	9	28	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	9	8	47	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	10	10	13	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
	11	15	11	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	12	18	3	XAVIER SERE	SERE	CAPITOL-EMI LATIN 42464
	13	16	3	TOMMY OLIVENCIA	ENAMORADO Y QUE	CAPITOL-EMI LATIN 42345
	14	—	1	FLOR DE CANA	MAIRA CELINES	PARADISC 3053
	15	11	5	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
	16	—	1	LA COCO BAND	LLEGARON LOS COCOTES	KUBANEY 2047-1
	17	25	3	FERNANDITO VILLALONA	EL MAYIMBE	AMIGOS 1502
	18	—	1	VARIOS ARTISTAS	MERENGUE DE LA CALLE 8	TH-RODVEN 2836
	19	24	3	TOMMY OLIVENCIA	LAS 12 GRANDES	GLOBO 3070
	20	14	11	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/IND
	21	12	11	JOE ARROYO	EL SUPER CONGO-LA GUERRA...	SONOTONE 1641
	22	—	1	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	23	20	3	ISMAEL MIRANDA	HASTA LA ULTIMA GOTA	RMM-SONY 80496/RMM-SONY
	24	21	3	SANTI Y SUS DUENDES	NO INVENTES...	KUBANEY 0246-2
	25	13	29	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
REGIONAL MEXICAN	1	1	25	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	2	2	29	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	3	3	33	BRONCO	TU AMIGO	FONOVISA 9003
	4	4	29	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	5	11	3	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	6	6	19	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054
	7	7	39	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	8	13	11	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	9	5	31	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	10	9	33	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	11	10	25	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	12	12	17	ROBERTO PULIDO	SI TODOS...	CAPITOL-EMI LATIN 42393
	13	8	33	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349
	14	15	3	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455
	15	21	71	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42136
	16	14	13	ROCKY HERNANDEZ	MILAGRO	SONY 80459/SONY
	17	18	44	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	18	—	2	GERARDO REYES	CON BANDA	SONY 80523/SONY
	19	19	7	DAVID LEE GARZA	CON EL TIEMPO	CAPITOL-EMI LATIN 42437
	20	17	11	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
	21	16	16	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	22	23	19	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	23	—	30	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	24	—	17	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	25	—	1	RAM HERRERA	NO BUNDARIES	CAPITOL-EMI LATIN 42454

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TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC

Record 42 Acts To Play Tejano Conjunto Festival

■ BY RAMIRO BURR

SAN ANTONIO, Texas—The largest gathering of Tejano conjunto groups in the country unfolds here beginning Monday (13) at the 10th annual Tejano Conjunto Festival.

Little Joe y la Familia, Mazz, Emilio Navaira, La Sombra, Flaco Jimenez, Laura Canales, and Johnny Rodriguez will all be taking

The hot accordion has fueled interest in conjunto music

part. Also on the bill: Roberto Pulido, Tony de la Rosa, Steve Jordan, David Lee Garza, Nick Villarreal, and Elio Quintanilla.

In all, 42 acts will take the stage at the seven-day festival, which is presented by the Guadalupe Cultural Arts Center.

A special feature this year will be the "Women in Conjunto Music" night on Wednesday. According to founder Juan Tejeda, "Most of the best-known pioneers in conjunto have been men, but women have played an important part in the genre as singers, songwriters, and instrumentalists."

Scheduled to perform that night are accordionists Chavela of Grupo Express, Lupita Rodela, and Eva Ybarra. Also: Duetto Carta Blanca, Laura Canales, and Jean Le Grand.

Several factors have kept the popularity of conjunto on an upswing. The accordion is still one

of the hottest instruments in music; it's the lead instrument in conjunto and zydeco and it's also been used on recent albums by top rock and pop artists such as Paul Simon, John Cougar Mellencamp, Elvis Costello, and Bruce Hornsby.

In addition, the resurgence of interest in roots music in general continues unabated and America's love affair with the Hispanic culture shows no sign of letting up.

Also adding fuel to the growing influence of the conjunto genre was the development by accordion manufacturer Hohner in 1989 of a customized instrument for accordionist Esteban Jordan. Called the "Steve Jordan Tex-Mex Rockordeal," the instrument features standard and sharp reeds, flat buttons to allow for speed, and adjustable straps.

A unique form of music with its own history and pioneers, conjunto is hard to define. But the genre is best described as a lively, danceable form of music, heavy on German polka-derived syncopation and marked by the characteristic, high-pitched, reedy sound of the button accordion and the typical "aaa-hooahs!" that accompany the music.

Major sponsors of this year's festival include the City of San Antonio, the Budweiser/Crain Distributing, Texas Commission on the Arts and R.J. Reynolds Tobacco Co.

Ramiro Burr is a San Antonio-based free-lance writer.

KEEPING SCORE

(Continued from page 74)

ern labels. Among these are such as pianist Evgeny Kissin and violist Yuri Bashmret.

Jonekiss sees the establishment of a new trade and consumer image for Melodiya as his main challenge. He admits there will be some confusion as long as numbers of licensed titles remain in other hands. He also anticipates occasional difficulties in stock maintenance, since all product must now be imported.

PRODUCT PREVIEW: Nadja Salerno-Sonnenberg, who recorded the Barber and Shostakovich Violin Concertos for Angel in March, with the London Symphony Orchestra under Maxim Shostakovich, joined Cecile Licad at the end of April in taping Brahms' First and Third Vio-

lin Sonatas. Other Angel chamber music projects in April found Itzhak Perlman, Vladimir Ashkenazy, and Lynn Harrell in London completing a set of the Brahms Piano Trios they had started in the States.

Sony Classical late-April sessions included a Sibelius program with Esa-Pekka Salonen conducting the Los Angeles Philharmonic. The "Lemminkainen Suite" and "En Saga" were scheduled. David Mottley produced. And this month Sony continues its program with the Metropolitan Opera Company and James Levine with recordings of Verdi's "Il trovatore" and "Luisa Miller."

Nimbus recording sessions this spring include a program of Walton and Britten works performed by the

English String Orchestra under William Boughton, and a set of Mozart arias by tenor Raul Gimenez, with Barry Wordsworth and the Scottish Chamber Orchestra.

PASSING NOTES: The flood of new releases seems to tell a different story, but a number of labels are known to be cutting back on new productions, at least for now. Mounting production costs and the crowded market are cited.

Virgin Records is only one example. Practically all new recording has been put off by the label until after August as it concentrates resources on marketing product already in hand. More than 60 new Virgin titles are scheduled for release from May through the end of the calendar year.

New Age Noteworthyies

LOS ANGELES—One of the highlights during the third annual International New Age Music Conference, held here April 24-27, was the first "New Age World Music Festival" that marked the event's conclusion. The seven-hour concert, April 27 at L.A.'s Wiltern Theatre, featured some 22 new age artists. Pictured below are just a few of the special moments captured during the performance.



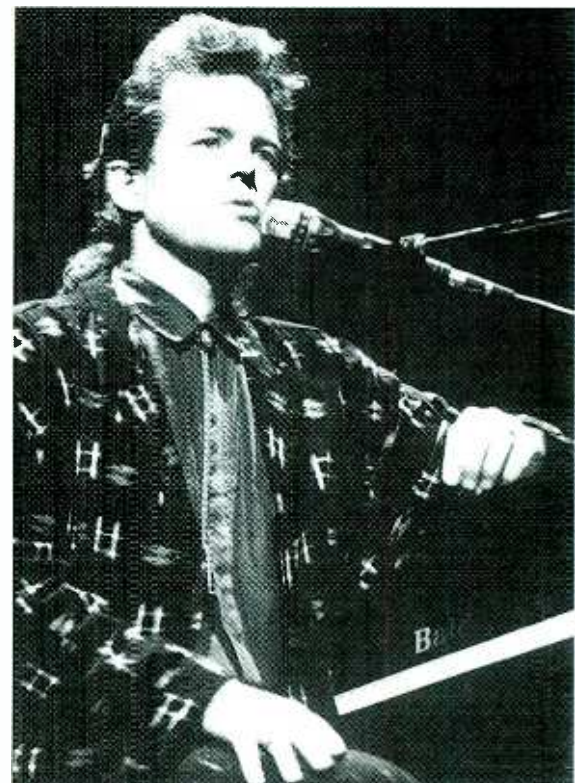
Flutist Paul Horn mesmerizes the audience with another innovative jazz performance.



New age pioneer and multi-instrumentalist Steven Halpern seeks to display the healing power of music in this stirring live performance.



Steve Kindler, above, displays his prowess on the violin. He's known for using the instrument in everything from classical, rock, and fusion to new age, jazz, and indian music. Pianist Spencer Brewer, right, entertains the crowd with his own hybrid collection of new age/pop compositions.



DOMINGO TO BE HONORED AT LO NUESTRO AWARDS

(Continued from page 6)

will perform on the program are Guerra Y 4:40, Banda Blanca, Daniela Romo, Los Tigres Del Norte, Myriam Hernandez, Orquesta De La Luz, Azucar Moreno, Raul Di Blasio, Luis Enrique, Ana Gabriel, Yuri, Rudy La Scala, Mariachi Cobre, and Franco De Vita. Among the presenters will be Celia Cruz, last year's Lifetime Achievement Award winner.

The awards show will be preceded by Billboard's second international Latin Music Conference, May 28-29 at the Hyatt in downtown Miami. This year's gathering will include six panels and a special open forum to discuss the possible creation of a Latin music as-

sociation, moderated by Bill Velez of BMI International.

This year's panels and moderators are as follows:

- Radio, moderated by Lazaro Maigret, WQBA Miami.
- Retail/distribution, Harry Fox, Sony Discos.
- Talent management, Ray Rodriguez, Univision.
- Music publishing/copyright, Eduardo Bautista Garcia, SGAE.
- Television/music video, Barbara Corcoran, MTV International.
- Piracy, Kenneth Giel, Recording Industry Assn. of America.

For further information about the conference, contact Melissa Subatch at 212-536-5018.

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France's Cogedep Steps Up Sell-Thru Effort

■ BY EMMANUEL LEGRAND

PARIS—Cogedep, France's biggest home entertainment wholesaler, is putting its resources behind a bid to become the leading distributor of sell-through video in the country. The company claims currently to have a 10% market share and says it has tripled its video turnover during the past 12 months. In 1990, video represented 15% of Cogedep's \$110 million revenues and the forecast is for it to reach 25% this year.

The progress of Cogedep in the video market is linked to the increasing importance of what is called in France "La grande distribution," i.e., the major chains of

retailers such as Mammouth, Auchan, Carrefour, and Intermarche that own supermarkets and hypermarkets throughout the country.

Cogedep's president, Olivier Sauty de Chalon, believes that they are becoming the dominant outlets for sell-through video. He says, "These retailers now represent 60%-70% of the sell-through market. The small stores have lost a lot of ground and only chains like FNAC or Virgin can compete with them."

"So far, they have not given enough room to video in their stores but it will expand within the next few years," he continues. "These retailers use video as an incentive to attract customers. What

also interests retailers is that the margin for video products is higher than for records."

Record clubs have also moved into the video business with the two main firms, PolyGram's Dial and Bertelsmann's France Loisirs, taking about 5% of the sell-through market, according to Sauty de Chalon's estimates. He comments, "It shows that they meet a real demand from consumers in rural locations that don't have access to video stores."

The sell-through market represents approximately 75% of France's video market, estimated to be worth about \$160 million. According to some studies, 1991 should see a growth of 40%-60% of

the market, but Sauty de Chalon says the uncertain economic climate means these figures should be treated with caution.

"It is estimated that within two to three years, the video market should reach the same size as the record market [more than \$854 million]. This enormous potential explains why the video market whets the appetite of so many people."

Cogedep was created in 1962 by two wholesalers—Gedep and Cogedip—and Eddy Barclay to reach small stores that were not serviced by the distribution arms of the record companies. After a number of changes over the years, the firm now has six record companies as

(Continued on page 83)

Unified Germany Faces Piracy Invasion

■ BY WOLFGANG SPAHR

HAMBURG—The reunification of Germany is providing an unexpected boost to record pirates.

Longstanding ties between the former East Germany and the illegal trade in the old communist bloc mean that the pirates have a virtual gateway to what is now a western market.

Seven months after reunification, the legal authorities are still failing to staunch the flow of pirate records flooding in to Germany, a trade that is reckoned to have cost the legitimate industry here about \$26 million last year.

Thomas Stein, managing director of BMG Ariola in Munich, says, "Almost every second day there is a confiscation. The cassettes are practically always manufactured in East Europe against the will of copyright owners and passed to middlemen at ex-factory prices between 1.50 and 2.50 marks [86

cents and \$1.44].

"The catalog of repertoire includes all up-to-date German music from folk and pop to hard rock and heavy metal. The cassettes are often handled by Vietnamese salesmen who often work together in large groups," Stein says.

The frustration for the legitimate industry is that it can attack the illicit product only once it is in Germany; its ability to prevent manufacture abroad depends on the strength of copyright law and local cooperation in the individual territories. The German IFPI group estimates that 200 illegal duplication plants have been set up in Poland alone in the last two years.

A further challenge for the record companies is the fact that the pirates have opened up a second front within Germany. Stein says the counterfeiters are trading extensively within the country, hoping to be overlooked as the au-

thorities concentrate on the problems abroad. They seek to disguise the origin of their products by printing "made in Poland" on the inlay cards.

Proof of the problem within Germany's borders came, he says, when a raid by the Berlin police uncovered a complete pirate recording facility along with documents showing that 40,000 tapes had already been sold.

Stein does, though, see a ray of hope. "The customers are becoming less interested in illegal cheap product whose quality is dreadful most of the time. As most customers usually immediately recognize illegal product through its packaging, many customers are now no longer attracted by supposedly cheap offers." He says the pirate tapes often contain only a fraction of the titles stated on the artwork or have one track repeated a number of times.

Spain's Records Fair Off To Good Start

MADRID—Spain's inaugural week-long international records fair, held here April 27 to May 4, saw several of the country's biggest record companies taking stands along with a number of the larger independents.

Sony Music, Virgin, and BMG were represented along with Indies Zafiro and Horus. In addition, the event attracted distributors, manufacturers, stage sound and lighting firms, and television and radio stations.

"It's a start," says Manolo Diaz, managing director of Sony Music here. "We have to support the fair even though some companies seem to think it's a waste of time."

Broadcaster Cadena SER set up studios at the event, which was open to the public, representing its three

radio networks—40 Principales, Radio Minuto, and Cadena Dial—where interviews were conducted with the visiting artists.

The highlight of the week was reckoned to have been the visit of John Lennon's sister, Julie Baird, to the stand of '60s record collector and

distributor Mikel Barsa. Only one retailer, El Corte Ingles, attended.

Angel Prieto, spokesman for the organizer, public relations firm RPS, says, "We have a five-year contract with the Madrid government. It should be even better next year."

ANNA MARIE de la FUENTE

Patricia Kaas Has Whole World In Her Hands

PARIS—Sony Music artist Patricia Kaas will receive a trophy for having sold more records abroad than any other French artist at the World Music Awards gala Wednesday (15) in Monte Carlo's Sporting Club.

Already honored at the 1990 Victoires de la Musique for the same achievement, Kaas has sold more than 350,000 albums outside France. Her latest, "Scene De Vie," was released simultaneously in Europe, Canada, Japan, the So-

viet Union, Korea, and Mexico, and will be out in the U.S. in July. Kaas has also played 51 concerts outside France.

The World Music award will be presented to Kaas by Alain Delon, and the gala will be filmed by Tele Monte Carlo and broadcast in Europe, the U.S., the Far East, and the Soviet Union.

Other artists receiving awards include Elton John, Chris Rea, Status Quo, Cliff Richard, and Johnny Clegg.

Virgin's Paris Store A Mega Success Story

■ BY PHILIPPE CROCC

PARIS—After the Eiffel Tower, the second biggest tourist attraction in Paris is the Virgin megastore on the Avenue des Champs-Elysees.

The 43,000-square-foot outlet, which comprises departments for audio and video software, a bookshop, hi-fi and video hardware sections, and a restaurant with seating for 300 people, is the great retailing success story in France.

The timing of its opening in November 1989, its incomparable location, and revolutionary approach to retailing contributed to its revenues of 400 million francs (\$68.6 million) in its first year of trading, claiming 6% of the national market and 12% of that of the Paris region.

The megastore has in its two-and-a-half years of operation become one of the most celebrated meeting places in Paris and the setting for encounters between artists and their fans. The store regularly stages performances, exhibitions, and a variety of promotional events. Sting, Tina Turner, and Ray Bradbury are among the major names who have signed albums and books there, and labels such as Island and Sony, as well as video companies such as NMV, have staged important marketing events on the premises.

About half the store's sales derive from music carriers in all configurations: CD, 50%; cassettes, 25%; vinyl LPs, 15%; and singles, 5%. The record department carries a stock of 150,000 titles. Music videocassettes and laserdiscs account for the rest of the music sales.

(Continued on page 81)

For more coverage of the international scene, see page 81

HITS of the WORLD

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MUSIC
& MEDIA

Europe's Music Radio Newsweekly

EUROCHART HOT 100 5/11/91

SINGLES

1	1	JOYRIDE ROXETTE EMI
2	2	WIND OF CHANGE SCORPIONS MERCURY
3	19	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFEN
4	4	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
5	7	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
6	5	SECRET LOVE BEE GEES WARNER BROS.
7	22	DESENCHANTE MYLENE FARMER POLYDOR
8	6	SIT DOWN JAMES FONTANA
9	9	DO THE BARTMAN SIMPSONS GEFEN
10	13	RHYTHM OF MY HEART ROD STEWART WARNER BROS.
11	15	WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE
12	3	RESCUE ME MADONNA SIRE
13	12	LET THERE BE LOVE SIMPLE MINDS VIRGIN
14	16	DARLING ROCH VOISINE ARIOLA
15	20	CRAZY SEAL ZTT
16	8	NO COKE DR. ALBAN SWEMIX
17	10	MEA CULPA ENIGMA VIRGIN
18	18	3 A.M. ETERNAL THE KLF KLF COMMUNICATIONS
19	11	SNAP MEGAMIX SNAP LOGIC/ARIOLA
20	NEW	BORN FREE VIC REEVES & THE ROMAN NUMERALS SENSE
21	NEW	ONE MORE TRY TIMMY T. QUALITY
22	17	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
23	NEW	RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
24	NEW	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
25	NEW	ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
26	27	LOSING MY RELIGION R.E.M. WARNER BROS.
27	26	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
28	14	THE WHOLE OF THE MOON THE WATERBOYS ENSIGN
29	21	HIGHWIRE ROLLING STONES COLUMBIA
30	23	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA

ALBUMS

1	1	EURYTHMICS GREATEST HITS RCA
2	2	ROXETTE JOYRIDE EMI
3	3	SIMPLE MINDS REAL LIFE VIRGIN
4	5	R.E.M. OUT OF TIME WARNER BROS.
5	4	ROLLING STONES FLASHPOINT COLUMBIA
6	6	ROD STEWART VAGABOND HEART WARNER BROS.
7	9	CHRIS ISAAK WICKED GAME REPRIS
8	10	CHRIS REA AUBERGE EAST WEST
9	7	QUEEN INNUENDO EMI
10	8	ENIGMA MCMXC A.D. VIRGIN
11	11	STING THE SOUL CAGES A&M
12	12	LENNY KRAVITZ MAMA SAID VIRGIN
13	14	BEE GEES HIGH CIVILIZATION WARNER BROS.
14	13	SCORPIONS CRAZY WORLD MERCURY
15	16	ELTON JOHN THE VERY BEST OF... ROCKET
16	22	GLORIA ESTEFAN INTO THE LIGHT EPIC
17	15	PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
18	18	SOUNDTRACK THE DOORS ELEKTRA
19	19	PATRICK BRUEL ALORS REGARDE RCA
20	20	SOUNDTRACK GREASE POLYDOR
21	NEW	INSPIRAL CARPETS THE BEAST INSIDE SOLID
22	17	SIMPSONS THE SIMPSONS SING THE BLUES GEFEN
23	NEW	ROCH VOISINE DOUBLE GM/ARIOLA
24	NEW	MIKE + THE MECHANICS WORD OF MOUTH VIRGIN
25	30	THE CURE ENTREAT FICTION
26	25	DR. ALBAN HELLO AFRIKA SWEMIX
27	21	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
28	26	TV SOUNDTRACK TWIN PEAKS WARNER BROS.
29	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
30	23	MADONNA THE IMMACULATE COLLECTION SIRE

JAPAN (Courtesy Music Labo) As of 5/13/91

1	1	SINGLES
1	1	EYES TO ME/KAREWA TOMODACHI DREAMS COME TRUE EPIC/SONY
2	2	LADY NAVIGATION B'Z BMG/VICTOR
3	6	HAZIMARI WAITSUMO AME ASKA PONY CANYON
4	3	FUTARISHIZUKA AKINA NAKAMORI WARNER/PIONEER
5	8	HEART WA WASH MARIKO NAGAI FUN HOUSE
6	NEW	JUST TIME GIRL/CROSSING LOVE KATSUMI PIONEER LDC
7	5	SOTSUGYO MISATO WATANABE EPIC/SONY
8	NEW	PAPA NO UTA KYOUSIROU IMAWANO TOSHIBA/EMI
9	NEW	SYOUNAN MY LOVE TUBE SONY
10	9	OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
1	1	ALBUMS
1	1	KOME KOME CLUB KOME KOME CLUB SONY
2	2	LINDBERG LINDBERG 4 TOKUMA JAPAN
3	NEW	SEIKO MATSUDA ETERNAL SONY
4	3	PSY.S TWO HEARTS SONY
5	4	KYOUSUKE HIMURO HIGHER SELF TOSHIBA/EMI
6	6	YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON
7	5	KUMIKO YAMASHITA JOY FOR U TOSHIBA/EMI
8	7	JUNICHI INAGAKI WILL FUN HOUSE
9	9	HUEY LEWIS & THE NEWS HARD AT PLAY TOSHIBA/EMI
10	10	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/12/91

1	1	SINGLES
1	1	TINGLES RATCAT ROO/POLYGRAM
2	3	THE HORSES DARYL BRAITHWAITE COLUMBIA
3	2	JOYRIDE ROXETTE SBK/EMI
4	6	DON'T GO NOW RATCAT ROO/POLYGRAM
5	4	BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
6	5	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
7	11	HOW TO DANCE BINGO BOYS F/PRINCESSA WARNER
8	8	UNBELIEVABLE EMF EMI
9	15	3 A.M. ETERNAL THE KLF LIBERATION/FESTIVAL
10	9	HOLD ME IN YOUR ARMS SOUTHERN SONS BMG
11	10	CRAZY SEAL WARNER
12	7	FALLING JULEE CRUISE WARNER
13	14	CRY FOR HELP RICK ASTLEY BMG
14	18	LOSING MY RELIGION R.E.M. WARNER
15	NEW	RHYTHM OF MY HEART ROD STEWART WARNER
16	NEW	WHERE THE STREETS HAVE NO NAME PET SHOP BOYS EMI
17	NEW	WHEN YOUR LOVE IS GONE JIMMY BARNES MUSHROOM/FESTIVAL
18	17	WICKED GAME CHRIS ISAAK POLYDOR/POLYGRAM
19	19	MISS FREELOVE '69 HOODOO GURUS BMG
20	12	DO THE BARTMAN SIMPSONS WARNER

1	1	ALBUMS
1	1	EURYTHMICS GREATEST HITS BMG
2	3	THE SCREAMING JETS ALL FOR ONE PHONOGRAM/POLYGRAM
3	2	ROXETTE JOYRIDE EMI
4	6	HOODOO GURUS KINKY BMG
5	4	TV SOUNDTRACK TWIN PEAKS WARNER
6	5	R.E.M. OUT OF TIME WARNER
7	7	DARYL BRAITHWAITE RISE COLUMBIA
8	9	CHRIS ISAAK WICKED GAME WARNER
9	15	DEBBIE BYRNE CAUGHT IN THE ACT MUSHROOM/FESTIVAL
10	8	SOUTHERN SONS SOUTHERN SONS BMG
11	18	WENDY MATTHEWS EMIGRE ROO/POLYGRAM
12	10	BLACK BOX DREAMLAND BMG
13	11	ENIGMA MCMXC A.D. VIRGIN/EMI
14	NEW	ANTHONY WARLOW CENTRE STAGE POLYDOR/POLYGRAM
15	NEW	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
16	13	DIVINYLS DIVINYLS VIRGIN/EMI
17	16	HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
18	12	THE BLACK SORROWS HARLEY & ROSE COLUMBIA
19	NEW	PLACIDO DOMINGO BE MY LOVE EMI
20	NEW	ROD STEWART VAGABOND HEART BMG

GERMANY (Courtesy Der Musikmarkt) As of 4/30/91

1	1	SINGLES
1	1	JOYRIDE ROXETTE ELECTROLA
2	4	ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
3	2	SECRET LOVE BEE GEES WARNER BROS.
4	8	WIND OF CHANGE THE SCORPIONS MERCURY/PHONOGRAM
5	3	NO COKE DR. ALBAN LOGIC
6	5	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
7	10	RHYTHM OF MY HEART ROD STEWART WEA
8	7	WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE
9	19	JUST THE WAY IT IS, BABY REMBRANDTS EAST WEST
10	9	CRAZY SEAL ZTT
11	20	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
12	6	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
13	11	DO THE BARTMAN SIMPSONS GEFEN
14	17	ONE MORE TRY TIMMY T. DINO
15	15	SNAP MEGAMIX SNAP LOGIC
16	14	3 A.M. ETERNAL KLF BLOW UP
17	18	LET THERE BE LOVE SIMPLE MINDS VIRGIN
18	13	ALL TOGETHER NOW THE FARM INTERCORD
19	12	WICKED GAME CHRIS ISAAK LONDON/METRONOME
20	NEW	UNFINISHED SYMPATHY MASSIVE ATTACK VIRGIN

