

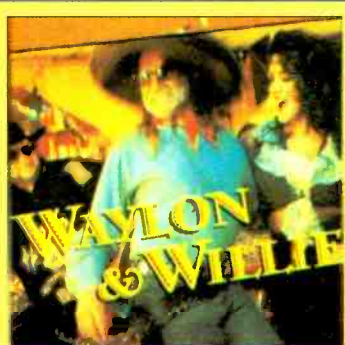


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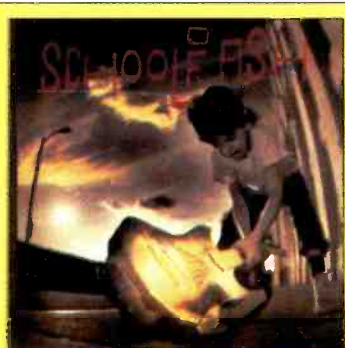
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 8, 1991

ADVERTISEMENTS



The same two Outlaws who ushered in country's platinum era are at it again on their first true duet album! Every song on *Clean Shirt* is true...written by or about Waylon and Willie! Featuring their new single and video, "If I Can Find A Clean Shirt." A true winner, on Epic! Instore July 2. 47462.



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Everybody's asking for "Bad Boys". Already a number 1 hit in Sweden, Norway and Finland. Nominated an Emmy as theme song from TV show COPS. CD single and cassette cue out June 21 (RAS 7038). Album cassette and CD now available (RAS 303C). Inner Circle—Original Bad Boys!! !!!!

Tighter Visa Rules Bad News For Biz Music Groups Fear Retaliation Abroad

■ BY BILL HOLLAND

WASHINGTON, D.C.—Widespread music industry opposition to a new federal law that will tighten visa admission standards for foreign performers continues to grow with the realization that the U.S. Immigration and Naturalization Service (INS) is scheduled to implement the changes this fall.

Among their other objections, groups opposed to the performing-arts provisions of the new law note that enforcement of the statute may cause foreign countries to retaliate by not allowing U.S. performers to tour abroad. Canada will almost certainly retaliate, say some industry observers.

"There's a lot of fear of the unknown out there about this law," says David Leibowitz, general counsel of the Recording Industry Assn. of America. "We're sure it will affect pop music very, very much, but no

one is quite sure to what extent at this point until the proposed rules are published and we can take a look at them."

The most visible tenet of the law is a provision limiting to 25,000 the number of annual visa applications from nonsuperstar musicians, athletes, and dancers (Billboard, Nov. 17). Since INS has not been required

to keep individual statistics on visas issued to performers, critics are not sure to what extent this new cap will affect the number of performers admitted in the future. But INS figures researched by performing-arts groups indicate this could lop off the total number of foreign-performer entrants by as much as two-thirds.

(Continued on page 86)

Labels Ponder The Future Of Pop, Urban Single Releases

■ BY KEN TERRY

NEW YORK—Whether or not to release certain pop and urban singles commercially has become a frequent topic of discussion at major record labels. But, despite a few recent instances of singles being released as promo-only titles, label sales executives say they plan to continue issuing to retail most of the pop and R&B singles that they are pitching to radio stations.

There are a number of reasons for this: Many stations still do sales research, for instance, and some labels regard singles as bait for young music fans who cannot yet afford to buy albums. But the

most important reason for retaining singles in the sales mix appears to be the fact that Billboard will not track a single on its Hot 100 Singles or Hot R&B Singles charts unless it is commercially available.

(Continued on page 67)

Latin Music Pros Decide To Form Own Trade Group

■ BY CARLOS AGUDELO

MIAMI—The first steps toward the formation of a Latin music trade group in the U.S. were taken here May 29 when a gathering of industry professionals chose a nine-member steering committee to create ALMA, the American Latin Music Assn.

The formation of the committee was a fitting end to Billboard's Second Latin Music Conference, May 28-29 at the James L. Knight Convention Center here. For a day and a half, some 200 representatives of all sectors of the Latin music industry dis-

(Continued on page 86)

Sony Buys 50% Of RCA/Columbia Vid Firm It Didn't Own

■ BY PAUL VERNA

NEW YORK—In a long-anticipated deal, Sony has acquired the 50% interest it did not already own in RCA/Columbia Pictures Home Video from its partner in the joint venture, General Electric Co.

The acquisition had been widely expected, particularly since G.E.-owned NBC sued Columbia and parent Sony over alleged violations of the joint-venture agreement last year (Billboard, March 31, 1990). According to a published report, that suit has been dropped as a result of

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Music Biz Is In The Dumps, Retailers Say

PAGE 4

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ MORE THAN WORDS	(A&M)
TOP POP ALBUMS	
★ SPELLBOUND	(VIRGIN)
HOT R&B SINGLES	
★ I WANNA SEX YOU UP (FROM "NEW JACK CITY")	(GIANT/REPRISE)
TOP R&B ALBUMS	
★ NEW JACK CITY	(GIANT/REPRISE)
HOT COUNTRY SINGLES	
★ MEET IN THE MIDDLE	(ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES	(CAPITOL)
TOP VIDEO SALES	
★ THE JUNGLE BOOK	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ GHOST	(PARAMOUNT HOME VIDEO)

THIS YEAR'S HOTTEST NEW SAX STAR

Introducing an artist who knows how to play with total **SAXUALITY, CANDY DULFER.** Her debut album includes both the original and the DNA remix of the smash instrumental "**LILY WAS HERE**," written by David A. Stewart

ARISTA

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24 GREATEST HITS OF ALL TIME

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TAKE GOOD CARE OF MY BABY *Bobby Vee*
THIS MAGIC MOMENT *Jay & The Americans*
LOVE POTION NO. 9 *The Clovers*
SUMMERTIME BLUES *Eddie Cochran*
BLUEBERRY HILL *Fats Domino*
THIS DIAMOND RING *Gary Lewis & The Playboys*
WALK-DON'T RUN *The Ventures*
GOIN' OUT OF MY HEAD *Little Anthony & The Imperials*
LET THE GOOD TIMES ROLL *Shirley & Lee*
PAPA-OOM-MOW-MOW *The Rivingtons*
TELL HIM *The Exciters*
RUNAWAY '67 *Del Shannon*
THE GLORY OF LOVE *The Five Keys*
PROUD MARY *Ike & Tina Turner*
WHO'S THAT LADY *The Isley Brothers*
SURF CITY *Jan & Dean*
MY LITTLE GIRL *The Crickets*
IT MUST BE HIM *Vikki Carr*
UNA PALOMA BLANCA *Slim Whitman*
BANG, BANG (MY BABY SHOT ME DOWN) *Cher*
YOU GOT WHAT IT TAKES *Marv Johnson*
HONEY *Bobby Goldsboro*
MICHAEL, ROW THE BOAT ASHORE
The Highwaymen

With the vast library of material culled from the music archives of Imperial, Liberty, United Artists, Aladdin, Sue and Minit Records, EMI Records USA launches its EMI LEGENDS OF ROCK N' ROLL SERIES with the "24 Greatest Hits of All Time", a collection of timeless hits selected from the extensive Legends of Rock n' Roll Series which traces the roots of rock and roll through original compilations from each of these historically important artists.

Every track in the EMI Legends of Rock n' Roll Series is researched, digitally remastered and sonically enhanced. The packaging contains the original label artwork, extensive liner notes, historical photos from each artist's career and more.

LOOK FOR THE BRITISH WAVE OF EMI LEGENDS OF ROCK N' ROLL SERIES COMING SOON.



EMI RECORDS USA

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VOLUME 103 NO. 23

JUNE 8, 1991

IT'S A WONDER-FUL SOUNDTRACK

Spike Lee's new film "Jungle Fever" is radiating additional heat via a soundtrack by R&B genius Stevie Wonder. In an interview with Janine McAdams, Wonder discusses how he got involved with the project, which relates the film's storyline through music. **Page 30**

A NEW LIFE FOR THE RECORD PLANT

That legendary L.A. recording studio, which was shuttered by Chrysalis earlier this year, is set to sprout up again under new owner Rick Stevens. Additions planned for The Record Plant include a second tracking room and mix room. Susan Nunziata digs up the story. **Page 41**

SWELLING SOUNDS OF N.Y. MUSIC STORES

The already-crowded New York music retail scene will get even more cozy when Trans World Music Corp. opens a superstore on the city's Upper West Side. Geoff Mayfield & Ed Christman report on that and other Manhattan retail shifts in this week's Retail Track column. **Page 46**

VIEWS ON LONGER VID-RELEASE WINDOWS

With six major video titles set to grace the fourth-quarter sell-through market, dealers are expressing diverging opinions on the effects of longer release windows. Jim McCullaugh has the story. **Page 49**

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MCA Countersues Motown Partners Claims Boston Ventures Breached Duties

■ BY CRAIG ROSEN

LOS ANGELES—In round two of the MCA-Motown battle, MCA Records has struck back, seeking more than \$25 million in damages from Boston Ventures, Motown Management, and Motown Records in a suit filed May 28 in Los Angeles Superior Court.

In the cross-complaint, MCA charges that Boston Ventures, which owns 70% of Motown, "has perpetrated... a scheme to thwart MCA's ex-

ercise of its partnership rights."

The suit also alleges that Boston Ventures has breached fiduciary and contractual duties by preventing MCA, which owns 18% of Motown, from participating in the management and business of Motown; advising Motown to withhold millions of dollars owed to MCA; causing Motown to undertake unnecessary activities and incur unnecessary expenses; and preventing Motown from realizing profitable business opportunities.

MCA's countersuit comes two

weeks after Motown sued MCA Records, MCA Inc., and Uni Distribution (Billboard, May 25), claiming that they "consistently undermined the effort to rebuild Motown."

According to Zach Horowitz, executive VP, MCA Music Entertainment Group, Motown majority owner Boston Ventures is attempting to break its contract with MCA to make it easier to sell its interest in Motown. "All this boils down to is that the recording industry is a tough business for investment capitalists," he says.

In response, Boston Ventures general partner Martha Crowninshield issued a statement calling MCA's countersuit a "poor attempt at psychological warfare. Once again, MCA is dragging the red herring of Boston Ventures across the trail in an attempt to divert public attention from the lawsuit Motown has filed against MCA."

MCA's suit alleges that Boston Ventures has a history of buying entertainment companies—such as Billboard Publications, Panavision, and USA Cinemas—at a low price and then attempting to sell them within a short period of time at a higher price. "Thus, Boston Ventures' investment strategy is not designed to promote the long-term success of the companies it acquires," the suit charges.

While Boston Ventures' primary contribution to MCA was capital, MCA claims that its contribution was "more diverse." The claim points out that MCA assigned to Motown its recording contracts with Diana Ross and a number of promising new acts (Continued on page 76)

EMI's Aggressive Growth Yields Another Stellar Year

■ BY JEFF CLARK-MEADS

LONDON—EMI Music is continuing to bellow like a bull. The company says a 19% increase in profits and record figures for the third consecutive year are not reasons to relax its aggressive growth plans.

President and CEO Jim Fifeild says he is looking to increase sales and profitability still further and to make a new set of acquisitions over the next three years.

For the year ended March 31, sales rose 15% to \$1.88 billion, while profits increased 19% to \$201.7 million. Estimated global market share increased from 12.2% to 13.9%, leaving EMI as the world's fourth-larg-

est music company.

EMI said its record sales and profits in North America led the company's worldwide performance. During the fiscal year, its market share rose from 9.2% to 12.8%, driven by the success of M.C. Hammer, Vanilla Ice, Sinéad O'Connor, and Bonnie Raitt.

On a worldwide basis, Fifeild says that a 10.7% return on sales is now being achieved, compared with 8.4% last year, and that the next target is 13%.

Asked about the reasons for the company's success, he says, "We just laid down a good strategy and stuck to it. We're working as hard (Continued on page 86)

More Suppliers Take \$14.95 Sell-Thru Tack Fox Vid, MCA/Universal Cut Prices In Competitive Market

■ BY PAUL SWEETING

NEW YORK—With the competition for retail shelf space in the video sell-through market becoming more intense than ever, a growing number of major suppliers are trying the \$14.95 price point for recent theatrical catalog titles.

FoxVideo, one of the last of the \$19.98 stalwarts, recently unveiled 12 catalog titles sporting \$14.98 list prices, marking the first time that studio has placed such a low list price on theatrical titles.

The move by Fox comes only weeks after MCA/Universal Home Video announced its first-ever batch of \$14.95 theatricals, which it quickly followed up with 13 additional titles at that price point. Sources familiar with the studio's plans say MCA will release two more packages of \$14.95 titles before the end of the year.

The \$14.95 list price for recent theatrical product was pioneered by Paramount Home Video, which has more than 100 titles on the market at that price. LIVE Home Video, RCA/Columbia, HBO Video, and Nelson Home Video all followed with product at \$14.95.

The moves by Fox and MCA leave Warner and Disney as the only major suppliers not releasing recent theatricals at \$14.95 (although Disney does release children's product at that price). At the recent ITA conference in Tucson, Ariz., Jim Cardwell, Warner Home Video's senior

VP/GM, North America, said the studio still feels that \$19.95 is "a fair price" for theatrical catalog product (Billboard, April 6).

The growing popularity of the \$14.95 price point among suppliers is being driven by several factors, according to manufacturer and wholesaler executives.

One factor is the increasing importance of supermarkets and drugstore

chains to the sell-through business, the executives say. Such accounts typically view sell-through video as an impulse item, for which a \$19.95 price point is too high.

Meanwhile, the traditional mass-merchant chains, serviced by the racks, are exerting increasing pressure on the studios to lower prices, noting that volume jumps substan- (Continued on page 77)

Sherman Bros. In Spotlight At BMI Film, TV Awards

■ BY DEBORAH RUSSELL

LOS ANGELES—Brothers Richard and Robert Sherman won the Richard Kirk Award at BMI's annual Motion Picture and Television Awards Dinner here May 22.

Held at the Regent Beverly Wilshire Hotel, the BMI dinner honored member composers and songwriters for their work on the 1990 survey year's top films and prime-time network TV shows.

Named for the man who founded BMI's motion picture and TV department, the Kirk award was given to the Sherman brothers in recognition of a four-decade career that includes the Academy Award-

winning score to the Walt Disney film "Mary Poppins" and its Academy Award-winning song, "Chim Chim Cher-ee." Over the years, the Shermans have received 17 gold and platinum records for such songs as "It's A Small World," "Chitty Chitty Bang Bang," "Winnie the Pooh," "Supercalifragilisticexpialidocious," and the pop hit "You're Sixteen," to name a few.

BMI Motion Picture Composer Awards were presented to Alan Silvestri ("Back To The Future Part II"), Hans Zimmer (PRS) ("Days Of Thunder"), Danny Elfman ("Dick Tracy"), Michael Kamen ("Die Hard 2—Die Harder"), John (Continued on page 77)

Music Biz Dismal, Retailers Report Many Blame Lack Of Megahit Product

■ BY PAUL VERNA
and ED CHRISTMAN

NEW YORK—Reflecting a prolonged malaise in the retail economy, music and combo chains report dismal business for the Memorial Day weekend and for the year to date. The finding is in sharp contrast with

last year at this time, when many retailers posted double-digit gains in same-store sales over the previous year.

Among the reasons offered by retail executives for the grim business picture are the recession, a decline in mall traffic, and a dearth of blockbuster hits.

George Balicky, VP at 110-unit, Pittsburgh-based National Record Mart, says, "In the past week [which includes the long holiday weekend] we were flat to about 10% down, depending on the area. The weather was extremely pleasant, so the malls reported not much traffic."

According to documents filed with the Securities and Exchange Commission, Minneapolis-based Musicland Stores Corp. and Albany, N.Y.-based Trans World Music Corp. had chainwide sales decreases of 5% and 7%, respectively, for the first quarter. Musicland, the nation's largest music retailer, has 800 music stores and more than 200 video-sell-through outlets. Trans World is second with more than 450 music locations and about 70 video stores.

Even retailers whose same-store-sales figures show an increase over last year's are grumbling. Mike Goldwasser, merchandise manager at 16-store Starship Music Inc., headquartered in suburban Atlanta, says, "Comp-store, from last year, we were up 2% [for the weekend], which is like being down. It's a kick in the ass, because with the new minimum wage, overall payroll went up 4.5% for us overnight." Goldwasser adds that for the first five months of 1991, the chain's business was "way, way down. We don't even want to look at the numbers."

Several factors have contributed to Starship's misfortunes. For one, the

(Continued on page 85)

Industry Prepares To Fight Proposed 'Sex Offender' Bill

■ BY KEN TERRY

NEW YORK—Entertainment business and free-speech groups are gearing up to fight a U.S. Senate bill that would enable victims of sex crimes to sue sellers, distributors, exhibitors, and suppliers of sexually explicit materials.

Among the organizations that oppose the bill and its House counterpart are the Video Software Dealers Assn., the National Assn. of Recording Merchandisers, the Motion Picture Assn. of America, and the American Civil Liberties Union.

Similar "sex offender" bills have been floated in Texas, Illinois, and Oregon, but the VSDA finds this measure more threatening, partly because it is federal. "This is about

the worst bill we've ever seen," says Rick Karpel, the trade group's director of government affairs.

Similarly, Marjorie Heins, director of the ACLU's newly formed Arts Censorship Project, says, "It's an extremely scary piece of legislation in terms of the First Amendment."

The assumption behind the bill sponsored by Sen. Mitch McConnell (R-Ky.) is the Meese Commission's finding that there is a "causal relationship between sexually explicit materials and sexual aggression, including the commission of unlawful sexual acts."

But Heins, former chief of the civil rights division of the Massachusetts Attorney General's office,

(Continued on page 76)

DCC Manufacturing Capacity Seen Lagging Just One Factory To Supply Software For Launch

■ BY SUSAN NUNZIATA

NEW YORK—Manufacturing capacity for Philips' digital compact cassette format is expected to be fairly low in the U.S. during the first year of introduction, according to industry observers.

The format is slated to debut in April 1992 with a simultaneous launch of hardware and software, but sources say that most facilities will not have mass-production capacity before late 1993.