1	1	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	6	BEE GEES HIGH CIVILIZATION WARNER BROS.
6	5	ROLLING STONES FLASHPOINT ROLLING STONES
7	7	FLIPPERS LIEBE IST... 2 BELLAPHON
8	8	CHRIS REA AUBERGE MAGNET
9	9	CHRIS ISAAK WICKED GAME REPRIS
10	10	QUEEN INNUENDO PARLOPHONE
11	14	THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
12	11	EDWARD SIMONI PAN-TRAEUME COLUMBIA
13	15	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
14	13	DR. ALBAN HELLO AFRIKA SWEMIX
15	16	STING THE SOUL CAGES A&M
16	12	PHIL COLLINS SERIOUS HITS... LIVE! WEA
17	NEW	R.E.M. OUT OF TIME WEA
18	19	THE CURE ENTREAT POLYDOR
19	17	ERIC CLAPTON THE ERIC CLAPTON STORY POLYSTAR
20	18	AC/DC THE RAZORS EDGE ATLANTIC

SWEDEN (Courtesy GLF) As of 5/8/91

1	2	SINGLES
1	2	WIND OF CHANGE SCORPIONS MERCURY
2	1	JOYRIDE ROXETTE EMI
3	10	KOMMER DU IHAG MIG? JIM JIHED VIRGIN
4	8	LOSING MY RELIGION R.E.M. WARNER
5	6	FANGAD AV EN STORMVIND CAROLA RIVAL
6	7	SHOULD I STAY OR SHOULD I GO THE CLASH SONY
7	NEW	ONE MORE TRY TIMMY T. DINO MUSIC
8	3	DO THE BARTMAN SIMPSONS GEFEN
9	NEW	ONE AND ONLY CHESNEY HAWKES CHRYSALIS
10	4	DET FINNS MAURO SCOCCO DIESEL MUSIC
1	1	ALBUMS
1	1	ROXETTE JOYRIDE EMI
2	3	ROD STEWART VAGABOND HEART WARNER
3	NEW	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
4	NEW	VARIOUS ARTISTS ABSOLUTE MUSIC 11 EVA
5	7	MAURO SCOCCO DR SPACE DAGBOK DIESEL MUSIC
6	2	WILMER X MAMBO FEBER EMI
7	5	SIMPLE MINDS REAL LIFE VIRGIN
8	6	ERIC GADD ERIC GADD METRONOME
9	9	R.E.M. OUT OF TIME WARNER
10	NEW	SCORPIONS CRAZY WORLD MERCURY

CANADA (Courtesy The Record) As of 5/13/91

1	1	SINGLES
1	1	JOYRIDE ROXETTE CAPITOL/CAPITOL
2	3	HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
3	5	CRY FOR HELP RICK ASTLEY RCA/RCA
4	2	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA
5	4	ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL
6	6	RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA
7	8	NOT LIKE KISSIN' WEST END GIRLS A&M/A&M
8	7	THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
9	11	TOUCH ME CATHY DENNIS POLYDOR/PGD
10	13	I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY
11	12	EVERYONE'S A WINNER BOOTSALUCE VERTIGO/PGD
12	10	CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
13	9	RESCUE ME MADONNA SIRE/WEA
14	NEW	UNBELIEVABLE EMF CAPITOL/CAPITOL
15	17	SILENT LUCIDITY QUEENSRÛCHE CAPITOL/CAPITOL
16	15	IESHA ANOTHER BAD CREATION MOTOWN/MOTOWN
17	14	AROUND THE WAY GIRL L.L. COOL J DEF JAM/SONY
18	18	RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
19	NEW	DON'T TREAT ME BAD FIREHOUSE SONY/SONY
20	NEW	BABY BABY AMY GRANT A&M/A&M

1	2	ALBUMS
1	2	ROXETTE JOYRIDE CAPITOL/CAPITOL
2	5	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
3	1	C+C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
4	4	R.E.M. OUT OF TIME WARNER BROS./WEA
5	8	ROD STEWART VAGABOND HEART WARNER BROS./WEA
6	3	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
7	7	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
8	6	ENIGMA MCMXC A.D. VIRGIN/A&M
9	9	VANILLA ICE TO THE EXTREME SBK/EMI
10	10	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
11	11	LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
12	13	GLASS TIGER SIMPLE MISSION CAPITOL/CAPITOL
13	14	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN/GEFFEN
14	12	CHRIS ISAAK HEART SHAPED WORLD REPRIS/WEA
15	17	ROLLING STONES FLASHPOINT COLUMBIA/SONY
16	15	STING THE SOUL CAGES A&M/A&M
17	18	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
18	19	AC/DC THE RAZORS EDGE ATCO/WEA
19	16	THE DOORS SOUNDTRACK ELEKTRA/WEA
20	NEW	LENNY KRAVITZ MAMA SAID VIRGIN/A&M

FRANCE (Courtesy Nielsen/Europe 1) As of 5/6/91

1	1	SINGLES
1	1	DESENCHANTE MYLENE FARMER POLYDOR
2	4	A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG
3	2	DARLIN ROCH VOISINE BMG
4	3	WIND OF CHANGE SCORPIONS MERCURY
5	5	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
6	6	PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
7	10	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
8	7	MEA CULPA ENIGMA VIRGIN
9	8	TOUT CE QUI NOUS SEPARA JIL CAPLAN SONY/EPIC
10	9	ROMANTIC WORLD DANA DAWSON COLUMBIA
11	17	HOMELY GIRL UB40 VIRGIN
12	13	NATAL CHICO & ROBERTA GEORGES MARY/BMG
13	NEW	CRAZY SEAL WEA
14	14	ABOUT YOU DAVID HALLYDAY PHONOGRAM
15	NEW	SO SAO GREGORIAN METRONOME
16	20	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
17	11	J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
18	15	ICE ICE BABY VANILLA ICE TREMA/EMI
19	18	DIEGO LIBRE DANS SA TETE JOHNNY HALLYDAY PHONOGRAM
20	NEW	FEEL THE GROOVE CARTOUCHE POLYGRAM

1	NEW	ALBUMS
1	NEW	MYLENE FARMER L'AUTRE POLYGRAM
2	1	PATRICK BRUEL ALORS REGARDE RCA/BMG
3	3	UB40 LABOUR OF LOVE PART II VIRGIN
4	4	ENIGMA MCMXC A.D. VIRGIN
5	5	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
6	7	ROLLING STONES FLASHPOINT COLUMBIA
7	6	SCORPIONS CRAZY WORLD MERCURY
8	2	ROCH VOISINE DOUBLE GEORGES MARY/BMG
9	NEW	SOUNDTRACK GREASE POLYGRAM
10	NEW	SIMPLE MINDS REAL LIFE VIRGIN
11	NEW	MANO NEGRA KING OF BONGO VIRGIN
12	17	LIANE FOLY REVE ORANGE VIRGIN
13	11	BENNY B. L'ALBUM ON THE BEAT
14	8	JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
15	10	STING THE SOUL CAGES A&M
16	9	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
17	12	DANA DAWSON PARIS NEW YORK AND ME COLUMBIA
18	13	FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM
19	NEW	CHRIS REA AUBERGE WARNER BROS.
20	19	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/3/91

1	1	SINGLES
1	1	LOSING MY RELIGION R.E.M. WARNER MUSIC
2	2	ONE MORE TRY TIMMY T. DINO MUSIC
3	3	YOU TEN SHARP COLUMBIA
4	8	GOING TO THE RUN GOLDEN EARRING COLUMBIA
5	4	JOYRIDE ROXETTE EMI
6	5	ALWAYS ON THE RUN LENNY KRAVITZ VIRGIN
7	6	MEGAMIX SNAP LOGIC
8	NEW	WIND OF CHANGE SCORPIONS MERCURY
9	10	LIEFDE IS LEKKER HANNY TELSTAR
10	9	LOVE AND MARRIAGE FRANK SINATRA CAPITOL
1	1	ALBUMS
1	1	EURYTHMICS GREATEST HITS RCA
2	2	R.E.M. OUT OF TIME WARNER MUSIC
3	3	VARIOUS ARTISTS GREASE—THE ORIGINAL SOUNDTRACK POLYDOR
4	4	VARIOUS ARTISTS TOUR OF DUTY 2 MAGNUM
5	5	ROXETTE JOYRIDE PARLOPHONE
6	7	SIMPLE MINDS REAL LIFE VIRGIN
7	6	ROLLING STONES FLASHPOINT ROLLING STONES
8	8	LENNY KRAVITZ MAMA SAID VIRGIN
9	9	ERIC CLAPTON THE ERIC CLAPTON STORY POLYDOR
10	NEW	GOLDEN EARRING BLOODY BUCCANEERS COLUMBIA

By PETER DEAN

U.K.: Following last year's setback, the industry has experienced an optimistic first quarter which has seen rentals steady and plenty of distribution changes afoot to cope with the economic recession.

Bad weather, blanket TV coverage of the Gulf War and the start of a \$20 million generic advertising campaign have brought cheer to a market which last year only disguised a downturn in rentals through its highest-ever average overnight rental fee.

Distributor body the British Videogram Assn. (BVA) reported a 1% drop in total video revenue in 1990 at \$1.12 billion down from \$1.13 billion in 1989. The BVA's consumer research showed a 5% drop in rentals: "optimistic" says the trade, which estimates the downturn as high as 20%.

New satellite TV services and a general maturing of the market hit rentals, while sell-through—which had been doubling year on year—showed comparatively poor growth. This was due in part to the crash of the Parkfield Group, the country's leading sell-through distributor.

Some 30% of total video distribution is handled by wholesalers in the U.K., a large piece of the pie by any market's standards. The mini-wholesalers and chains which have been pass-

An International Special Focus

Gram, Warner/WMV, BBC, Tempo, RCA/Columbia, MCEG/Virgin, Video Collection.

FRANCE: Since 1988, the video landscape in France has undergone a dramatic transformation. After 16 years of domination by the rental sector, sell-through has been expanding at a phenomenal rate. In a nutshell, rental has been stunted by a low VCR penetration, import duties, high Value Added Tax and healthy competing media which have imposed restrictive windows on rental releasing. Subsequently there are just 1,600 rental stores.

Sell-through, which accounts for 80% of the total market income now, has been particularly aided by a sound mass distribution network of hypermarket chains which account for 50% of France's sell-through business.

Chains like Carrefour, Auchan and FNAC have been responsible for driving the sell-through market, with supermarkets (11%), specialist shops (15%) and department stores (18%) making up the rest of the distribution pie. Understandably, given this structured mass distribution, mail order and kiosks account for just 6% of sell-through business.

The rosy picture looks likely to improve. According to trade association Chambre Syndicale de l'Edition (CSEA), whose

EURO video

A Territorial Guide to Home Video Growth in Europe

ing on discounts to neighboring stores are now beginning to go out of business in a succession of bankruptcies, leaving this side of the market clear for the three major wholesalers, TED, Golds and Ingram.

Ray Laren, Ingram's managing director, says, "The 5,000-strong retail base—with 30% accounted for by chains—shows no signs of shrinkage and consequently are having a tough time. They only spend a proportion of their income, and that income is diminished, so how do they supply demand generated by a generic campaign?"

One answer is given by the Hollywood majors, who are employing copy depth-increasing bonus units schemes.

Independent distributors are also feeling the pinch with many laying off their sales forces, leaving distribution to the majors. RCA/Columbia, for example, having split the company into two separate halves last year (20/20 Vision being the new division) is making all the news with sales and distribution deals with indies MCEG/Virgin Vision, Castle, New World, and Medusa.

Warner Home Video, which has recently acquired sales and distribution of MGM/Pathé, has also split its sales teams into two—East Coast and West Coast. Some indies like Entertainment In Video still have their own distribution set-up, while First Independent (ex-Vestron) has recently launched into the market.

Although there are only 100 stand-alone sell-through stores, the retail base for sell-through is expanding rapidly with all manner of chains adding lines of video. Mail order is minimal compared say to Italy, but it is seen as a distribution area of considerable potential.

Sell-through distributor Pickwick has recently acquired direct-mail firm Crescent Direct, with mail-order catalogs operated by the major retail groups—seen as an introduction to consumers who haven't as yet considered sell-through as an entertainment option.

MARKET LEADERS (rental): CIC, Warner, RCA/Columbia, Walt Disney/Touchstone, FoxVideo, Guild, EV, Palace, Medusa
(sell-through): Walt Disney/Touchstone, CIC, FoxVideo, Poly-

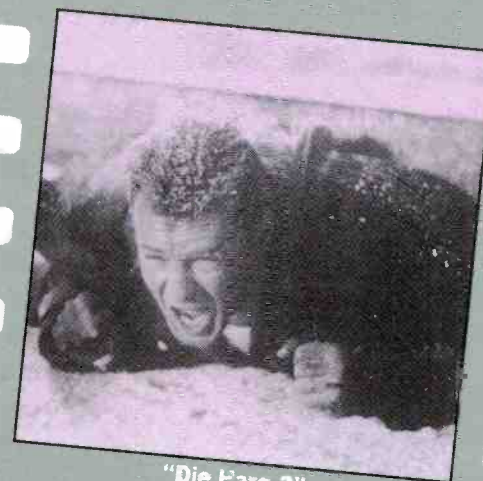
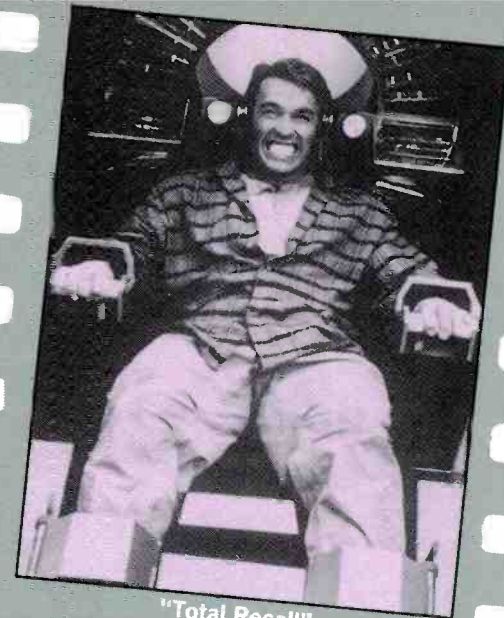
members account for 75% of the market, sales to dealers leapt from \$212 million in 1989 to \$290 million last year. Sell-through was up 70% while rentals grew 5%. Total gross income rose from \$580 million in 1989 to \$772 million last year.

Forecasts predict the boom to continue. In a recent survey, the Bureau des Informations et des Previsions Economiques (BIPE) estimated that, by 1995, VCR penetration will reach 70%, up from the current 46%. Sell-through will virtually triple to \$351 million, with rental at \$96 million. The survey says that by 1993, consumer spending on video will be double that spent on going to the cinema. The survey notes that some hardware manufacturers have already got into production with software in mind, citing Sony's acquisition of Columbia as an example.

In rentals, Gaumont Columbia RCA is a market leader, with American companies overall accounting for 80% of the total market. One reason given for the relatively low market share held by indigenous product is that the French majors like UGC have been slow to recognize video's potential plus the fact that video rental release and pay-TV screenings share the same 12-month window.

Another future development cited in BIPE's report is that French broadcasters will be setting up sales and distribution agreements with video companies—with co-productions also in the offing. Consumer spending patterns indicate that non-fiction product is on the increase. It currently amounts to 5% of the sell-through business, but by 1995 will be worth 40%. A recent example of this trend: a deal signed between PolyGram Video and TV Bercy Productions for a catalog of sports and show business features.

(Continued on page E-2)



GUIDE

(Continued from page E-1)

TF1 is the leader in general interest videos and managing director Pierre Brossard says, "There's a growing demand because French TV channels programmed so many films that the public had a surfeit, looked for other genres—so now the film share of the video market is declining."

U.S. majors like FoxVideo are getting involved in specialist sell-through, though with 45% of its income coming from rentals, sell-through won't take precedence. Film Office, which distributes the Disney catalog, is also expanding into general interest. Trade was up 87% from 1989-90 according to Andre Touaty, marketing director, who cites his advertising campaign as the chief reason behind "The Lady And The Tramp's" 650,000 units ship-out.

MARKET LEADERS (rental): GCR (24%), CIC (19%), CBS/Fox (16%), Warner (14%), Delta (13%). **(sell-through):** Warner (15%), Walt Disney (16%), CIC (13%), GCR (8%), CBS/Fox (7%), Fil A Film (7%), PolyGram (6%), TF1 (5%).

—PHILIPPE CROCCQ

GERMANY: The year 1990 was a turning point for video in Germany, after 12 months which saw the first major slump after a goldrush decade.

Since the Annual Video Congress (conducted by the Video Federation in June 1990), in which the dilemma was highlighted, things have been looking up.

Rental is healthy again, thanks to increased marketing spends by the Hollywood majors and unification. Oddly enough, considering the downturn which new private and cable TV stations have created in other parts of Europe, new feature film outlets (RTL Plus and SAT 1) are considered to have had beneficial spin-offs, ac-

cording to video industry insiders.

There are some 30 distributors currently servicing the country's 6,000 rental outlets, with CIC, Warner, RCA/Columbia, and FoxVideo taking the four largest market shares. CIC Video increased its rental market share dramatically in 1990. Leading German indie EuroVideo attributes its fifth place market share to distribution of Walt Disney cassettes, although Buena Vista has recently set up its own operation here.

Radio and TV commercials with the slogan "Video brings movie hits to your TV screen first—why wait?" were launched by the Hollywood majors on private TV stations and proved effective. This generic campaign is to be continued throughout this year.

Sell-through has not been Germany's strongest sector, with the sell-through/rental split now in the region of 25:75, but times are a-changing. The 10 million cassettes sold in 1990 represent twice the previous year's figure, thanks to more competitive pricing (DM30-50), better quality of cassettes and wider retail distribution.

Ulrich Scheele, of German video trade paper VideoMarkt says, "There's been an increased consumer acceptance of the sell-through cassette. Furthermore, the direct marketing of 'Rain Man' and 'The Lady And The Tramp' have acted as a door opener for the sell-through market. Special-interest cassettes are not available to rent, and also they cater to the German's passion for collector's items."

Interestingly enough, given the sex-shop image video stores have been lumbered with since inception, only 5% of the booming sell-through market is accounted for by traditional video outlets. Rackjobbers (e.g. racks in department stores) take 57% of the market, mail order 13%, book stores 7%, and miscellaneous stores 18%.

Datty Ruth, of VCL/Carolco says, "As long as video shops do not make an effort to professionally open up to this market and apply the marketing concept of the video suppliers, they will never cultivate the sell-through market and others will reap the benefits."

With excellent trade prognosis for 1991 (DM 1.3 billion, or around \$812 million, retail gross for a total market in a unified Germany) and the former East Germany opening up, there's a good deal to miss. "East Germans" rate a VCR as second on the shopping list after a new car, and yet VCR penetration is still just 23%—"West Germany" has a 51% penetration.

MARKET LEADERS: CIC Video,

Warner Home Video, RCA/Columbia Pictures Video, FoxVideo, EuroVideo, Cannon/VMP, Starlight, Markeling, VPS, VCL/Carol. —ELLIE WEINERT

ITALY: There's an optimistic air in Italian home video distribution, as an industry beleaguered by problems rises phoenix-like into something approaching maturity.

One of Europe's lowest VCR penetrations (25%), its highest piracy rate (40%) and overkill of private TV stations led to the rentals market bottoming out. Rental transactions decreased by 20% and gross rental revenues even more to \$171 million last year.

Sell-through, on the other hand, has increased seven-fold in value over the past three years and has been making up the shortfall in rental revenues.

Because Italy has Europe's highest rate of growth in VCR penetration, rental is still regarded as having a healthy future. Trade association Univideo, whose 48 members represent 80% of the industry, believes last year's overall 33% growth will continue upwards.

What makes Italian video distribution unique is the sell-through market. Most of the Hollywood majors have created sell-through divisions, while indigenous set-ups are either publishing-tied or result from the retail distribution makeup.

Rental and retail distribution is a problem in Italy, because of the great dispersion and infrequency of stores. Wholesalers play an important function in the distribution system, selling at a higher price and a later date than the majors' own setups. Apart from isolated department stores like the upmarket Rinascente and Upim, stores entering sell-through include the Easelunga and GS supermarket chains and gas stations. Intermediaries are vital in sell-through—door-to-door sales, mail order and kiosk sales are colossal compared to the rest of Europe.

There are 40,000 street kiosks in Italy, which can avoid 19% sales tax if they sell videos with printed material. Publishing groups Editori, Mondadori, Curcio and RCS Video are consequently major players, the latter having recently upped its share of Panarecord to 75%. RCS is also co-owner with Cecchi Gori of distributor ViviVideo, the two distributors accounting for 25% of the market. RCS now says that the market is over-saturated with product, a claim refuted by FoxVideo's chief Elvio Gasperini, who advocates choice as essential to future growth.

Mondadori operates over 1,000 door-to-door salesmen as well as a direct mail operation, selling Italian product as well as cassettes from Hollywood majors. Other companies include Video Electronics Club, formed by the Acqua Marcia group, and various encyclopedia sales companies. The success of these operations is attributed to the lack of a suitable alternative for mass distribution as well as to the Italian's taste for serial purchases.

Also worthy of mention is the success of Disney's operation which is the company's second largest territory outside the U.K. Sales of "The Lady And The Tramp," for example, have now reached 600,000 and will top 1 million according to chief Tino

Cennamo. Competitors, he claims, are happy to sell 10,000 of a title.

Broadcasters are also entering the fray. State RAI TV, and Berlusconi's private network channels have both entered video—RAI distributing through its own Fonit Cetra company, and also running a partnership deal with Curcio for kiosk sales. Berlusconi has recently launched Penta Video.

Noteworthy changes in rental include Filmauro's 50% acquisition of Lux International earlier this year, which sees one of Italy's leading production and distribution companies entering the video arena. The company has a slate of indie U.S. product including "Teenage Mutant Ninja Turtles." Fox and Disney has also started taking on additional lines of product, Disney for example releasing a limited number of Italian productions under its CHV label, targeted at the over-20s.

MARKET LEADERS: Walt Disney, RCA/Columbia, ViviVideo, Warner, Panarecord, CIC, FoxVideo.

—DAVID STANSFIELD

SPAIN: The Spanish distribution scene is volatile, according to industry executives. "The situation is very delicate and changing quickly," says FoxVideo managing director Rafael Arenas.

The longterm view is one of retrenchment in the face of rapidly-declining rentals. Four years ago, there were 300 distributors supplying the market. Now that figure is down to 35, with 80% accounted for by the six majors who make up the Association of Videographic Distributors & Importers (ADIVAN).

The drop-out in distributors has allowed ADIVAN members to increase their stranglehold on business—a market share that's up 10% on the previous year—and industry predictions are that this will continue gathering strength.

Direct distribution to video clubs without going through intermediaries (such as wholesalers) is a growing tendency, says the Federacion Espanola de Asociaciones de Video Clubs (FEAV), although for the indie distributors it's increasingly difficult to sustain its own sales force. Some 30% of sales still go through intermediaries, an unacceptable level, says Paul Miller, CIC Video's executive VP for Europe. "We'd like to see that come down to 20%—be more direct, more people on the road, more tele-sales staff."

Last year the introduction of private TV aided in a 40%-50% plummet in rentals business. The leap from two TV stations to six was compounded by pirate satellite TV services, which continue screening pre-release videos to residential blocks.

ADIVAN's Jose Maria Melgarejo predicts that the rentals slump will continue, with the revenue shortfall made up by the expanding sell-through business. CIC Video's Jorge Molist, however, thinks Spaniards will flock back to rentals in September. "This is when the fall programming starts and, after TV film saturation has been reached, 1991 is going to be different," he says.

The success of sell-through in 1990 was not a matter of debate—sell-through revenues rose dramatically with the sell-through/rentals split now about 60:40. Sell-through

was launched mid-1989 by Warner Home Video and has continued gathering strength while prices have correspondingly fallen from 14,000 pesetas each unit to 2,000-3,000. Sales points have also diversified. Until last year they were only available in video clubs while now kiosks, bookshops and gift shops are moving into the sales arena.

Sell-through market leader Video Coleccion (with a 50% share) reports that feature film sales are dropping from 55% to 40% and that a heavy stock problem is developing. VC's Angie Hanusiak says, "Sell-through sections are closing down in smaller stores but it's growing in other channels. There are 20,000 kiosks plus traditional hypermarkets El Corte Ingles, which has 30 stores, the subsidiary Hyper Cor, Pryca, Continente, and Alcampo. Traditional video clubs, though, are reluctantly getting involved with sell-through."

Chris Deering, executive VP international for RCA/Columbia (20% market share), agrees that "there's a retail bottleneck but I can see the big French hypermarkets will translate their success to the Spanish marketplace. The outlook is quite bright really but constrained by a lack of retail visibility—it's a classic chicken and egg problem."