Although the Philips-owned PolyGram is launching a plant later this year in Amersfoort, the Netherlands, that will produce both DCC and regular analog cassettes, the company has no plans to build its own plant for DCC production in the U.S. or anywhere else, according to Dieter Raddecki, PolyGram's commercial director of DCC.

The company would not reveal the planned capacity of its Dutch DCC plant or the size of the capital investment being made in it.

Meanwhile, Capitol-EMI is considering a pilot facility that would manufacture 1.3 million DCC cassettes annually and could go on line in June 1992, subject to management approval, according to Ralph Cousino, VP of development and technology with the record company.

Executives at WEA Manufacturing say they are still looking for more information on the format and that it is too early to comment on manufacturing plans. "The CD took 10 years to get to a 25% penetration rate and we can't expect that DCC will do

much better than CD," says Joseph Vayda, senior VP of WEA Manufacturing in Olyphant, Pa. "The Sony Mini Disc will raise a lot of questions in people's minds in terms of fielding DCC. While everything is being decided, we still have to make cassettes."

Vayda says WEA will continue promoting its new Digalog process for analog cassettes.

PolyGram-owned A&M is now ex-

amining what is involved in putting DCC releases together, according to Marv Bornstein, VP of quality control. "We haven't decided on any titles," he says. "We have information on how to master for the format, what the graphics will look like, and details on assembling it."

At press time, manufacturing executives at other major record companies were unavailable for comment.

(Continued on page 42)

Mechanical-License Income Boosts GEMA To Record Year

BERLIN—German authors' rights society GEMA had a record year in 1990, with revenues the equivalent of \$478 million—a \$53 million increase over the previous 12 months.

Prof. Dr. Reinhold Kreile, the organization's president, says the increase resulted from higher income from mechanical licenses in the booming German record market.

Since reunification in October, Western copyright law has been in place throughout Germany. That has meant the extension of copyright protection from 50 years in the old East Germany to 70 years uniformly across the country. This has brought a number of works that had been in the public domain in the East back under copyright control.

Kreile says GEMA distributed \$409 million to composers, authors, and music publishers in 1990, compared with \$359 million in 1989. Of its total income, \$32 million came from overseas activities. GEMA has offices in every major record-buying territory that work with the local collecting societies there.

In 1990, GEMA allocated \$9.9 million to cultural activities and music promotion, and \$230,000 for social purposes.

Kreile says he is expecting further growth in revenues in the next financial year despite the constraints on the German economy caused by the war in the Persian Gulf and the expense of rebuilding the East.

WOLFGANG SPAHR



A Special Welcome. Charisma Records' West Coast staff welcomes .38 Special to the label. The band, which has sold more than 10 million albums during its 14-year career, will release its Charisma debut June 25. The first single is "The Sound Of Your Voice." Shown, from left, are band member Max Carl; Charisma president Phil Quartararo; band members Jeff Carlisi and Danny Chauncey; and band manager Mark Spector.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Roger Skelton is named VP of business affairs for RCA Records in New York. He was VP of business affairs, East Coast, for the label.

Janet Herrin is promoted to VP of business affairs for Warner Special Products in Los Angeles. She was director of contracts and publishing.

Warner Bros. Records in Los Angeles names Karen Jones GM/associate director of black music A&R and Derek Caldwell manager of national rap promotion. They were, respectively, manager of black music A&R for the label, and marketing specialist at Exposure, an independent marketing firm. In other appointments, Warner Bros. Records in Nashville promotes Susan Niles



SKELTON



JONES



CALDWELL



FROELING

to national manager of press and artist development and Richard Helm to A&R coordinator. They were, respectively, national publicity coordinator, and A&R administrative assistant.

Capitol Records in Los Angeles promotes Raphael (Ray) Tisdale to senior director of business affairs and Cathy O'Brien to associate director of creative services. They were, respectively, director of business affairs, and manager of creative services.

MCA Music Entertainment Group in Los Angeles promotes Lori Froeling,



NAGANO



TOLBERT



SWAN



REICHARDT

Neil Nagano, and Tony Tolbert to directors of business and legal affairs. They were all associate directors of business and legal affairs.

Susan Swan is promoted to manager of press and publicity for Atlantic Records in New York. She was a publicist for the label.

Virgin Records in Los Angeles promotes Jean Rousseau to international product manager and Jennifer Matthews to national alternative marketing coordinator. They were, respectively, international coordinator, and West Coast alternative promotion representative.

Claudia Mize is named manager of A&R administration for PolyGram in Nashville. She was A&R administrator for the company.

PUBLISHING. Peter Reichardt is appointed VP of international acquisitions for EMI Music Publishing U.K. in London. He retains his title of managing director of EMI Music Publishing U.K. and SBK Records U.K. In other appointments, Randy Sabiston is named creative manager, East Coast, for EMI Music Publishing in New York. He was a creative coordinator at the company.

RELATED FIELDS. Richard Ellis is named director of entertainment marketing at Warner Music Merchandising, a division of the Warner Music Group in New York. He was executive VP of the Telephone Entertainment Network.

Tanqueray could put your band in the green. To the tune of \$10,000.

And we'll even put your music on a CD.

Enter our *Tanqueray® Rocks Talent Contest* today. It could mean the once in a life-time opportunity to play your music in front of top music industry executives. Four bands ultimately will have the chance to play live in the finals at the Ritz in New York City. If you win, your band is \$10,000 richer. And the proud owner of a limited edition custom Fender® Stratocaster.

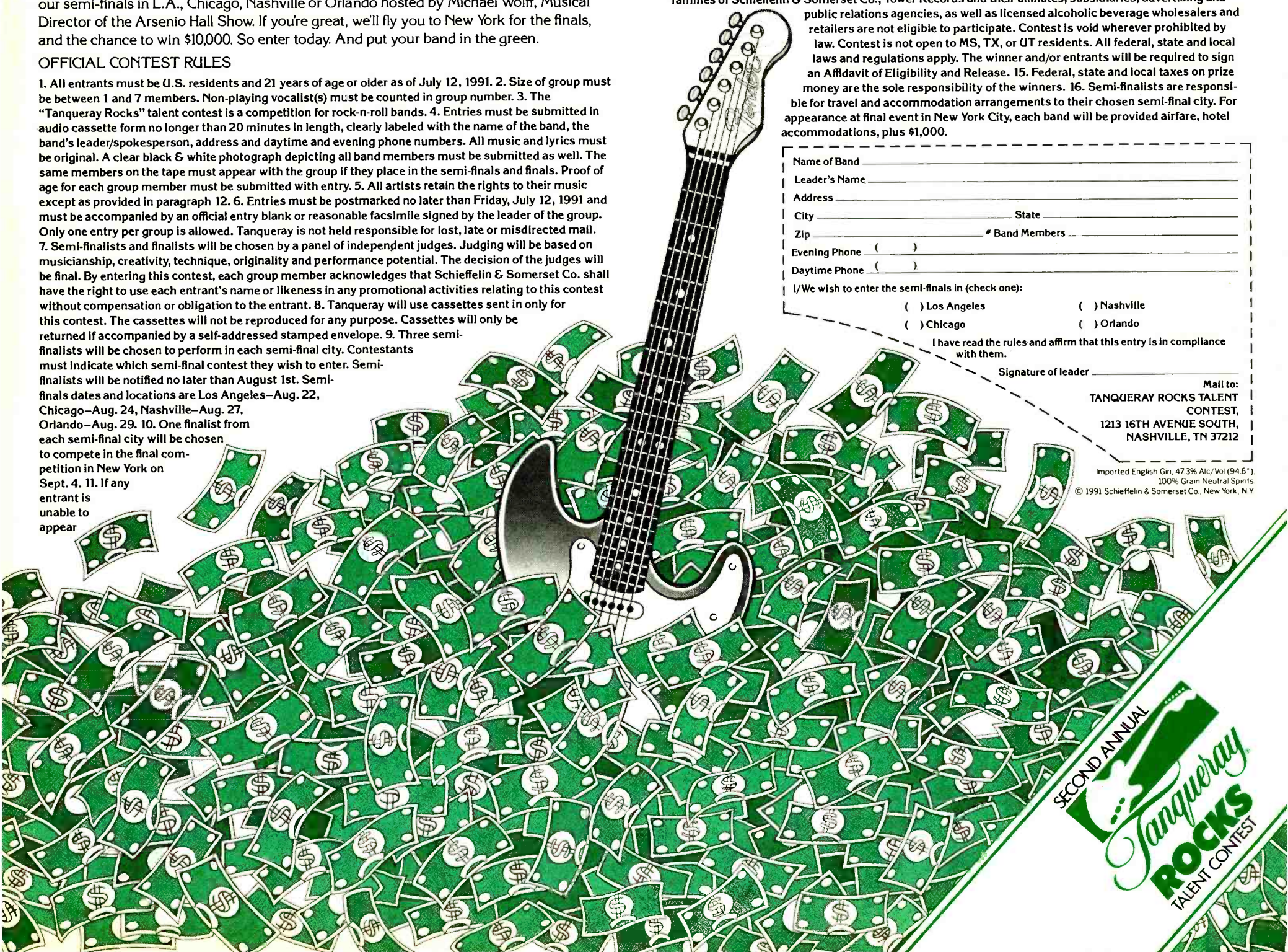
Tanqueray will even record your Ritz performance live on a CD to be sold at Tower Records locations nationwide.

And now for the important details. By July 12th, send a completed entry form along with a copy of your band's photo and tape. If you're good, we'll invite you to compete in our semi-finals in L.A., Chicago, Nashville or Orlando hosted by Michael Wolff, Musical Director of the Arsenio Hall Show. If you're great, we'll fly you to New York for the finals, and the chance to win \$10,000. So enter today. And put your band in the green.

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**

Latin Awards Tap Genre's Top Talent

Guerra Y 4:40, Gabriel, Enrique Win Big

BY RAMIRO BURR

MIAMI—The best and the brightest in the Latin music world were honored May 29 at the third annual "Lo Nuestro" Latin Music Awards at the James L. Knight Convention Center here.

Merengue star Juan Luis Guerra, Mexican singer Ana Gabriel, and salsa sensation Luis Enrique were the big winners named at the awards gala, which included presentations and performances by a star-studded lineup of entertainers.

The awards—presented each year by Billboard and Univision, the Span-

ish-language TV network—are considered the most prestigious for Latin performers. Artists are honored in three genres: pop/ballad, tropical/salsa, and Mexican/regional.

Also honored with Lifetime Achievement Awards were Spanish tenor Plácido Domingo and Mexican singer/songwriter Juan Gabriel.

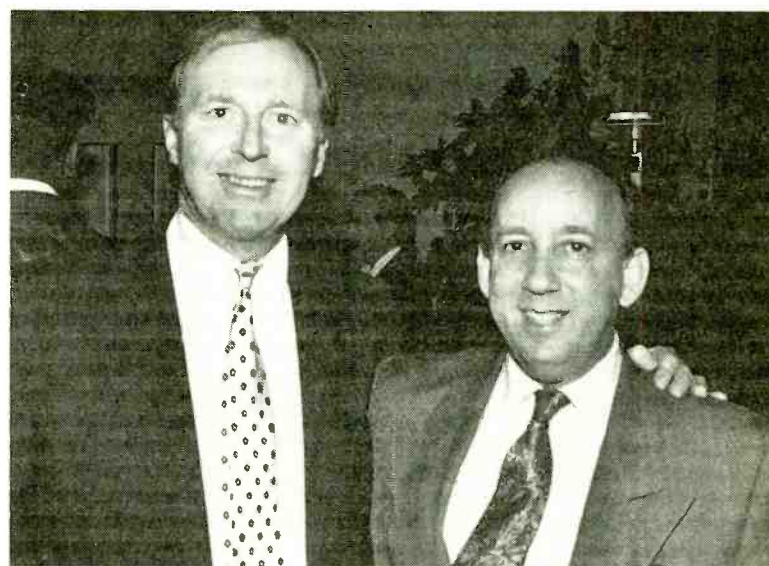
Ana Gabriel, a two-time winner last year, took three awards in the pop/ballad category, for top album, top record, and female artist of the year. Other Mexican artists winning in pop were Luis Miguel for male artist and Los Bukis for group of the year. Azúcar Moreno was honored as

the top new artist.

The Mexican/regional genre was topped by Bronco, winner for best album and best record. Vicente Fernández took the award for top solo artist. Bronco and Fernández both were double winners last year. Los Temerarios, the winner last year in the new-artist category, was named best group. This year's new-artist winner was Angeles Ochoa.

Luis Enrique and Juan Luis Guerra Y 4:40 dominated the tropical/salsa genre. Enrique, a triple winner last year, took the solo-artist and best-album categories (he shared the latter award with Eddie Santiago). Guerra Y 4:40 won for best group and best record. Banda Blanca was named best new artist.

Guerra Y 4:40 also won for best
(Continued on page 86)



NEM's The Word. Nick Firth, left, president of BMG Music Publishing Worldwide, and Ira Jaffe, president of NEM Entertainment, announce their exclusive subpublishing agreement for the world outside the U.S., Canada, and Japan. NEM's catalogs include the works of Fleetwood Mac, Powerforce, Wishbone, and Larry Butler.

Elektra's Bob Krasnow To Deliver NMS Keynote

NEW YORK—Elektra Entertainment chairman Bob Krasnow will give the keynote speech at this year's New Music Seminar.

"Krasnow's career and tenure at Elektra exemplify what's best about the music business," says NMS co-director Mark Josephson. "His passionate musical commitment and vision of our business, serving cultural ends, are sure to make this a memorable address."

The 11th annual New Music Seminar, expected to draw some 8,000 music industry attendees here July 13-17, also will honor Atlantic Records co-chairman Ahmet Ertegun and the

late Nesuhi Ertegun, and Keith Nafaty, PD of KMEL San Francisco.

The Erteguns jointly and Nafaty will be recipients of the 1991 Joel Webber Prizes for Excellence in Music and Business. Named in honor of the late co-founder of the New Music Seminar, the awards are bestowed annually on music industry leaders and newcomers for "their commitment to innovation and artistic freedom in the international music business."

Ahmet Ertegun co-founded Atlantic Records in 1947, creating one of the premier R&B labels and guiding
(Continued on page 77)

New Hush Clients Provide Solid Foundation For Pyramid

BY THOM DUFFY

NEW YORK—The Pyramid Entertainment Group, a small "boutique" booking agency launched two years ago by veteran talent seller Sal Michaels, has acquired as worldwide clients the management roster of Hush Productions, including headliners Freddie Jackson, Melba Moore, Najee, and others.

The Hush artists were previously signed to the William Morris Agency, where Allan Cooper handled their bookings.

According to Charles Huggins,

president of Hush, "When Allan Cooper left William Morris [through retirement], it created a void for our artists. I feel that Sal Michaels and the agents at Pyramid are best suited to provide the attention and sensitivity that we have grown accustomed to."

Michaels, a 20-year music industry veteran and former principal at General Talent International, sees the Hush move as a coup for his company.

"When you're a new agency, you just don't pick up headliners," he
(Continued on page 77)

Gene Clark Dead At 46 Was Founding Member Of The Byrds

BY CHRIS MORRIS

LOS ANGELES—Gene Clark, a founding member of the seminal '60s L.A. folk-rock band the Byrds, died in his Sherman Oaks, Calif., home May 24. He was 46.

Clark, who was inducted into the Rock and Roll Hall of Fame with his former band mates in January, was discovered unconscious at his house around 1 p.m. The singer/songwriter died of "natural causes," according to a document signed at the scene by his personal physician.

Clark's manager, Saul Davis, acknowledges that a history of alcohol

and drug abuse may have played a role in Clark's death. "He was from the Peter Fonda-Dennis Hopper school of the '60s," says Davis.

"I knew Gene was in bad health," says original Byrds bassist Chris Hillman. "He was wrestling with problems, both physical and mental."

Born Harold Eugene Clark in Tipton, Mo., on Nov. 17, 1944, Clark performed and recorded with the New Christy Minstrels before meeting Jim (now known as Roger) McGuinn at the L.A. club the Troubadour in early 1964. The pair subsequently enlisted Hillman, David Crosby, and Michael
(Continued on page 87)

Abdul's 'Spellbound' Hits Magic Number; Madonna Set Rebounds; Columbia Kudos

PAULA ABDUL's "Spellbound" jumps to No. 1 in its second week on the Top Pop Albums chart. Only one album by a female artist has reached the top as quickly—Whitney Houston's "Whitney," which debuted at No. 1 in 1987.

And Abdul could be a week away from a simultaneous No. 1 album and single. Her latest hit, "Rush Rush," jumps to No. 3 in its fifth week on the Hot 100. Abdul's single is so hot that it displaced Michael Bolton's "Love Is A Wonderful Thing," which dips a notch to No. 5 (but keeps its bullet).

The industry is sure to make note of the fact that the top two albums—"Spellbound" and Bolton's "Time, Love And Tenderness"—both carry a \$10.98 suggested list or equivalent.

One final observation: Abdul, who topped the chart for two months last year with "Forever Your Girl," is the first artist to amass two No. 1 albums in the '90s. For the record, the Rolling Stones were the first artists to land two No. 1 albums in the '80s; the Beatles were the first in the '70s; the Kingston Trio was the first in the '60s.

MADONNA's greatest-hits set, "The Immaculate Collection," rebounds to No. 22 after more than six months in the marketplace. The album is being revived by the publicity blitz surrounding Madonna's "Truth Or Dare" movie. This comes just six months after the blitz surrounding her banned "Justify My Love" video, which in turn came just six months after the commotion surrounding her movie, "Dick Tracy."

In the early '80s, when Ken Kragen outlined his strategy of "mega-events" every six months to function as "booster rockets" in superstar careers, he was thinking of Lionel Richie opening the Olympics and Kenny Rogers teaming with Dolly Parton. Who would have guessed that the performer who would really take the lesson to heart would be an upstart dance/pop singer from Michigan? The irony: Madonna wasn't even invited to participate in the 1985 "We Are The World" session, which Kragen coordinated. The consensus of the music industry establishment then: Madonna was, if not quite a novelty act, surely a passing fancy.

FAST FACTS: Columbia has three albums in the top five on the pop chart, the best showing by any label since MCA held down the top three spots in July 1989. Bolton's album holds at No. 2, "Mariah Carey" dips to No. 4, and C&C Music Factory's "Gonna Make You Sweat" rebounds to No. 5.