ADIVAN predicts that British and U.S. video chains will also move into the Spanish market shortly. Few of the 7,000 video outlets belong to chains of more than three or four stores. The expected boom in VCR ownership is one reason given. Spain currently has a 44% VCR penetration of TV households, up from 34% in 1989.

MARKET LEADERS: RCA/Columbia Pictures Video, Warner Home Video, FoxVideo Espanola, CIC Video, Filmayer Video (Walt Disney), Videoman International, Lauren Films (Orion), Record Vision, CB Films, Grupo Ivex, Izaro Films and Grupo Naiff.

—HOWELL LLEWELLYN

SCANDINAVIA: Scandinavia as a region has a long history of strict control: high taxes and a conservative business outlook. Until 1989, video was distributor-controlled. Cassettes were leased to retailers who then rented tapes to the public, often with the hardware in a costly overnight rental package.

Leasing ended in February 1989, first with Warner, then Esselte, and the pattern of distribution has been stabilizing ever since, not helped by the current and imminent deregulation of broadcasting.

The rental market is declining in Sweden, Norway, Denmark, and Finland by 10%-20%, and retailers' capital outlay in the aftermath of leasing is given as a reason. Conversely, good entrepreneurs are finding it easier to get financial backing. As CIC Video's European executive VP Paul Miller says, "Leasing had reached an inflexible point. When you split a dealer's time 50/50, you don't give them any reason to expand. Banks don't lend against racking but they do against stock."

Stockholm's 12 outlet-strong Video Boutiquen chain is an example, he says, of a new breed of video dealer coming out of the aftermath of distributor control. "Although rentals are static and distributors have yet to

(Continued on page E-4)

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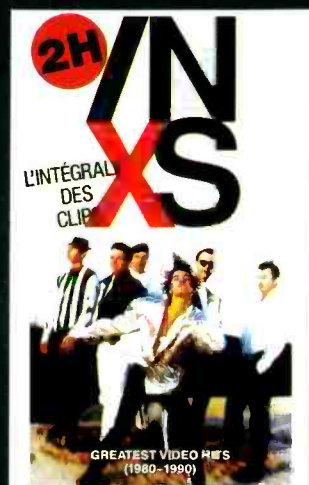
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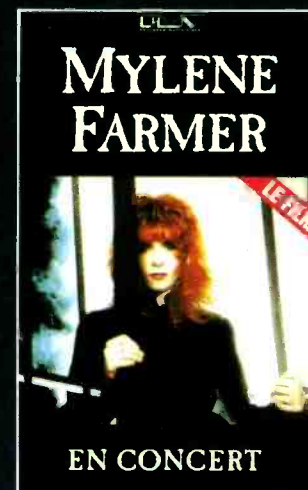
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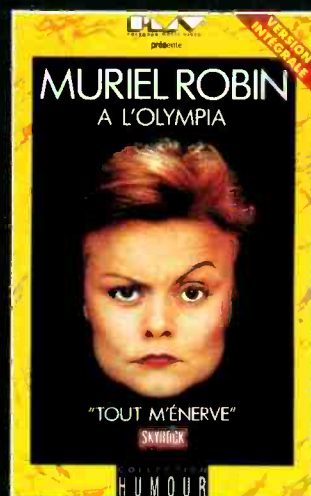
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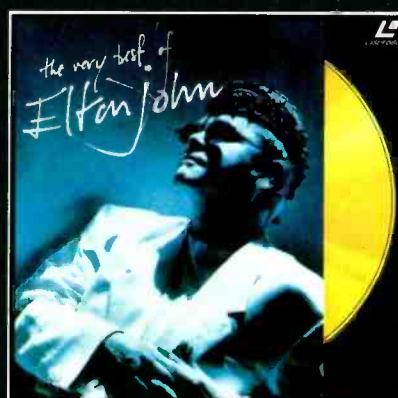
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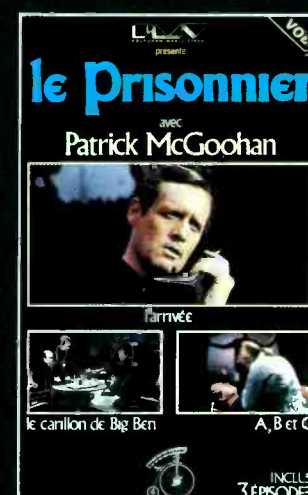
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EURO video

TERRITORIAL GUIDE

(Continued from page E-2)

see money coming back into the industry in terms of increased purchases, there's more money going back into stores and being provided in services to the consumer," he comments.

Rental distribution is curious for other major European territories, in that most Hollywood majors have licensing deals with Scandinavian-based companies. One explanation is that, far from being homogenous, the region is four diverse markets, all of which have differing restrictions. Each territory tends to be dominated by five major companies, which differ territory to territory.

Says Ole Ravnsnaes, newly-appointed international marketing director of Egmond: "It's a lot easier for the majors to deal with one company which can then deal with these four small territories which, after all, have a combined population of only 22 million."

The biggest development in Scandinavian distribution circles will be the projected sale by Esselte of its entertainment divisions which will affect the licenses it currently holds with the Hollywood majors. Whether they will enter the market directly as Warner has done is debatable.

Sell-through is still a marginal part of the market, accounting for as little as 10% in Sweden, for example, which accounts overall for 50% of the region's video trade. Prices are high and sales taxes, part of which helps fund local film production, are seen to be inhibiting growth. Laws which restrict specialist video shops selling cassettes have further hindered the market, and early closing hours have allowed gas stations owned by Shell, OK and BP to become major players in the retail base.

MARKET LEADERS: Esselte (CIC, Columbia), Warner, Egmond (Tri-Star, Touchstone, Disney), Svensk Film Industri (Columbia and some CIC for Sweden), Pathe-Nordisk (MGM-Pathe), Europa Vision (FoxVideo and Columbia in Finland only).

—DAVID ROWLEY

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Vamping It Up. Transvision Vamp's Wendy James meets with MCA/Geffen marketing managers in London. Shown, from left, are Stuart Watson, senior VP, MCA International; Louisa King, Geffen marketing manager, Hong Kong; Chris Griffin, director of marketing, MCA International; Marco Cestoni, Geffen marketing manager, Italy; James; Jorg Eiben, Geffen marketing manager, Germany; and Paul Fischli, Geffen marketing manager, Switzerland.

VIRGIN MEGASTORE A HIT

(Continued from page 79)

Book sales bring in 20% of the store's gross revenue, and consumer electronics (personal stereos, CD players, video games, and video players) account for 20% as well.

The arrival of the Paris store was not only a coup for Virgin but it also gave significant stimulus to the French record market. In addition, it triggered a huge surge of retailing investment. In 1990, 49 major record stores were opened in France—five by the FNAC chain, 12 by Madison, five by Music Way, 24 by Nuggets, one by HMV, and two by Virgin, in Marseilles and Bordeaux.

That the HMV store in Bordeaux was obliged to close after six months—due to fierce competition—is seen in the retail trade as a vindication of the policy of offering a wide range of merchandise, such as T-shirts, posters, fashion wear, books, videos, and assorted gadgets.

Virgin's main competitor, the FNAC chain, has, since the opening of the Champs-Elysees stores, pursued a major investment plan in an effort to contain the growth of its British rival. This year, FNAC will open two more stores in Paris, including a \$22.3 million outlet at the Etoile, a short distance from Virgin's flagship store, which will have a floor space of 97,000 square feet and a sales budget of \$137 million in the first year of operation.

Engler's Honor

MUNICH—The Fred Jay Award for the best young German lyricist has been presented to Hartmut Engler, front man with rock group Pur, which is signed to Intercord. The award was set up by Mary Jay Jacobson to honor her late husband, who wrote the lyrics for "What Am I Living For," "Two Cigarettes," and "When A Child Is Born."

ELLIE WEINERT

Italian Discos Come Under Fire Over Hours

Parents, Church: All-Night 'Raves' Harming Kids

■ BY DAVID STANSFIELD

MILAN—Italy's 7,000 discotheques are under pressure to cut back radically on their opening hours amid nationwide protests by parents and the church. In addition, house music, one of the hottest sounds of the moment, is being blamed as a major ill for the country's youth.

The controversy follows a spate of fatal early-morning road accidents involving young people. The latest in a string of tragedies resulted in 10 youngsters being killed in one weekend. Now a group of parents, dubbed as "anti-rock mothers" by the national press, are threatening to organize a march on Parliament with 100,000 protesters demanding that discos close by 2 a.m. at the latest.

An average 2 million people attend discos each week and the total annual door take amounts to about \$1.3 billion. With a change in the nocturnal habits of customers, many clubs now stay open until 4, 5, or 6 a.m. The rise in popularity of house music has also led to all-night raves. Organizers of these claim that with average attendance of 5,000, Italy has become the rave center of the world.

But, according to Catholic priest Monsignor Ersilio Tonini, house music is bad for the health. He claimed in a TV talk show broadcast nationwide that while young people have a right to liberty, their "irrational" behavior causes concern to parents. He called for a change in the style of music played because, he said, the excessive noise of house inflicts irreparable damage on hearing and turns dis-

cos into anti-social meeting places. Tonini also alleged that music imported from the U.S. leads to violence.

Nicola Ticozzi, president of the Italian discos association APIAD, argues against the calls for early closing. He says, "Road accidents are not the fault of discotheque owners. There are more cars on the road at weekends and holiday periods so, unfortunately, there is a rise in the number of incidents. No one was blaming discotheques a couple of years ago but now, for some reason, they are hitting every headline. You can't make kids go to bed at 3 a.m. in a democracy." Ticozzi argues that there should be no blanket law to cover early closing but that cases should be judged at a regional or city level.

Luca De Gennaro, a DJ with state radio station RAI and a rave organizer, says, "If discos were forced to close at 2 a.m., young people would not go straight home, so that is no way to solve the problem. If they are high on house or ecstasy, it's better to let them dance all night."

De Gennaro claims that, unlike the U.K., Italian rave parties are legal and licensed and that security is tight. Acts such as Frankie Bones, Bobby Konders, Adamski, Kim Mazelle, Robert Owens, and 808 State have appeared at his promotions so far and an international rave is scheduled for Rimini in June, where De Gennaro expects an audience of 15,000. Frankie Bones, Tommy Musto, and Adamski are already slated to perform.

Local Talent A Priority For BMG Taiwan

Co. Plans To Implement Stepped-Up Mktg. Tactics

■ BY CHRISTIE LEO

TAIPEI, Taiwan—According to IFPI, the recorded music market at wholesale level in Taiwan is some \$150 million annually, with a 75% share going to domestic product. When BMG launches here later this month, corporate emphasis will be on building a strong local talent base—and on aggressively sophisticated marketing tactics.

Says Ed Chan, BMG Taiwan managing director, "We're aiming to be a major player and we're opting for a more positive attitude in A&R, launching local signings."

Mandarin recordings from Taiwan have sold consistently well in the neighboring markets of Hong Kong, Malaysia, Thailand, and Singapore. Of the majors, PolyGram ranks market leader for local recordings. But Chan thinks that increased competition from mainland China and other South-East Asian countries will force Taiwan-based record companies to rethink production and marketing strategies.

Says Chan, "The cultural and creative links between Taiwan and mainland China can't be ignored. Record companies here and elsewhere in the region are already establishing beachheads over there on the mainland."

BMG seeks a solid platform first for its international product. "Then we'll build strong local identity through collaboration with sister companies in the region," says Chan.

"Our commitment to investment in local talent is based on our plans for a regional network handling promotion and distribution from every BMG affiliate in the Pacific Rim. The Taiwanese industry has to have a strong local base, especially when trying to win market share in mainland China once the political situation allows free trade."

BMG Taiwan is to join IFPI when it starts trading here. Says Chan, "We want to work with other majors to combat piracy. We're very aware that Taiwan, which

now has four compact disc production facilities, is one of the region's leading exporters of pirated CDs.

"One way to tackle the pirates is for us to give better service to retailers, so reducing profit opportunities for the pirates and also giving us shelf space for legitimate product."

BMG is also looking into placing sufficient orders so that dealers aren't caught short, especially with time-sensitive releases. Pirated CDs cost almost as much as legitimate ones in Taiwan.

Says Chan, "There's a need to rejuvenate the market for original product. We've got to offer more, not just to prove ourselves better than the pirates but to stay ahead in the game."

On the trading end, Chan confirms pricing and sales incentives

will be aligned to industry standards. "New incentive schemes for dealers will be introduced when conditions improve. But our big push will be on marketing, which could involve multinational link-ups for advertising and merchandising support."

"Each artist needs individual attention. Some can be promoted through dance clubs; others need media weight or airplay. We have to evaluate the variable factors for this market."

"My immediate concern is establishing our corporate identity and working with affiliates to build that regional sales base," Chan says.

And BMG is poised to launch with a slate of current big sellers as well as deep catalog from its vaults.

Belgian Promoter Boogies Into Recording Deal

BRUSSELS—By day, Paul Ambach is a mild-mannered concert promoter; but by night, he becomes (Is it a bird? Is it a plane? No, it's...) Boogie Boy.

Ambach, who works at Antwerp-based Make It Happen, has been playing gigs as Boogie Boy for 15 years and now has his music released on record for the first time. Boogie Boy was spotted by executives from Dureco while he was playing with his band, the Woogies, at the North Sea Festival in Holland. The result of that encounter is a compact disc now on

sale in Belgium and the Netherlands, and scheduled for pan-European release.

A spokesman for Dureco says, "This is not a one-record deal. We signed an artist contract with Boogie Boy and we plan to continue his recording career."

The debut album contains studio and live material and includes covers of James Brown's "Sex Machine" and Ray Charles' "Hallelujah I Love Her So," as well as songs written by Ambach.

MARC MAES

Opera Takes Center Stage At Holland Fest

AMSTERDAM—The Holland Festival '91, a celebration of theater, music, film, and dance set to open June 1, will have a greater emphasis on opera than previously.

This, the 43rd festival and the Netherlands' most prestigious cultural event, will open with Mozart's "Idomeneo," one of seven operas to be performed. The monthlong celebration will also include 20 classical concerts, of which 11 will focus on contempo-

rary Spanish composers.

The Holland Festival will feature 59 productions from 10 countries—including the U.S., the U.K., the Soviet Union, and China—and is being financed largely by commercial sponsors. The biggest subsidy is being given by the Dutch ministry of culture, while the lion's share of funding coming from the private sector will be provided by the national telecommunications service, PTT.

WILLEM HOOS

France Slates Six Bands At Music Seminar

PARIS—The French Music Export Assn. (EMA) in conjunction with the Broadway-based French music office will be organizing the appearance of six bands at the New Music Seminar in New York July 13-17.

Bands selected to represent France are Noir Desir, Chihau-hau, Les V.R.P., Amina, La Cri De La Mouche, and Babylon Fighters.

In addition, the EMA, in association with the French Ministry of Culture and the France-California Assn., based in Los Angeles, is organizing a promotion campaign for French world music groups at the World Music Festival to be held at the Univ. of California, Los Angeles, on July 6. Taking part will be Mory Kante, Les Negresses Verte, Bratsch, and Manu Dibango.

In another initiative to promote French music in the U.S., the EMA will organize a Bastille Day concert in New York on July 14, when a number of French acts will play in Central Park as part of the Summer Stage Festival.

PHILIPPE CROCQ

U.K. Musicians Talks At A Standstill

TPA/IPPA Urging Members To Conduct Biz Elsewhere

■ BY JEFF CLARK-MEADS

LONDON—Television and film producers are being urged to boycott London when recording music following the breakdown of talks between the British Musicians' Union and the producers' association.

The union and the TPA/IPPA, which represents independent producers, have been talking for three years on new pay rates. However, the producers' body has walked out of the negotiations following the union's rejection of its latest offer.

TPA/IPPA says it offered a 20% increase in basic rates but the union is holding out for the equivalent of \$60 an hour. Charles

Thompson, chairman of the producers' team, says, "We broke off talks with them once before because their demands were unreasonable and we only returned to the negotiating table because they confirmed verbally and in writing that they were prepared to negotiate an agreement based on [\$52] an hour.

"Now they say they wanted [\$60] all along and only meant to 'talk about' a [\$52] rate. They've misled us and, in the long run, they will be seen to have misled their own members."

The 1,300 producers who belong to TPA/IPPA are now being advised to record their music outside the U.K. whenever possible. The organization says a survey of re-

cording and musician costs across Europe has been carried out.

According to TPA/IPPA industrial relations director Carolyn Jackson, one-third of members have already said they will record overseas. She says, "Our survey found that British musicians are already the most expensive in Europe. Their nearest rivals are Parisian musicians, who have a buy-out rate of [\$208] for a three-hour recording session compared to our existing buy-out rate of [\$260] for three hours and the [\$311] we were prepared to go to in return for a more flexible and relevant agreement."

No comment was forthcoming from the Musicians' Union at press time.

Never On Sunday? Not Anymore In Britain

Music Retailers Taking Advantage Of Court Ruling

LONDON—A new interpretation of the Sunday trading laws in England and Wales looks likely to lead to a rash of seven-days-a-week opening from the big music retailers.

Virgin was first to take advantage of a new court ruling by opening its three stores in London's Oxford Street and one in the coastal resort of Brighton on Sunday, May 5. Other outlets are now set to be added to the list of those open throughout the weekend.

The Court of Appeal here has ruled that town councils can still bring actions forcing stores to close on Sundays, as they historically have done. However, the judges decreed that if councils do use the powers they have under the existing law, they must compensate the retailers for loss of earnings. Though that leaves the law unclear, it has given many chains, mainly home-improvement centers, all the encouragement they need to trade on both days of the weekend.

Virgin, which opened its stores in France on Sundays until threatened with legal action earlier in the year, was the first home-entertainment chain to join the seven-days-a-week traders. Now the company says it plans to open all

Virgin was the first chain to join the 7-days-a-week traders

20 of its U.K. stores on Sundays before the end of May.

A spokeswoman for Virgin's closest competitor, HMV, says, "The situation at the moment is that we are still looking at our position on Sunday opening." She adds that a decision is likely to be reached before the end of the week. Whatever is decided will be on the basis of the new law and not Virgin's reaction, she states. HMV is unlikely, though, to give Virgin sole access to Sunday record buyers.

HMV currently opens a small number of its 84 stores on Sundays, but only in areas of high tourism, such as Piccadilly Circus in the heart of London. Our Price, the U.K.'s largest music retailer with more than 300 outlets, operates a similar policy and says that will not change. "There are no plans for further Sunday opening at all," says an Our Price spokeswoman.

Representatives at Tower's U.K. flagship store at Piccadilly Circus say it is not planning to open on Sundays until the law has been clarified further. When it first opened in July 1986, the store consistently traded on Sundays. However, it switched to six-days-a-week opening when the manager was threatened with jail for persistently ignoring court orders to close on Sundays.

In Scotland, Sunday trading has been legal for six years. A representative at Tower's store in Glasgow says it does up to 20% of its week's business on Sundays.

JEFF CLARK-MEADS

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Pavarotti Sets Date Of Princely Gig In Hyde Park

LONDON—Luciano Pavarotti is set to perform a free two-hour concert to an expected audience of 250,000 July 30 in London's Hyde Park.

Staged by Harvey Goldsmith Entertainments, the televising of the event by satellite channels will raise funds for The Prince of Wales' Royal Parks Tree Appeal. Prince Charles is due to attend the concert.

The show will be Pavarotti's first open-air performance in the U.K. and the first time Hyde Park has hosted a major concert since the Rolling Stones in 1969.

Hits of the U.K.™

© 1991, Billboard/BPI Communications Inc. (Charts courtesy Music Week/Gallup)

HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	EPIC	CHER
2	3	LAST TRAIN TO TRANCENTRAL	KLF COMMUNICATIONS	THE KLF
3	5	SAILING ON THE SEVEN SEAS	VIRGIN	OMD
4	7	SENZA UNA DONNA (WITHOUT A WOMAN)	LONDON	ZUCCHERO/PAUL YOUNG
5	2	THE ONE AND ONLY	CHRYSLIS	CHESNEY HAWKES
6	6	BORN FREE	SENSE	VIC REEVES/THE ROMAN NUMERALS
7	25	TOUCH ME (ALL NIGHT LONG)	POLYDOR	CATHY DENNIS
8	9	GET THE MESSAGE	FACTORY	ELECTRONIC
9	4	SIT DOWN	FONTANA	JAMES
10	11	THERE'S NO OTHER WAY	FOOD	BLUR
11	10	RING RING RING	BIG LIFE	DE LA SOUL
12	21	FUTURE LOVE	ZTT	SEAL
13	8	THE WHOLE OF THE MOON	ENSIGN	THE WATERBOYS
14	14	QUADROPHONIA	ARS	QUADROPHONIA
15	33	PROMISE ME	EPIC	BEVERLEY CRAVEN
16	27	JUST A GROOVE	RUMOUR	NOMAD
17	23	FOOTSTEPS FOLLOWING ME	DEBUT	FRANCES NERO
18	12	DEEP, DEEP TROUBLE	GEFFEN	THE SIMPSONS
19	13	RESCUE ME	SIRE	MADONNA
20	16	THE SIZE OF A COW	POLYDOR	THE WONDER STUFF
21	15	HUMAN NATURE	PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
22	29	GET READY!	COLUMBIA	ROACHFORD
23	19	CHILDREN	PARLOPHONE	EMF
24	31	LOVE IS A WONDERFUL THING	COLUMBIA	MICHAEL BOLTON
25	18	LOVE & KISSES	MCA	DANNI MINOGUE
26	NEW	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)	EMI	ROXETTE
27	NEW	ANASTHASIA	CITYBEAT	T99
28	20	RHYTHM OF MY HEART	WARNER BROS.	ROD STEWART
29	NEW	DALLIANCE	RCA	THE WEDDING PRESENT
30	NEW	A MESSAGE TO YOUR HEART	HOLLYWOOD	SAMANTHA JANUS
31	17	ANTHEM	deCONSTRUCTION	N-JOI
32	40	GONNA CATCH YOU	SUPREME	LONNIE GARDEN
33	24	SEAL OUR FATE	EPIC	GLORIA ESTEFAN
34	NEW	BABY BABY	A&M	AMY GRANT
35	30	LONG TRAIN RUNNING	LONDON	BANANARAMA
36	NEW	DEVIL'S TOY	POLYDOR	THE ALMIGHTY
37	36	DON'T LET ME DOWN	PRODUCE	THE FARM
38	22	CAN YOU DIG IT?	SIREN	THE MOCK TURTLES
39	NEW	YOU'RE IN LOVE	SBK	WILSON PHILLIPS
40	26	ROCK THE CASBAH	COLUMBIA	THE CLASH

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	EURHYTHMICS	RCA	GREATEST HITS
2	NEW	THE WATERBOYS	ENSIGN	BEST OF THE WATERBOYS '81-'90
3	2	JAMES FONTANA		GOLD MOTHER
4	4	ROXETTE	EMI	JOYRIDE
5	16	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
6	3	SIMPLE MINDS	VIRGIN	REAL LIFE
7	NEW	YES	ARISTA	UNION
8	8	R.E.M.	WARNER BROS.	OUT OF TIME
9	10	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
10	6	STRANGLERS	EPIC	GREATEST HITS 1977-1990
11	9	ROD STEWART	WARNER BROS.	VAGABOND HEART
12	7	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
13	13	MADONNA	SIRE	THE IMMACULATE COLLECTION
14	14	CHRIS REA	EAST WEST	AUBERGE
15	12	SOUNDTRACK	ELEKTRA	THE DOORS
16	27	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
17	15	DEBORAH HARRY & BLONDIE	CHRYSLIS	THE COMPLETE PICTURE—THE VERY BEST
18	5	INSPIRAL	CARPETS COW	THE BEAST INSIDE
19	21	OLETA ADAMS	FONTANA	CIRCLE OF ONE
20	11	ALISON MOYET	COLUMBIA	HOODOO
21	19	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF...
22	25	THE FARM	PRODUCE	SPARTACUS
23	NEW	CHAPTERHOUSE	DEDICATED	WHIRLPOOL
24	20	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
25	22	CHRIS ISAAK	REPRISE	WICKED GAME
26	24	TV SOUNDTRACK	VIRGIN	MUSIC FROM INSPECTOR MORSE
27	22	DOORS	ELEKTRA	THE BEST OF THE DOORS
28	18	MIKE + THE MECHANICS	VIRGIN	WORD OF MOUTH
29	26	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
30	29	NIGEL KENNEDY	EMI	BRAMHMS VIOLIN CONCERTO
31	30	ROLLING STONES	ROLLING STONES	FLASHPOINT
32	34	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
33	31	SOUNDTRACK	CHRYSLIS	BUDDY'S SONG
34	32	THE CLASH	COLUMBIA	THE STORY OF THE CLASH
35	36	MASSIVE	WILD BUNCH	BLUE LINES
36	NEW	ELAINE PAIGE	RCA	LOVE CAN DO THAT
37	NEW	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
38	NEW	BEE GEES	POLYDOR	THE VERY BEST OF THE BEE GEES
39	NEW	STING	A&M	THE SOUL CAGES
40	40	PAT BENATAR	CHRYSLIS	TRUE LOVE

MAPLE BRIEFS

AT CAPITOL RECORDS-EMI Records Ron Michael-Scott has been appointed VP of marketing and Peter Diemer has been appointed VP of national promotion. Both appointments are effective immediately.