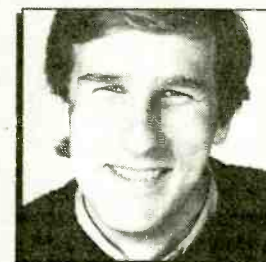
And EMI has three albums in the top 20, with EMF,

Queensryche, and Roxette. Even so, EMI can't be happy about the early returns on Huey Lewis & the News' "Hard At Play," which dips from No. 27 to No. 31. C'mon guys, turn that album around.

Extreme's "More Than Words" jumps to No. 1 on the Hot 100. It's A&M's third No. 1 hit so far this year, following Janet Jackson's "Love Will Never Do (Without You)" and Amy Grant's "Baby Baby." Only one other label—Columbia—has had more than one No. 1 hit in 1991.

Whitney Houston

lands her 12th top 10 pop hit as "Miracle" jumps to No. 9 on the Hot 100. Houston has made the top 10 with every single pulled from her three studio albums. But Houston's "I'm Your Baby Tonight" album dips to No. 27. It has sold more than 3 million copies, which is certainly respectable, though not up



the megahit level of her two previous albums.

Luther Vandross lands his second top 10 pop hit with "Power Of Love/Love Power." Vandross' first top 10 hit, "Here And Now," brought the balladeer a Grammy award. Will this make him a two-time champ? Stay tuned.

Lenny Kravitz has the week's top new single with "It Ain't Over Til It's Over," which enters the Hot 100 at No. 64. This already surpasses Kravitz's debut hit, "Let Love Rule," which peaked at No. 89 in early 1990. Kravitz has produced two high-profile hits this year: Madonna's "Justify My Love," which hit No. 1 in January, and the Peace Choir's "Give Peace A Chance," which reached No. 54 in March.

WE GET LETTERS: Randy Whiteman of Erie, Pa., notes that Mariah Carey's "Love Takes Time" logged a record 38 weeks on the Hot Adult Contemporary chart. This breaks the old record of 37 weeks established last year by James Ingram's "I Don't Have The Heart."

Ian Wallis of Scarborough, Ontario, notes that Whitney Houston's "The Star-Spangled Banner" was the first single to debut in the top 40 and miss the top 10 since Christopher Cross' "All Right," which debuted at No. 29 and peaked at No. 12 in 1983.

William Simpson of Los Angeles notes that Extreme's "More Than Words" is the first all-acoustic No. 1 hit since Bobby McFerrin's a cappella "Don't Worry Be Happy" in 1988... Simpson adds that eight current Hot 100 acts have intentional misspellings in their names: Color Me Badd, Salt-N-Pepa, the Black Crowes, Rythm Syndicate, Ice-T, D'Zyre, Trixter, and Fixx... At least we think they're intentional.



by Paul Grein

A N O P E N L E T T E R T O T H E R E C O R D I N G I N D U S T R Y

We're in the middle of a battle. A battle to save the jewel box.

There's no doubt the CD longbox has to go. It's excess packaging, pure and simple.

But is it necessary to replace the sturdy jewel box with a paperboard box (like the Eco-Pak from WEA-owned Ivy Hill), as well?

We don't think so. As makers and advocates of the jewel box, we believe there's a better answer. One that's already found success internationally: Sell CDs in the jewel box, alone.

The people's choice.

We're not the only people who believe this. Artists such as Peter Gabriel and Raffi agree. And with successful "jewel box-only" releases, they've proved the viability of the option.

But most important is the opinion of the CD buyers themselves — the people who should have the biggest say in any CD packaging decision. A survey by *CD Review* magazine found that an overwhelming 83% of CD buyers preferred the jewel box to a paperboard box. And *Billboard* magazine's April 20, 1991 editorial entitled, "Give consumers a say on the Eco-Pak," reinforced this preference with its many Letters to the Editor — in support of the jewel box. Put simply, consumers know the jewel box protects their CDs. And they don't believe the Eco-Pak will.

Environmental protection.

Its proponents argue the Eco-Pak is better for the environment. Again, we'd have to disagree.

Consider that last year alone, at least 50 million unsold CDs were returned by retailers. Not a problem with the jewel box — the discs, artwork, and booklets can be removed, and the jewel boxes could be re-used or recycled.

Eco-Pak, on the other hand, can't be recycled or re-used, because it's made of paperboard and plastic glued together and pre-printed for just one release. If those 50 million returns were Eco-Paks they'd have only one place to go — the garbage.

What's more, by itself the jewel box is a more efficient CD case. It uses less than half the material of an Eco-Pak, and takes up half the space. As a result, twice as many jewel boxes will fit in a shipping

carton as Eco-Pak containers. And fewer cartons means less waste. It seems the Eco-Pak isn't very ecological, after all.

The price of change.

Even by conservative estimates the Eco-Pak will cost twice as much to produce as the shrink-wrapped jewel box. In addition, new equipment (costing up to \$100 million) will be needed to produce and package the Eco-Pak. Taking this into consideration, wouldn't CD prices have to go up?

Of course, switching to a jewel box-only format has its costs, too. Stores would have to be re-fixture. Shoplifting could be a problem. And retailers, understandably, don't want to absorb these costs themselves.

**A STRONG
CASE
FOR A
STRONG
CASE**



Real problems, but with a real solution. Both the Ban The Box Coalition and Raffi propose refunding part of the monies saved by eliminating the longbox, to help cover these costs. The fixtures, and keepers like those used for cassettes, are available and proven to reduce shoplifting even more than the longbox.

It's a beautifully simple solution with a double benefit. Retailers get a secure way to merchandise their CDs, and consumers get to purchase CDs packaged the way they prefer them — in the sturdy, plastic jewel box. Case closed.

What can you do to help?

The major record labels will soon decide what kind of CD case we'll all use — jewel box, Eco-Pak, or something else. For our part, we're lobbying hard to keep the jewel box. If you would like to join us, please call 1-800-882-4JAM, and ask for JAM Membership Information. We look forward to hearing from you.

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Tour kick-off: Radio City Music Hall,
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LABELS SHOULD HAVE RECORD CLUB INPUT

Could Save Retailers Trouble of Suing

BY HAL COOK

Considering the stink over record club policies, perhaps this would be a good time to review the early history of the Columbia LP Record Club.

In 1955, Jim Conkling was president of Columbia Records, and Godard Lieberman was executive VP. I was invited to leave Capitol Records, where I was VP of sales, to become VP of marketing at Columbia.

Prior to joining Columbia, the first question I asked Conkling and Lieberman was whether they planned to form a record club. They had made an earlier attempt about six months before, and it had failed. When they told me they did indeed plan to organize a new club, they assured me that I could create a marketing plan that would include our distributors and dealers.

On Aug. 1, 1955, more than 6,000 packets of information about the program were delivered to retailers and distributors throughout the U.S. The marketing plan was announced as follows:

- Dealers were invited to recruit club members and were promised a 20% commission on all sales made to the members they enlisted.
- Distributors were to receive a 3% commission on all sales to members signed through retailers.
- No new product would be offered through the club until six months after release date.

In the months prior to the club's

launch, it was essential to keep the project under wraps. At the same time, artist contracts and mechanical payments to publishers were in play, because Columbia had to develop a special economic profile in order to make the club viable. Artist royalties on club offerings had to be adjusted; additionally, favorable mechanical rates were needed from publishers. Conkling and Lieberman had to depend on their good will with artists

It was felt initially that most of the club business would come from the rural areas. But urban areas provided a heavy response, and customers let Columbia know that they liked the idea of browsing through the ads and the subsequent club magazines at leisure to select their product.

As the club was conceived, the Columbia executives agreed that no new releases would be offered in the club. Product would have to be in the

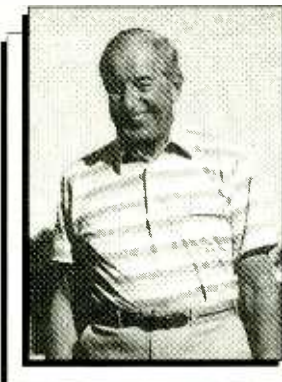
A recent headline in Billboard proclaimed that retailers are angry at the record clubs and that they are mulling a lawsuit. Some labels are already running for cover by refusing to include their product in the clubs.

The record clubs have worked out special economic models that require the cooperation of labels, artist management, authors, composers, publishers, and suppliers. They have been able to bargain for product after it has become well established via the retail channels. Thus, retailers have a legitimate complaint, since their average CD prices are double those offered by the clubs.

Acquisitions and mergers have removed personalities from the record scene. We still have several giants in the industry, but for the most part, one can't phone or fax a label president, complain about his company's cooperation with clubs, and expect any immediate action. There are contracts and good reasons for clubs to exist.

Record clubs are separate operating entities within the corporate structure. Their executives are concerned about doing more profitable business for their division. It is doubtful that new club offerings are reviewed within the marketing departments of the individual labels.

Possibly the time has come to permit top-level marketing executives of record labels to review new club offers and make suggestions. (Continued on page 67)



'Retailers were invited to recruit club members'

Hal Cook is former publisher of Billboard and a former executive with Columbia, Capitol, and Warner Bros. Records.

and publishers to approach them after the fact to secure their cooperation.

Because the club's huge advertising campaign put a new emphasis on the joy of owning records, the record club had an enormous impact on the growth of sales of high-fidelity equipment, which, in turn, increased sales of recordings both at retail and through the club.

stores for at least six months before a club offer could be made to the public. The original club offer to prospective members was "buy one and get one free."

Today's club offers are more enticing. Instead of "buy two and get one free," consumers now are offered as many as eight CDs for a penny, when the consumer agrees to buy six more at list price over a three-year period.



LIKES ECO-PAK

In response to the negative letters that have been appearing sporadically on the Commentary page, as well as the Retail Track column, I would like to comment on the issue of the CD Eco-Pak as a retailer and consumer who has had first-hand experience with the packaging.

As director of East Coast operations for Tower Records, I was approached by Ivy Hill, the package inventor, to do a photo shoot in existing racks in our Lower Broadway store. This gave me the opportunity to "live" with the packaging for a day. It is my impression that the Eco-Pak:

- is a very attractive alternative to the jewel-box-only world;
- answers the needs for merchandising at the retail level while folding into a kind of jewel box at the consumer level;
- answers the demands of environmentalists in that, at the consumer level, the only "throw-away" part is the shrink-wrap;
- closes exactly like a jewel box, with all of the printed board protected by plastic for the longevity of the package;
- takes us back to the days when we could be in "touch" with the music and the bands by having plenty of graphics to peruse while we listen to the music;
- fits into all existing home CD storage units when folded, from

what I understand.

In short, it's easy to resist change, but when change is an improvement it should be examined more closely. From my experience with the consumer, my bet is that the Eco-Pak will not only be accepted by the industry, but will also become the consumer's package of choice.

F. Mathew Koenig
Director/East Coast Operations
Tower Records
New York

THROWING OUT THE BABY

Our company was founded upon the recognition of the unique and lasting appeal of the compact disc. I believe now, as we did when we began, that the jewel box is an essential element in that appeal.

Just as the disc itself suggests the notion of permanence (and therefore "value") for recorded music, the rigid, elegant container offers protection to both the disc and, importantly, the graphics and notes.

Suddenly, there has purportedly been an acceptance of and commitment to a newly designed paperboard package by various major-label distribution heads.

This new package (the dubiously named "Eco-Pak") appears to address the issue of eliminating the disposable packaging with which this industry merchandises CDs, as well as acquiescing to retailers' demands for maintenance of the status quo in packaging size.

But as one who strives to remain intimate with the consumer desirability of our products, I am alarmed that

decisions are being made to change the very nature and character of this most important format, without soliciting even a shred of consumer reaction and response. (Are industry memories too short to recall Island's aborted commitment to commercial DigiPak releases or Prince's original issue of "Around The World..."? If so, then perhaps we might reflect for a moment on the "New Coke" marketing fiasco.) My personal opinion is that consumer backlash would be overwhelming.

Also, the cost of the Eco-Pak has been reported as similar to the current standard (jewel box + paper graphics + longbox). In contrast, the simple elimination of the longbox would be a sales incentive for all concerned (as it has in Canada, where HMV in Montreal reported a 15% sales increase as a result of price reductions for jewel-box-only goods).

In addition, the costs of artwork/film retooling for the new package would be high (converting existing images to the "vertical" format, etc.). This is a counterproductive move now as we are trying to find ways to make CDs more affordable.

The adoption of the Eco-Pak would also signal the end of the consistent world standard for the compact disc, which was another factor in the acceptance and success of the configuration. This increases the difficulties we already face when exporting opportunities arise, as well as compounding the expense of adapting production parts originated in another territory.

I cannot overstate our commitment

to encouraging environmentally responsible methods of merchandising in our industry. But now, as music buyers are demanding that we take certain steps, we must also respect their preferences in the end product. The most obvious solution to this lies under our very noses.

Two years ago, when my partner Robert Simonds founded the Ban The Box coalition, he recognized that retailers' concerns on this issue were both valid and serious. BTB has subsequently proposed to the industry a scheme whereby the record companies themselves subsidize a transition to jewel-box-only merchandising through initial cost savings. With vision and commitment, we, working together as an industry, can make this work. Let's resist any notion that the solutions and repercussions are a "retail problem" or a "label problem." (Rob is still awaiting a response).

Meanwhile, we remain the only country left in the world unable to address these issues in a clear-eyed and straightforward manner. Let's get on with it before we throw out the baby with the bathwater.

Don Rose
President/co-founder, Rykodisc
Salem, Mass.

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

Mass Firings Often Spare Overnights Survivors Credit Special 'Feel,' Lower Profile

■ BY PHYLLIS STARK

NEW YORK—It's a common scenario. A new PD or owner comes in, or a station changes format, and suddenly the entire air staff is fired. But in many such cases, one jock is spared, usually the overnighter.

When top 40 KXXX (X100) San Francisco became oldies KFRC-FM March 11, overnighter Brian Lee was one of only two full-time jocks spared. (P.M. driver Chuck Geiger stayed on and added APD stripes.) And when easy listening WJIB Boston became adult alternative WCDJ, swing jock Nancy Serena was upped to middays after most of the other jocks were let go.

When new PD Brian Philips and OM John Lander joined WEGX (Eagle 106) Philadelphia a few months ago, only overnighter Max Vierra and MD/evening jock Jay Beau Jones retained their jobs, although Jones was later upped to APD and taken off the air.

GOOD, MALLEABLE PEOPLE

So how do decisions to keep just one or two jocks get made? And why are overnighters so durable?

"The first [criterion] was how excited did these people who had failed at X100 get about trying it again with a new GM and PD," says KFRC-FM PD Kevin Metheney. "People [often] bring a lot of emotional baggage with them from a project they gave their heart and soul to that was a catastrophic failure. And X100 was a catastrophic failure."

"Why the overnighter? In this case he's a competent jock and a quality human being," Metheney says of Lee. "I tend to use the overnight jock to fill in other shifts and Brian is a good, malleable person."

Metheney says another advantage of overnighters is that the shift gives them a good feel for the pulse of the station. "The overnighter is perhaps better in touch with what drives the station than the midday jock who doesn't get up until 9:30 a.m. There is tremendous benefit to handing the baton off to the morning show and listening to the station as you're driving home."

Lee says part of the reason he was able to stay on is that "having been in the overnight situation, you're almost exempt from having run into trouble in the past. I didn't ask for much and did a good job."

In addition, having filled in for nearly every shift at the station gave Lee the advantage of understanding "the mind-set of what people are doing—waking up, driving home, going to bed. You play all four bases on the diamond in overnights. In radio you need to be able to wear more than one hat."

Vierra points to financial rea-

sons for keeping the overnighter. "The overnight person [stays] because it's not as high profile and also because the overnighter is not as much of a burden," she says. "I don't make nearly the money as the guys who were fired. Also, be-

'The overnighter is perhaps better in touch with what drives the station'

ing in overnights, I'm not in the political arena. I don't come in during the day and try to find out everything that is going on. I'm not an 'in your face' type of person."

Vierra also believes she was kept on because, after three years as Eagle's overnighter, she has proven herself. "I've heard the theory that I'm female and that's why I get to stay," she says. "I don't think that's what it's about. After three years, I'd be very upset if I thought I was still considered the token female."

WCDJ GM David Lebow says the criteria for determining who stayed after the format switch ranged from "[PD] Blake [Lawrence's] ear to [the jock's] knowledge of the music." Serena, who had been hosting a weekend new age show at WJIB, "fit into Blake's vision of the radio station perfectly."

Those who stayed, including Serena, weekender Jackie Brush, who was upped to overnights, and weekender Chuck Monroe, "were people who were moving in the same direction as the radio station," according to Lebow.

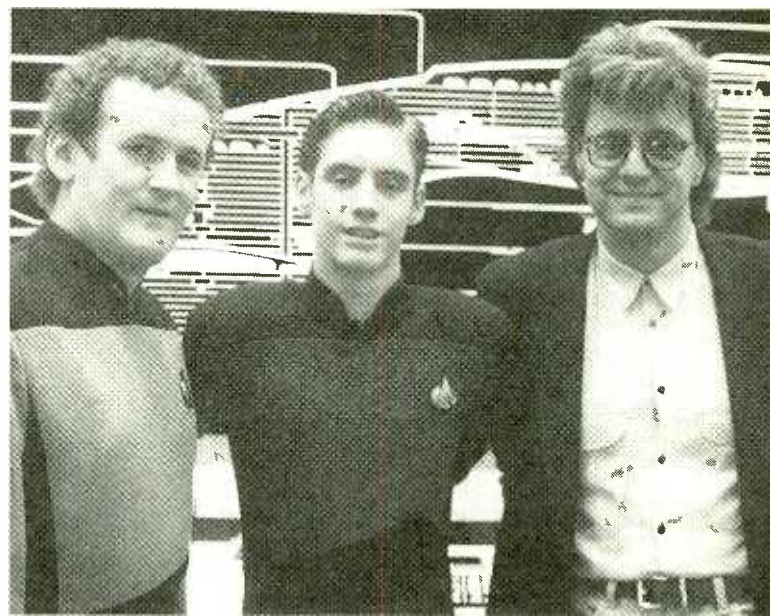
Serena believes she was chosen

to stay mainly because of her knowledge of the music, while "a lot of people here didn't have quite enough background in it."

But Lebow acknowledges that there are some difficulties to being one of the only ones left. "I know there was a period of awkwardness for Nancy as people around her left," he says. "From a management side, there sometimes is someone you want to keep who gets an attitude problem because of everyone else being fired, and they self-destruct. [But] we saw Nancy be empathetic to her co-workers but still side with the direction of the station, and that's a real talent."

CARRYING ON

Serena agrees that the adjustment was difficult. "It was an (Continued on page 14)



Beaming Aboard. Michael Risse, center, of Atchison, Kan., was the winner of the "American Top 40/Star Trek The Next Generation" contest. He will appear on the show's 100th episode the week beginning Monday (3). Risse is pictured with actor Colm Meaney, left, who plays transporter operator O'Brien on the show, and "AT40" host Shadoe Stevens.

No Place To Go For Green Air Talent? Some PDs Say Satellite, Simulcast Drying Up Farm

■ BY CRAIG ROSEN

LOS ANGELES—With the rise of satellite formats and the increasing popularity of simulcast arrangements, are the avenues for new air talent to hone their craft shrinking? Some programmers say their sources of young talent are drying up. But others maintain that persistent young broadcasters can still find jobs in small markets to prepare them for bigger gigs in the future.

"What we find around the country is that there is no farm team," says Bob James, who heads the Monroe, Conn.-based Morning Show Consulting Group. "There is

no place to go and just suck. In every medium market and large market they expect you to be the best. Everybody wants Rick Dees and Don Imus, and because of the economics of radio, nobody is willing

Radio stations are not 'in the business of bringing up the minor leaguers'

to pay for a Rick Dees or a Don Imus."

James says highly leveraged buyouts are making even small and medium market station owners impatient. They need an immediate return on their investment and aren't willing to spend the time to develop talent, especially since that talent is likely to move on to a bigger station once the craft is mastered.

New urban/AC KBLX San Francisco PD Kevin Brown likens the situation to vaudeville or the drying up of "the old soul circuit, where R&B acts used to go before they got to the Apollo. When all those small market stations dry up, there are no facilities to go to make mistakes at and learn the things you shouldn't do when when you get to a large market station."

KFRC San Francisco VP/GM Brent Osborne says that as satellite programming becomes more available and continues to improve, more developing jocks will be left out in the cold. "The cost of [employee] benefits alone are huge," he adds. "It's a tremendous amount of money to spend knowing that most of these people want

to move on anyway. No one wants to be in the position of developing some guy that is going to move on."

Bob Zurweste, GM of oldies/AC combo WHB/KUDL Kansas City also believes that "satellite has affected the talent pool." But Zurweste claims he hasn't had much trouble finding quality air talent in the small and medium markets surrounding the Kansas City area.

Suburban AC KMGX (Magic 94.3) Los Angeles PD Mark Elliot, who also works weekends for Unistar's AC-II format, says satellite programming "has definitely taken away a lot of proving grounds for jocks that need to get experience." Now, Elliot maintains, jocks need to go elsewhere, such as college radio, to get the experience they need to break into medium market radio.

"Broadcast companies have to function on profitability," Elliot adds. "They are not in the business of bringing up the minor leaguers."

Lee Abrams, managing director of Satellite Music Network's Z-Rock and Classic Rock formats, says one of the reasons why some GMs turn to satellite programming is because they can't find quality local talent. Abrams disputes the claim that satellite programming is hurting developing air talent. "It is up to the jock to do something to develop themselves," he says. "It's like in baseball. They don't have as many farm teams as they used to, but good players still pop up."

Abrams also puts the blame on programmers. "A lot of programmers don't let people develop," he says. "The format is sacred. They say, 'Read these cards, shut up (Continued on page 14)



Easing The Pain. Elektra recording artist Lisa Fischer, center, recently stopped by KVIL Dallas to visit with former PD Chuck Rhodes, left, and MD Steve Eberhart.

Legal Briefs: KMEL, WGTZ, WQIK, Etc., Etc.; Arbitron To Sample Opinions On 3 Books

IT'S A BUSY WEEK for Docket '91. The San Francisco Chronicle reports that **KMEL**, in addition to the well-publicized lawsuit by ex-employee **Cameron Paul**, is also facing two other suits. One, a wrongful-termination suit by former sports reporter **Larry Kahn**, claims that he was asked to "engage in prize fixing and other violations of federal and state law."

In the Chronicle article, two other ex-employees, **Leslie Stovall** (now with rival **KBLX**) and **Ron Engelman** (now with rival **KSOL**), say they were told to cherry-pick contest winners—to look for black callers or older callers instead of teens. Engelman claims he was ordered to do so by memo.

Station attorney **James Hargarten** says that Kahn was fired for cause, and that there was no discussion of contest procedure between Kahn and the station until the lawsuit was filed. Hargarten says **KMEL** has investigated Kahn's claims and is now doing the same with those in the Chronicle story. He also says that the contest in question—**KMEL**'s "Birthday Game"—had winners as young as 3 years old.

The Chronicle also reports that **KMEL** and p.m. driver **Rick Chase** are being sued for assault by **Sharon Ferguson**, a contestant in a "legs contest" at a local club who says that Chase "forcefully pushed" her off the stage during the contest. **KMEL** says Ferguson was trying to strip; Hargarten says he has a videotape proving that no assault took place.

As for last fall's case in which

ex-employee **Paul** claims that he was forced to make kickbacks to **PD Keith Naftaly**, the Chronicle says that Paul has offered to settle his lawsuit against the station for \$150,000 and that **KMEL** rejected that deal.

The Pittsburgh Post-Gazette reports that former **WBZZ** (B94) Pittsburgh **ND Liz Randolph** has settled her sexual harassment and defama-



by Sean Ross with
Craig Rosen & Phyllis Stark

tion cases against B94. Randolph had won \$694,000 in a first case and was three days into a second trial when the settlement—terms of which were not disclosed—was reached.

Then there's former **WGTZ** (Z93) Dayton, Ohio, morning man **Alan Kaye**, who has filed a \$1.87 million lawsuit charging his old employer with breach of contract, slander, and defamation, among other things. Kaye says Z93 fired him after he refused to take a pay cut and go from a two-year contract to an "at will" arrangement.

And there's more. A local circuit court judge has denied country **WQIK** Jacksonville, Fla.'s request

for an injunction to keep former production director **John Richards** from handling the PD job at rival **WCRI**. A judge has dismissed the complaint filed by classic rock **WKFM** (Kix 104.7) Syracuse, N.Y., against album rival **WAQX-FM** (95X) over the latter's use of the term "the home of classic rock and roll." The judge threw out 95X's service mark on that phrase, as well as **WKFM**'s service mark on "classic rock and roll," having found both to be "too generic." And classic rock **WMMQ** Lansing, Mich., is looking for a new morning host. **Scott Rashad** has left to start serving his three-month sentence for marijuana possession.

ARBITRON TO TRY TRI?

Responding to a call from the Arbitron Radio Advisory Council for increased sample size, the ratings firm will poll subscribers this month to determine support for a move from four to three ratings books a year. The results will be presented to the council in August.

PROGRAMMING: MONTREAL OR NOTHING

After two years as a top 40 outlet, **CHTX** (990 Hits) Montreal has become **CKIS** (Oldies 990). **PD Susan Davis** stays on; **Dave Reynolds** joins from **CKMR** Detroit as MD/p.m. drive, replacing **Howard Pinkas**. **Pat Bohn** and the Research Group continue to consult the station. **CHTX**'s move leaves Montreal again without an English-language top 40 outlet.

Kevin Brown, most recently PD/morning man at urban/AC **WMYK** Norfolk, Va., has been named PD/

newsline...

JOHN BIDDINGER, chairman of the SunGroup executive committee, has been named president of its parent company. He replaces **Frank Woods**, who forms the new brokerage company **MediaOne**. Similarly, **Sunbelt Radio Group** chairman **Dain Schult** has resigned to concentrate on his **Radioactivity Inc.** consultancy.

RANDY RAHE, last GM at **KTHH** Fresno, Calif., is the new GM at **WXXL** Orlando, Fla., assuming duties that had been held by **Taylor Communications'** **Paul Levesque**. **WXXL** is also looking for a **GSM**.

STEVE FEDER, formerly GM at **KKZX** Spokane, Wash., is the new GM at **KGON** Portland, Ore., replacing **Dan Hearn**.

HARVEY SIMMS has been named GM of **WERE** Cleveland, assuming duties that were held by **Kim Colebrook** of FM sister outlet **WNCX**. He was VP/sales for crosstown **WRMR**/WDOK.

STATION SALES: Nationwide's **WKZL** Winston Salem, N.C., to **Vic Rummore's Hapa Inc.**, for \$1.6 million; **Hoker's WRXJ** Jacksonville, Fla., to **Panamedia** for \$425,000.

GLENN GUTMACHER has been upped from publications director to executive director of the National Assn. of College Broadcasters, replacing **Steve Klienberger**. **JoAnn Forgit** has been named association director, replacing **Carolyn Allen**. **Richard Smith** succeeds **Gutmacher**. Also, **NACB** has announced an agreement with **Birch/Scarborough Research** to provide discount ratings packages for noncommercial college outlets.

PRICE COMMUNICATION Corp. bonds that are convertible to stock representing nearly 20% of the company have been acquired by the N.Y.-based **Apollo Investment Fund L.P.**, a New York firm headed by a former top executive of **Drexel Burnham Lambert**. **Apollo** has reportedly purchased \$19.2 million worth of **Price's** junk bonds from an undisclosed investor for \$10.6 million. Now that it owns such a big stake in the company, **Apollo** is said to be negotiating to restructure **Price's** debt.

mornings at similarly formatted **KBLX** San Francisco, replacing **Lee Michaels**... **Paderick McFree**, who left jazz/urban combo **KPRT/KPRS** Kansas City, Mo., several weeks ago, is back at those stations... Urban/AC **WJMO** Cleveland has

flipped to full-fledged R&B/oldies as "Solid Gold 1490."

APD Kirk Patrick is upped to PD at **AC KEZR** San Jose, Calif., replacing **Jan Jeffries** (408-395-3347), who will remain on board for awhile... **WEAZ-AM** Philadelphia, currently a simulcast AC, becomes easy "Wish 560" Aug. 15.

At **CKWX** (Country 1130) Vancouver, British Columbia, PD **Ted Farr**, p.m. driver **Elmer Tippie**, promotions director **Ellie O'Day**, and sports director **Greg Douglas** are all out in a cost-cutting move. Look for a combination PD/p.m. driver to be named soon. Across town, modern **CKST** (Coast 800) has signed an agreement in principle to swap its suburban frequency with that of adult standards outlet **CKXY** (Magic 1040) pending government approval.

Elsewhere in Vancouver, the "Energy" war is over. New dance outlet **CJEE** (Energy 95.3), whose intended nickname was taken in a pre-emptive swipe by top 40 **CKLG** (Energy LG73), instead debuted May 23 as **CKZZ** (Z95.3). In addition to those staffers previously announced, **CIMX** Detroit morning man **Clay St. Thomas** will do mornings. Former **CHAM** Hamilton, Ontario, PD **Gord Eno** resurfaces at **CKZZ** as ND.

Suburban L.A. ACs **KSRF/KOCM** Los Angeles made their long-anticipated switch to modern rock May 24 as "Mars FM" with local veteran "Big" **Ron O'Brian** doing mornings (Billboard, May 25). Additional personalities include **Rob Francis** from **KITS** San Francisco (evenings), **Holly Adams** of **KOCM** for nights, and **Dave Alexander** of **KRZR** Fresno, Calif., for overnights. Like crosstown **KNAC**, which also competed with

(Continued on page 15)

PEOPLE: LINEUPS FOR NEW STATIONS CIMX, WKSV

TWO MONTHS AFTER his retirement, **WIVK** Knoxville, Tenn., morning man **Claude Tomlinson** died of an apparent aneurism May 26 at age 59. Tomlinson had spent 18 years in the morning shift on **WIVK**, which he helped sign on 39 years ago. A communications scholarship at the Univ. of Tennessee has been established in his name; donations should be sent to the U-T Development Office, 1609 Melrose Ave., Knoxville, Tenn. 37996.

New modern rock outlet **CIMX** (89X) Detroit has its lineup in place. PD **Gregg St. James** and co-host **Mr. Vertical** move from nights to mornings. Part-timer **Michelle Denomme** becomes APD/middays. Market veteran **John O'Leary**, last with **WLLZ** several years ago, returns to radio for afternoons. **Vince Cannova**, formerly with **Mute Records** in Chicago, is the new MD/nights. Morning man **Ken Venus** goes to overnights. P.M. driver **Melanie Deveau** goes to morning news. And **Scott Brown**, promotion director for crosstown **WRIF**, joins for promotions.

WYLD-FM New Orleans has tapped **Doc Jordan**, last with **KISS** San Antonio, Texas, as its new morning host, replacing **Guy Black**. Jordan will team with **Black's** former partner, **Captain Chris**... **Dennis Scott**, former PD of **KDKO** Denver, is the new morning man at urban **WTLC** Indianapolis.

Randy Morrison from **KOMP** Las Vegas is the new morning man at album **KNAC** Los Angeles. Also, **Steve Slammer** from **KZTR** Ventura, Calif., will do weekends... **Pat Riley** moves from mid-days to mornings at oldies **WRMX** Nashville, replacing **Johnny King**. His replacement is **Dr.**

John Hall, who previously did weekends at crosstown **AC WZEZ**... **AC KSRR** (Star 93) San Antonio, Texas, PD **Trey Ware** moves from middays to mornings, replacing **Art Garza**.

Here's the lineup for new urban/AC outlet **WKSV** (Touch 96) Norfolk, Va.: **Randy Alexander** (from **KIKI** Honolulu) & **Sonja Starlings** (from local college outlet **WNSB**), mornings; **Karla Foxe** (**WJZZ** Detroit), middays; **Ray Riller** (**WHRK** Memphis), p.m. drive; **Samantha Forster** (from local college outlet **WHOV**), nights; **Jay Vance** (**WQMG** Greensboro, N.C.), late-nights.

AC KFIG Fresno, Calif., overnights **Roger Borbein** suffered an on-air seizure May 22. Listeners, hearing **Borbein** choking and struggling for air, called 911. Police broke into the studio and took him to the hospital. **Borbein** is now recovering at home. Also at **KFIG**, **Mike Wintemute** has been named ND, replacing **John Christopher**.

Classic rock **WNCX** Cleveland brings **WAAF** Worcester, Mass., morning co-host **Ruby Cheeks** back to the market for nights this week, replacing the **Rock & Roll Animal**. Cheeks was on the North Coast for many years at rival **WMMS**. Also, PD **Doug Podell** is now doing afternoons, replacing **Tony Colter**, and former morning co-host **Paul Tapie** rejoins the morning team. Another former **WMMS** person, **Vickie Sue Winston**, joins crosstown oldies **WMJI** for swing.

XHTZ San Diego's **Kid Corona** moves to nights at **KOY-FM** (Y95) Phoenix; late-nighter **Carey Edwards** replaces **Jackie West** in middays... Weekender **Grant Wayman** moves to nights at **KGGI** Riverside, Calif. **KGGI** still needs an MD/late-

nighter to replace **Harley Davidson**... **KONO** San Antonio, Texas, PD **George Hart** replaces **Gene Kelly** in mornings.

Night host **Bill Clark** is out at **WJZE** (Jazzy 100) Washington, D.C. ... **Wayne Johnson**, a member of the band **Native**, is the new host of **KROQ** Los Angeles' weekly "Reggae Revolution" show, replacing **Roberto Angotti**... Former **WLW** Cincinnati producer **Doug Kidd** joins archival **WKRC** as co-host of its "Sportsline" program... Former **WKQX** (Q101) Chicago p.m. driver **Patrick Callahan** is now doing swing for rival **AC WPNT**... P.M. driver **Robb Holloway** is upped to MD at top 40 **KDON** Monterey, Calif.

At **AC WZTU** Orlando, Fla., morning co-hosts **Chuck Bennett** & **Reagan Smith** and p.m. driver **Dave Edwards** are out... At top 40 **KRBE** Houston, midday host **Dancin' Dave** and late-nighter **Madison Chase** switch shifts... Former **WZGC** (Z93) Atlanta PD **Tony Mathes** joins **AC** rival **WPCH** for swing.

Classic rock **KLSX** Los Angeles personality **Jim Ladd** publishes his book "Radio Waves: Life & Revolution On The FM Dial" through **St. Martin's Press** June 20.

Former Cleveland Plain-Dealer radio correspondent **David Sowd** is looking to move to the radio side; call 216-454-3960... Former **WLKH** Atlanta weekendender **Brian Kelly** is now MD/afternoon jock at **WBHF** Cartersville, Ga. ... **Pete Forgione** joins **AC WYRE** Annapolis, Md., for mornings from **KNWZ** Palm Springs, Calif. ... Weekender **Ivars** is upped to mornings at oldies **WNYG** Long Island, N.Y., replacing **Bill Houston**.

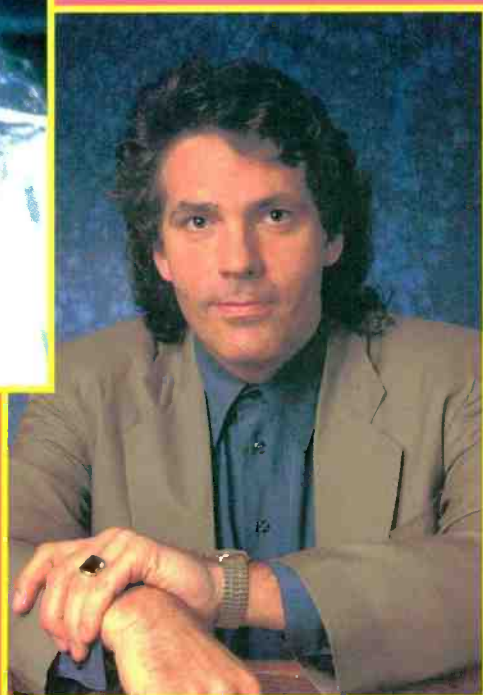
BMI 1991 POP

song
of the year



Michael Bolton

**How Am I
Supposed To
Live Without You**
*EMI-Blackwood
Music, Inc.*



Doug James

**We Proudly Congratulate The
Writers and Publishers of the
Year's Most Performed Songs**

publisher
of the year

**EMI Music
Publishing**

ALL MY LIFE
Karia Bonoff
Seagrape Music

ALRIGHT
Janet Jackson
Black Ice Publishing

BABY IT'S TONIGHT
Jude Cole
Coleision Music
EMI-Blackwood Music, Inc.