FORMER Glass Tiger drummer Michael Hanson recently completed recording four sides that he co-wrote with John Bettis and Susan Pomerantz with producer Andy Scarth in Los Angeles. Hanson, who is being managed by Stephen Prendergast and Pat Arnott of Boomtown Music in Toronto, is

completing an album for summer release. To date, a label has not been announced.

LEADING APRIL certifications from the Canadian Recording Industry Assn. was "To The Extreme" by Vanilla Ice, which has reached six-times platinum (600,000), followed by "Wilson Phillips," achieving five-times platinum (500,000), and "Mariah Carey," reaching triple-platinum status (300,000).

HMV Bows Toronto Music, Vid Superstore

■ BY LARRY LeBLANC

TORONTO—Amid tremendous fanfare, HMV Canada Ltd., with 50 outlets in Canada, opened a glitzy 25,000-square-foot operation, purportedly the largest music store in the country, on May 3 with Reprise artist Chris Isaak cutting the opening ribbon.

HMV's new three-floor outlet, stocking more than 100,000 music and 10,000 video titles, is situated at 331 Yonge St., on the city's music row, just a few doors up from flag-

ship operations by major competitors Sam The Record Man and A&A.

At a party held two nights before the opening, about 500 people in the Canadian music industry, including sizable contingents from each of the major labels, were on hand to view what HMV Canada president Paul Aloff had been touting for the past few months. Entertained by such talent as Sue Medley, Rik Emmett, and Colin James, the industry crowd wandered around the massive store taking in such innovations as the 120 listening booths, the live stage areas on

three floors, the VJ/DJ booths on each floor, and the massive 36-monitor storefront video wall, which was bringing traffic to a standstill outside.

The new store location was, as many music aficionados here know, the former tavern Le Coq d'Or, the home base in the '50s and '60s for rockabilly singer Ronnie Hawkins. It was also where Bob Dylan reportedly spotted the Band, and where such acts as King Curtis and Bo Diddley entertained local audiences.

Students Tune Their Ears To Toronto Radio

TORONTO—Third-year students at Ryerson Polytechnical School of Radio and Television Arts in Toronto recently completed a 28-page report titled "One Day In The Life Of Toronto Radio." Although not a scientific study, the study, taken Jan. 8 of Toronto's 13 commercial and two CBC English-language radio stations, has some telling insights.

For example, CFTR-AM was the AM station that day with the highest number of repeated songs (48) and CHUM-FM topped the FM list with 33 repeats. The most repeated song on AM radio that day was Madonna's "Justify My Love" (14 plays); on FM, it was Chris Isaak's "Wicked Game."

Other than Elvis Presley, the most-played artist on AM and FM was Madonna. Presley aside, the 10 most-played artists on all FM stations were, in order, Phil Collins, Elton John, the Beatles, Blue Rodeo, Chicago, Mariah Carey, Breathe, Jeff Healey, Hall & Oates, and Whitney Houston.

FRANCE'S COGEDEP

(Continued from page 79)

its shareholders: Carrere, Music AZ, EMI France, PolyGram, Virgin, and WEA. Sony Music and BMG are not partners in the operation although Cogedep distributes their products.

On its 1990 turnover, it posted a loss of \$854 million. According to Sauty de Chalon, that result was due to a \$2 million provision for restructuring and the company's dropping of some small clients to focus on its major accounts.

Cogedep services 1,800 stores, mainly the midsize supermarkets, and is the exclusive supplier to Monoprix and Prisunic; its nonexclusive clients include Leclerc, Euromarche, and Casino. Cogedep acts mainly as a rackjobber for these stores.



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- imports and exports
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LIFELINES

BIRTHS

Girl, Lauren Antoinette, to **Michael and Vivian Barbiero**, March 23 in New York. He is an independent producer/engineer, currently working on the new Tesla album. She is a former publicist for RSO Records.

Boy, Erich Kelson, to **Tom and Lisa Moen**, April 7 in Los Angeles. She is sales executive for Broadcast Data Systems in Los Angeles.

Girl, Catrina Marie, to **Alan and Chris Wheeler**, April 18 in St. Louis. He is special product manager at Sight & Sound Distributors there.

Girl, Fayth Elizabeth, to **Keith and Audrey Dressel**, May 1 in Los Angeles. He is the president of Core Entertainment. She is VP of A&R for Core.

MARRIAGES

Andy Williams to **Debbie Haas**, May 3 in New York. He is a singer and recording artist known for such hits as "Moon River" and "Days Of Wine And Roses."

DEATHS

Howard Allison, 63, of pulmonary distress, April 4 in Nashville. During a music career that dated back to 1948, Allison worked for the Bullet, Tennessee, Republic labels, co-founded Coastline Distributors and Southern Records, and served as GM of Ernie's Record Mart. He had recently retired as president and part-owner of the Central South Black Gospel record distribution company. He is survived by seven sisters and two brothers.

Skip Styles, 44, of an apparent heart attack, April 27 in New York. Styles was president of Takes Two Management, which oversaw the careers of such artists as Concett Bradley and Jean-Michel Dorthan. Styles was buried April 30 in his hometown, South Deerfield, Mass. A memorial service is scheduled for 2:30 p.m. May 11 at Gusto House, 197 E. 4th St., in New York. Donations may be sent to the Skip Styles Fund, which will be used for the betterment of the arts, c/o CVC Report, 648 Broadway, New York, N.Y. 10012. Survivors include his wife, Sharon Steinbach, senior editor at CVC Report; and a son, Mischa Mastalitz.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Alan Miller was incorrectly credited as director of Kik Tracee's video "Don't Need Rules" in a May 11 story on Rebo Studios. Miller directed an in-house version of the clip for RCA, not the promotional video produced for broadcast.

Disctronics Countersues Disc Manufacturing, Quixote

BY SUSAN NUNZIATA

NEW YORK—CD manufacturer Disctronics has filed a countersuit against Disc Manufacturing Inc. and its parent company, Quixote, seeking \$180 million.

A suit filed against Disctronics last summer by Quixote and Disc Manufacturing Inc. in Madison County, Ala., seeks monetary damages from Disctronics Ltd. The suit also asks the court to impose a constructive trust over a Disctronics-owned CD plant in Plano, Texas, alleging that the purchase was intended to aid the Disctronics Manufacturing Inc. plants, but was not, in fact, used to that end.

According to the countersuit, Disctronics had agreed to make available the assets and businesses of its newly acquired plant to Disc Manufacturing Inc. in an effort to pay off a \$26.5 million note to Quixote. However, the suit says, two months after Disctronics

acquired the Plano plant, the debt was settled through a stock negotiation that led to Quixote taking over the plants.

Quixote had owned the plants until January 1988, when they were sold to Disctronics for \$55.5 million—\$29 million of which was paid in cash. In February 1989, the Chicago-based Quixote filed suit against Disctronics in circuit court in Cook County, Ill., requiring the company to pay the \$26.5 million outstanding.

Last May, Quixote Corp. reacquired the plants, located in Anaheim, Calif., and Huntsville, Ala., for a token sum of \$1,000 (Billboard, June 9, 1990). The plants have been operating under the name Disc Manufacturing Inc. since that time.

In the months prior to Quixote's reacquisition of the CD plants, Disctronics Ltd. was finalizing the purchase of the Mitsubishi-owned Memory-Tech CD manufacturing plant in Plano. Disctronics acquired that

plant in early March 1990, renaming it Disctronics Texas Inc.

The Disctronics suit makes several other claims against Quixote, including a charge that the corporation did not act in good faith in negotiations with Disctronics over settlement of the outstanding \$26.5 million. It also alleges economic duress, tortious interference, unjust enrichment, fraud, breach of contract, and unfair compe-

tition on the part of Quixote.

According to Peter Massey, CEO of Disctronics, Quixote's retaking of Disctronics Manufacturing Inc. was conducted while the company was under economic duress and Quixote was in a superior bargaining position. Disctronics is seeking to reclaim the Huntsville and Anaheim plants on the basis of this charge.



Classical Confab. Shown at a press conference held at Carnegie Hall between rehearsals of "Otello," top row, from left, are Decca VP of international marketing Richard Rollefson; PolyGram Classics and Jazz president David Weyner; Decca International president Roland Kommerell; and London Records VP Lynne Hoffman-Engel. In bottom row, from left, are baritone Leo Nucci, soprano Kiri Te Kanawa, and tenor Luciano Pavarotti.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MAY

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, **1991 Beacons In Jazz Awards**, The New School Auditorium, New York. 212-741-8058.

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, **Assn. of Independent Music Publishers Meeting**, Hyatt on Sunset, Los Angeles. 818-842-6257.

May 15-19, **19th Annual NAIRD Convention**, Sheraton Universal, Los Angeles. 609-547-3331.

NEW DEAL FOR SELECT?

(Continued from page 8)

pendent National Distributors Inc. web. Stores have been notified and "[WEA] is out soliciting orders," he says.

Jerry Bassin, president of Miami-based Jerry Bassin Distributors Inc., says WEA already has solicited his one-stop operation on behalf of Chubb Rock's new album, "The One," slated to hit the streets Tuesday (14). "Chubb Rock, definitely, 100% sure, is on Elektra," Bassin confirms.

"I know [Select and Elektra] made some kind of deal; Elektra is responsible for all returns now," adds Joyce Lynn, president of Baltimore-based Great Bay Distributors. "We've lost a line and that's not good news."

May 16-19, **American Women in Radio and Television Conference**, Omni CNN Center, Atlanta. 202-429-5102.

May 18-19, **SPARS (Society of Professional Audio Recording Services) Digital Audio Workstation Conference**, Penta Hotel, Orlando, Fla. Shirley Kaye, 800-771-7727.

May 28-29, **1991 Billboard International Latin Music Conference**, Hyatt, Miami. Melissa Subatch, 212-536-5018.

LONGBOX REPLACEMENT SAGA GOES ON

(Continued from page 5)

Eco-Pak group. Also, one of our labels will be doing something with DigiTrak. And an alternative jewel box has been presented by a designer that has piqued the company's interest."

PGD officials were out of the country and could not be reached for comment.

At Sony Music Distribution, president Paul Smith says the Cowan package "has an advantage in that it keeps the jewel box, or a semblance of it. It is a very interesting package and could be a viable alternative, but we haven't drawn any conclusions yet on packaging."

BMG president Pete Jones says, "We remain extremely interested in all packaging alternatives that solve the four issues. The Ivy Hill package is an exciting possibility about which we continue to learn more. There may be other possibilities emerging, which would also solve all four concerns in creative ways. I am not married to any particular solution but one that solves all four problems."

While the Cowan package appears to have the spotlight for the time being, Jones suggests that the Eco-Pak may have triggered a fresh approach to solving the packaging dilemma and that other designs may yet emerge.

At Uni, executive VP John Burns says, "The industry knows that we are getting rid of the longbox and now Uni is looking at several alternative packages," including the Eco-

Pak and the Cowan package, but has not made any commitments.

He adds that "it's conceivable that the industry could be headed to an environment that will have several different packages in a uniform size."

Richard Block, president of AGI Inc., acknowledges that the Eco-Pak may have the lead at the moment but adds that he believes there is still a place for his company's DigiTrak in the packaging picture. "We have done assorted DigiTrak releases, including Sting, and we believe that there will continue to be artists who want DigiTrak. In fact, we have just reached an agreement with a label to use DigiTrak as the package for an upcoming release by a major top 10 artist."

Moreover, he points out that Shorewood joins Ivy Hill in licensing the DigiPak/Trak. Both "see enough merit in DigiTrak as a commercial and promotional package to enter into a licensing agreement with us."

WEA, meanwhile, is moving forward with its plan to introduce the Eco-Pak.

Droz says that product may be issued in the package "at some point in 1991 in limited quantities."

The Warner Music Group, parent of Eco-Pak's inventor, Ivy Hill, plans to start a "consumer evaluation" of Eco-Pak before the start of this summer, according to VP of marketing Jordan Rost.

Using an outside research company, one-on-one consumer feedback

will target CD buyers in malls in at least four major cities.

They will examine the package personally and "see the package in a display setting," Rost says. A focus-group approach was rejected because tastes often reflect a group mentality, according to Rost.

Within the ranks of CD buyers, the evaluation will also seek out classical buyers. While classical sales in the U.S. are only 5% of the total dollars spent on prerecorded music, buyers in this category are seen as among the strongest proponents of the jewel box.

As Rost puts it, "Anytime anything the consumer loves [is confronted] with change, he naturally gets suspicious."

The research should last a few weeks, allowing Warner to reach basic conclusions before summer's end.

Arthur Kern, executive VP at Ivy Hill, says his company is in the process of refining Eco-Pak and making prototypes to distribute to the industry.

Assistance in preparing this story was provided by Irv Lichtman.

Complete Voter's Guide To NAIRD's 1990 Indie awards ... see page 42

BLOCKBUSTER FRANCHISEE COX CABLE ANNOUNCES PLANS TO SELL ITS VIDEO OUTLETS

(Continued from page 5)

eo retailing in general.

Blockbuster's stock has since regained much of the ground it gave up in the wake of the announcement.

"Cox, which is in TV, radio, cable, newspapers, and auto auctions, is, like a lot of companies in these recessionary times, hurting a bit," says Gary Jacobson, an analyst with Kidder, Peabody. "Looking at the businesses they do, video retailing is the one that doesn't really fit. They had an agreement to build 40 more stores by year's end, which would have re-

quired a significant capital investment, and they chose not to make it.

"But they've gone out of their way to say this is not a commentary on either Blockbuster or on video retailing," Jacobson continues. "They needed the cash for other purposes."

Cox had approached Blockbuster several months ago about consolidating its far-flung territories—which stretch from Syracuse, N.Y., to Panama City, Fla.—either by selling some of its locations to the parent company or by effecting a store swap. At the

time, Cox sought to focus on its southern territories, where its stores were performing better than in its Northeast locations.

According to knowledgeable sources, however, Cox became frustrated with the slow pace of the negotiations with Blockbuster and decided to get out altogether.

Few analysts expect Cox's 82 stores to be sold to a single buyer; instead, they forecast the stores will be sold to a combination of new and existing franchisees and to Blockbuster

itself.

"I see Blockbuster picking up 15 to 30 of the stores," says Craig Bibb, an analyst with PaineWebber. "Blockbuster already has a lot of stores in upstate New York and around Atlanta. I think it's pretty much a given that they would go corporate."

David Anderson, a Cox spokesman, says the company has been approached by "numerous interested parties," adding the stores could still be sold in one piece. "We've had that kind of interest," he says. "We've

also had interest in single locations or in groups of stores."

Anderson notes that many of the locations were open less than a year and were not yet profitable. "We were still in the startup phase on a lot of these locations and you don't become profitable as soon as you turn on the lights," he says. "That's why I say there's a lot of room for expansion, a lot of upside potential for anyone who buys the stores."

CANADIAN THRUST

Meanwhile, Blockbuster is seeking to acquire control of 16-25 Major Video locations in Canada through the trustee appointed by the Royal Bank of Canada after the chain filed for bankruptcy May 2.

The stores are currently being operated by Coopers & Lybrand, the receiver appointed by the bank.

The chain listed debts of \$8.7 million (Canadian) in its preliminary filings, but other sources indicate the total debt will ultimately end up being closer to \$25 million (Canadian) once all the books are examined.

The company had three secured creditors—the Royal Bank, Block-

(Continued on page 97)

NEW LINE GETS EXCLUSIVE RIGHTS ON NELSON

(Continued from page 5)

Met Sally . . ." and "Misery." Castle Rock has made a commitment to deliver up to 13 new films to Nelson for marketing and distribution through 1994, including "City Slickers," which will be released to theaters this summer.

"Misery" will be the debut release for New Line's video unit; it is expected to be released in mid-July. The video unit was launched last year but did not become operational until now, according to Lynne. He says the first step was to forge a distribution services agreement with RCA/Columbia Home Video, which handles New Line's sales, billing, collections, and shipping. All of Nelson's catalog and new films will be distributed by RCA/Columbia.

Lynne adds that New Line will be looking for other "video-driven acquisitions."

Out of the picture is Orion Home Video, which had a deal to distribute Nelson Home Video's product. "Orion would step aside," says Lynne. "It really will not be involved anymore."

Officials would not comment on what will happen to the staff at Nelson Home Video or to its chief, Reg Childs. "None of us has had a chance to make judgments," says Lynne. "One of our responsibilities is to reduce overhead at Nelson. There may be some duplication of overhead and there may be some changes."

Nelson's 600-film library includes features made by Embassy, DEG, and Janus, as well as Nelson's own movie production unit and Castle Rock. Among the better-known titles in the catalog are "The Graduate," "The Last Emperor," and "Kiss Of The Spider Woman."

Nelson says it plans to use \$12 million of the cash from New Line to retire some of its bank debt, which totals \$99 million.

Credit Lyonnais Bank Nederland N.V., which is Nelson's primary lender, says it will finance payments from Nelson to Castle Rock for rights to distribute films on home video. Under its existing deal with Castle Rock, Nelson is required to pay advances

for Castle Rock product on a title-by-title basis. The Castle Rock deal is regarded as one of Nelson's primary assets.

The New Line deal calls for Nelson's parent company, NHI Nelson Holdings International Ltd. of Toronto, to receive \$15 million cash, 150,000 shares of New Line common stock, and warrants to acquire another 250,000 New Line shares at 130% of the average market value of the stock over a 20-day period. New

'HOME ALONE' VID POISED TO SET NEW SALES MARK

(Continued from page 1)

FoxVideo marketing VP C. Bruce Pfander said the studio expects to have net sales of at least 10 million units, adding, "and you can print that."

If Pfander's prediction is borne out, "Home Alone" would challenge MCA Home Video's "E.T. The Extraterrestrial," as the biggest-selling video of all time. "E.T." reportedly

shipped 12 million units or more in 1988, although the company has never revealed the final net number after returns.

Aiding the prospects for "Home Alone" is the paucity of potential competition it faces in the second half of the year. Although Walt Disney Home Video has announced the July release of its animated feature "Robin Hood" for July (see story, page 64), and is widely expected to announce "Rescuers Down Under" for the fall, retailers generally treat Disney product as a business unto itself that is not directly competitive with live-action programming.

As the third-highest-grossing film in history—after \$267 million in-box office revenue—and carrying a PG rating, the movie already has wide consumer awareness and appeal and should garner maximum distribution through all classes of trade.

Moreover, none of the film releases theatrically in the first five months of 1991 are regarded as likely direct-to-sell-through candidates for this year. Warner Bros.' "Robin Hood: Prince Of Thieves," starring Kevin Costner, is generating considerable prerelease buzz in Hollywood and is expected to be a box-office smash, but its June theatrical release would make a 1991 video release a tight fit—although Warner pulled off the same trick in 1989 with "Batman."

Additionally, "Home Alone" will have nearly four full months on the market before Christmas, with TV and print advertising running throughout the entire period.

Pepsi advertising will concentrate on the announcement of "Home Alone" and the \$5 rebate (which will also be promoted through bursts on 10 million -20 million packages); American will promote the video and the travel discounts through its American AAdvantage newsletters, in-flight magazine, and in-flight video programming.

In addition to announcing the title itself, FoxVideo will promote a free poster offer for consumers. Fifty posters will be packed into a 48-piece,

prepack floor display. The posters will only be available through the prepack order cutoff of July 11. The order cutoff for straight inventory is July 23.

Although the announcement that "Home Alone" would be an August sell-through title had been widely expected (Billboard, April 27), the size of the promotion and the multiple sponsors come as a surprise.

By lining up two sponsors for the tape, FoxVideo is violating what had been one of the standard assumptions about the video sponsorship business: that potential sponsors would be attracted to home video because it offered an exclusive, uncluttered advertising environment.

"Each [sponsor] is exclusive within its [product] category," Pfander said. "We couldn't have done this with a snack food or some other consumer-packaged good—even though that would technically be considered another category—because the retail base would overlap with Pepsi and there would be the potential for conflict on in-store aspects of the promotion."

"But there's no overlap between soft drinks and airlines," Pfander continued. "We expect that when American's [promotional] efforts kick in it will actually bring more people into the Pepsi promotion."

Although Pepsi is in negotiations with Macauley Culkin, the 8-year-old star of "Home Alone," to appear in its commercials, the spot that appears on the video will not feature the young actor.

Pepsi's rebate offer will run through Jan. 31, 1992. To be eligible for the rebate, consumers must mail in proof-of-purchase for the film, plus proofs from two liters worth of Pepsi, Diet Pepsi, Caffeine Free Pepsi, Caffeine Free Diet Pepsi, Mountain Dew, Diet Mountain Dew, Lemon Lime Slice, Diet Lemon Lime Slice, Mandarin Orange Slice and its diet counterpart, Mug Root Beer, Mug Cream Soda, and Diet Mug Cream Soda.

AT&T, TCI CABLE FIRM LINK FOR VIDEO-ON-DEMAND TEST

(Continued from page 8)

formed sources, but has only recently become cost-effective. TCI president and CEO John Malone says, "In the last six months, dramatic developments in optical fiber, digital and digital-compression technology have made possible the deployment . . . of advanced, interactive cable television systems."

According to TCI senior VP Bob Thomson, TCI has invested "several million dollars" in the test, which is scheduled to begin in the fourth quarter.

Although the price of renting a program has not been disclosed, TCI officials say it will be competitive with video-store rental fees. Likewise, release windows for product shown on VCTV's video-on-demand system would be in line with existing street dates, according to Thomson, and the project's pay-per-view service would probably observe standard pay-per-view windows which tend to be from 30-45 days.

Thomson says TCI is "currently in negotiations with the Hollywood studios, and we've noticed that there is significant interest from them" in providing product for VCTV.

THREAT TO RETAIL?

Despite the likely threat to conventional video retailers from systems such as this one, dealers surveyed by Billboard say it is too early to assess the impact VCTV might have on their businesses.

Gary Edgar, VP of 14-store, Fort Collins, Colo.-based Giant Video,

which has three outlets in the Denver area, says, "We're just taking a wait-and-see approach. It's certainly something we're going to have to keep our eyes on, but there are a lot of unknowns at this point. I think there's not enough information out there to evaluate it."

Ted Engen, head of Minneapolis-based Video Buyers Group, which represents more than 1,000 stores, says of VCTV, "This is not the first time we've heard about it. Is it something that could cause us some problems? Sure it is. Is it something that'll drive us out of business? I don't think so."

Similarly, TCI's Thomson predicts video dealers will not be done in by VCTV. "A lot of the video store owners" are very good entrepreneurs and will make out fairly well no matter what the new technology is," he says. "The communications business is expanding so rapidly that in many cases new entrants can come into an aspect of the business and not hurt incumbents."

BATTLE ON THE HILL

The telephone and cable camps have been at odds for years, fighting a protracted legislative battle on Capitol Hill over the 1981 consent decree that broke up AT&T—setting up seven regional Bell companies—and the 1984 Cable Act, which prohibits phone companies from owning, operating, or programming cable services.

According to John Wolfe, spokes-

man for the National Cable Television Assn., the phone companies have been lobbying to repeal the laws that prevent them from "getting involved in the programming of cable channels. We are trying to resist the efforts of the phone companies to have [the Cable Act] modified. We think it works quite well."

AT&T's Trojnar declines to comment on the legislation, other than to say, "Our position is that we're fairly neutral, but we oppose any unnecessary restriction on any industry."

A cable industry insider characterizes the venture between AT&T and TCI as "intriguing," saying that "what TCI is implying is that there may be ways in which we can work with the phone industry simply to improve the telecommunications infrastructure around the country. It doesn't mean anybody had to break any laws or cross any boundaries to do so."

However, he cautions that the Denver project does not represent a slackening of tensions between the two industries. The VCTV arrangement "strikes me as tangential to what's going on in the legislative process," he says. "It's a business deal and I think all the parties involved think they'll come away with something valuable. It appears to be a win-win situation."

Assistance in preparing this story was provided by Paulette Dininny in Washington, D.C.

ALBUM REVIEWS

POP

► **TATTOO RODEO**
Rode Hard—Put Away Wet
PRODUCER: Ron Bloom
Atlantic 82241

More than just an average hair band, this L.A. quartet blends hard rock, pop, and blues on its impressive debut. Lead singer Dennis Churchill-Dries proves to be a versatile vocalist, easily handling such screechers as “Sweet Little Vikki” and midtempo tunes like “Been Your Fool.” The tunes, while striking no new ground, are consistently high-quality. A promising band that with just a little more bite and maturity could make some real inroads. Also check out “Blonde Ambition”—it ain’t about Madonna.

★ **JULIAN COPE**
Peggy Suicide
PRODUCERS: Donald Ross Skinner; Julian Cope
Island 848388

With a sharp, surrealistic vision of environmental breakdown and political unrest, St. Julian lives up to his full post-Teardrop potential with this astute, 75-minute psychedelic concept album done in high ’60s style. Leadoff single “Wonderful Love” is already a modern rock hit, which could easily be followed by the soulful anthem “The American Lite,” the fuzztone funk of “East Easy Rider,” the full-tilt guitar-rock of “Hanging Out & Hung Up On The Line,” the skittish pop hooks of “If You Loved Me At All,” and the Doors-ian groove of “Drive, She Said.”