BACK TO LIFE
Nellee Hooper (PRS)
Caron Wheeler (PRS)
Warner-Tamerlane Pub. Corp.
Virgin Songs, Inc.

BLACK VELVET
David Tyson (SOCAN)
EMI-Blackwood Music, Inc.

BUFFALO STANCE
Neneh Cherry (PRS)
Jamie Morgan (PRS)
Phil Ramacon (PRS)
EMI-Blackwood Music, Inc.
Virgin Songs, Inc.
Warner-Tamerlane Pub. Corp.

CALL IT LOVE
Billy Crain
Ronnie Guilbeau
Atlantic Music Corp.
Frankly Scarlett Music
Gibron Music
Music Corporation of America, Inc.
Storky Music

CHERISH
Patrick Leonard
Johnny Yuma Music

COME BACK TO ME
Janet Jackson
Black Ice Publishing

CRUISING FOR BRUISING
Basia (PRS)
Danny White (PRS)
Virgin Songs, Inc.

CUTS BOTH WAYS
Gloria Estefan
Foreign Imported
Productions and Publishing, Inc.

DANGEROUS
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

DARE TO FALL IN LOVE
Peter Beckett
Irving Music, Inc.
Long Range Music

DIDN'T I (BLOW YOUR MIND)
Thom Bell
William A. Hart
Warner-Tamerlane Pub. Corp.

DO YOU REMEMBER
Phil Collins (PRS)
Hidden Pun Music, Inc.

DON'T KNOW MUCH
Barry Mann
Tom Snow
Cynthia Weil
ATV Music
Braintree Music
Mann and Weil Songs, Inc.
Snow Music

DON'T WANNA FALL IN LOVE
Jane Child
Brett and Peter Publishing
Radical Dichotomy
Warner-Tamerlane Pub. Corp.

DON'T WANNA LOSE YOU--
Gloria Estefan
Foreign Imported
Productions and Publishing, Inc.

ESCAPADE
Janet Jackson
Black Ice Publishing

EVERYTHING
Gardner Cole
James Newton Howard
Newton House Music
Sizzling Blue Music

EVERYTHING YOU TOUCH
Steve Werfel
Beseme West Music
Rent A Song

FRIENDS
Jody Watley
Rightsong Music, Inc.

GET ON YOUR FEET
Jorge Casas
Foreign Imported
Productions and Publishing, Inc.

GIRLS NITE OUT
Sheri Byers
Darryl Ross
Byersong Int'l Publishing
Island Music, Inc.
Rossway Music
Virgin Songs, Inc.

GOING HOME
Kenny G
Brenee Music Publishing
EMI-Blackwood Music, Inc.
High Tech Music
Kuzu Music

awards

A GROOVY KIND OF LOVE--
Carole Bayer Sager
Toni Wine
Screen Gems-EMI Music, Inc.

HEAVEN
Joey Allen
Jerry Dixon
Jani Lane
Steven Sweet
Erik Turner
Crab Salad Music
Dick Dragon Music
Great Lips Music
Likite Split Music
Rich McBitch Music
Virgin Songs, Inc.

HERE WE ARE
Gloria Estefan
Foreign Imported
Productions and Publishing,
Inc.

HEY BABY
Henry Lee Summer
Leesum Music, Inc.
Virgin Songs, Inc.

HOLD ON
Chynna Phillips
Carnie Wilson
Braintree Music
EMI-Blackwood Music, Inc.
Get Out Songs
Smoochie Music

HOLD ON
Terry Ellis
Denzil D. Foster
Cindy Herron
Maxine Jones
Thomas D. McElroy
Dawn Robinson
Two Tuff Enuff Publishing

**HOW AM I SUPPOSED TO LIVE
WITHOUT YOU--**
Michael Bolton
Doug James
EMI-Blackwood Music, Inc.

HOW CAN WE BE LOVERS
Michael Bolton
Mr. Bolton's Music
Warner-Tamerlane Pub. Corp.

I DON'T HAVE THE HEART
Allan Rich
Nelana Music

I GO TO EXTREMES
Billy Joel
Joelsongs

I LIKE IT
Dino
Island Music, Inc.
Onid Music

I WANNA BE RICH
Cino-Vincent Calloway
Reggie Calloway
Melvin Gentry
Belinda Lipscomb
Calloco Music, Inc.
Epic/Solar Songs, Inc.
Jig A Watt Jams

I'LL BE YOUR EVERYTHING
Tommy Page
Doraffo Music, Inc.
Page Three Music
Warner-Tamerlane Pub. Corp.

**IF YOU DON'T KNOW ME BY
NOW--**
Kenneth Gamble
Leon Huff
Warner-Tamerlane Pub. Corp.

IT MUST HAVE BEEN LOVE
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

IT'S NO CRIME
Kenneth "Babyface" Edmonds
Antonio "L.A." Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

IT'S NOT ENOUGH
Tommy Funderburk
DJO Publishing Corp.
Emotional Rex Music

LEAVE A LIGHT ON
Ellen Shipley
Shipwreck Music
Virgin Songs, Inc.

LISTEN TO YOUR HEART
Per Gessle (STIM)
Mats Persson (STIM)
ATV Music
EMI-Blackwood Music, Inc.
Irving Music, Inc.

LOVE SHACK
Kate Pierson
Fred Schneider
Keith Strickland
Cindy Wilson
Man-Woman Together, Now! Inc.

MY PREROGATIVE
Gene Griffin
Cal-Gene Music
Virgin Songs, Inc.

NO MYTH
Michael Penn
Careers-BMG Music Publishing,
Inc.
Liafail Music

NOTICE ME
Paul David Wilson
Padavon Music

OH GIRL--
Eugene Record
Unichappell Music, Inc.

OH PRETTY WOMAN--
Bill Dees
Roy Orbison
Acuff-Rose Music, Inc.

ONE
Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

POISON
Elliott "Dr. Freeze" Straite
HiFrost Publishing
Hip City Music, Inc.

POSSESSION
Ricky Phillips
John Waite
Ricky Lynn Phillips Music
Sony Songs, Inc.
Wild Crusade Music

PRICE OF LOVE
John Waite
Sony Songs, Inc.
Wild Crusade Music

READY OR NOT
Kenneth "Babyface" Edmonds
Epic/Solar Songs, Inc.
Kear Music

RELEASE ME
Chynna Phillips
Carnie Wilson
Wendy Wilson
Braintree Music
EMI-Blackwood Music, Inc.
Get Out Songs
Lentle Music
Smoochie Music

RHYTHM NATION
Janet Jackson
Black Ice Publishing

ROAM
Kate Pierson
Fred Schneider
Keith Strickland
Robert Meriwether Waldrop
Cindy Wilson
Man-Woman Together, Now! Inc.

ROCK WIT'CHA
Kenneth "Babyface" Edmonds
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

ROOM TO MOVE
Dennis Morgan
Little Shop of Morgansongs

SAVE ME
Christine McVie
Fleetwood Mac Music

songwriters of the year



Janet Jackson

SENDING ALL MY LOVE
Tolga Katas
Charlie Pennachio
Pennachio Music
Turkishman Publishing

SOWING THE SEEDS OF LOVE
Roland Orzabal (PRS)
Curt Smith (PRS)
Virgin Songs, Inc.

STAND BY ME--
Ben E. King
Unichappell Music, Inc.

TALK IT OVER
Irwin Levine
Sandy Linzer
EMI-Blackwood Music, Inc.

THIS OLD HEART OF MINE
Lamont Dozier
Brian Holland
Eddie Holland
Sylvia Moy
Stone Agate Music

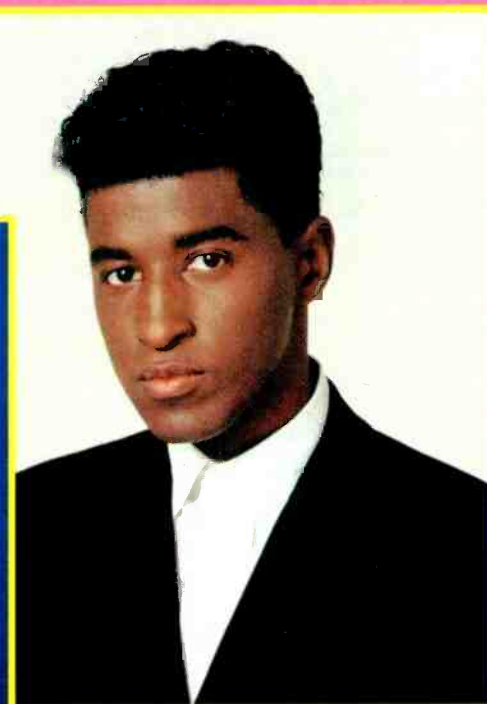
TOO LATE TO SAY GOODBYE
Fee Waybill
Feesongs

U CAN'T TOUCH THIS
M. C. Hammer
Alonzo Miller
Bust It Publishing
Stone Diamond Music
Corporation

VISION OF LOVE
Mariah Carey
Ben Margulies
Been Jammin' Music
Sony Songs, Inc.
Vision of Love Songs, Inc.

WAS IT NOTHING AT ALL
Michael Damian
St. Cecilia Music

WE DIDN'T START THE FIRE
Billy Joel
Joelsongs



**Kenneth "Babyface"
Edmonds**

WHAT KIND OF MAN WOULD I BE
Bobby Caldwell
Jason Scheff
EMI-Blackwood Music, Inc.
Jason Scheff Music
Music Corporation of America, Inc.
Sin-Drome Music

WHEN I LOOKED AT HIM
Lewis Martineé
Panchin' Publishing
Screen Gems-EMI Music, Inc.

WHEN THE NIGHT COMES
Bryan Adams (SOCAN)
Jim Vallance (SOCAN)
Irving Music, Inc.

WHIP APPEAL
Kenneth "Babyface" Edmonds
Epic/Solar Songs, Inc.
Kear Music

WIND BENEATH MY WINGS--
Larry Henley
Warner House of Music

WITH EVERY BEAT OF MY HEART
Arthur Baker
Shakin' Baker Music, Inc.

YOU GOT IT--
Roy Orbison
Acuff-Rose Music, Inc.

YOU'VE LOST THAT LOVIN' FEELIN'--
Barry Mann
Phil Spector
Cynthia Well
Screen Gems-EMI Music, Inc.

-- Second Award
--- Third Award
---- Fifth Award
----- Sixth Award

BMI



Album Rock Tracks™					COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ No. 1 ★ ★		
1	1	1	8	LIFT ME UP ARISTA 2218	YES 6 weeks at No. 1	
②	2	4	10	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS	
③	3	5	6	ORDINARY AVERAGE GUY PYRAMID LP CUT/EPIC	JOE WALSH	
				★★★FLASHMAKER★★★		
④	NEW▶		1	POUNDCAKE WARNER BROS. LP CUT	VAN HALEN	
⑤	6	9	5	SEEING THINGS DEF AMERICAN LP CUT/REPRISE	THE BLACK CROWES	
⑥	NEW▶		1	SMOKESTACK LIGHTNING ATLANTIC LP CUT	LYNYRD SKYNYRD 1991	
7	4	3	7	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS	
8	7	11	10	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES	
9	8	7	10	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN	
10	5	2	9	DANGEROUS CAPITOL 79662	THE DOOBIE BROTHERS	
⑪	11	20	4	TEXARKANA WARNER BROS. LP CUT	R.E.M.	
12	10	14	9	DIRTY LOVE Geffen 19026	THUNDER	
13	9	10	7	PART OF ME, PART OF YOU MCA 54060	GLENN FREY	
14	15	19	7	BLACK MONEY CYPRESS 2786/RCA	VINNIE JAMES	
⑮	18	23	7	ALL THE WAY FROM MEMPHIS IMPACT LP CUT/MCA	CONTRABAND	
⑮	21	25	4	BLOOD ON THE BRICKS JAMBOO LP CUT/MERCURY	ALDO NOVA	
17	13	6	14	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.	
⑮	23	27	5	DESERT MOON CAPITOL LP CUT	GREAT WHITE	
19	20	29	4	HELLO LITTLE GIRL EMI LP CUT	GEORGE THOROGOOD	
20	16	21	9	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE	
21	17	18	6	REBEL HEART WARNER BROS. LP CUT	ROD STEWART	
22	14	8	13	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW	
⑮	27	30	7	MOTHER'S EYES ATCO 4-98845	ENUFF Z'NUFF	
24	12	15	15	MORE THAN WORDS A&M 1552	EXTREME	
25	24	24	8	LOVE DON'T COME EASY ATLANTIC 4-87734	WHITE LION	
26	28	26	9	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS	
27	19	12	13	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON	
28	26	16	12	SEE THE LIGHTS A&M 1553	SIMPLE MINDS	
29	30	33	5	RAW I.R.S. LP CUT	THE ALARM	
30	29	28	6	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON	
⑮	31	36	4	BEEN YOUR FOOL ATLANTIC LP CUT	TATTOO RODEO	
32	25	17	20	SILENT LUCIDITY EMI 50345	QUEENSRYCHE	
33	22	13	11	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER	
⑮	35	49	3	JET CITY WOMAN EMI LP CUT	QUEENSRYCHE	
35	32	34	4	WHY SHOULD I CRY FOR YOU? A&M 1560	STING	
⑮	36	45	3	EVERYBODY LOVES EILEEN MCA 54096	STEELHEART	
37	34	42	3	HANG ON ST. CHRISTOPHER WARNER BROS. LP CUT	BULLETBOYS	
				★★★POWER TRACK★★★		
⑮	47	—	2	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE	
39	37	40	4	BERTHA ARISTA 2226	LOS LOBOS	
40	41	50	3	SEX DRIVE COLUMBIA LP CUT	ROLLING STONES	
⑮	NEW▶		1	I CAN'T LIVE WITH YOU HOLLYWOOD LP CUT/ELEKTRA	QUEEN	
⑮	43	48	3	SEDUCER POLYDOR LP CUT/PLG	SARAYA	
43	40	47	3	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO	
44	46	—	2	NONE OF IT MATTERS MERCURY LP CUT	BLACKEYED SUSAN	
⑮	NEW▶		1	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH	
⑮	NEW▶		1	ALL THE TIME IN THE WORLD Geffen LP CUT	JUNKYARD	
⑮	NEW▶		1	THE MORE THINGS CHANGE MERCURY LP CUT	CINDERELLA	
⑮	NEW▶		1	MISS YOU IN A HEARTBEAT ATLANTIC LP CUT	THE LAW	
⑮	NEW▶		1	BUILD A FIRE ISLAND LP CUT	DRIVIN' N' CRYIN'	
50	39	31	14	SENSIBLE SHOES WARNER BROS. 4-19365	DAVID LEE ROTH	

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

RADIO

MASS FIRINGS

(Continued from page 10)

emotional period of time when you almost don't know what to say," she says. "A radio station can be very close-knit, [so] it was an awkward transition period. But it was also an exciting time because we were starting with this new format and new people. So although you're letting something go, you're also really excited. It's like being the only one to survive a plane crash. You walk away and yet you feel guilty."

The transition was not easy for Lee, either. "It's sad," he says. "There are some people you worked with [and] you feel bad for them. You don't know what to say. Then you just knuckle under and move on." He says the jocks who were let go "don't have any animosity toward me that I got to stay. We're still friends."

Vierra has a resigned view of her situation. "Part of you just wants to move on with the rest of your life and not get involved," she says. "It's a hard thing to go through, but it's the thing people warn you about in this business for years. This is an industry that's not stable. Things are very subjective. Someone likes your sound and someone else doesn't."

But Vierra also says the longer you are in the business the easier it gets. "The first year at Eagle there was a ton of camaraderie. Over time, when there are tons of changes at a station, you start to separate yourself. But it [still] hurts. I've seen friends come and go, so I've been forced to find a life for myself outside of the radio station. There were a couple of firings at Eagle that really tore my heart out, but they were a long time ago."

AIR TALENT DRYING UP?

(Continued from page 10)

and let the music do the talking.' There might be some real talented people out there that just get fed up and throw in the towel.'

Consultant Tony Gray, president of Chicago-based Gray Communications, agrees that there are fewer platforms for new talent to develop, but maintains that there "are still enough stations in small and medium markets for a guy or girl to find a position and develop their skills. Every station in Springfield, Mo., is not automat-ed."

“It’s not a hit until it’s a hit in Billboard.”



Passing Time. Consultant Joel Raab, right, and associate Georgann Harris, left, meet country star Kathy Mattea after her recent performance at Town Hall in New York.

Modern Rock Tracks™					COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
①	1	1	5	★ ★ No. 1 ★ ★ THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO 3 weeks at No. 1	
2	2	2	6	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON	
3	3	5	9	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S	
④	6	8	7	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC	
5	4	6	6	BEAUTIFUL LOVE ISLAND LP CUT	JULIAN COPE	
6	5	3	9	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES	
⑦	9	19	3	KISS THEM FOR ME Geffen 7-24387	SIOUXSIE AND THE BANSHEES	
8	7	9	7	ALL TOGETHER NOW REPRISE 4-40067	THE FARM	
9	8	13	4	TEXARKANA WARNER BROS. LP CUT	R.E.M.	
10	10	11	7	I BELIEVE EMI 56213	EMF	
⑪	15	18	7	DIANE MERCURY 868 165-2	MATERIAL ISSUE	
12	11	4	12	SEE THE LIGHTS A&M 1553	SIMPLE MINDS	
13	12	14	4	SING YOUR LIFE SIRE LP CUT/REPRISE	MORRISSEY	
⑭	16	26	4	DON'T FIX WHAT AIN'T BROKE POLYDOR LP CUT/PLG	GANG OF FOUR	
⑮	22	30	3	RIPPLE ARISTA LP CUT	JANE'S ADDICTION	
16	19	20	6	PSYCH OUT RELATIVITY LP CUT	THE SEERS	
17	18	22	5	SHOOT YOU DOWN RADIOACTIVE LP CUT/MCA	BIRDLAND	
⑮	28	—	2	WOMAN WITH THE STRENGTH OF. . . EPIC LP CUT	PETER HIMMELMAN	
⑮	26	27	3	VOTE ELVIS ALPHA INTERNATIONAL V-73021	THE POPINJAYS	
20	13	12	8	I WANT MORE I.R.S. LP CUT/MCA	DAVE WAKELING	
21	14	10	9	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE	
⑮	23	29	3	CARAVAN ELEKTRA LP CUT	INSPIRAL CARPETS	
23	20	17	7	CRUSH STORY GIANT LP CUT/WARNER BROS.	TOO MUCH JOY	
⑮	NEW ►		1	BERTHA ARISTA 2226	LOS LOBOS	
25	24	28	5	MY DEFINITION OF A BOOM. . . ISLAND LP CUT	THE DREAM WARRIORS	
26	21	15	5	RAW I.R.S. LP CUT	THE ALARM	
27	30	24	12	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES	
⑮	29	—	2	HEAVEN (I WANT YOU) ATLANTIC 0-86043	CAMOUFLAGE	
⑮	NEW ►		1	UNKIND SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS	
30	27	21	7	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS	

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

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	2	4	10	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY 1 week at No. 1
2	1	1	8	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
3	3	2	14	BABY BABY A&M 1549	◆ AMY GRANT
4	5	5	9	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
5	4	3	13	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
6	6	11	5	RUSH RUSH VIRGIN 98828	PAULA ABDUL
7	9	17	6	MORE THAN WORDS A&M 1552	◆ EXTREME
8	8	9	11	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
9	7	6	18	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
10	10	14	7	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
11	13	15	6	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
12	15	12	11	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
13	11	7	13	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
14	14	8	18	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
15	12	10	16	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
16	16	13	13	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
17	18	21	11	PLACE IN THIS WORLD REUNION 19019 /GEFFEN	◆ MICHAEL W. SMITH
18	19	23	9	LOVE AT FIRST SIGHT A&M 1548	STYX
19	17	19	8	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
20	21	22	5	STARTING ALL OVER AGAIN ARISTA LP CUT	DARYL HALL JOHN OATES
★ ★ ★ POWER PICK ★ ★ ★					
21	29	40	3	CAN'T FORGET YOU EPIC LP CUT	GLORIA ESTEFAN
22	23	30	9	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
23	22	18	20	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
24	26	29	6	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
25	25	26	6	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
26	20	16	14	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
27	24	24	9	COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
28	30	32	7	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
29	31	33	7	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
30	27	20	17	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
31	28	25	10	JOYRIDE EMI 50342	◆ ROXETTE
32	34	35	27	SHOW ME THE WAY A&M 1536	◆ STYX
33	32	28	25	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
34	38	37	7	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW ▶	1	1	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
36	37	34	21	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
37	36	36	20	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
38	39	42	3	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
39	33	27	8	LOVE WILL SURVIVE CAPITOL 44707	DONNY OSMOND
40	41	—	2	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
41	35	31	11	MY HEART IS FAILING ME SBK 07342	◆ RIFF
42	NEW ▶	1	1	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
43	43	—	2	WALK AWAY REPRISE 7-19324	KENNY ROGERS
44	40	38	33	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
45	44	44	20	ALL THIS TIME A&M 1541	◆ STING
46	NEW ▶	1	1	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
47	NEW ▶	1	1	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
48	NEW ▶	1	1	SET ME IN MOTION RCA 2846-4	BRUCE HORNSBY & THE RANGE
49	42	—	2	I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA	◆ HI-FIVE
50	47	43	17	WAITING FOR LOVE EMI 50337	◆ ALIAS

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

Billboard Revises Its Radio Reporter Panels For 4 Charts

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot Adult Contemporary, Album Rock Tracks, Modern Rock Tracks, and Hot R&B Singles chart panels.

Stations are divided into five weight categories based on their weekly cume audience in the winter 1991 Arbitrons. Weighting categories are platinum, gold, silver, bronze, and secondary.

Three stations were added to the AC panel for a total of 104 reporters. New to the panel are WBT-FM Charlotte, N.C. (silver), and bronze reporters KVRV Phoenix and KSSK-FM Honolulu.

New to the 95-station Album Rock Tracks panel are bronze reporters KCAL-FM Riverside,

Calif.; KLPX Tucson, Ariz.; KMJX Little Rock, Ark.; WKGR West Palm Beach, Fla.; and WMYG Pittsburgh.

Two stations were added to the Modern Rock Tracks panel, for a total of 36 reporters. New reporters are CIMX Detroit (bronze) and CFNY Toronto (secondary).

No stations were added to the R&B chart, which has 105 reporters, although station weights were updated.

The Hot 100 Singles radio panel is currently being evaluated for a revision in the near future.

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.

VOX JOX

(Continued from page 11)

modern KROQ before going hard rock in 1986, Mars' format leans more heavily on rap and dance product than most modern rockers.

Meanwhile, modern WDRE Long Island, N.Y., is now leasing the translator in Fort Lee, N.J., that had most recently been re-broadcasting WYNY (Country 103.5). The move gives WDRE—which has always had signal problems west of the East River—new coverage in Northern New Jersey and parts of Manhattan. Translator owner Gerald Turro has for years been fighting an unsuccessful battle with the FCC to turn his 35-watt signal on 103.1 into a full-fledged station. Also, former morning host Danny Toy has returned to WDRE for weekends.

Oldies KOQL Oklahoma City PD Dennis Anderson has been transferred to the OM slot at co-owned oldies WYUU (U92.5) Tampa, Fla. Scott Robbins remains PD for the station. WGTO Orlando, Fla., PD Terry Mason replaces Anderson at KOQL. APD Hank Dole has been upped to PD at WGTO. Rocky D., from WKQX Chicago, assumes Mason's morning shift.

Mike Webb exits as PD of oldies KVI Seattle; he can be reached at 206-522-9322. KVI, which recently went from local to satellite oldies, is also adding some midday N/T programming. Across town, Ackery national PD Rick Scott is now concentrating on the local operations director duties for sports outlet KJR. Those duties had been held by KLTJ PD Glenn Martin.

Former comedy/standards outlet WRCA Boston has become a brokered-time outlet. The station now features Spanish programming by day, Haitian and other ethnic programming after 6 p.m., and sports talk overnight... Legendary Atlanta-area AM WFOM, most recently a Business Radio Network affiliate, has gone dark.

KEZY Anaheim, Calif., morning man Mark Elliot is the new PD of suburban L.A. AC KMGX... KHFX Honolulu p.m. driver Char-

lie Garrett has returned to country rival KDEO-AM as PD, replacing Rob Haas. KDEO-FM, currently a country outlet also, will be programmed June 1 by local record store owner Norm Winter when he starts brokering his "all request" format.

Knoxville, Tenn., gets a new oldies station this week as new outlet WXST (West 105) signs on with Satellite Music Network's Pure Gold format. Mike Beverly is GM; Dave Jeffries from crosstown album outlet WWZZ (Z93) is OM. Z93 PD Michael Henry Martin adds OM stripes there.

MD Bill Evans is upped to PD at modern KBAC Albuquerque, N.M., replacing Dwight Loop... Critical Mass Media is now consulting WMAL Washington, D.C.... Album WIMZ Knoxville, Tenn., PD Randy Chambers is the new PD at album KEZO (Z92) Omaha, replacing Bruce McGregor, now doing PD/mornings for soon-to-sign-on format rival KRRK.

Full-service AC WAKR Akron, Ohio, drops that format Monday (3) for N/T with some oldies blocks. Harve Allen, PD of album sister WONE-FM, will be OM for both stations, replacing AM PD Bill Hart. Also, KPAL Little Rock, Ark., drops SMN oldies for Unistar/CNN Headline News. Pat Garrett, promotion director for country sister KXIX, is the new PD.

Easy KXLY-FM Spokane, Wash., is in the process of phasing out its syndicated Bonneville format for a local presentation, but will remain easy listening... SMN Kool Gold affiliate WTKX Pensacola, Fla., drops that format to simulcast album WTKX-FM... Album KSQI Greeley, Colo., becomes country KGLL (Eagle 96.1) under new GM Gary Buchanan and PD Randy Robbins... Chris Edwards, a newsman at religious WMCA New York, is the new PD of N/T WMTR Morristown, N.J. Former WDCK Richmond, Va. GM Paul Moore is named VP/GM for WMTR/WDHA.



Hot Hits in Tokio

Week of May 19, 1991

- 1 Love Is A Wonderful Thing Michael Bolton
- 2 Joyride Roxette
- 3 Because I Love You Stevie Nicks
- 4 Always On The Run Lenny Kravitz
- 5 We Are In Love Harry Connick, Jr.

- 6 Couple Days Off Huey Lewis & The News
- 7 There Must Be An Angel Eurythmics
- 8 You're In Love Wilson Phillips
- 9 Gonna Make You Sweat C&C Music Factory
- 10 Dream Tuck & Patti
- 11 Rush Rush Paula Abdul
- 12 Highway The Rolling Stones
- 13 Sadness Part 1 Enigma
- 14 I'm Dreamin' Christopher Williams
- 15 Lift Me Up Yes

- 16 Someday Mariah Carey
- 17 Rhythm Of My Heart Rod Stewart
- 18 Sur Ton Ile Isabelle Antena
- 19 Sunless Saturday Fishbone
- 20 That's The Easy Part Beth Nielsen Chapman
- 21 I Touch Myself Divinyls
- 22 Save Some Love Kinky
- 23 Here We Go C&C Music Factory
- 24 Baby Baby Amy Grant
- 25 The Other Side Of Summer Elvis Costello

- 26 Do It Again Baha
- 27 Sex Cymbel Sheila E.
- 28 Nobody Knows Paul Brady
- 29 Heaven Chris Rea
- 30 Cry For Help Rick Astley
- 31 Kissing You Keith Washington
- 32 I've Been Thinking About You Londonbeat
- 33 Miracle Whitney Houston
- 34 I Like The Way (The Kissing Game) Hi Five
- 35 Hold You Tight Tara Kemp

- 36 Temple Of Love Harriet
- 37 L'Autre Mylene Farmer
- 38 Eyes To Me Dreams Come True
- 39 From A Distance Bette Midler
- 40 We Love The Earth TMN
- 41 Late Night This Mortal Coil
- 42 Secret Love Bee Gees
- 43 I Don't Wanna Cry Mariah Carey
- 44 Bitter Tears Inxs
- 45 Long Train Running Bananarama

- 46 Touch Me (All Night Long) Cathy Dennis
- 47 Get Here Diana Adams
- 48 Mercy Mercy Me/I Want You Robert Palmer
- 49 One More Try Timmy T
- 50 You Don't Have To Go Home Tonight The Triplets



J-WAVE
81.3FM

11	13	Christopher Williams, I'm Dreamin' (F
12	14	Crystal Waters, Gypsy Woman (She's
13	15	En Vogue, Don't Go
14	16	Surface, Never Gonna Let You Down
15	17	Tara Kemp, Piece Of My Heart
16	18	After 7, Nights Like This (From "The
17	20	Boyz II Men, Motown Philly
18	21	Corina, Temptation
19	19	De La Soul, Ring Ring Ring
20	23	EMF, Unbelievable
21	24	Damian Dame, Exclusivity
A22	—	Ralph Tresvant, Do What I Gotta Do
23	26	Sandee, Love Desire
24	28	Hi-Five, I Can't Wait Another Minute
25	EX	Sounds Of Blackness, Optimistic
26	EX	UB40, Here I Am (Come And Take Me)
27	EX	Stereo MC's, Elevate My Mind
28	30	Dee-Lite, Good Beat
29	EX	Lenny Kravitz, It Ain't Over Till It'
A30	—	D.J. Jazzy Jeff & The Fresh Prince, S
A	—	Redhead Kingpin, 3-2-1 Pump
A	—	KLF, 3 A.M. Eternal
A	—	Peabo Bryson, Can You Stop The Rain
A	—	Angel, You're Love Just Ain't Right
A	—	Keith Sweat, Your Love
EX	EX	Gerardo, We Want The Funk
EX	EX	David A. Stewart Introducing Candy Du
EX	EX	Tommy Page, Whenever You Close Your E

SILVER



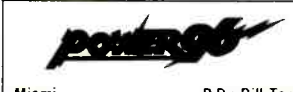
Providence		P.D.: Paul Cannon
1	1	Extreme, More Than Words
2	2	Mariah Carey, I Don't Wanna Cry
3	5	Hi-Five, I Like The Way (The Kissing
4	7	Michael Bolton, Love Is A Wonderful T
5	2	Rod Stewart, Rhythm Of My Heart
6	9	Color Me Badd, I Wanna Sex You Up (Fr
7	8	UB40, Here I Am (Come And Take Me)
8	3	Cathy Dennis, Touch Me (All Night Lon
9	10	Rude Boys, Written All Over Your Face
10	12	Sheena Easton, What Comes Naturally
11	6	C&C Music Factory Feat. Freedom Willi
12	13	Whitney Houston, Miracle
13	15	Paula Abdul, Rush Rush
14	14	Celine Dion, (If There Was) Any Other
15	16	Black Box, Strike It Up
16	17	Keedy, Save Some Love
17	18	Luther Vandross, Power Of Love/Love P
18	15	Queensryche, Silent Lucidity
19	21	Another Bad Creation, Playground
20	22	Gerardo, We Want The Funk
21	23	EMF, Unbelievable
22	24	Monie Love Featuring True Image, It's
23	26	Salt-N-Pepa, Do You Want Me
24	28	R.E.M., Losing My Religion
25	27	Scorpions, Wind Of Change
26	30	David A. Stewart Introducing Candy Du
27	34	Crystal Waters, Gypsy Woman (She's Ho
28	31	Amy Grant, Baby Baby
29	33	Styx, Love At First Sight
30	31	Tommy Page, Whenever You Close Your
31	32	Mariah Carey, I Don't Wanna Cry
32	35	Rhythm Syndicate, P.A.S.S.I.O.N.
A33	—	Mike & The Mechanics, Everybody Gets
A34	—	Daryl Braithwaite, Higher Than Hope

96TIC-FM

Hartford		P.D.: Tom Mitchell
1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Extreme, More Than Words
3	3	Michael Bolton, Love Is A Wonderful T
4	5	Paula Abdul, Rush Rush
5	4	Mariah Carey, I Don't Wanna Cry
6	10	Black Box, Strike It Up
7	6	Divinyls, I Touch Myself
8	7	Hi-Five, I Like The Way (The Kissing
9	14	Luther Vandross, Power Of Love/Love P
10	8	C&C Music Factory Feat. Freedom Willi
11	9	Rod Stewart, Rhythm Of My Heart
12	11	Rude Boys, Written All Over Your Face
13	16	R.E.M., Losing My Religion
14	12	Roxette, Joyride
15	13	Whitney Houston, Miracle
16	23	Damian Dame, Exclusivity
17	15	EMF, Unbelievable
18	20	Salt-N-Pepa, Do You Want Me
19	22	Gerardo, We Want The Funk
20	15	Sheena Easton, What Comes Naturally
21	17	Cathy Dennis, Touch Me (All Night Lon
22	24	Lisa Fischer, How Can I Ease The Pain
23	26	Surface, Never Gonna Let You Down
24	18	Amy Grant, Baby Baby
25	28	Tara Kemp, Piece Of My Heart
26	19	Rick Astley, Cry For Help
27	27	Crystal Waters, Gypsy Woman (She's Ho
28	31	Daisy Dee, Crazy
29	30	Londonbeat, A Better Love
30	31	Wilson Phillips, The Dream Is Still A
31	32	Another Bad Creation, Playground
32	34	Corina, Temptation
33	35	David A. Stewart Introducing Candy Du
34	36	Gloria Estefan, Can't Forget You
35	37	Rhythm Syndicate, P.A.S.S.I.O.N.
36	38	Sandee, Love Desire
37	39	Lenny Kravitz, It Ain't Over Till It'
38	40	Titiny, My Body Says Yes
39	EX	Keith Sweat, Your Love
A40	—	The Party, Summer Vacation



Miami		P.D.: Frank Amadeo
1	5	Extreme, More Than Words
2	3	Rick Astley, Cry For Help
3	2	Mariah Carey, I Don't Wanna Cry
4	1	Rod Stewart, Rhythm Of My Heart
5	7	R.E.M., Losing My Religion
6	6	Teddy Pendergrass, It Should've Been
7	8	C&C Music Factory Feat. Freedom Willi
8	4	Cathy Dennis, Touch Me (All Night Lon
9	10	Michael Bolton, Love Is A Wonderful T
10	11	Michael W. Smith, Place In This World
11	18	Paula Abdul, Rush Rush
12	14	Hi-Five, I Like The Way (The Kissing
13	4	Divinyls, I Touch Myself
14	16	Huey Lewis & The News, Couple Days O
15	17	Luther Vandross, Power Of Love/Love P
16	19	Color Me Badd, I Wanna Sex You Up (Fr
17	12	Amy Grant, Baby Baby
18	21	Bee Gees, When We're Gone
19	20	Lisa Fischer, How Can I Ease The Pain
20	23	EMF, Unbelievable
21	9	The Rembrandts, Just The Way It Is, B
22	26	Black Box, Strike It Up
23	27	David A. Stewart Introducing Candy Du
24	29	Gloria Estefan, Can't Forget You
25	34	UB40, Here I Am (Come And Take Me)
26	28	Styx, Love At First Sight
27	15	Roxette, Joyride
A28	—	Surface, Never Gonna Let You Down
A29	—	Oleta Adams, Circle Of One
A30	—	Wilson Phillips, The Dream Is Still A
A	—	Tara Kemp, Piece Of My Heart
A	—	Crystal Waters, Gypsy Woman (She's Ho
A	—	Rhythm Syndicate, P.A.S.S.I.O.N.
EX	EX	Michael Damian, What A Price To Pay