★ **THE SUBDUDES**
Lucky
PRODUCER: Rob Fraboni
East West Records 91671

Second shot from intriguing quartet brings back more no-drums, accordion-filled album rock cuts. The band takes a little more of an R&B tack this time out to great avail—especially on such horn-laden numbers as first single “Straight Shot.” A superb cover of Al Green’s “Tired Of Being Alone” fits in perfectly with the rest of the originals. The Subdudes are a unique band that combines strong songwriting with great delivery.

GANG OF FOUR
Mall
PRODUCER: Andy Gill
Polydor 849124

Groundbreaking funk/punk group of the late ’70s-early ’80s re-forms, with original members Gill and Jon King at the helm. Album retains seething get-down sound of records past; blazing “Cadillac” and “Don’t Fix What Ain’t Broke,” slinky “Satellite,” and cover of Bob Marley’s “Soul Rebel” lead the airplay parade for modern-rockers.

THE REBEL PEBBLES
Girls Talk
PRODUCER: Tony Peluso
I.R.S. 13076

From the label that brought you the Go-Go’s, here’s a four-piece, all-girl group that will inevitably conjure up some memories of its hit-making predecessor. Lead vocalist Rachel Murray’s high, penetrating voice is not without its appeal, and some numbers—notably “Dream Lover,”

“How Do You Feel,” and “Without You”—have enough lightly rocking heat to play at top 40.

DAVID HALLYDAY
Rock ‘N’ Heart
PRODUCER: Richie Wise
Scotti Bros. 5204

Son of two French pop superstars of yesteryear, Johnny Hallyday and Sylvie Vartan, takes square aim at the American charts with latest release. Much of young Hallyday’s writing is run of the mill, but he boasts a strong voice (he sings in English). “Ooh La La” is a lubricious rocker that has some top 40 potential, while ballad “About You” could cut an AC groove.

DREAD ZEPPELIN
5,000,000*
PRODUCERS: Jah Paul & Rasta Li-Mon
I.R.S. 13092

For the most part, the joke remains the same on second I.R.S. release by L.A.-based unit: Presley imitator Tortelvis thrashes various Led Zeppelin classics to a reggae backbeat. While mash-downs of “When The Levee Breaks,” “Stairway To Heaven,” and other Zep classics have their humorous moments, and things are broken up by a couple of originals and a Wailers cover, one leaves the proceedings with the inescapable feeling that this is a one-gag outfit.

FIREHOSE
Flyin’ The Flannel
PRODUCERS: Paul Q. Kolderie & FIREHOSE
Columbia 47839

Putting it in HOSEspeak: Trio of corndogs from Pedro (average Joes from San Pedro, Calif.) doesn’t go merish (commercial) on major-label debut but continues to jam econo (play short, inciting tunes), guaranteed to lively up rockin’ dudes and dudesses (modern rock programmers). “Down With The Bass,” title cut, and “Toolin’” are best indicators of band’s heated, punk/funk-inflected style.

★ **BIRDLAND**
PRODUCER: Philip Tennant
Radioactive/MCA 10214

Bleached-blond U.K. quartet is an invigorating throwback to earlier punk days; song-oriented style recalls such late-’70s progenitors as Generation X and Buzzcocks, while distortorama guitar attack moves in direction of such latter-day noisemeisters as Jesus & Mary Chain and Ride. Vocals are awkwardly ingenious at times, but sheer spirit of tracks like “Shoot You Down” and “Don’t Look Back” will carry the day for modern rockers.

WALKING WOUNDED
Hard Times
PRODUCERS: Jerry Giddens, Rick Winqest, Kent Earl Housman, Ethan James
Doctor Dream 9150

Third full-length album by fine L.A. sextet is again marshaled by lead vocalist Giddens, who contributes his usual robust singing and original material with a keen eye for political and social detail. Full-blooded “Under The Sheltering Sky” and gospel-edged “Sweet Redemption” deserve a strong reception by modern-rock outlets.

JOHNNY LAW
PRODUCER: Brendan O’Brien
Metal Blade/Reprise 26483

Austin, Texas, quartet boasts a straight-ahead rock’n’roll style that won’t sound unfamiliar to fans of the Georgia Satellites (several of whom guest here) or the Black Crowes. Group stirs up some hard-nosed energy on pungent cuts like Dan Baird’s “Too Weak To Fight,” “Pieces Of The Bottle,” and “Promises,” all of which have instant appeal for gutsier album rock outlets.

THE WILLIAMS BROTHERS
PRODUCER: David Kershbaum
Warner Bros. 26503

Long-in-gestation second album by siblings Andrew and David Williams (nephews of Andy) contains several

SPOTLIGHT



PAULA ABDUL
Spellbound
PRODUCERS: Various
Virgin 91611

The members of the Family Stand may be the best friends Abdul has ever had. She’s flaunting her alliance with the critical raves all over the follow-up to the mega-platinum “Forever Your Girl.” They co-wrote eight songs, including four with Abdul, on this diverse, often enchanting record. Among their top contributions are first single, the midtempo, breathy pleaser “Rush, Rush,” the sprightly “Promise Of A New Day,” and the soulfully melodic “Kisses In The Wind.” Also of note is the Prince-penned toe-tapper “U.” Abdul’s voice has improved, but singing will never be her strong point. Her obvious strength—and it’s an impressive one—is finding talented people who can surround her estimable charm and charisma with great songs and production.

pop pleasures. Backed by such notables as David Mansfield, Benmont Tench, Sara Lee, and Fernando Saunders, close-harmony duo advances a handsomely produced song set. Ballad “Can’t Cry Hard Enough” is a nice AC bet, while Simon & Garfunkel-esque “Give It All Up For You” has top 40 potential.

THE BARKING TRIBE
Serpent Go Home
PRODUCER: Brian Paulson
Rykodisc 10200

Offbeat debut album from this Southern-fried four-piece should find a ready reception at college or alternative outlets with a taste for sharp-edged songwriting and raucous guitar lines. Highlight tracks from an intriguing set include the winning, solid hooks of “Breakaway,” the folk-rocking fracas of “Four Fuses,” the wild, Beefheartian groove of “Hide A Prize,” the kinetic beat of “Dammit To Hell,” and the flat-out boogie of “Ain’t As Many Girls As There Used To Be.”

I LOVE YOU
PRODUCERS: Geoff Workman & I Love You
Geffen 24371

L.A. quartet, recently subject of a heated bidding war, makes its full-length bow after an indie EP release on Enigma. It’s “Disraeli Gears” time again, as group flexes the dynamics, if not the total virtuosity, of Cream in its headiest psychedelic period. “Hang Straight Up,” “Open You,” and “She’s The One/I.N.S.E.T.” sound like initial modern-rock choices, with fringe album rock potential as well.

R&B

SOUNDS OF BLACKNESS
The Evolution Of Gospel
PRODUCERS: Gary Hines, Jimmy Jam & Terry Lewis
Perspective 28968

First/release from producers Jam and Lewis’ new A&M-distributed custom label is a surprising foray into sacred music, played by a huge Minnesota choir-cum-band and fueled on most tracks by the high-watt lead vocals of Ann Bennett-Nesby. However, though

most numbers have a definite gospel message, some—such as fiery Jam-Lewis production “The Pressure Pt. 1” and cover of Sly Stone’s “Stand”—could find a home on R&B radio.

LAMONT DOZIER
Inside Seduction
PRODUCERS: Lamont Dozier; Phil Collins
Atlantic 82228

Dozier makes his Atlantic debut with a pleasing set of tunes that draws much more from contemporary sounds than from his remarkably prolific past as one of Motown’s top songwriters. It’s to his credit that he doesn’t rest on his laurels, but nothing on this album conjures up the previously displayed greatness of his talent. Best cuts here are the snappy “No Comment” and “The Quiet’s Too Loud,” co-written and co-sung with Phil Collins.

JAZZ

► **JAMES MOODY**
Honey
PRODUCER: John Snyder
Novus 3111

Saxophone veteran Moody swings elegantly with this fine collection of mostly down-tempo numbers that sound as sweet as the album’s title. Accompanied by the estimable Kenny Barron on piano, Moody’s tone is as agile and free-flowing as ever on such themes as the playful “Honey’s Tune,” the cartoonish “Mutt & Jeff,” and the lovely “Sepia.” The mood is likewise lush and lyrical on such standards as “It Might As Well Be Spring,” “Someone To Watch Over Me,” “I Can’t Get Started,” and “When You Wish Upon A Star.”

RATAU MIKE MAKHALEMELE
Thabang
PRODUCERS: Ian Osrin & Ratau Mike Makhalemele
Atlantic Jazz 82147

South African saxophonist/composer/arranger offers a fresh perspective on contemporary jazz styles in a quintet setting with lively choral accompaniment. Highlights include such throbbing, atmospheric tracks as the title cut and “Soweto Dawn,” and his merger of South African pop styles with jazzier tonalities in “Hummingbird” and “Slow Drive.”

FREDDIE REDD
Everybody Loves A Winner
PRODUCER: Eric Miller
Milestone 9187

Longtime San Francisco-area pianist/composer comes back strong, leading a sextet of ace sidemen for a brilliant postbop foray that should appeal to all traditional-minded listeners and formats. Redd’s funky, idiosyncratic playing is most splendid on the bright, animated theme of “Give Me A Break,” the elaborate yet catchy title track, the snappy, bluesy changes of “And Time Marches On,” and the lush, down-tempo “Melancholia.”

NAT ADDERLEY QUINTET
Talkin’ About You
PRODUCERS: Orrin Keepnews & Nat Adderley
Landmark 1528

Cornet vet Adderley lays down another on-target, sweetly soulful, traditional-values set with an acoustic quartet that features heavy-hitting young-gun altoist Vincent Herring as well as such stalwarts as bassist Walter Booker and drummer Jimmy Cobb. Highlights include the bluesy tribute “Talkin’ About You, Cannon,” the wild swinging of “Mo’s Theme,” the dramatic, up-tempo “Big ‘P,’” and a playful take on oldie “I Can’t Give You Anything But Love.”

COUNTRY

LES TAYLOR
Blue Kentucky Wind
PRODUCER: James Stroud

Epic 47096

Taylor takes listeners on an up-tempo but lighthearted ride boasting vocals with spunk. He also slows the pace with a heart-wrenching ballad or two. Especially delightful is the duet “The Very First Lasting Love” with the powerful Shelby Lynne. Other favorites are “I Gotta A Mind To Go Crazy,” and “After You.”

JO-EL SONNIER
Tears Of Joy
PRODUCER: James Stroud
Capitol Nashville 95684

In his first album for the label, Sonnier sticks with his trademarks: yearning vocals and accordion-tinged instrumentation. Best cuts: “Smile When You Say That,” “Fire On The Line,” “Let’s Give Love One More Try.”

CLASSICAL

★ **ARNOLD: GUITAR CONCERTO/BROUWER: RETRATS CATALANS/CHAPPELL: GUITAR CONCERTO NO. 1**
Eduardo Fernandez, English Chamber Orchestra, Wordsworth
London 430 233

Without quibble, one of the finest guitar albums to hit the market in recent years. From the jazz-inflected Arnold Concerto to the vigorous extroversion of the Chappell opus, the playing by Fernandez and the orchestra is stunning. Moreover, the production sets new standards of technical balance, keeping the guitar comfortably above the often lush orchestration without destroying the illusion of reality. Long shelf life predicted.

TCHAIKOVSKY: SYMPHONY NO. 4; FRANCESCA DA RIMINI
New York Philharmonic, Bernstein
Deutsche Grammophon 429 778

A highly personal reading of the symphony. Tempos are often slow, but tension is maintained as Bernstein imposes his view on a demonstrably cooperative orchestra. And when the conductor revs up, as he does in a runaway race through the last movement’s final measures, it’s all the more exciting. “Francesca” is a compatible complement.

BARBER: ADAGIO FOR STRINGS; SECOND ESSAY: SERENADE FOR STRINGS, ETC.
Symphony of the Air, Golschmann
Vanguard OVC 4016

One of the more interesting Barber albums to surface at a time when his works and those of other American “Romantics” generate more attention than they have in a long time. Included are such accessible Barber rarities as “A Hand Of Bridge” and “Music For A Scene From Shelley” in the generous program rescued from the Vanguard vaults. Excellent sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre’s chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC’S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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ON
TOUR
WITH
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Featured in Rolling Stone's "Hot" issue as the hot band of 1991.



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Produced by Paul Leez, Donnie Vie & Chip Z'Nuff.

NEW WAVE OF DANCE MUSIC GETTING INTO GENRE'S SOUL

(Continued from page 1)

record, and when I'm looking for something a little more soulful, I reach for something by Brand New Heavies or Soul Family Sensation. This is all just proof that dance music is getting diverse."

While house and hip-hop acts continue to sample jazz, soul, and funk artists like James Brown, Wilson Pickett, and Miles Davis, new-soul bands, in most cases, are *emulating* the sound of those acts' original recordings in a dance context.

Although new-soul acts have earned credibility from extensive club exposure, a number of them have also racked up healthy sales and radio airplay in the U.K.

"This music is an integral part of our daytime programming," says Lindsey Wesker, head of music programming at popular U.K. radio station Kiss-FM. "I find that these records bridge the gap between the clubs and pop radio. They fit nicely alongside records you in America consider 'urban radio,' like stuff by [Jimmy] Jam & [Terry] Lewis."

LABELS EXCITED

The success of new-soul music overseas has sparked excitement among U.S. label executives and club DJs about its possibilities for acceptance here. Many of the movement's most popular acts have been signed to U.S. label deals, and have albums and singles slated for domestic release within the next four months. Already signed are Massive Attack, to Virgin; Basscut, to Charisma; and Young Disciples, to Mercury.

The Brand New Heavies have just issued their debut album, "Bnh," here through Delicious Vinyl and are beginning to receive attention from club and urban radio circles.

Other popular acts that are reportedly close to closing major-label deals include Eve Gallagher, Galliano, and Soul Family Sensation.

At the club level, U.S. DJs have begun to test import versions of new-soul music singles—and have received a positive response. In fact, an underground new-soul movement is under way in New York. Two one-night-only clubs there, Groove Academy and Giant Steps, are devoted exclusively to exposing new-soul art-

ists.

"This is music that brings back a rawness to the clubs," says Maurice Bernstein, who, with Jonathan Rudnick, operates both venues. One of the primary features of Giant Steps is a show that showcases DJs spinning raw beats and scratching on turntables, while live musicians play jazz and funk music simultaneously.

"It adds an edge to dance music that you can't get from techno music," Bernstein says. "With house music, you can get lost in cold beats. This music breathes and allows room for creative singing and musicianship. And you can dance your ass off to it!"

In other regions of the U.S., DJs are finding that beginning the evening with this more down-tempo music provides a pleasant contrast to the more frenetic pace of house music.

"It allows them to come up with more imaginative ways to move," says DJ Jamie Peterson. "[New soul] is a more expressive outlet for people who feel confined by the syncopation and regimentation of house music. They have a more primal reaction to it."

ORIGINS OF NEW SOUL

The origins of new soul are somewhat difficult to trace. Acts like Brand New Heavies and Young Disciples were born out of the rare-groove movement of the mid-'80s, a form of funk music that was a reaction to the growing popularity of techno-pop.

Artists like Gallagher and Basscut are considered an organic outgrowth of the Soul II Soul/swing trend of two years ago.

"Basically, people just want to have a choice when it comes to dance music," says Jerry Walters. "We don't want to be told, 'House is hot, so you will dance to nothing but house.' People in the clubs have mood swings just like people in rock and roll. We'd like to have the same kind of variety."

Recognizing the need for a label to provide such variety, Steven Machat formed Acid Jazz Records last year. The U.K. home of the Brand New Heavies, the label has also had success with such acts as A Man Called Adam and Dread Flimstone. Acid

Jazz recently entered the U.S. market via a distribution deal with Scotti Bros.

Since the success of Acid Jazz, another similar label, Talkin' Loud, has surfaced. Distributed by Phonogram in the U.K., the label's biggest hit to date has been the single "Apparently Nothing" by Young Disciples. The label is offering each of its acts to PolyGram in the U.S., though a label distribution deal here has not been confirmed.

"We're trying to take dance music out of the ghetto here," says Giles Peterson, manager of A&R at Talkin' Loud. "We're catering to a generation of bands that are actually recording songs. This is a new school of people devoted to making quality music."

Another of Talkin' Loud's primary acts is Galliano, which has been described as a rap band that combines the influences of Sly Stone and Gil Scott Heron.

HOUSE IS ALIVE AND WELL

In terms of popularity and influence, house music remains one of clubland's most popular forms of music. Industry executives and DJs do, however, view new soul as a possible means for keeping dance music alive as a viable and stable mainstream genre.

"With this music, the concentration is on artists, not producers," says David Steel, VP/GM of Virgin Music. "When it comes down to spending money, top executives want to invest in an artist who has potential for longevity."

Additionally, many new-soul bands are able to take their acts on the road and perform with live instrumentation, which has long been a weak point for dance-music artists.

"People appreciate being able to see the artist re-create their music in a live setting," says Cynthia Cherry, manager of A&R for Eternal Records in London. "These artists allow those of us who work in dance music at labels to be more competitive in the pop marketplace. We'll be able to take an act like Reich, a new one I'm working with, and put them out on the road to perform and get their chops."

deal with rampant piracy.

The NARM board of directors recently voted to support Congressional efforts to pass the National Voter Registration Act, known as the "Motor Voter" bill, and NARM Washington lobbyists are monitoring progress of the legislation.

The bill would automatically register auto-license-holding citizens as voters. Opponents say the measure would raise the possibility of voter fraud. They also say the measure would be expensive to implement.

Also supported by organizations such as Rock/Rap The Vote and People for the American Way, this year's bipartisan Senate version, S. 250, sponsored by Sen. Wendell Ford, D-Ky., and Mark Hatfield, R-Ore., has passed full committee. Some sources say the bill may be up for a floor vote as early as this week. If not, it will be scheduled for a vote in June.

Swift, who sponsored the House Motor Voter bill last year, is holding off on reintroducing it until Senate action is completed.

CANADA'S FIRST-QUARTER BUST TROUBLES INDUSTRY

(Continued from page 6)

tion."

"The recession in Canada started sooner and is a lot deeper than it is in the United States," notes Stan Kulin, president of Warner Music Canada Ltd. "We have higher unemployment, higher interest rates, and a constitution crisis. The country has never been more disunited."

"The GST [the Federal 7% Goods & Service tax, which was initiated Jan. 1, 1991] was the final nail," Kulin says. "All this is having an impact on consumer confidence."

"Everything is speculation, but it's important to address the new-release situation from January through to May compared to last year," says Don Oates, senior VP of sales and marketing at Sony Music Canada. "Last year, I had New Kids On The Block, which was 95% cassette because our consumer base was 8-year-olds to 14-year-olds, solely cassette buyers. We sold those in the hundreds of thousands of units and that was removed this year."

"Cassettes have traditionally been the domain of the top 40 as opposed to being strong catalog," points out Jason Sniderman, VP of Roblans Distributors. "Catalog was generally LP and then switched over to CD."

"Most of the top 40 titles in the past five or six years have sold strongest on cassette, but the top 40 has been relatively soft since January. You've also got a lot of records with very tired legs in the top 10. Once records like the Divin-

yls and that ilk do kick in, I think you'll see it get better. When your main release for this period is the Sting record ["The Soul Cages"], which hasn't really happened, that's indicative of what's going on."

Despite the annual drop in Canadian vinyl sales throughout the last decade, Sam Sniderman suggests the consumer may have been cut off from it before there was enough CD hardware in place. "We've told vinyl buyers on so many occasions, 'You can't get this title any more on vinyl.' There's only 20% of CD players in the home today [actually 17%, according to CRIA]. There's 80% out there still using vinyl and cassettes, and we've cut them off completely from vinyl."

Sony's Oates suggests that additional marketing analysis must be done before the industry can explain the decline in cassette sales. "Look at the marketplace that we're selling to compared to the marketplace we were selling to 12 months ago," Oates says.

"Twelve months ago, you had A&A's, which was 268 stores strong and which is now 157 stores, but not necessarily up and running at full capacity," Oates continues. "Were some of those stores in marketplaces that were previously strong cassette marketplaces? Plus the hardware of the CD business went from 11% to 17% home penetration. Were they, in fact, cassette purchasers in the past?"

BUD O'SHEA NAMED SENIOR VP AT CAPITOL-EMI

(Continued from page 6)

platinum "Hammer Time" (No. 7) and "Here Comes The Hammer" (No. 10).

Unlike PolyGram, Warner Bros., and Sony, Capitol-EMI has no centralized music video division. In early 1990, Capitol-EMI established Picture Music America to oversee all of the label group's video interests, but, following the rapid departure of PMA president/CEO Ken Ross, responsibilities reverted to the individual labels, with distribution handled by CEMA.

Regarding the potential establishment of a music video umbrella organization, O'Shea will only say, "That's something we'll be looking at... When you have all these resources, you want to make sure you can do it even better."

A number of Capitol-EMI's most popular catalog artists, such as the Beatles, the Beach Boys, and Frank Sinatra, have already been extensively exploited domestically. But O'Shea notes, "In the world of compilations, there are possibilities, whether it be in classical or jazz or areas such as that... At MGM/UA, the revitalizing and re-packaging of product was very successful for us."

O'Shea will also direct a deeper exploitation of Capitol-EMI catalog in foreign markets. "In some instances, artists who are well known here are not well known [in other territories]," he says. "It takes time to look at the types of music that might work in a different country."

RIAA MAKES PERSONNEL CHANGES

(Continued from page 6)

rector of anti-piracy. Valdez, formerly a regional director for the RIAA's anti-piracy investigative

on the subject. He will also offer legal assistance to attorneys and prosecutors in music piracy matters.

Responsibilities for Timon, who is based in New York, will include counseling prosecutors and helping to prepare their piracy cases, as well as overseeing ex-parte seizures in New York and the prosecution of manufacturers and distributors of pirated sound recordings. Timon was formerly city clerk of New York. Abad, formerly assistant special counsel with the RIAA, will focus on civil litigation and the RIAA's new Street Vendor Alert Program. **TRUDI MILLER**



BENDALL



SITES

staff, is based in Arlington, Texas, and will help to draft state anti-piracy legislation as well as testify on behalf of the RIAA at hearings

LONGBOX ISSUE MAY FIND ITS WAY TO CAPITOL HILL

(Continued from page 5)

ever, that he would not "just single out CD packaging in legislation because there are plenty of other products around with [packaging] problems, too. Any legislative suggestions would be in the form of a generic sort of thing."

As chairman of the House Subcommittee on Transportation and Hazardous Waste, Swift plans to sponsor a bill later this year or early in 1992 that will be an updated reauthorization of the Resource Conservation and Recovery Act of 1976.

He is currently holding a series of hearings on environmental waste problems. Staffers say it was Swift himself who saw the longbox as a symbol of wasteful packaging.

"He jumped in and chose the CD longbox as an example for discussion," says a staffer.

The discussion will kick off the first hearing Thursday (16).

Swift, who does not usually oversee recording industry matters, also serves on the House Telecommunications Subcommittee and is well ac-

quainted with the broadcast industry, especially music radio. Before entering politics, Swift worked as a DJ and in news and public affairs jobs.

The CD longbox hearing is one of four Hill hearings in this suddenly busy legislative calendar month at which Jay Berman, president of the Recording Industry Assn. of America, has been asked to testify. (An official from the National Assn. of Recording Merchandisers and an as-yet-unnamed music artist may also testify at the subcommittee hearing on CD packaging.)

In addition, RIAA lobbyists continue to work the Hill, seeking sponsorship and support for a first-ever performance royalty bill.

RIAA will also take part in hearings this month dealing with international trade and copyright protection.