Miami		P.D.: Bill Tanner
1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Tracie Spencer, This House
3	3	D.J. Laz & Danny O, Miami E Negro

4	5	Tara Kemp, Hold You Tight
5	8	Divinyls, I Touch Myself
6	10	Cathy Dennis, Touch Me (All Night Lon
7	9	C&C Music Factory Feat. Freedom Willi
8	16	Mariah Carey, I Don't Wanna Cry
9	16	Crystal Waters, Gypsy Woman (She's Ho
10	12	TKA, Give Your Love To Me
11	14	Paula Abdul, Rush Rush
12	13	Amy Grant, Baby Baby
13	4	Guns Next Door, I've Been Waiting For
14	9	Londonbeat, I've Been Thinking About
15	17	Cynthia, Break Up To Make Up
16	20	Nomad, Wanna Give U Devotion
17	22	Extreme, More Than Words
18	18	Timmy T., Over And Over
19	21	About Face, I Don't Want To Sleep Alo
20	23	Salt-N-Pepa, Do You Want Me
21	11	Wilson Phillips, You're In Love
22	15	Poison Clan, Dance All Night
23	19	Nyasia, Now & Forever
24	29	Whitney Houston, Miracle
25	25	Monie Love Featuring True Image, It's
26	31	Coro, My Fallen Angel
27	28	L.L. Cool J, Mama Said Knock You Out
28	27	Lisette Melendez, Together Forever
29	30	MVP, Do It To Me
30	34	Baranara With Gipsy Kings, Long Train
31	32	Ice-T, New Jack Hustler (Nino's Theme
32	33	D'zyre, Forever Amo'r
33	EX	Chubb Rock, Treat 'Em Right
34	26	Stevie B, I'll Be By Your Side
35	32	Shawn Christopher, Another Sleepless
A	—	Another Bad Creation, Playground
A	—	Sandee, Love Desire
A	—	Gerardo, We Want The Funk
A	—	7th Heaven, Drums Of Love
EX	EX	Corina, Temptation
EX	EX	George Lamond, Love's Contagious
EX	EX	Luther Vandross, Power Of Love/Love P
EX	EX	Tommy Page, Whenever You Close Your E



Tampa		P.D.: Jay Taylor
1	1	Color Me Badd, I Wanna Sex You Up (Fr
2	2	Mariah Carey, I Don't Wanna Cry
3	4	R.E.M., Losing My Religion
4	9	Paula Abdul, Rush Rush
5	5	Salt-N-Pepa, Do You Want Me
6	3	Wilson Phillips, You're In Love
7	1	Hi-Five, I Like The Way (The Kissing
8	20	Extreme, More Than Words
9	10	UB40, Here I Am (Come And Take Me)
10	16	L.L. Cool J, Mama Said Knock You Out
11	15	Surface, Never Gonna Let You Down
12	14	EMF, Unbelievable
13	6	C&C Music Factory Feat. Freedom Willi
14	13	Divinyls, I Touch Myself
15	12	Amy Grant, Baby Baby
16	21	Luther Vandross, Power Of Love/Love P
17	18	Sheena Easton, What Comes Naturally
18	19	Black Box, Strike It Up
19	22	Lisa Fischer, How Can I Ease The Pain
20	17	Cathy Dennis, Touch Me (All Night Lon
21	24	Another Bad Creation, Playground
22	23	LaTour, People Are Still Having Sex
23	25	David A. Stewart Introducing Candy Du
24	27	Crystal Waters, Gypsy Woman (She's Ho
25	30	Stereo MC's, Elevate My Mind
26	29	Michael Bolton, Love Is A Wonderful T
27	30	AfterShock, Going Through The Motions
28	31	Jesus Jones, Right Here, Right Now
A28	—	Sandee, Love Desire
29	EX	Corina, Temptation
30	EX	Hi-Five, I Like The Way (The Kissing
EX	EX	The Escape Club, I'll Be There
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Voices That Care, Voices That Care
EX	EX	Gerardo, We Want The Funk
EX	EX	Gardner Cole, Whatever It Takes
EX	EX	Keith Sweat, Your Love



Columbus		P.D.: Dave Robbins
1	2	Michael Bolton, Love Is A Wonderful T
2	3	Voices That Care, Voices That Care
3	5	Whitney Houston, Miracle
4	4	Extreme, More Than Words
5	7	Paula Abdul, Rush Rush
6	1	Mariah Carey, I Don't Wanna Cry
7	6	R.E.M., Losing My Religion
8	9	Huey Lewis & The News, Couple Days O
9	10	UB40, Here I Am (Come And Take Me)
10	11	Cathy Dennis, Touch Me (All Night Lon
11	12	Lisa Fischer, How Can I Ease The Pain
12	14	Marc Cohn, Walking In Memphis
13	6	Rod Stewart, Rhythm Of My Heart
14	15	Jude Cole, Compared To Nothing
15	15	Damn Yankees, Come Again
16	17	David A. Stewart Introducing Candy Du
17	18	Tara Kemp, Piece Of My Heart
18	19	Michael Damian, What A Price To Pay
19	21	Wilson Phillips, The Dream Is Still A
20	22	Lenny Kravitz, It Ain't Over Till It'
21	23	Mike & The Mechanics, Everybody Gets
22	23	Cathy Dennis, Touch Me (All Night Lon



Cleveland		P.D.: Cat Thomas
1	1	Extreme, More Than Words
2	2	Rod Stewart, Rhythm Of My Heart
3	4	Color Me Badd, I Wanna Sex You Up (Fr
4	5	Michael Bolton, Love Is A Wonderful T
5	11	Salt-N-Pepa, Do You Want Me
6	3	Mariah Carey, I Don't Wanna Cry
7	8	Cathy Dennis, Touch Me (All Night Lon
8	9	Paula Abdul, Rush Rush
9	6	UB40, Here I Am (Come And Take Me)
10	6	Amy Grant, Baby Baby
11	13	Huey Lewis & The News, Couple Days O
12	12	Rude Boys, Written All Over Your Face
13	16	EMF, Unbelievable
14	16	R.E.M., Losing My Religion
15	15	Hi-Five, I Like The Way (The Kissing
16	21	Styx, Love At First Sight
17	17	Roxette, Joyride
18	20	Black Box, Strike It Up
19	EX	Jesus Jones, Right Here, Right Now
20	EX	David A. Stewart Introducing Candy Du
21	EX	Gerardo, We Want The Funk
22	EX	Marc Cohn, Walking In Memphis
23	EX	Another Bad Creation, Playground
24	EX	Sheena Easton, What Comes Naturally
25	EX	Wilson Phillips, The Dream Is Still A
EX	EX	Kane Roberts, Does Anybody Really Fal
EX	EX	L.L. Cool J, Mama Said Knock You Out
EX	EX	Tara Kemp, Piece Of My Heart
EX	EX	Steelheart, I'll Never Let You Go
EX	EX	Enigma, Mea Culpa Pt. II



Cincinnati		P.D.: Dave Allen
1	4	Mariah Carey, I Don't Wanna Cry
2	5	C&C Music Factory Feat. Freedom Willi
3	6	Damn Yankees, Come Again
4	1	Cathy Dennis, Touch Me (All Night Lon
5	4	Amy Grant, Baby Baby
6	9	Styx, Love At First Sight
7	11	Firehouse, Don't Treat Me Bad
8	10	Michael W. Smith, Place In This World
9	12	Kane Roberts, Does Anybody Really Fal
10	8	Nelson, More Than Ever

11	14	Hi-Five, I Like The Way (The Kissing
12	7	The Triplets, You Don't Have To Go Ho
13	13	Roxette, Joyride
14	17	Michael Bolton, Love Is A Wonderful T
15	18	Queensryche, Silent Lucidity
16	19	Extreme, More Than Words
17	15	Rod Stewart, Rhythm Of My Heart
18	20	Celine Dion, (If There Was) Any Other
19	22	Sheena Easton, What Comes Naturally
20	23	Huey Lewis & The News, Couple Days O
21	18	Color Me Badd, I Wanna Sex You Up (Fr
22	25	Paula Abdul, Rush Rush
23	21	Tevin Campbell, Round And Round
24	26	R.E.M., Losing My Religion
25	28	Tara Kemp, Piece Of My Heart
26	27	Black Box, Strike It Up
27	31	UB40, Here I Am (Come And Take Me)
28	30	EMF, Unbelievable
29	3	The Black Crowes, She Talks To Angels
30	32	Gardner Cole, Whatever It Takes
31	33	Marc Cohn, Walking In Memphis
32	34	The Rembrandts, Someone
33	35	Thunder, Dirty Love
A34	—	Rhythm Syndicate, P.A.S.S.I.O.N.
A35	—	Wilson Phillips, The Dream Is Still A



Milwaukee		P.D.: Mike Berlak
1	2	Rick Astley, Cry For Help
2	3	Michael Bolton, Love Is A Wonderful T
3	1	Rod Stewart, Rhythm Of My Heart
4	6	R.E.M., Losing My Religion
5	4	Mariah Carey, I Don't Wanna Cry
6	7	Paula Abdul, Rush Rush
7	5	The Rembrandts, Just The Way It Is, B
8	10	Glenn Frey, Part Of Me, Part Of You
9	12	Sheena Easton, What Comes Naturally
10	11	Huey Lewis & The News, Couple Days O
11	13	David A. Stewart Introducing Candy Du
12	9	Roxette, Joyride
13	15	Extreme, More Than Words
14	16	Londonbeat, A Better Love
15	13	Amy Grant, Baby Baby
16	20	Marc Cohn, Walking In Memphis
17	17	Whitney Houston, Miracle
18	22	The Escape Club, I'll Be There
19	21	Luther Vandross, Power Of Love/Love P
20	18	Riff, My Heart Is Failing Me
21	19	Keedy, Save Some Love
A22	—	Wilson Phillips, The Dream Is Still A
A23	—	Gloria Estefan, Can't Forget You
A24	—	Rhythm Syndicate, P.A.S.S.I.O.N.
A25	—	Joe Walsh, Ordinary Average Guy



St. Louis		P.D.: Mark Todd
1	1	Extreme, More Than Words
2	4	Paula Abdul, Rush Rush
3	5	R.E.M., Losing My Religion
4	2	Stereo MC's, Elevate My Mind
5	3	Queensryche, Silent Lucidity
6	18	Michael W. Smith, Place In This World
7	9	King of the Hill, If I Say
8	7	Michael Bolton, Love Is A Wonderful T
9	11	Kane Roberts, Does Anybody Really Fal
10	12	Hi-Five, I Like The Way (The Kissing
11	21	The Black Crowes, She Talks To Angels
12	14	Celine Dion, (If There Was) Any Other
13	EX	Wilson Phillips, The Dream Is Still A
14	23	Firehouse, Don't Treat Me Bad
15	20	EMF, Unbelievable
16	17	Styx, Love At First Sight
17	6	C&C Music Factory Feat. Freedom Willi
18	19	Huey Lewis & The News, Couple Days O
19	26	Divinyls, I Touch Myself
20	21	Tara Kemp, Piece Of My Heart
21	22	Daryl Braithwaite, Higher Than Hope
22	23	Londonbeat, A Better Love
23	EX	Jesus Jones, Right Here, Right Now
24	28	Rude Boys, Written All Over Your Face
25	29	Marc Cohn, Walking In Memphis
26	EX	Black Box, Strike It Up

Radio Boycotts: Put The Chill On Ice; Lang, Sinead Unfazed

NEW YORK—When radio turns its back on an established artist, does it have the power to hurt that artist's career?

There have been some attempts in the past. Radio boycotted Sinead O'Connor when she refused to have the national anthem played before her concert. Some stations boycotted k.d. lang when she made an anti-beef commercial. But there seems to have been no lasting impact from the boycotts on either artist's career. When a community feels slighted, however, a station can whip up antipathy toward the artist, at least locally.

Recently, Vanilla Ice canceled an appearance in Kitchener, Ontario. The local paper there reports that CHYM, the station sponsoring the concert, was told by the artist's manager that Kitchener was too small for a visit from the

artist. The reaction from the station, its competition, and the listeners was immediate.

CHYM began by sending its entire collection of Vanilla Ice product to the competition, CKKW (AM109). But AM109 PD Rick Moss didn't want it either and says he marked the package "return to sender."

CHYM then distributed posters of Ice, with a red circle and slash through it, to all of the ticket refund locations. Listeners were encouraged to write messages to the artist on the posters, although CHYM promotion manager Valerie Corcoran says most of the messages were too obscene to repeat.

Finally, the station sponsored a "melt the ice party" where activities ranged from burning posters to breaking records. Corcoran says more than 2,000 people at-

Promotions & Marketing



by Phyllis Stark

tended.

Meanwhile, AM109 considered, but ultimately rejected, the idea of creating an ice hole on a lake for people to dump Vanilla Ice merchandise into. Instead, the station declared a "no Vanilla Ice weekend," which continues to this day.

"His music hasn't been heard since the day of that announcement," says Moss. "The CDs are collecting dust." As for any future Vanilla Ice release, Moss says "I won't touch it. It could be No. 1 for 18 weeks and we won't play it. We

have the support of our listeners on this."

IDEA MILL: PHONE SEX SPOOF

WRQN (93Q) Toledo's "ultimate good time promotion," a spoof of phone sex ads, had people in the market talking for several weeks. The campaign kicked off with billboards that read: "for a good time call 240-1200." At the same time, staffers began placing 50,000 cards with the same message on car windshields. People who called the number got a phone sex-type message from either "Jessica" or "Colt" telling them that the ultimate good time was coming soon. Several weeks later, the station kicked off a television campaign, which satirized late night TV phone sex ads, encouraging people to call the number. Finally, it was revealed that the "ultimate good time" was a 93Q contest to win a 24-hour \$10,000 spending spree.

CDJT Dawson Creek, British Columbia collected dirt from listeners to plant a tree commemorating the Nitty Gritty Dirt Band's 25th anniversary. Listeners mailed or brought in an ounce of dirt in an attempt to win 25 tickets to the band's concert. The tree will be housed in the station's lobby.

WVAZ (V103) Chicago has put together a study called "Marketing to the Black Consumer in Chicago and America: A WVAZ Survey of Information and Ideas" to help marketers learn how to reach adult black consumers. Press and local marketing representatives were given the survey at station-sponsored presentation by black consumer marketing expert Chuck Morrison of Coca-Cola USA.

WBOS Boston and the Boston Sailing Center are sponsoring "sail for the harbor day." A fleet of 35 boats, captained by experi-

enced skippers, will take listeners on half-hour cruises around Boston Harbor. A minimum donation of \$2 is requested. All proceeds benefit a non-profit agency working to improve water quality in the Harbor.

WIYY (98 Rock) Baltimore raised \$5,000 for the U.S.O. at its 14th birthday celebration concert. The morning of the benefit concert, a fire destroyed Painters Mill Theater, the venue where it was scheduled to take place. Fortunately, another venue, Hammerjacks, volunteered to host the event and the entire production was transferred within six hours.

CKKW is helping to promote the ground breaking for a new Kitchener city hall with the "hit paydirt" promotion. A grid of 109 squares will be created over the site, and 109 listeners will be invited to dig for prize vouchers. Prizes range from gift certificates to airline tickets.

KIIS Los Angeles will send 30 listeners to WXXS Boston's Saturday (8) Kiss concert... WKSZ (Kiss 100) Philadelphia has installed a phone line where listeners can audition to tell a joke, a one-liner, or story on the morning show.

WQEN Gadsden, Ala., celebrated the 100th anniversary of Spam by giving away cans of it to listeners who called with stories of their worst experience with Spam.

PRO-MOTIONS

WBOS creative services director Jim Berry segues across town to the same position at WZOU. Promotion director Adam Klein assumes his duties... Former WYSY Chicago promotions coordinator Heather Grass joins cross-town WWBZ as marketing director.

CD Media Expands Into AC Arena With Countdown Show

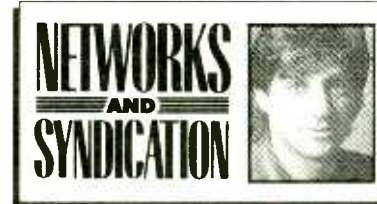
LOS ANGELES—When Wally Clark and Rick Dees announced late last year that they would take their hit show "Rick Dees Weekly Top 40" and syndicate it themselves, some industry observers scoffed, noting that business in general was down, and it was certainly not the right time to start up a new company.

Six months later some of those naysayers are eating crow. Burbank, Calif.-based CD Media is doing so well that it has decided to add another show to the mix. "The Weekly Music Survey With Robert Murphy," an AC-oriented three-hour show hosted by WKQX (Q101) Chicago morning man Murphy, was set to make its debut the weekend of May 31-June 1.

As Murphy explains it, the AC countdown arena was the natural place for CD Media to expand into. "It has rarely been done and when it has, it hasn't been done very well," he says. The timing also seems right for a new AC entry, since some former "Weekly Top 40" affiliates, including Q101, have shifted from top

40 to hot AC. "We used to run Rick's show, but because of our playlist, we couldn't run it anymore," he adds.

With "The Weekly Music Survey," CD Media won't run into that problem. Instead of using a trade-



by Craig Rosen

magazine chart, the show will construct its own chart each week from the affiliates' playlists. Each week affiliates will fax their playlists to CD Media's Burbank offices and the top 30 AC hits will be tabulated for the show.

"If most affiliates aren't playing a song, chances are we won't be playing it either," says Murphy. "It (Continued on next page)

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Billboard's PD of the week

Skylark Lindsey
KCCN Honolulu



HOW DOES a station go from a 2.2 to a 9.2 in the Arbitron ratings in a year with no marketing and few promotions? Mostly by playing artists you've never heard of, like Kalapana, Henry Kapon, Nohelani Cypriano, and Brother Noland, according to KCCN-FM (FM 100) Honolulu station manager/PD Jacqueline Lindsey.

Lindsey, who uses the name Honolulu Skylark during her midday show, put the station on the air in May 1990, programming what she describes as "contemporary Hawaiian music with a flavoring of island music." And, she says, the kids love it. In the winter ratings, the station was third overall behind AC KSSK-AM and top 40 KIKI, third among 18-34-year-olds, and fourth in the 25-54 demo.