Of particular interest to RIAA is a Senate hearing Thursday (16) that will look into recent promises made by Mexico, in response to possible U.S. trade retaliation, to make laws to protect U.S. sound recordings and

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	2	12	BABY BABY	AMY GRANT (A&M)	38	37	13	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
			1 week at No. 1		39	36	9	CRAZY	DAISY DEE (LMR/RCA)
2	3	12	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	40	40	7	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
3	1	13	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	41	32	20	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)
4	31	2	RUSH RUSH	PAULA ABDUL (VIRGIN)	42	43	8	YOU DON'T HAVE TO GO HOME...	THE TRIPLETS (MERCURY)
5	4	19	HOLD YOU TIGHT	TARA KEMP (GIANT)	43	46	5	MIRACLE	WHITNEY HOUSTON (ARISTA)
6	11	7	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	44	41	15	SIGNS	TESLA (Geffen)
7	6	19	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	45	44	13	JUST THE WAY IT IS, BABY	THE REMBRANDS (ATCO)
8	5	11	JOYRIDE	ROXETTE (EMI)	46	57	4	SILENT LUCIDITY	QUEENSRYCHE (EMI)
9	12	7	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	47	56	3	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
10	9	9	I TOUCH MYSELF	DIVINYLS (VIRGIN)	48	53	14	HOW TO DANCE	BINGO BOYS (ATLANTIC)
11	13	5	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	49	47	13	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)
12	10	11	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	50	49	7	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)
13	7	22	SOMEDAY	MARIAH CAREY (COLUMBIA)	51	73	2	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
14	8	13	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	52	50	14	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
15	15	9	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	53	42	15	SADENESS PART 1	ENIGMA (CHARISMA)
16	22	5	MORE THAN WORDS	EXTREME (A&M)	54	54	6	MY HEART IS FAILING ME	RIFF (SBK)
17	14	9	VOICES THAT CARE	VOICES THAT CARE (GIANT)	55	51	16	SHOW ME THE WAY	STYX (A&M)
18	16	14	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	56	60	4	FEEL THE GROOVE	CARTOUCHE (SCOTTI BROS.)
19	18	24	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	57	52	14	LET'S CHILL	GUY (UPTOWN/MCA)
20	23	6	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	58	64	3	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
21	21	8	STRIKE IT UP	BLACK BOX (RCA)	59	—	1	PIECE OF MY HEART	TARA KEMP (GIANT)
22	19	19	THIS HOUSE	TRACIE SPENCER (CAPITOL)	60	65	3	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
23	24	12	CRY FOR HELP	RICK ASTLEY (RCA)	61	63	4	FOREVER AMO'R	D'Z'YRE (ATLANTIC)
24	20	20	ONE MORE TRY	TIMMY L. (QUALITY)	62	62	19	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
25	25	8	SAVE SOME LOVE	KEEDY (ARISTA)	63	61	4	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
26	29	4	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	64	58	9	BACKYARD	PEBBLES (WITH SALT-N-PEPA) (MCA)
27	38	3	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	65	69	3	DANGEROUS ON THE DANCEFLOOR	MUSTO AND BONES (RCA)
28	30	9	MORE THAN EVER	NELSON (DGC)	66	70	4	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
29	35	7	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	67	68	5	WHATEVER YOU WANT	TONY! TONI! TONE! (WING/MERCURY)
30	27	17	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	68	—	1	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)
31	34	10	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	69	75	3	GOING THROUGH THE MOTIONS	AFTERSHOCK (VIRGIN)
32	33	10	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	70	59	17	I'LL DO 4 U	FATHER MC. (UPTOWN/MCA)
33	26	16	IESHA	ANOTHER BAD CREATION (MOTOWN)	71	55	11	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)
34	39	10	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)	72	—	2	LOVE AT FIRST SIGHT	STYX (A&M)
35	28	14	STATE OF THE WORLD	JANET JACKSON (A&M)	73	66	8	ANOTHER LIKE MY LOVER	JASMINE GUY (WARNER BROS.)
36	48	4	UNBELIEVABLE	EMF (EMI)	74	72	20	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
37	45	3	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)	75	—	1	(IF THERE WAS) ANY OTHER WAY	CELINE DION (EPIC)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	14	15	18	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
2	2	6	LOVE WILL NEVER DO	JANET JACKSON (A&M)	15	14	8	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)
3	1	2	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	16	16	10	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
4	7	24	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	17	13	24	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
5	3	3	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	18	17	16	POISON	BELL BIV DEVOE (MCA)
6	6	14	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	19	20	11	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
7	9	17	GIVING YOU THE BENEFIT	PEBBLES (MCA)	20	18	14	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMAC)
8	4	15	CAN'T STOP	AFTER 7 (VIRGIN)	21	—	11	ESCAPEDE	JANET JACKSON (A&M)
9	12	24	VOGUE	MADONNA (SIRE/WARNER BROS.)	22	19	24	LOVE AND AFFECTION	NELSON (DGC)
10	8	5	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	23	24	24	KING OF WISFUL THINKING	GO WEST (EMI)
11	10	16	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	24	22	10	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
12	5	6	THE FIRST TIME	SURFACE (COLUMBIA)	25	—	1	BACK TO LIFE	SOUL II SOUL (VIRGIN)
13	11	22	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1	1	1	BABY BABY	AMY GRANT	7
2	3	I TOUCH MYSELF	DIVINYLS	4	2	3	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	2
3	4	HERE WE GO	C&C MUSIC FACTORY	3	3	4	RHYTHM OF MY HEART	ROD STEWART	5
4	5	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	2	4	6	I DON'T WANNA CRY	MARIAH CAREY	8
5	11	MORE THAN WORDS	EXTREME	9	5	5	HERE WE GO	C&C MUSIC FACTORY	3
6	8	I WANNA SEX YOU UP	COLOR ME BADD	10	6	2	JOYRIDE	ROXETTE	6
7	7	SILENT LUCIDITY	QUEENSRYCHE	11	7	8	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1
8	2	JOYRIDE	ROXETTE	6	8	7	I TOUCH MYSELF	DIVINYLS	4
9	10	RHYTHM OF MY HEART	ROD STEWART	5	9	9	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	12
10	13	I DON'T WANNA CRY	MARIAH CAREY	8	10	11	MORE THAN WORDS	EXTREME	9
11	14	LOSING MY RELIGION	R.E.M.	13	11	16	I WANNA SEX YOU UP	COLOR ME BADD	10
12	9	BABY BABY	AMY GRANT	7	12	14	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	14
13	15	SAVE SOME LOVE	KEEDY	16	13	13	MORE THAN EVER	NELSON	15
14	16	MORE THAN EVER	NELSON	15	14	20	LOSING MY RELIGION	R.E.M.	13
15	6	VOICES THAT CARE	VOICES THAT CARE	19	15	26	RUSH RUSH	PAULA ABDUL	23
16	19	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18	16	15	SAVE SOME LOVE	KEEDY	16
17	17	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	14	17	19	MIRACLE	WHITNEY HOUSTON	17
18	23	UNBELIEVABLE	EMF	25	18	17	SILENT LUCIDITY	QUEENSRYCHE	11
19	20	MAMA SAID KNOCK YOU OUT	L.L. COOL J	33	19	10	CRY FOR HELP	RICK ASTLEY	21
20	24	MIRACLE	WHITNEY HOUSTON	17	20	12	YOU'RE IN LOVE	WILSON PHILLIPS	28
21	29	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	12	21	23	WHAT COMES NATURALLY	SHEENA EASTON	20
22	27	WHAT COMES NATURALLY	SHEENA EASTON	20	22	24	DON'T TREAT ME BAD	FIREHOUSE	22
23	30	STRIKE IT UP	BLACK BOX	24	23	27	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	26
24	31	DON'T TREAT ME BAD	FIREHOUSE	22	24	28	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	30
25	32	PLAYGROUND	ANOTHER BAD CREATION	38	25	25	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18
26	21	IT'S A SHAME (MY SISTER)	MONIE LOVE	29	26	21	VOICES THAT CARE	VOICES THAT CARE	19
27	28	MY HEART IS FAILING ME	RIFF	27	27	31	STRIKE IT UP	BLACK BOX	24
28	12	CRY FOR HELP	RICK ASTLEY	21	28	29	SHE TALKS TO ANGELS	THE BLACK CROWES	31
29	18	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	32	29	30	MY HEART IS FAILING ME	RIFF	27
30	39	DO YOU WANT ME	SALT-N-PEPA	35	30	18	HOLD YOU TIGHT	TARA KEMP	34
31	25	IESHA	ANOTHER BAD CREATION	41	31	34	HERE I AM (COME AND TAKE ME)	UB40	39
32	37	PEOPLE ARE STILL HAVING SEX	LATOUR	36	32	36	LOVE AT FIRST SIGHT	STYX	40
33	36	RIGHT HERE, RIGHT NOW	JESUS JONES	44	33	38	(IF THERE WAS) ANY OTHER WAY	CELINE DION	43
34	35	SHE TALKS TO ANGELS	THE BLACK CROWES	31	34	33	IT'S A SHAME (MY SISTER)	MONIE LOVE	29
35	40	HOW MUCH IS ENOUGH	THE FIXX	37	35	22	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	32
36	26	RICO SUAVE	GERARDO	62	36	35	HOW MUCH IS ENOUGH	THE FIXX	37
37	—	NEW JACK HUSTLER (NINO'S THEME)	ICE-T	67	37	—	UNBELIEVABLE	EMF	25
38	22	SADENESS PART 1	ENIGMA	51	38	—	WE WANT THE FUNK	GERARDO	46
39	—	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	59	39	40	PEOPLE ARE STILL HAVING SEX	LATOUR	36
40	—	WHATEVER YOU WANT	TONY! TONI! TONE!	48	40	—	WALKING IN MEMPHIS	MARC COHN	42

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	ASCAP/Still Hard, ASCAP) HL	53	ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
92 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	4 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL	23	RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM
83 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	29 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL	51	SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
7 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	32 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM	16	SAVE SOME LOVE (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
88 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL	10 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	58	SEAL OUR FATE (Foreign Imported, BMI) CPP
65 A BETTER LOVE (Warner Chappell, BMI) WBM	6 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	82	SEE THE LIGHTS (Virgin, ASCAP)
49 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL	47 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	31	SHE TALKS TO ANGELS (Enough To Contend With, BMI/Def USA, BMI) CLM
85 CAN I CALL YOU MY GIRL (George Tobin, BMI)	80 KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada, ASCAP)	54	SIGNS (Acuff-Rose, BMI/Galeneye, BMI) CPP
55 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	69 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	11	SILENT LUCIDITY (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
75 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	76 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL	74	SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI/Sony Songs, BMI) HL
30 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM	91 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI)	70	SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
77 CRAZY (SHR, BMI)	13 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL	98	THE STAR SPANGLED BANNER (Public Domain)
21 CRY FOR HELP (BMG, ASCAP) HL	40 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM	86	STEP ON (Tapestry)
63 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM	12 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM	28	STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
22 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	33 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	94	TEMPTATION (Corina Starr Sound, ASCAP)
35 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	66 MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP	96	THAT'S WHY (Black Lion, ASCAP/Meow Baby, ASCAP)
61 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) WBM	17 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL	79	THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
97 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP)	15 MORE THAN EVER (Matt Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL	89	THIS TIME MAKE IT FUNKY (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP)
71 FEEL THE GROOVE (BMC, BMI/Ramakers, BMI/Van Gogh's Ear, BMI)	9 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	68	TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
100 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	27 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	2	TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WBM
64 GOING THROUGH THE MOTIONS (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Deshta, ASCAP/Virgin, ASCAP) HL	50 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)	95	TREAT 'EM RIGHT (ADRA, BMI/Howie Tee, BMI/Gataloadoflatso, BMI)
93 GOOD HEART (Martin Page, ASCAP/Famous, ASCAP) CPP	67 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)	25	UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
57 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)	60 ONE MORE TRY (RMI, BMI) WBM	78	UNCLE TOM'S CABIN (Virgin Songs, BMI/Dick Dragon, BMI) HL
84 HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP) HL	81 OVER AND OVER (Careers-BMG, BMI/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI) HL	19	VOICES THAT CARE (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
39 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP	72 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)	42	WALKING IN MEMPHIS (Museum Steps, ASCAP)
3	36 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)	46	WE WANT THE FUNK (Mo' Ritmo, ASCAP/Bridgeport, BMI)
34 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	73 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)	20	WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
45 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	56 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP)	48	WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
37 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM	38 PLAYGROUND (Divia One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)	87	WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamas California, ASCAP/Taylor Rhodes, ASCAP) HL
22	26 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL	18	WRITTEN ALL OVER YOUR FACE (Trynce, BMI/Rude News, BMI)
23	9	14	YOU DON'T HAVE TO GO HOME TONIGHT (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermans, ASCAP) CPP/HL
24	5	28	YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
25	62		
	44		



THE ESCAPE CLUB

**"I'LL BE
THERE"**
(87683)

**From the album
DOLLARS AND SEX
(82198)**

Produced by Peter Wolf
for Wild West, Inc.
Management by Hit &
Run America
/U.S. Management,
Inc. Paddy Spinks and
Tony Smith.

MIKE & THE MECHANICS

**"EVERYBODY
GETS A
SECOND
CHANCE"**

(87679)
The new single
from the album
**WORD OF
MOUTH**
(82233)

Produced by Christopher Neil +
Mike Rutherford. Management
by Tony Smith for Hit & Run
Music, Ltd.



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NEW GROUP HI-FIVE HITS No. 1 the first time out as "I Like The Way" (Jive) parlays its No. 1 status in sales points and No. 7 in airplay points into a small victory in overall points. Close behind at No. 2 is "Touch Me" by **Cathy Dennis** (Polydor), which has a good chance of dislodging "I Like" next week. The singles by **C&C Music Factory** and **Divinyls** lose bullets, leaving "Rhythm Of My Heart" by **Rod Stewart** (Warner Bros.) next in line for the top after "Touch," but the entire top eight are close in points, so anything can happen. Both **Mariah Carey's** "I Don't Wanna Cry" (Columbia) and **Extreme's** "More Than Words" (A&M) gain handsomely but are held in place, at Nos. 8 and 9, respectively, because nothing drops out of the top seven.

PAULA ABDUL SCORES THE Power Pick/Sales & Airplay with "Rush Rush" (Virgin), the first combined winner of 1991. Twenty-four of the 27 double winners have gone on to No. 1, so "Rush" has an 89% chance of going to the top. "Rush" is top 10 already at five stations, including Hot 99.9 Allentown, Pa. (13-8), and WAVA Washington, D.C. (14-10). The runner-up for the sales award is "Unbelievable" by new group **EMF** (EMI), with an early top 10 radio report at WMXP Pittsburgh (9-8). After winning the airplay pick two weeks in a row, "Power Of Love/Love Power" by **Luther Vandross** is the runner-up this week.

FOUR SINGLES LOSE BULLETS but are strong in some markets. "My Heart Is Failing Me" by **Riff** (SBK) gains points but holds at No. 27 nationally, while it hits No. 2 at WLAN Lancaster, Pa., and No. 5 at WVIC Lansing, Mich. "People Are Still Having Sex" by **LaTour** (Smash) is unbulleted at No. 36 but has six top 10 reports, including No. 5 at WDFX Detroit. "Come Again" by **Damn Yankees** (Warner Bros.) moves to No. 55 without a bullet but is top 10 at three stations, including Q102 Cincinnati. And "Can I Call You My Girl" by **PC Quest** moves six places to No. 85 without a bullet but is top 10 at three stations in the West, including 8-6 at KS104 Denver and 10-8 at B95 Fresno, Calif.

QUICK CUTS: Three records gain points but are pushed down by strong competition. "Save Some Love" by **Keedy** (Arista) slips from No. 15 to No. 16, and "She Talks To Angels" by the **Black Crowes** (Def American) slips from No. 30 to No. 31. "How Much Is Enough" by the **Fixx** (Impact) drops two places from No. 35 to No. 37 while gaining in both sales and airplay points. Four artists make their first appearances on the Hot 100. The second-most-added single at radio (after **Londonbeat's** "A Better Love") is "Lily Was Here" (Arista) by the new pairing of **Eurythmics** member **David Stewart** and saxophone player **Candy Dulfer**. "Lily" is the theme song from a Dutch movie. (Dulfer hails from Amsterdam.) Two artists from New York enter: singer **Corina** has had considerable local success on Hot 97, and now hits the national chart with "Temptation" (Cutting), which is top 10 at Hot 97; and rapper **Chubb Rock** enters with "Treat 'Em Right" (Select), already No. 9 at Q106 San Diego. New label **LaFace** has its first Hot 100 single as "Exclusivity" by new artist **Damian Dame** from Houston debuts at No. 97.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 233 REPORTERS	TOTAL ON
A BETTER LOVE LONDONBEAT RADIOACTIVE	2	1	41	44	103
LILY WAS HERE STEWART/DULFER ARISTA	3	8	22	33	33
UNBELIEVABLE EMF EMI	4	5	22	31	119
PIECE OF MY HEART TARA KEMP GIANT	2	6	22	30	50
SEE THE LIGHTS SIMPLE MINDS A&M	0	1	27	28	56
RUSH RUSH PAULA ABDUL VIRGIN	1	0	22	23	220
PLACE IN THIS WORLD MICHAEL W. SMITH REUNION	0	3	20	23	109
NEVER GONNA LET YOU DOWN SURFACE COLUMBIA	0	0	23	23	88
I WANNA SEX YOU UP COLOR ME BADD GIANT	1	3	18	22	179
SOMEONE THE REMBRANDTS ATCO	0	1	20	21	21

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.

IT'S REAL.
IT'S RAW.
IT'S HONEST.
IT'S TIME.

SUSIE HATTON

BODY AND SOUL

BODY AND SOUL

4/2-24/15

THE DEBUT ALBUM FROM
SUSIE HATTON

PRODUCED BY BRET MICHAELS. FEATURING THE SINGLE
BLUE MONDAY (4-19396)

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B.B. King's Blues Bar Bows, But Snag Silences Owner

■ BY JESSE NASH
and GEORGE FLOWERS

MEMPHIS—Hundreds of fans were on hand here May 3 to celebrate the opening of B.B. King's Blues Bar. The club's namesake and owner was there, too, but what the crowd wanted—a performance by the blues great—never happened. A concert promoter with an iron-clad contract saw to that.

King had an agreement with Bob Kelly, president of Mid-South Concerts, that stipulated he could not perform for 30 days within a 200-mile radius of the city after playing in the Memphis In May Festival, promoted by Mid-South.

The timing of the club's opening, therefore, prohibited a B.B. King performance in his own club, according to Kelly. "We discussed that with his production people," he says. "He was just going to go up there and say hi, greet people, and that was it. He has a block-out clause. Absolutely. He

was aware of that, and he said he would not violate it."

This contractual hitch notwithstanding, after seven long years of hard work, \$550,000 in federal funding, and a lot of last-minute hammering and decorating, King has completed a journey that has taken all of his adult life. He has come full circle and returned home to Memphis. His 350-seat club stands on legendary Beale Street, on the corner where he once played as a street musician.

The opening-night crowd at the club included celebrities and politicians who dropped by to wish King the best. The Allman Brothers' Greg Allman and Dicky Betts, who have been recording a new album nearby at Ardent Recording Studios, were there, as was the city's mayor.

Although an official B.B. King performance was prohibited, the night wasn't a total loss. Sensing the crowd's desire to see him, King still managed to sing a few songs with guest guitarist Jeff Healey.

Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

CHANGING OF THE GUARD: That's **R.E.M.** in the spotlight, as "Out Of Time" grabs the top spot on the Top Pop Albums chart from 11-week champ **Mariah Carey**. R.E.M.'s feat is unusual on several counts. First, it usually takes more than one single to drive an album to No. 1. Secondly, although the band has garnered exposure from "Saturday Night Live" and MTV's "Unplugged," it has not toured to support this set. Finally, the title has far fewer rackjobber points than are normally needed to hit No. 1, and, in fact, it doesn't even make the rack panel's top 20. But, R.E.M. makes up the rack difference by scoring reports from 100% of our retail/one-stop reporters, and the band actually comes close to earning that panel's maximum point total.

DEAD ZONE: The pop chart's unusual tandem of **Grateful Dead** albums makes strides. "Deadeicated," the multi-artist collection of Dead tunes, scores top-five reports from 25 retail reporters and leaps 31 places to No. 24. It is No. 1 at New York's **J&R Music World**, Chicago's **Rose Records/Sterling Ventures**, and Portland, Ore.'s **Music Millennium**. The Dead's own indie-distributed "One From The Vaults" goes truckin' ahead 58 rungs to No. 106. With the exception of **Strawberries** and several **Tower Records** stores, most of the latter title's growth comes from grass-roots accounts.

FRESHMEN: Look at the pop album chart's top debut, and you can almost hear the voice of sportscaster Marv Albert. The old and new generations of **Yes** swoop in at No. 35, thanks in part to top-five reports from 13 retail venues, including **National Record Mart**, **Lechmere**, **The Wiz**, and several **Towers**. Close behind is **Luther Vandross**, who scores his highest-ever pop debut at No. 41. The singer is powered by No. 1 reports from **The Wiz** and **Tower's Berkeley, Calif.** store; he stands in the top five at several other **Towers** and is No. 5 at **The Wherehouse**. By happy coincidence, former Vandross backup singer **Lisa Fischer** makes her first pop-chart entry at No. 146.

NASHVILLE CATS: Controversy over the latest **Garth Brooks** video helps push his "No Fences" nine places to No. 16. The hot-selling Brooks was already profiting from exposure on the Academy of Country Music Awards' April 24 telecast, and that momentum prods his debut set 69-40. The glow from TV awards shows usually impacts charts for two weeks, as proved by the **Judds** (191-98). Country gainers on the pop chart include the **Kentucky Headhunters** (40-36 and 148-122), **Clint Black** (54-50), **Reba McEntire** (68-59), **Kathy Mattea** (76-72), **Alan Jackson** (109-76), **Hank Williams Jr.** (117-87), and **Vince Gill** (176-165). And, the **Pirates Of The Mississippi** bow at No. 151.

MORE JAZZ: In order to better reflect the increased sales activity of mainstream jazz releases, jazz charts manager **Doug Grober** will expand the Top Jazz Albums list next week by 10 titles to 25, the same number that appear on Top Contemporary Jazz Albums.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
①	3	3	8	R.E.M. WARNER BROS. 26496 (9.98) 1 week at No. 1	OUT OF TIME
2	1	1	47	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
3	2	2	19	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
4	4	4	58	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS
5	5	5	61	THE BLACK CROWES ▲ ² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
⑥	7	9	9	SOUNDTRACK GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
7	6	6	12	ENIGMA ● CHARISMA 91642* (9.98)	MCMXC A.D.
⑧	38	—	2	MICHAEL BOLTON COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS
9	11	13	11	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
10	10	11	6	ROD STEWART WARNER BROS. 26300* (9.98)	VAGABOND HEART
⑪	13	14	9	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION
12	9	10	35	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
13	8	7	30	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD
14	14	12	5	ROXETTE EMI 94435* (10.98)	JOYRIDE
15	12	8	26	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
①⑥	25	34	35	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES
17	15	21	14	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
18	21	24	33	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
19	16	17	14	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
20	18	18	25	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
21	22	23	12	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
22	20	19	15	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES
23	19	16	5	ROLLING STONES COLUMBIA 47456 (10.98 EQ)	FLASHPOINT
②④	55	—	2	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEADICATED
25	17	15	9	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS
②⑥	36	53	23	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
27	23	20	35	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
28	24	22	63	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
29	27	30	13	JESUS JONES SBK 95715* (9.98)	DOUBT
30	28	28	44	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
31	31	35	8	RICK ASTLEY RCA 3004* (9.98)	FREE
32	33	32	33	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
33	30	37	6	SOUNDTRACK SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II
34	26	25	25	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
③⑤	NEW ►		1	YES ARISTA 8643* (9.98)	UNION
36	40	44	5	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD
③⑦	42	40	4	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE
38	39	39	17	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
39	29	27	10	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED
④①	69	116	54	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
④①	NEW ►		1	LUTHER VANDROSS EPIC 46789 (10.98)	POWER OF LOVE
42	37	33	34	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
43	32	26	32	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
④④	46	49	13	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
45	35	31	32	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
46	45	43	12	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
47	43	41	5	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID
48	34	29	25	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
④⑨	86	—	2	FISHBONE COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS
⑤①	54	59	26	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
51	44	38	22	THE SIMPSONS ▲ ² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
52	48	60	7	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL
53	50	62	7	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES
54	41	36	32	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
⑤⑤	57	66	11	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE

◯ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
56	56	51	9	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
57	47	48	33	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT
⑤⑧	65	75	4	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
⑤⑨	68	76	35	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT
60	51	47	9	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME
61	49	42	33	INXS ▲ ATLANTIC 82140 (9.98)	X
⑥②	93	187	3	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
63	52	45	29	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
64	53	46	38	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER
65	63	64	52	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
66	70	65	35	STEELHEART MCA 6368 (9.98)	STEELHEART
67	62	61	4	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION
68	61	54	43	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD
69	60	58	44	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
70	58	52	59	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
71	67	69	23	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
⑦②	76	84	6	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY
73	72	71	41	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND
⑦④	77	89	6	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE
⑦⑤	79	85	26	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
⑦⑥	109	124	60	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
77	59	50	16	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
78	74	115	3	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE
79	66	56	60	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
80	64	55	22	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
81	81	148	3	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN
⑧②	145	—	2	THE DOOBIE BROTHERS CAPITOL 94623* (9.98)	BROTHERHOOD
83	83	87	9	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
⑧④	96	94	102	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND
85	82	70	43	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM
86	84	77	66	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
⑧⑦	117	—	2	HANK WILLIAMS, JR. WARNER BROS. 26536* (9.98)	PURE HANK
88	71	63	85	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
89	73	68	17	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
90	75	57	6	BOB DYLAN COLUMBIA 47382* (34.98 EQ)	THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991
91	87	81	37	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
92	78	72	24	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
93	94	93	17	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
94	90	83	13	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
95	80	78	17	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
96	91	74	34	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
97	97	99	53	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
⑨⑧	191	—	25	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
99	88	79	26	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
100	89	86	10	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
101	101	105	96	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
102	85	67	13	QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
103	104	107	13	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
104	102	95	38	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
105	98	90	4	SHEENA EASTON MCA 10131 (9.98)	WHAT COMES NATURALLY
⑩①⑥	164	—	2	GRATEFUL DEAD GRATEFUL DEAD 4013* (19.98)	ONE FROM THE VAULTS
107	99	92	13	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
⑩①⑧	166	177	4	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT
109	95	80	29	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(110)	128	131	71	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
111	92	82	24	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
112	113	119	10	THE FIXX IMPACT 10205/MCA (9.98)	INK
113	103	88	47	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9 98)	I'LL GIVE ALL MY LOVE TO YOU
114	105	106	5	BODEANS WARNER BROS. 26487* (9.98)	BLACK AND WHITE
(115)	139	156	4	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN
(116)	NEW ►		1	JOE JACKSON VIRGIN 91628* (9.98)	LAUGHTER AND LUST
(117)	127	110	36	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
118	100	73	9	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT
119	123	145	3	SEPULTURA RC/ROADRACER 9328 (9.98)	ARISE
120	107	97	18	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
121	110	100	20	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
(122)	148	163	75	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
123	114	111	5	MIKE + THE MECHANICS ATLANTIC 82233* (9.98)	WORD OF MOUTH
124	106	103	5	MR. BIG ATLANTIC 82209* (9.98)	LEAN INTO IT
125	121	125	4	DANNY GATTON ELEKTRA 61032* (9.98)	88 ELMIRA ST.
126	116	108	18	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
127	119	101	59	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN
128	124	117	4	BILLY SQUIER CAPITOL 94303 (9.98)	CREATURES OF HABIT
129	108	96	10	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
130	134	135	13	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
131	125	132	5	THE TRIPLETS MERCURY 848 290* (9.98 EQ)	THICKER THAN WATER
132	111	91	14	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
(133)	140	172	3	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B
134	126	102	8	BULLETTYOYS WARNER BROS. 26168* (9.98)	FREAKSHOW
135	122	112	22	PETER GABRIEL GEFLEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
136	136	128	9	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
137	133	121	7	BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98)	LIVE HARDCORE WORLDWIDE
138	118	109	12	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
139	130	126	6	THE LAW ATLANTIC 82195* (9.98)	THE LAW
140	129	98	9	MORRISSEY SIRE 26514*/REPRISE (9.98)	KILL UNCLE
(141)	NEW ►		1	VIOLENT FEMMES SLASH 26476*/REPRISE (9.98)	WHY DO BIRDS SING?
142	131	136	10	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
(143)	187	193	19	SALT-N-PEPA ● NEXT PLATEAU 1019* (9.98)	BLACK'S MAGIC
144	132	129	14	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
(145)	179	—	2	LATOUR SMASH 848 323*/PLG (9.98 EQ)	LATOUR
(146)	NEW ►		1	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE
(147)	NEW ►		1	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY
148	120	113	30	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
149	143	147	6	ENUFF Z'NUFF ATCO 91638* (9.98)	STRENGTH
150	112	118	6	WYNTON MARSALIS COLUMBIA 47346 (9.98)	STANDARD TIME VOL. 2 INTIMACY CALLING
(151)	NEW ►		1	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
152	138	178	40	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
153	155	155	8	NILS LOFGREN RYKODISC 0170* (9.98)	SILVER LINING
154	135	122	16	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
155	115	114	14	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
156	141	137	10	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
157	137	144	5	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
158	151	153	9	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
(159)	169	138	38	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
160	142	120	34	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
(161)	NEW ►		1	THE ALARM I.R.S. 13087*/MCA (9.98)	RAW
162	162	157	17	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
163	147	142	5	TANITA TIKARAM REPRISE 26486* (9.98)	EVERYBODY'S ANGEL
164	150	127	25	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
(165)	176	176	43	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(166)	NEW ►		1	ED O.G & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
167	156	150	23	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
168	152	141	51	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
(169)	186	195	3	HAVANA 3 A.M. I.R.S. 13069* (9.98)	HAVANA 3 A.M.
170	146	139	6	KINGOFTHEHILL SBK 95827* (9.98)	KINGOFTHEHILL
171	149	123	39	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
(172)	NEW ►		1	HOODOO GURUS RCA 3009* (9.98)	KINKY
173	159	166	34	PEBBLES ● MCA 10025 (9.98)	ALWAYS
174	163	—	2	XMOX MERCURY 848 516 (9.98 EQ)	PHOENIX
175	168	165	5	VARIOUS ARTISTS RNA 70772*/RHINO (9.98)	TAME YOURSELF
(176)	NEW ►		1	CHRIS REA ATCO 91662* (9.98)	AUBERGE
177	174	—	2	THE CRUSADERS GRP 9638* (9.98)	HEALING THE WOUNDS
(178)	192	161	87	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
179	161	164	63	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
180	160	159	26	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
181	173	169	20	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
182	144	104	47	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
183	175	199	102	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
184	153	152	12	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
185	171	168	7	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX
(186)	NEW ►		1	TUCK & PATTI WINDHAM HILL 0130* (9.98)	DREAM
(187)	NEW ►		1	VARIOUS ARTISTS ALLIGATOR 105* (9.98)	THE ALLIGATOR 20TH ANNIVERSARY COLLECTION
188	167	130	55	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
189	188	134	16	DAVID LEE ROTH ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
190	165	146	5	SHEILA E WARNER BROS. 26255* (9.98)	SEX CYMBAL
(191)	NEW ►		1	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
192	172	189	34	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
193	180	162	27	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
194	157	149	30	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
195	184	167	88	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS
196	177	154	24	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
197	185	200	4	FRANK SINATRA REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS
198	154	133	25	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
199	194	194	122	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
200	170	179	32	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 32	Andrew Dice Clay 81	Father M.C. 198	Chris Isaak 13	Kathy Mattea 72	Phil Perry 191	Dances With Wolves 80	Tuck & Patti 186
Oleta Adams 45	Marc Cohn 115	Firehouse 55	Freddie Jackson 180	Reba McEntire 59	Pirates Of The Mississippi 151	The Doors 25	UB40 110
The Alarm 161	Phil Collins 99	Janet Jackson 88	George Michael 96	Roger McGuinn 95	Poison 68	The Five Heartbeats 58	Urban Dance Squad 171
Alice In Chains 108	Harry Connick, Jr. 69	Fishbone 49	Joe Jackson 116	George Michael 96	Queen 102	Ghost 159	Luther Vandross 41
Another Bad Creation 9	The Crusaders 177	Alan Jackson 76	Alan Jackson 76	Bette Midler 43	Queensryche 12	New Jack City 6	Vanilla Ice 27
Rick Astley 31	Damn Yankees 79	Jane's Addiction 91	Jane's Addiction 91	Mike + The Mechanics 123	Queensryche 12	Pretty Woman 127	VARIOUS ARTISTS
Bad Company 182	Dee-Lite 117	Jellyfish 193	Jellyfish 193	Jonie Mitchell 60	R.E.M. 1	Teenage Mutant Ninja Turtles	The Alligator 20th Anniversary Col-lection 187
B Angie B 133	Cathy Dennis 71	Jesus Jones 29	Jesus Jones 29	Monie Love 138	Chris Rea 176	Steelheart 66	Dedicated 24
Bell Biv DeVoe 70	Digital Underground 77	Eric Johnson 85	Eric Johnson 85	Morrissey 140	The Rembrandts 126	Rod Stewart 10	Tame Yourself 175
Pat Benatar 37	Celine Dion 120	The Judds 98	The Judds 98	Van Morrison 168	Chubb Rock 118	Sting 22	Vicious Base 162
Black Box 73	Divinyls 17	Tara Kemp 155	Tara Kemp 155	Motley Crue 178	Rolling Stones 23	George Strait 52	Violent Femmes 141
The Black Crowes 5	DJ Quik 46	The Kentucky Headhunters 36, 122	The Kentucky Headhunters 36, 122	Motohead 158	David Lee Roth 189	Styx 148	Joe Walsh 147
Clint Black 50, 183	The Doobie Brothers 82	Amy Grant 11	Amy Grant 11	Mr. Big 124	Roxette 14	Keith Sweat 113	Warrant 42
Blues Traveler 184	The Doors 54, 195	Grateful Dead 106	Grateful Dead 106	Nelson 30	Rude Boys 94	Timmy T. 89	White Lion 67
Bodeans 114	Drivin' N' Cryin' 93	Great White 39	Great White 39	New Kids On The Block 196	Salt-N-Pepa 143	George Thorogood And The Des-royers 129	Hank Williams, Jr. 87
Michael Bolton 8, 101	Bob Dylan 90	Guy 48	Guy 48	O'Jays 144	Scorpions 75	Tanita Tikaram 163	Wilson Phillips 4
Boogie Down Productions 137	Sheena Easton 105	M.C. Hammer 28	M.C. Hammer 28	Alexander O'Neal 132	Sepultura 119	Tony! Toni! Tone! 65	Xymox 174
Brand Nubian 130	ED O.G & DA Bulldogs 166	Happy Mondays 107	Happy Mondays 107	ORIGINAL LONDON CAST	Sheila E 190	Too Short 160	Yanni 104
Garth Brooks 16, 40	En Vogue 97	Havana 3 A.M. 169	Havana 3 A.M. 169	Phantom Of The Opera High-lights 179	Carly Simon 200	Randy Travis 192	Yes 35
BulletBoys 134	Enigma 7	Hi-Five 38	Hi-Five 38	Jeffrey Osborne 167	Paul Simon 63	Ralph Tresvant 111	Dwight Yoakam 181
Candyman 194	Enuff Z'Nuff 149	Hoodoo Gurus 172	Hoodoo Gurus 172	Robert Palmer 164	Simple Minds 78	The Triplets 131	Yo-Yo 74
Mariah Carey 2	EPMD 154	Whitney Houston 15	Whitney Houston 15	Dolly Parton 53	The Simpsons 51	Travis Tritt 152	ZZ Top 109
Carreras - Domingo - Pavarotti 57	The Escape Club 185	George Howard 142	George Howard 142	Pebbles 173	Frank Sinatra 197	Beaches 199	
C&C Music Factory 3	Gloria Estefan 19	Ice Cube 121	Ice Cube 121	Teddy Pendergrass 56	SOUNDTRACK		
Cinderella 92	Extreme 26	INXS 61	INXS 61		Beaches 199		

Disney Hopes To Keep The 'Magic' Alive With Brand-Awareness TV, Print Campaign

■ BY JIM McCULLAUGH

LOS ANGELES—At a time when it already dominates the video sell-through business, Walt Disney Home Video has unveiled details of the industry's first-ever, brand-oriented TV and print ad campaign (Billboard, May 11).

Slated to begin in June with three distinct network TV spots and two print ads, the multimillion-dollar push—called "The Magic Years"—is part of a \$40 million, megapromotional blitz by the studio through the end of 1991 on various releases and product lines (see story, page 64).

The brand campaign, according to Ann Daly, senior VP of marketing, was designed to "build brand equity" in Disney video product. It does not mean that Disney will not participate in the planned Video Software Dealers Assn. generic campaign set to begin next January, she points out.

"The objectives of the two campaigns are completely different," she says. However, she adds that Disney still is "evaluating and analyzing" the planned VSDA effort.

Daly says the motive behind the Disney year-round campaign is to further brand recognition of Disney's name. Despite the fact that the studio already commands a sizable share of the home video market, the studio wants to constantly remind consumers of the breadth and distinct nature of Disney home video product. Disney, she maintains, is already the third-best-known brand name in the U.S. behind Coca-Cola and Campbell's Soup.

The campaign is coming at a time when Disney studio product is enjoying unprecedented dominance on the Billboard Top Video Sales chart.

This week, for example, Disney and Touchstone products have six of the top 10 positions, including No. 1 "Ducktales The Movie," No. 2 "Pretty Woman," and No. 3 "The Little Mermaid." "Rocky & Bullwinkle Vol. 1" is at No. 5, "Rocky & Bullwinkle Vol. II" is No. 7, and "Peter Pan" is No. 9.

"The Jungle Book," Disney's just-released sell-through classic, debuts this week at No. 16.

And except for the latest "Teenage Mutant Ninja Turtles" animated title from Family Home Entertainment at No. 7, Disney has all of the top 10 positions on Billboard's Top Kid Video chart.

The hook of "The Magic Years" spots, which blend live action with animation, is the question: "Who knows where inspiration comes from?"

The ads feature people with distinct professions and links how they were influenced by Disney product at an early age.

One ad, dubbed "Great Thinker," spotlights Tom Morris, a doctor of philosophy at Notre Dame, reminiscing on the great "logic" of Winnie The Pooh.

Another ad, dubbed "Zookeeper," spotlights Gary Priest of the San Diego Zoo tending to an elephant while animated scenes depict zoo adventures with Donald Duck.

A third, "Musician," features footage of pianist Joy Sakonyi intercut with scenes of such Disney characters as Donald Duck and Mickey Mouse performing classical music.

All three TV ads have been made in

both 15- and 30-second versions and are due to break in tandem with Disney's \$12.99 summer-animation promotion.

The print equivalents of the campaign are still being finalized, according to Daly. The overall campaign will change creatively on an ongoing basis.

Daly says Disney research indicates that more than 19.9 million households already own at least one Disney videocassette and that more than 50% of those households have indicated a continuing interest in buying prerecorded cassettes.

Disney's \$40 million ad campaign is being spread across a number of sep-

arate promotions, including a \$12.99 cartoon campaign, a Touchstone sell-through campaign, and programs for "The Prince And The Pauper," "Robin Hood," "The Brave Little Toaster," and "Year-Round Classics."

Disney is also planning a round of TV advertising for the six-title "Rocky & Bullwinkle" line, which is cumulatively over the 2-million-unit mark in sales, according to Daly.

A second round of "Rocky & Bullwinkle" tapes may be released in the fall. And while there is no official comment yet, sources close to Disney say that the studio's major fall sell-through release will be "The Rescuers Down Under."

Disney Joins Dow Jones 1st Vid/Music Firm In Index

■ BY DON JEFFREY

NEW YORK—The Walt Disney Co., receiving a morale boost at a time when quarterly profits have declined, has become the first company with home video and music businesses to be added to the prestigious Dow Jones industrials.

Disney is now one of the 30 companies whose stock prices make up the widely followed index of market activity, the Dow Jones Industrial Average. Dow Jones said it was adding Disney—and two other companies—to better reflect the increasing importance of service companies in the U.S.

But Disney's second quarter, which ended March 31, was marked by weakness in all its operating divisions. The company stated that profits were affected by the Persian Gulf war and the recession.

Disney's operating earnings from filmed entertainment, which includes home video as well as theatrical film releases, fell 20% in the quarter to \$46.1 million. Revenues increased, however, 31% to \$613 million, because there were more

films and videos in release than in the previous year.

In the quarter, Disney scored on home video with "Pretty Woman" and "Arachnophobia," but its profits suffered in comparison with the second quarter last year, when "Who Framed Roger Rabbit" was on the charts.

The company said, though, that there was "continued strong growth in international home video sales."

For the six-month period that ended March 31, Disney's filmed entertainment unit's revenues rose 30% to \$1.25 billion as operating profits went up only 2% to \$138 million.

Disney's consumer products division, which markets records under the children's-music label Walt Disney Records and Disney merchandise, posted a 24% quarterly gain in revenues to \$154.8 million. Its operating profit, however, declined 7% to \$54.9 million.

The company says startup costs for publishing ventures were partly to blame for lower profits in consumer products. Hollywood Records is not part of that division.

More Rentals In The Pipeline In-Store Service Offers Guarantee

NEW YORK—Video Pipeline, the in-store preview service that claims to increase rental turns on the titles it promotes, is now backing up those claims with a money-back guarantee.

A "Retailer Usage" survey conducted by Video Pipeline Inc. showed that the service "increases the rental life of a typical movie by 3.58 months and adds an average of \$832 in revenue per store each month," according to a statement released by the Los Angeles-based company.

According to the survey, retailers using the service experience increased rentals of more than 55 turns per store per week and increased sales of 200%. Also, the tapes are played about 67 hours per week, making more than 42,000 impressions per store per month.

Anne Green, GM of Video Pipeline, says, "This survey shows how effective our service really is and has prompted us to offer our new

guarantee," which allows retailers to return the preview tape and get their money back if they find that after 120 days it has not sparked rentals.

Video Pipeline president Jed Horovitz explains that the survey, which was conducted via a questionnaire to retail clients, "represents the opinions of our subscribers, who are very knowledgeable about their stores."

The service gets a vote of confidence from Peter Margo, co-owner and VP of sales and marketing at 130-unit, Union, N.J.-based Palmer Video. Says Margo, "It's well worth the money you spend on it."

According to Horovitz, the standard tape costs retailers \$14 per month. A customized version is also available.

Margo adds that Video Pipeline is effective not only in promoting hit titles, but also in stimulating rentals on B product and old releases.

PAUL VERNA

COX CABLE SELLING BLOCKBUSTER VIDEO OUTLETS

(Continued from page 85)

buster, and Bernard Klein, president of Major and a principal in the joint venture that operated the stores.

According to sources close to the situation, Klein may be owed as much as \$16 million to \$20 million, the bank about \$4 million, and Blockbuster about \$3 million.

Blockbuster has a joint-venture interest in the stores dating back to its original acquisition of the Las Vegas-based Major Video franchise chain in 1988.

"When we acquired Major, they had a subsidiary that held 50% of a joint venture in Canada called Major Video of Canada," relates Blockbuster chief financial officer Steve Berrard.

The other partner was Magnasonic Canada Inc., controlled by Klein. The joint venture operated 14 stores, while 25 stores were operated by Major's one franchisee in Canada, Gamasonic, a subsidiary of Magnasonic.

According to Berrard, both the corporate stores and the franchised locations were under the control and operation of Gamasonic.

The bankruptcy filing appears to have been triggered by Magnasonic, but Magnasonic executives could not be reached at press time.

According to Berrard, the 16-25 stores in which Blockbuster is interested are cherry-picked from both the

corporate and franchised locations and represent the most viable locations.

He confirms that Blockbuster's efforts to acquire and convert the stores predates the bankruptcy filing. "We've tried to convert the stores to Blockbusters for quite awhile, but there was some resistance and we just weren't successful," he says. "We had offered to purchase the stores prior to their going into receivership. We obviously would have preferred not going into receivership and just continued to operate the stores."

Blockbuster is not alone in trying to acquire the Major stores. At least one other bidder, 62-store Oakville, Ontario-based Jumbo Video, confirms it is interested in at least some of the Major locations, and Rogers Video, Canada's largest chain, is also believed to be interested.

"One of the biggest problems that faces a company such as ours is the ability to find good locations," Jumbo president/CEO Cliff Horwitz says. "It would be less than prudent of us if we did not pursue every opportunity to acquire good locations... Obviously, what makes it somewhat tricky for us is that a lot of Major locations are close to where we already are. I would have to be circumspect about creating our own competition."

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IN JAMAICA, CONTROVERSY OVER SOUND SYSTEMS REACHES CRISIS PROPORTIONS

(Continued from page 1)

The police have raided several other sound systems since then, but no gunshots were fired and no injuries have been reported in those incidents.

Police Superintendent T.K. White, speaking for the Commissioner of Police, says that, in the Front Line incident, police responded to area residents' complaints of "incessant and excessive noise and gunshots." The police vehicle that responded happened to be in the area, he says, as part of an intensive all-island search for Natty Morgan, the most wanted criminal in Jamaica. On arrival at the sound system, the police reported men on motorcycles were firing shots at them and called for backup. When the backup arrived, the police advanced, firing into the air to get close to the Front Line. By this time, the gun-toting motorcyclists had left.

"The whole idea of the police raiding Front Line with guns is nonsense," White adds. "Although police were shot at, they could not return the fire directly because of the large crowd." He claims reports that police fired hundreds of shots were "highly exaggerated."

The sound system is the bedrock of modern Jamaican music. These mobile discos, which originated in the ghetto and date back to the early days of ska and reggae, take the "dancehall" to the people via huge banks of speakers that nowadays pump out sound with 35,000 watts of power.

With concert tickets currently costing an average of JA \$125 (U.S. \$12.50), the approximate weekly minimum wage, live shows are far beyond the financial reach of most of the island's poor. Thus the sound system has become the main musical entertainment of the masses.

But what is music to some ears is noise pollution to others, especially after midnight, and the systems are under growing attack from a sizable—and vocal—segment of the population on the grounds that their right to study, sleep, or just enjoy the silence is being abused.

ANTI-SYSTEM LEGISLATION

In response to this opposition, Minister of National Security K.D. Knight has recently introduced stringent new legislation to limit the sonic output of the sound systems.

Says Knight, "We needed to amend the act to facilitate the easy prosecution of offenders." Knight further explains that "current legis-

lation is ineffective as a deterrent."

The major sound-system operators are fighting this legislation, which provides for an increase of fines. The penalty would be raised from a token JA \$50 (U.S. \$5) to a steep JA \$10,000 (U.S. \$1,000) for a first offense, and JA \$15,000 (U.S. \$1,500) for a second, if the sound can be heard at a distance of 100 yards. The association charges that the authorities are trying to "stop the music" by imposing such prohibitive fines.

Knight denies that his ministry is intent on stopping the music or that the issue is class-related, as has been suggested. "We are concerned only about noise level. If music is being played in the ghettos or in the suburbs, it matters not. People in the ghetto have to sleep, too," he says.

Horace McNeil, operator of the Super Saint system, has a different view. "The police come and stop my dances any hour they feel like it," he says, adding that he always keeps one eye out for police presence in the area. "They want me to turn it very, very low, down to a whisper," he contends. "At that level it makes no sense playing at all."

The Super Saint owner believes that "they're trying to kill the reggae industry. They don't harass soca parties," he adds, referring to another popular Caribbean music form.

The reggae vs. soca issue has raged in Jamaica since the debut of Jamaica Carnival last year. Well-organized and -sponsored and lavishly promoted and presented, the Carnival drew large crowds to its second go-round last Easter, but some claim that its success is detrimental to reggae's future.

Reggae, the argument goes, was born of the "sufferah," while soca, the foreign "invader," belongs to a higher social class (at least in Jamaica). Critics charge the real issue here is between rich and poor.

Currently, Jamaica is facing severe financial, social, and political problems. Inflation, violence, drugs, and social unrest are stretching the island's cultural fabric to its limit. The two political parties, the incumbent PNP and opposition JLP, created a tribal gang system as a means of controlling the ghettos and now find themselves unable to contain the monster they created. But, to a large degree, the monster is being contained by the dancehall.

Dancehall culture is raw. Slack (smutty), irreverent, and often vio-

lent, the dancehall has its own dress code, language, and behavior modes. "Lickshot," or gunshots, signal approval of the entertainment; bottles thrown on stage, as happened when both Maxi Priest and Bunny Wailer played, signal dissatisfaction.

In the dancehall, the "don" (whether gang leader or artist) rules, and the music cools the tempers that flare daily in response to the reality and despair of ghetto life. Explains the owner of the Body Guard system: "The dancehall provides a diversion from criminal activity. It gives the youths something to do."

ENCOURAGING REBELLION

Recently, says Frazer Bennett, the authorities turned down an offer from the Sound System Assn. to decrease the noise. "We are willing to turn the music down, but we won't turn it off," she says. "We recognize that there is a night noise problem, and we are willing to work toward a peaceful solution."

But early agreement between the

opposing parties seems unlikely. The DJs are already encouraging rebellion: "Don't bodder turn it low" goes one lyric, because "if people can't hear the bass, young girls can't wind up their waist." (The latter line refers to the suggestive dance movements common in the dancehall.)

The Sound System Assn. has just announced that all future dances will feature, at midnight, an emotional plea, voiced by Mutabaruka, that all who love the dancehall must fight to keep it.

The controversial Mutabaruka, known for his bare feet and open opposition to Jamaican society's ills, operates Blakk Muzik, one of the island's two or three "conscious" systems. ("Conscious" means the music he plays promotes positive social messages, as opposed to promiscuity.) He is also the writer and performer of "People's Court," a savage, if tongue-in-cheek, indictment of Prime Minister Michael Manley and former Prime Minister Edward Seaga that has been banned on all but one of the

nation's radio stations.

Noted psychologist and broadcaster Dr. Leachim Semaj, who is himself the operator of the "conscious" system known as "judgMENT," recognizes the validity of both points of view. "A problem does exist," he says, noting that a system playing seven nights a week, often until dawn, "clearly is a nuisance." He also acknowledges that current fines are "woefully outmoded." But, he adds, "draconian measures" only serve to escalate the conflict.

Semaj suggests instead that the system operators could lower the sound, lower the stacks, and stop the practice of having sound boxes outside the venue to draw a bigger crowd. He also recommends operators "advise the neighborhood ahead of time that a dance is planned."

As for the government, Semaj says it should set a maximum decibel level, clearly indicate which areas are residential and which are commercial, and reconsider the terms of the proposed legislation.

31 ASIATIC COUNTRIES TO GET MTV

(Continued from page 8)

an enormous and diverse television audience." Countries receiving the channel include Saudi Arabia, Singapore, and Taiwan.

"The launch of MTV on Star TV represents another major step in developing our satellite television service," says Richard Li Tzar Kai, HutchVision deputy chairman. "We recognize the value and tremendous awareness level of the MTV trademark throughout the world."

Because MTV's parent, Viacom, is in registration with the Securities and Exchange Commission to release 9 million shares of nonvoting common stock (see story, this page), MTV officials could only release limited information about the deal.

An MTV representative would not comment on any financial details of the deal, saying only, "We are investing research, marketing, programming, and production resources."

The representative would also not divulge information about the co-ven-

ture between MTV Networks and HutchVision. "It can be characterized as an affiliate agreement; that means each party provides resources in its area of expertise. The channel will be advertiser-supported and that money will go to the venture."

While including some English-language music, MTV Asia will be "an Asianized service that will be targeted to the Pan-Asian population," says the MTV representative. It is unclear how MTV will deal with cultural differences across the broad spectrum of nations to be served by the new channel.

"We are researching how to best meet the musical tastes of the audience," says the representative. The channel will draw heavily on Asian resources for videos, on-air personalities, and operating staff.

MTV has launched channels in Europe, Australia, Japan, and Brazil. It is seen in more than 200 million households in 39 countries.

London Calling This Year's International Rock Awards

NEW YORK—The International Rock Awards, broadcast worldwide from New York for the past two years, will be presented June 12 at the London Arena, its organizers have announced.

The awards show will be taped for broadcast the same day in the U.S. on ABC-TV; international broadcast rights are still under negotiation.

The event, which drew participation last year from the Rolling Stones, David Bowie, Eric Clapton, and others, has carved out a niche in the crowded field of awards shows by spotlighting veteran and emerging album-rock artists.

However, the list of nominees for the program—which presents each winner with an "Elvis" statuette—shows its focus broadening beyond album-rock with nominations going to artists such as Neneh Cherry, Wilson Phillips, and Lisa Stansfield.

Here are the nominees in some of

the key categories:

- Artist of the year: The Black Crowes, Phil Collins, INXS, Jane's Addiction, Living Colour, and Neil Young & Crazy Horse.

- Album of the year: Midnight Oil's "Blue Sky Mining," World Party's "Goodbye Jumbo," Neil Young's "Ragged Glory," the Black Crowes' "Shake Your Money Maker," and "X" from INXS.

- Songwriter of the year: Don Henley, Chris Isaak, Van Morrison, Paul Simon, and Neil Young.

- Newcomer of the year: Jesus Jones, Lisa Stansfield, the Sundays, and Wilson Phillips.

Producers of the International Rock Awards are Anthony Eaton of Tall Pony Productions, Peter Grosslight of Triad Artists, and William Zysblat of Zysblat/Rascoff Organization, under the joint banner of Rock Inc.

THOM DUFFY

MTV Networks Sees Profits Rise By 48%

NEW YORK—Viacom Inc. says first-quarter profits rose at MTV Networks but fell at the company's radio broadcasting division.

For the three-month period that ended March 31, Viacom's revenues from MTV Networks, which includes MTV Music Television, VH-1, Nickelodeon, and Nick At Nite, increased 16% to \$87 million, while operating earnings jumped 48% to \$31 million.

The company attributes the gains to increased advertising sales and licensing fees from affiliates and to lower marketing expenses.

The number of households serviced by MTV went up 9% over the first quarter last year to 54.5 million. For VH-1, the number of households increased 17.3%, year-to-year, to 41.2 million.

Radio broadcasting revenues advanced 6.9% in the first quarter to \$15.4 million, but operating profits fell 52.7% to \$1.7 million. The company blames softness in the radio-advertising market and start-up costs for five radio stations that were acquired last year.

Viacom operates 14 radio stations—10 FM and four AM—in nine U.S. markets.

In other news, the New York-based company says it plans to offer 9 million shares of its non-voting (B) common stock to the public at a price still to be determined. The proceeds will be used to repay debt.

Also, Sumner Redstone's National Amusements Inc., which owns 84% of the common shares of Viacom, plans to purchase 500,000 shares of the Viacom B stock.

Viacom's B shares closed recently at \$29 each, close to their yearly high of \$30.875.

DON JEFFREY

'SUICIDE' SUIT DISMISSED

(Continued from page 8)

al propriety or even moral necessity for a resort to suicide is not the same as indicating to someone that he should commit suicide and encouraging him to take such action. Plaintiffs have made no such showing and have failed to demonstrate any manner in which defendants' music can be categorized as speech which incites imminent lawless activity," Judge Fitzpatrick wrote.

The judge also ruled that the existence of a "subliminal" message on the track was unproven, and a ruling in favor of the plaintiffs "would open the floodgates of litigation."

"Honoring [plaintiff witness] Ms. Evans's definition of subliminal message would mean that all rock music, or any music for that matter, which contains unintelligible lyrics could be found to contain a subliminal message," the judge ruled.

The Wallers are planning an appeal to the U.S. Court of Appeals within the next few weeks, according to their attorney, Ben Mills Jr.

A similar suit against Judas Priest, whose album "Stained Class" was alleged to have prompted a suicide in Nevada in 1985, was dismissed last year by a Reno judge (Billboard, Sept. 8).

Step backstage at the Academy of Country Music Awards and scope out some of the big winners ... photos, page 57

PHIL WALDEN'S CAPRICORN LABEL REVIVED VIA WB JOINT VENTURE

(Continued from page 1)

by Athens, Ga.-based band Wide-spread Panic, the revived label's only signing to date.

During its decade-long run, the label racked up nine platinum and 17 gold albums, as well as five gold singles, with a roster that included a virtual who's who of southern rock, including the Allman Brothers, the Marshall Tucker Band, Wet Willie, Elvin Bishop, and the Dixie Dregs.

Although rock acts that hail from the South, such as R.E.M. and the Black Crowes, are currently enjoying huge success, it has been a long time since a rock act handled by a southern-based label has been successful.

Walden, who will once again serve as president of Capricorn, hopes to change that situation with the rebirth of Capricorn.

Walden says the label's return to the Warner Bros. fold was "beyond his wildest dreams."

"I was warned that Warner had a pretty established menu, [that] it was pretty full and that my chances of going back home, so to speak, were probably pretty limited," Walden says.

Yet meetings with Warner Bros. ensued. After nine months of meetings with WB chairman Mo Ostin and Jim Ed Norman, president of the Warner Bros. Nashville division, Walden was given the green light.

In a statement, Ostin says of the venture: "The prospect of playing a role in Capricorn's renaissance is especially exciting to those of us who worked with Phil Walden in the past."

For Norman, who had not yet joined Warner Bros. during its first association with Walden, the addition of Capricorn to the Warner family is an extension of the Nashville division's continuing diversification with such acts as Bela Fleck & the Flecktones, Texas Tornados, and Take 6.

"The music that has been born out of the traditions of the Southeast is really America's contribution to world culture... Phil certainly has been associated with some of the most dramatic examples of that kind

of music development over the last 20 or 30 years," Norman says.

Although the label is based in Nashville, distribution will be handled directly by WEA—and not through WB's Nashville division. Capricorn will be based in its own offices on 30th Avenue North.

Walden disappeared from the record business after PolyGram pulled the plug on Capricorn in 1979.

Walden disappeared from the business after Capricorn folded in 1979

"I went through a tremendous transition in my life. I went through this whole Chapter 11 proceeding that took a year out of my life, and probably took 20 years in reality," Walden says. "When I got through I had won the battle and lost the war."

Walden tried numerous times to revive the label, but "it never was right." He continued to operate Capricorn Recording Studios until 1984, when he moved to Nashville. After the move, he hooked up with actor/comedian Jim "Ernest P. Worrell" Varney as a consultant, and eventually became Varney's manager. Under Walden's guidance, Varney went on to have success in TV and film.

Yet Walden still wanted to return to the record business. He was offered production deals, but held out for a chance to once again run his own label.

Joining Walden at Capricorn as VP/GM is Don Schmitzerle, who held the same title with the company during its '70s heyday. Mark Pucci, who handled the label's publicity for much of the '70s, will again work for the label out of his own firm's office in Atlanta. John Curtis, who managed Steve Morse and the Dixie Dregs, will serve as director of artist development. According to Pucci, the label will operate with a staff of about nine

employees. The appointment of a head of promotion will be announced in about a month; the label will go with independent promotion until a field staff is developed.

Walden says Capricorn plans to issue a series of archival releases licensed from various independent labels focusing on the early days of rock'n'roll. A children's line, which would utilize the talents of Jim Varney, will also be established.

Walden, however, declines to comment on whether he would attempt to acquire the Capricorn catalog back from PolyGram.

PHIL & OTIS

Walden began his run in the music business as an artist manager while still attending Mercer Univ. in the early '60s. His first client was a local Macon singer/songwriter who would become an R&B legend by the name of Otis Redding. Other clients managed by Walden and his brother included Sam & Dave, Al Green, and Percy Sledge.

It was Redding's death in a plane crash Dec. 10, 1967, that changed the direction of Walden's career.

"Otis and I enjoyed a particularly close relationship," Walden says. "He was my first client, and our relationship went far beyond a manager-artist relationship. When he died, my interest in R&B waned."

Walden and Redding had plans to build a studio together and become more involved in production following the success of the Redding-produced "Sweet Soul Music," a hit for Arthur Conley in the spring of 1967.

Shortly after Redding's death, Walden was persuaded to set up his own label. "Jerry Wexler suggested that I have a label," Walden recalls. "I really resisted those attempts, but he was pretty persistent. I really did not want, in all honesty, to have a record company per se."

Capricorn started as a Stax-type label, designed to cut R&B singles. "Then I signed the Allman Brothers and that changed the picture," he says.

Ironically it was Walden's love of R&B that led him to Duane Allman, who, with the Allman Brothers, would define '70s southern rock.

"[Producer] Rick Hall [of Fame Studios in Muscle Shoals, Ala.] played me a Wilson Pickett session with 'Hey Jude.' My remark to him was, 'Who is that playing guitar?' That's not your regular guitar player," Rick said, "This long-haired hippie guy." I got myself on an airplane and went to Muscle Shoals and signed Duane Allman."

Success didn't come immediately for the Allmans or Capricorn. An early lineup of the band failed to jell. Another early lineup was all instrumental, until Gregg Allman, then living in Los Angeles and working on a solo project, was persuaded to join the band. "The rest is history, as they say," Walden says.

Walden says it took the Allman Brothers three albums before they became successful commercially: "The first album, 'The Allman Brothers Band,' in its initial release time frame only sold 33,000 copies." It was not until the "Fillmore East" album, released in 1971, that the Allmans

really broke through.

In 1972, Capricorn left the Atlantic fold for Warner Bros. "We wanted to become more than just a custom label," Walden says. "We had some fairly ambitious plans. For whatever reasons, they were not supportive." It was during the years with Warner Bros. that Capricorn enjoyed its great success.

But in 1977, Walden, unhappy with the way negotiations were going for Warner Bros.' proposed buyout of Capricorn, decided to take the label to PolyGram.

It was at PolyGram, Walden says, that he lost sight of the artist-driven philosophy that he had founded Capricorn on. "Everybody became product-oriented. It was, how much product can you put out?"

It was also the wrong time for the company to go from a relatively small staff, to become a full-line label with 100 employees.

According to Walden, Capricorn was "the low guy on the totem pole," and when PolyGram's finances bottomed out in the late-'70s, the plug was pulled on the label.

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MOTOWN/MCA DISTRIB DEAL A SOURCE OF FRICTION

(Continued from page 1)

ers, including Diana Ross and Busby, who is believed to have received a 10% equity interest in the label when he assumed the president's post. Motown founder Berry Gordy, who sold the company in June 1988 for \$61 million, specified that 20% of the company had to remain in the hands of minority investors.

Despite the fact that Boston Ventures has a controlling interest in Motown, Busby said, "This has nothing to do with Boston Ventures. This is an issue between Motown and MCA."

MCA Records had no comment on Busby's statement. Representatives of Boston Ventures could not be reached at press time.

Sources close to the situation speculate that Motown's troubles stem from its style of operation. The sources point to Motown's relatively large roster and overhead in comparison to its sales as a major issue in the company's survival. "Their roster is simply too big to support an operation like that. They have to become a boutique. Instead of being an innovator, they're an imitator, not like the Motown of the '60s," says one source.

Motown has expanded significantly since its sale, with a reactivated

pop promotion department and a number of new signings. The label distributes product from Apollo Theatre Records (Milira) and Sounds Of New York Records (Basic Black), and late last year inked a deal with Soul II Soul honcho Jazzy B's Funki Dred label.

The company's current roster also includes Gerald Alston, the Temptations, Stevie Wonder, Johnny Gill, Atlanta Rap Band, Today, the Good Girls, the Boys, Rich Nice, M.C. Trouble, Another Bad Creation, newcomers Colin England and Boys II Men, and newly signed Shanice Wilson.

Motown has had some notable successes in the past two years. "Johnny Gill" was certified double-platinum; "The Boys" has been certified platinum; and Today's debut album and Another Bad Creation's single "Isha" and album "Coolin' At The Playground, Ya Know!" have all been certified gold.

In a year-end breakdown of 1990 R&B chart share by label, Motown was in fifth place with 12 albums, or 6.5% of the chart. In the previous year, Motown was sixth overall with 5.4% of the chart. Both showings exceeded those of some major labels.

WHAT'S AT STAKE

Despite the label's successes, however, sources say the main issue on both sides of the table is which company is to blame for Motown's less-than-spectacular performance—Motown or MCA.

Another issue may be Busby's job performance. In his previous post as president of MCA's black music division and executive VP of talent acquisition, Busby shepherded the careers of such R&B-oriented superstars as multiplatinum singer Bobby Brown, Pebbles, New Edition, and Loose Ends; he also signed a distribution deal with Uptown Records, which yielded the gold-certified Guy and Heavy D & the Boyz debuts. While Motown's achievements have not been inconsiderable since Busby's arrival, the label has not had the success of MCA's black music division.

MCA's Uni Distribution, which has distributed Motown since 1983, is the smallest of the six major distribution companies. However, the company has recently made efforts to expand its field staff, particularly in the R&B area, under Joey Quarles, national director of black music sales.

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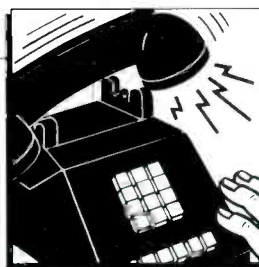
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INSIDE TRACK



Edited by Irv Lichtman

WHITHER THE STONES? Rumors are rife that the **Rolling Stones** may not re-sign with **Columbia Records**. They are reportedly talking to several other labels, including **PolyGram**, **MCA**, and **Giant**. While **Allen Klein's ABKCO** will apparently retain its rights to early Stones recordings, the Stones' **Atlantic Records**-era catalog (from "Sticky Fingers" onward) will go with them if they leave Columbia, sources say.

HORROR SHOW: **George Holliday** has consented to allow his video footage of **Rodney King's** March 3 beating by Los Angeles police officers to be included in the clip for **Rush Affiliated Labels/CBS** rap act **BWP's** track "Wanted." Holliday, who was given the right of approval on the BWP video, said through his spokesman, attorney **James Jordan**, that "the overriding social statement made by this video is important." Holliday received \$1,500 for the use of his controversy-inciting footage, which appears in the clip with other documentary film of police action against citizens.

BEEER BASH-ING: The **Black Crowes**, who were recently tossed off **ZZ Top's** national tour after lead singer **Chris Robinson** assailed corporate sponsorship from the stage, have dropped **Capitol** act **Maggie's Dream**, which was opening the Crowes' headlining U.S. tour. Robinson says that the group found out belatedly that **Maggie's Dream** had recorded a radio commercial for **Miller Beer**, which also sponsored the **ZZ Top** tour. "At this point, I don't think we should even have to say it: the **Black Crowes** don't want anything to do with sponsorships in any form," Robinson says. **Maggie's Dream** lead guitarist **Raf** replies, "We contributed to the [Miller] radio spot because we're not as fortunate as the **Black Crowes** when it comes to getting our music on the air and this was a way to do it."

SHE'S GOTTA HAVE IT: **Paula Abdul** has her own label now through **Virgin Records**. Called **Captive Records**, it will include her own output—starting with new album "Spellbound"—and that of other artists she signs. According to her co-manager, **Larry Tollin**, the only artist besides **Abdul** now inked to the label is **MC Skat Kat**, who was partnered with **Abdul** in the hit song "Opposites Attract." Under the logo deal—which Tollin says **Abdul** received as a "reward" for the multiplatinum success of her "Forever Your Girl" album—**Virgin** will perform all marketing and promotion functions for **Captive**. He denies that **Abdul** demanded a label as a consequence of **Virgin's** megabucks deal with **Janet Jackson**, noting that discussions about **Captive** had begun before that signing.

HE'S GOTTA HAVE IT, TOO: **Jon Peters** has parted ways with his longtime confrere, **Peter Guber**, and will establish a new entertainment company that will produce films, music, and television programs for **Columbia Pictures Entertainment**. The exit of **Peters** from **Columbia** leaves **Guber** as chairman of the company. **Sony**, which owns the studio, purchased **Guber** and **Peters'** film production company and their services in late '89 for several hundred million dollars.

A HIT FROM THE PAST: **Atlantic Records'** "The Complete Stax-Volt Singles 1959-1968," a nine-CD collection with a list price of \$99.98, caught the label "a bit unawares," cheerfully reports label senior VP/GM **Mark Schulman**. Schulman says the set has had orders of 11,000 since its release April 30, adding that a major retail chain initially ordered eight pieces and has come back with an order of 600. The project is the first of the **Atlantic Recording Group**, meaning creative and PR input from **Atlantic**, **Atco**, and **East/West**.

TRADITION!? **2 Live Jews** are back with, this time, "Fiddling With Tradition," (**Kosher Records**), which contains seven songs from "Fiddler On The Roof," albeit with their own sendups. The act made some noise with its first album, "As Kosher As They Wanna Be," a take-off on the sound and rap fury of **2 Live Crew**.

SET to be performers/presenters at the 22nd annual

Songwriters Hall of Fame dinner/induction fete May 29 at the New York Hilton Hotel are **Cleo Laine**, **Paul Shaffer**, **Cyndi Lauper**, **Jon Hendricks**, and **Jeff Harnar**. Writer inductees are **Otis Blackwell**, **Antonio Carlos Jobim**, **Jeff Barry** & **Ellie Greenwich**, and the late **Howard Greenfield**.

THE RIGHT THING: **MTV Europe** is backing the safe-sex message by broadcasting its first ads from a condom manufacturer. A campaign for the **Safe Sex Condom**, a new product from Swedish organization **RSFU**, will begin in May.

A SALUTE: Composer **Morton Gould**, president of **ASCAP**, will receive the Golden Score award of **The American Society of Music Arrangers and Composers** at the group's dinner Tuesday (14) at the Century Plaza Hotel in Los Angeles. Funds raised aid **ASMAC's** educational programs and support the annual **Don Costa, Gordon Jenkins, Nelson Riddle Memorial Scholarship** For Musical Excellence. Call 818-994-4661 for more info.

NEW MOVE: **Nesak International**, operated by **Marty Kasen** in Florham Park, N.J., has signed **Charlene Prickett** to an exclusive video deal. The aerobic personality has already had two releases, to be followed soon by "Step Right Up."

OPTIONED: **Allen Levy**, former director of public relations for **A&M Records** and West Coast director of PR for **ASCAP**, tells **Track** he's had his screenplay "The Heavy Metal Kid" optioned for theatrical release by **Cinema Home Video**. **Cinema** is looking for a heavy metal artist to play the central character, described by **Levy** as a "a sexy teenage heartthrob who is really a 14-year-old boy inside."

EXIT: **Jerry Schragar** has left **A&M Records** in New York, where he was regional director of sales and marketing, Northeast. He can be reached at 914-352-2784.

ON THE LAMN: The **Los Angeles Music Network** will meet from 6-9 p.m. May 20 at the **Central** at 8852 Sunset in West Hollywood, Calif. **LAMN** is a gathering of industry staffers who "network" and meet their peers in an informal setting. For more info, contact **Tess Taylor** at 818-980-2911.

GAINING GROUND: **Californians Against Ticket Scalping**, state Sen. **Bill Lockyer**, and **Bill Graham** have won the first round in the battle to get anti-ticket-scalping Senate Bill 712 (**Billboard**, April 6) made into law. At an April 30 hearing in which **Graham** and **Grateful Dead** guitarist **Bob Weir** testified, the California State Senate Judiciary Committee approved the bill by a 6-2 vote. Next the bill will be heard at an Appropriations Committee meeting to be held in the near future.

TOWER'S IN-HOUSE DEAL? **W. Sacramento, Calif.-based MTS Inc.**, which owns the **Tower Records** chain, is negotiating to purchase **House Distributors** of **Olathe, Kan.**, sources at both companies confirm. "They're looking to sell and we're looking to buy," says **Tower** president **Russ Solomon**. "Whether a deal can be consummated or not, we seriously don't know." **Solomon** says **House's** commitment to deep catalog product is especially attractive to **Tower**. He would not speculate on the effect such a deal would have on the nation's indie labels, distributors, and retailers, but says: "If the deal goes through, we'll operate like any other independent distributor. We'll sell to anybody who'll buy from us." **House** president **Hal Brody** says he is optimistic and hopes a deal will be finalized in "two or three weeks."

TRACK HEARS that **Lieberman Enterprises** has hit some rough spots and has let go a number of employees. While all kinds of rumors circulate about the total number of lost jobs, **Vicki Greenleaf**, a spokeswoman for parent **LIVE**, acknowledges **Lieberman** did some streamlining following a reorganization of the merchandising group, but "less than 10 people were let go. We continue to evaluate the business to run it more efficiently and profitably at a national level."

EXPORT CODA: **Uni Distribution Corp.** has issued a letter to all of its accounts banning them from selling product outside the U.S. With that move, all six majors have clamped down on the profitable export business that one-stops had been enjoying.

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FOLLOWS PAGE 68

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 26, 1991

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Remixers Have Found A New Beat Major-Label Deals Offer Artistic Credibility

■ BY LARRY FLICK

NEW YORK—With dance music having proved its strength as a money-maker in the pop mainstream, a growing number of the genre's leading remixers are being signed to major-label artist contracts.

Over the past five years, remixers have become prominent in the pop mainstream for their ability to take a variety of songs and transform them into potential radio and club hits.

No longer content to stay in the background, many of the club community's most sought-after remixers have made an effort to gain the artistic credibility they feel they deserve. The response from the labels has been resoundingly positive.

Prominent remixers who have signed recording deals with major labels are Frankie Knuckles (Virgin),

Robert Clivilles and David Cole as C&C Music Factory (Columbia), Dancin' Danny D. as D-Mob (Mercury), Stevie V. as the Adventures Of Stevie V. (Mercury), John "Jellybean" Benitez (Atlantic), and, most recently, David Morales (Mercury).

Other remixers who are now recording albums for potential distribution here include Justin Strauss, Tony Humphries, and Freddy Bastone, who has a deal with 10 Records in the U.K.

Ironically, one of the most successful

remixers of the moment, Shep Pettibone, is reportedly not in the market for a deal.

Most of these remixers first started their careers as club DJs. In fact, Knuckles, Jellybean, Morales, Bastone, and Humphries still spin records on a regular basis.

"I think labels see that we have a strong track record with the 12-inch singles we've worked on," says Knuckles, who will issue his debut set in March. "We have been taking

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As R&B Booms, New Jobs Arise For Black Executives

■ BY JANINE McADAMS

NEW YORK—As black-oriented forms of music take a bigger slice of the music market, African-American executives are being promoted to higher positions in their companies than ever before. At the same time, with some record companies expanding their R&B/urban divisions and a bevy of new labels starting them, more entry-level and middle-management jobs are opening up for black professionals.

In some cases, new high-ranking positions have been created for valued executives. For example, Ernie Singleton, president of MCA's black music division; Sylvia Rhone, co-president of the new Atlantic Records-distributed East West America label; and Ed Eckstine, just named co-president of the re-formed Mercury Records label, hold senior posts that did not exist a year ago.

More importantly, Rhone's and Eckstine's creative responsibilities extend beyond R&B and rap. Though neither ranks as the first African-American label executive

• Mercury Names Eckstine, Bone As Co-Presidents, see page 5.

to handle pop, rock, and alternative acts for a major label—Quincy Jones handled pop A&R for Mercury 20 years ago—their broad responsibilities are a rarity on the creative side and practically nonexistent on the sales side.

Among other black executives recently promoted to new posts: Skip Miller, senior VP of the now-autonomous black music division at RCA; Glynice Coleman, senior VP of urban promotion at EMI; Sharon Heyward, senior VP/GM of the new urban music division at Virgin; Tony Anderson, Mercury's VP/GM; and Ed Strickland, VP of the new black music division at Chrysalis. Miller, Coleman, and Heyward were promoted from within; Anderson came to Mercury from Arista; and Strickland joined Chrysalis from Tommy Boy.

At the middle-management level, there have also been numerous pro-

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Gulf Crisis Takes Toll On MIDEM, Music Industry

NEW YORK—The crisis in the Persian Gulf and the accompanying threat of global terrorism has caused many in the entertainment industry to cut back international travel. The MIDEM conference Sunday-Thursday (20-24) in Cannes has been affected, and overseas tour plans have been thrown into question.

BMG Music, CBS Songs, MCA Music, EMI, and Warner/Chappell are among the major U.S. companies that canceled participation in MIDEM; others were still reviewing the situation at press time. For late details, see page 5.

Blockbuster Says It Won't Carry 'NC-17' Videos

This story was prepared by Earl Paige and Jim McCullough in Los Angeles and Paul Sweeting in New York.

NEW YORK—Blockbuster Video's abrupt about-face on carrying films rated NC-17 has sent ripples of concern through the home video industry, raising fears that other retailers may follow suit, making it harder to market and distribute adult-themed, nonpornographic movies on cassette.

In a statement issued Jan. 11, Fort Lauderdale, Fla.-based Blockbuster announced it would no longer carry films rated NC-17 by the Motion Picture Assn. of America.

The chain pulled what NC-17 product it had from its shelves—including RCA/Columbia Pictures

(Continued on page 105)

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