The music is 90% contemporary Hawaiian artists, with the balance made up of "rhythms like salsa from Puerto Rico, samba from Brazil, reggae from Jamaica, and calypso from Cuba." The music mix includes some Hawaiian-language selections, and two traditional Hawaiian songs per hour. Other songs are considered if they have the right "feel." For example, the Robert Palmer/UB40 "I'll Be Your Baby Tonight" fits the mix.

Most of the music is material recorded after 1970, which, Lindsey says, "was a big recording year here in Hawaii. The '70s saw a resurgence of things Hawaiian and [renewed interest in] issues facing Hawaiians."

Lindsey began her radio career at KPOO San Francisco in 1972, where she programmed a Hawaiian-music show while she was still in college. Returning to her native Hawaii in 1974, she started as an engineer dividing her time between a Filipino station and a Japanese station. Eventually, she landed an air shift at the then-all-female KNDI.

Lindsey, who is half Hawaiian and half Italian, says, "Meanwhile, I kept trying to knock on the doors of this Hawaiian station [KCCN-AM] because that is where I would best be served in radio perpetuating my Hawaiian heritage." Eventually, KNDI began a Hawaiian music show in overnights, and it was hosting that show that finally landed Lindsey a job at KCCN in 1976. In 1980, she became PD, but then left in 1986 to become promotion director at crosstown top 40 KQM. Last year, she was lured back to KCCN with the promise of signing on an FM.

This month, KCCN will become an Arbitron subscriber for the first time. "I think the owner finally realized that we're playing ball with the top stations and we are one of those stations," Lindsey explains. Although there is no direct format competitor in the market, Lindsey says she shares the most audience with KQM and KIKI.

Here's an hour of afternoons: Henry Kapon, "Right Here Waiting"; 3rd Road Delight, "Jamaica Fare"; Keola Beamer, "Sweet Island Girls"; Del Beazley, "Ua

Haa'wi Ia He"; Chicky Boy Chock, "Island Music"; Voyage, "Tahiti, Tahiti"; RPO, "Promise Me"; Manuma Bros., "Crystal Blue Persuasion"; Aswad, "Roots Rockin'"; Moondance, "Take Me Back"; Jeff Rasmusen, "Maile Lei"; Jerry Santos, "Ipo Poli Anuana"; Mana'o Company, "My Yellow Ginger"; Abba, "Happy Hawaii"; Peter Moon Band, "Could You Be Loved."

The AM, known as "station aloha," is celebrating its 25th year of playing traditional Hawaiian music, concentrating on pre-1970 Hawaiian-language recordings. One of the AM's popular programming features is "Territorial Airwaves," a weekly program that features music of Hawaii before it became a U.S. state.

Those who don't live in Hawaii may have a tendency to underestimate the importance of local music to the people, but Lindsey says this loyalty to local music is the main reason for the FM's success. "I think there was a major gap here in island radio. [People] were at this standstill of being bored with their choices. We blended what they liked about Hawaiian music with an island beat and it really took off."

"The first two books [when the station rose 2.2-6.4, and then 6.4-6.7] people kept saying 'it's a fluke.' But [listeners] really identified with it."

One reason why Hawaiians are so supportive of local artists is that "for us to see a top 40 group [here] is rare. They may stop here on their way to Japan," Lindsey says, "but [the people] really support the local groups that are performing in the clubs. These people become their heroes."

Capitalizing on that, the station began sponsoring monthly "Jawaian Jams" concerts (Jawaian is an acronym for jammin' Hawaiian), which were hugely successful. At the first one in November 1990, Lindsey remembers having to turn 2,500 people away. Otherwise, the station has done little in the way of marketing. But on June 1, the station was set to kick off its first TV and bumper-sticker campaigns.

The AM has traditionally been a tough sell among advertisers and agencies because the buyers, who come mainly from the mainland, perceive the locals as "a beer-drinking lower class," according to Lindsey. But, she says, that perception is much less of a problem for the FM, where the numbers speak for themselves. Lindsey describes the FM audience as predominantly male and "mobilely upward 18-34-year-olds."

Even so, she says, "hopefully people will accept us as being a real radio station. I hope the advertisers come to believe that we're here because the listeners want us to be here. We may not be as slick, and we may not have as much money as other stations, but [our listeners] found us by accident and they haven't left us. Now with the reinforcement of TV and stickers, they're realizing they made the right choice."

PHYLLIS STARK

NETWORKS AND SYNDICATION

(Continued from preceding page)

is really a countdown that meets the needs of the affiliate stations. It really gives stations the opportunity to put on a show that is musically safe."

The addition of "The Weekly Music Survey" also allows CD Media to clear shows at two stations in the same market. The "Survey" will make its debut on more than 25 stations, including WENS Indianapolis, WBT-FM Charlotte, N.C., and WIVY (Y103) Jacksonville, Fla.

For the first month, "The Weekly Music Survey" will be offered on reel-to-reel, but CD Media is hoping to get the show on CD by the week-end of July 6.

Murphy will record his voice tracks in Chicago and the show will be assembled by producer Paul Liebeskind, who also produces the Dees show, in Burbank.

Given the success of Dees' show, Murphy is optimistic that "The Weekly Music Survey" will be a hit. "CD Media obviously knows what it's doing," he says. "This isn't something that is going to be thrown together in a medium-market-station production room and thrown on cassette and mailed out to stations."

AROUND THE INDUSTRY

National Public Radio's long-awaited Phil Spector special, produced by Hal Willner, is here. "Why Sing Along?—A Phil Spec-

tor 50th Birthday Tribute," a two-hour special focusing on the Spector legend with comments from Brian Wilson, Allen Ginsberg, and Harry Nilsson, will be beamed to NPR affiliates June 19 at 10 p.m. EST and June 21 at 3 p.m. EST.

TNNR will simulcast the "TNN Music City News Country Awards," a two-hour special that will be telecast live on The Nashville Network at 9 p.m. EST June 10.

Bob Schieffer has been named as anchor and moderator of CBS Radio Networks' "Face The Nation." Schieffer replaces Leslie Stahl and will continue to anchor the 5 p.m. EST Saturday edition of "CBS News On The Hour."

Premiere Radio Networks has added the country-oriented comedy short "News From The Boonies." Premiere supplies three odd news stories in an interactive script with digital sound effects, music beds, an intro, and closing segment.

Westwood One has expanded its entertainment news division with the hiring of Eliot Tiegel as WW1 entertainment news editor. Tiegel, a former editor of The Hollywood Reporter and onetime managing editor of Billboard, will provide scripts and interviews to Mutual Broadcasting System's "America In The Morning" and NBC Radio Network's "First Light," as well NBC's youth-oriented The Source.

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Ice-T Stakes His Claim As The 'Original Gangster'

■ BY JANINE McADAMS

NEW YORK—"I'm not really a bad guy," says gold-certified rhymers Ice-T, whose fourth Sire album, "O.G. Original Gangster," was released last month.

"I can drop science and still do the ill records. If you really understand me you can hold onto what I'm really saying," he explains. "My message is: Go to school, don't end up in jail, drugs ain't gonna help you, and learn through my experience. But at the same time I might shoot you if you fuck with me . . . I'm no angel, and people don't have to agree with me."

People have not always agreed with Ice-T, who came to national prominence with his theme song to the film "Colors" and his epic street tales "I'm Your Pusher" and "High Rollers." The target of attacks by the Parents' Music Resource Center for perceived use of profanity, violent imagery, and sexism in his lyrics, the outspoken rapper, born Tracy Marrow, nevertheless maintains his own

philosophies concerning freedom of expression and hip-hop activism.

"Ice-T is a negative image with a positive message," says Jorge Hinojosa, who has managed Ice-T for the past eight years. "More of the mainstream has accepted him for who he is . . . He's actually gone the other way—he's gotten more intense and refuses to compromise creatively."

"O.G. Original Gangster" is evidence of that, a return to the streetwise rhyme style known as gangsta rap that Ice-T pioneered. Produced by Ice-T with Afrika Islam, Bilal Bashir, DJ SLJ, and DJ Aladdin, its 23 tracks contain philosophy, commentary, attitude, and finely detailed stories of confrontation and conquest on the streets of L.A.

"It's kinda like a circle back to my first, to the track 'Six In The Morning,'" he says, referring to a classic gangsta cut on his 1987 debut, "Rhyme Pays," in which the hero and his posse evade the police. "There's all these hardcore gangster rappers out here, but this is my way of saying who started all this madness."

The album combines raw, bass-heavy rhythms with the unparalleled delivery of a great storyteller. And whether his tales of gangster life are truth, fiction, or vivid analogies for

the life of an unrivaled rap hero is for the listener to decide.

Unlike his last album, "The Iceberg/Freedom Of Speech . . . Just Watch What You Say," "O.G." contains few tirades against censorship,

'I'm no angel, and people don't have to agree with me'

drugs, or violence, and avoids almost completely any graphic sex talk. Instead, says Ice, he returned to the basics, as in "New Jack Hustler (Nino's Theme)"—also featured on the soundtrack to "New Jack City"—which is rising fast on the Hot R&B Singles chart. "One thing about this album, there is not that guaranteed message there . . . That got boring to me; if we know there's gonna be a message then it's no fun," he says.

The first official single from "O.G." is the title track, released in May. The follow-up will be "Lifestyles Of The Rich And Infamous," in which Ice-T explains in realistic terms the ups and downs in the life of a rap star. The album also contains the track "Bitches," in which Ice defends

his use of the word by stretching its definition to include men. "I deal with 100% more men that act like bitches than women," he explains.

Ice-T's multiple talents are coming to the fore this year. His dynamic persona has allowed him to carve a new career as an actor, as good cop Scotty Appleton in "New Jack City" and running buddy to Denzel Washington in the upcoming "Ricochet." According to Hinojosa, Ice-T has directed the longform video of all tracks on "O.G.," due July 23 from Warner Bros.; the rapper is also considering an offer to compose a film score.

This summer, Ice-T embarks on the Lollapalooza Festival tour with Jane's Addiction and Living Colour, a rare instance when a rapper performs with a rock band. (Ice-T toured last year with the Gathering Of The Tribes show with Mission U.K. and Soundgarden.) Touring along with them will be black rock band Body Count, in which Ice-T is the vocalist. Body Count makes its debut via one eponymous, headbanging track on "O.G." and will make its own album debut later this year.

"I'm rock'n'roll anyway," says Ice. "My definition of rock'n'roll is if you're dealing with the system and

dealing with milkshakes and homework, you're pop. When you decide to take the system and rock it, you're rock'n'roll. Public Enemy, N.W.A. is rock'n'roll. When you put on Parliament or Ice-T you're rock."



Meeting Of The Masters. Island artist Will Downing, right, offers congratulations to veteran performer Jon Lucien at the listening party for his new Mercury album, "Listen Love." The party was held at Vernon's Jerk Paradise in New York.

BET's new magazine targets teen viewers . . . see The Eye

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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Headier Rap Hybrids Aspire To A New 'Definition Of Sound'

PSYCHEDELIC SOUL: As rap matures in the '90s, more influences are being felt from the pop, rock, dancehall, and jazz realms musically, with lyrics that offer a more philosophical approach. In a style pioneered by **De La Soul**, the **Jungle Brothers**, and **A Tribe Called Quest**, new acts are taking this style even further.

English act **Definition Of Sound** debuted last week on the Hot Rap Singles chart with "Now Is Tomorrow" on Cardiac. The record is an up-tempo, four-on-the-floor dance tune, rhythmically reminiscent of **Rebel M.C.'s** "Rebel Music," with jangling electric guitar strokes and a vocal chorus by **Elaine Vassell**. The track was a top 20 hit in the U.K. The group, made up of rapper/producers **Kevwon** and the **Don**, met through mutual rap-enthusiast friends, who would practice its rhyme styles while listening to new and rare records. Kevwon invited the Don into the studio to do a demo, which landed them a deal as the group **Top Billin'**, which had two underground hits. That led to a deal with Circa Records, distributed by Virgin in the U.K. Cardiac (owned by Virgin but distributed independently) picked up the group for the States when president **Cathy Jacobsen** heard its work at a WEA conference.

The name Definition Of Sound

was given to the group by its manager, says Kevwon: "We thought it was corny and long, but then we thought it was a name people would remember. It's quite a statement. It doesn't mean we are the definite definition of sound. It's the definition of our sound."

And what is that sound? "On our album ["Love & Life: A Journey With The Chameleons"] you can tell we're not from [the U.S.]," says Kevwon. "It's a European flavor, kind of real mellow. The way we speak is not direct—it's a very abstract style." The rest of the Definition Of Sound album plows through a wide range of styles, including a '60s pop-rock sensibility, as demonstrated on "Wear Your Love Like Heaven," likely to be the next single.

Also from an English point of view comes **P.M. Dawn** on Gee Street Records, which is headed by **Jon Baker**. The label, which had distributed **Queen Latifah** and the **Jungle Brothers** releases in the U.K., recently completed a joint-venture deal with Island. Consisting of two brothers, **Prince B** and **DJ Minutemix**, from New Jersey who have already gotten rave reviews in the British press, P.M. Dawn debuts here with "A Watcher's Point Of View (Don't Cha Think)," which shows influences as varied as the **Jackson 5**, the **Tur-**

tles, **George Clinton**, and **Spandau Ballet**. The group's album drops this summer.

In a similar vein are **4th & B'way's Dream Warriors**, who hail from Toronto. The act recently performed tracks from its debut album, "And Now The Legacy Begins," including the single "My



by Janine McAdams

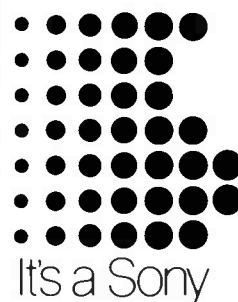
Definition Of A Boombastic Jazz Style." Styling their raps to dancehall, swing, rock, and traditional hip-hop beats, the crew rocked New York's S.O.B.'s, where they opened for **Chrysalis' Gang Starr**.

STUFF: The annual monster concert tour that is the Budweiser Superfest will feature **Ralph Tresvant**, **Bell Biv DeVoe**, **L.L. Cool J**, **Johnny Gill**, **Hi-Five**, **Digital Underground**, and **Pebbles**, with a special appearance by **Babyface**. This is the Budfest's 12th season, and kicks off June 14 in Charlotte, N.C., with 12 more stops around the country before concluding July

6 in Chicago. . . Nashville's Talent On Parade Series (T.O.P.S.) has organized the first annual Music Business Conference, June 18 at Fisk Univ. It is sponsored by BMI, Bust It Management and Productions, the Metro Nashville Arts Commission, Warner Bros., and WQQK Nashville. Industry representatives will discuss publishing, management, entertainment law, and other topics. Among those scheduled to participate are **Jeffrey Cooper** of **Midnight Star** and the African American Recording Artist; **Gail Hamilton**, manager of **Take 6**; **Johnathan Mosely** of **Bust It Management and Productions**; entertainment attorney **DeWayne Powell**; **Zomba Music's David Renzer**; and others. Call BMI's Nashville public relations office for info. . . **Dr. Dre** and **Ed Lover**, hosts of "Yo! MTV Raps," are currently trying to organize a benefit concert for the Apollo Theatre during the second week in August. Artists, managers: this is your opportunity to help save a national landmark. Call **Lindsey Williams** at Weasel Marketing, 212-876-4446. . . In other efforts to save the Apollo, **Percy Sutton**, managing partner of the Apollo Theatre Investment Group, and consultant **Erik Nuri**, former Arista VP of A&R, have begun a campaign to attract the industry's top producers

to the Apollo's state-of-the-art recording studio, which features a Neve VR-60 automated board with Flying Faders. Letters have gone out to producers across the country, asking them to commit to one six-hour session at regular rates within the next six months. Call **Nuri** at 212-878-1782. Meanwhile, **Jack "The Rapper" Gibson** reports in *The Mello Yello* that **Madonna** will perform benefit shows for the Apollo Theatre. We could not confirm this at press time, but we hope it is true. Madonna is a pop star who owes her success in part to the support of the African-American audience, and her help would be invaluable.

OPS: The "Celebrate The Soul Of Black Music" television special taping Tuesday (4) at the Pantages is executive-produced by **Don Jackson** of Central City/Tribune Entertainment (*Billboard*, *The Rhythm & the Blues*, May 25). However, Jackson does not produce the "Soul Train Music Awards," which are produced by founder/host **Don Cornelius**. Tribune syndicates the program to more than 100 markets nationwide. . . Studio One/Coxsone's Records, which records and distributes primarily reggae, dancehall, calypso, and other Caribbean music, is celebrating its 35th anniversary this year.



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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Billboard®

FOR WEEK ENDING JUNE 8, 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	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS ON CHART
				★ ★ No. 1 ★ ★		
1	1	1	1	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	7 weeks at No. 1 NEW JACK CITY	11
2	2	2	2	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	14
(3)	8	15	3	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	6
(4)	14	24	4	LUTHER VANDROSS EPIC 46789 (10.98 EQ)	POWER OF LOVE	3
5	4	5	4	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	11
6	3	3	2	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	17
(7)	9	12	7	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	8
8	6	7	1	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	28
9	5	4	3	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	16
10	7	6	1	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	29
11	11	9	9	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	16
(12)	19	19	12	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	7
13	10	8	1	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	28
14	15	13	3	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	49
15	12	11	1	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	28
16	13	10	4	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	55
17	17	14	2	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	36
(18)	21	25	18	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	6
19	20	22	19	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	11
20	16	16	11	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	22
21	23	20	1	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	27
22	18	17	1	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	50
23	24	23	21	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	11
(24)	31	56	24	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	3
(25)	28	30	25	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	9
26	22	18	11	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	27
27	26	26	11	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	42
28	25	21	1	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	19
(29)	NEW ►	29		ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	1
30	29	27	19	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	18
31	30	29	9	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	26
32	32	31	1	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON	62
(33)	NEW ►	33		CHUBB ROCK SELECT 21640 (9.98)	THE ONE	1
(34)	38	46	34	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP	8
35	34	39	9	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	28
36	33	32	32	GEORGE HOWARD GRP 9629* (9.98)	LOVE AND UNDERSTANDING	12
37	35	38	16	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	43
38	39	49	36	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	22
(39)	42	44	39	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	11
(40)	68	—	40	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46869/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	2
41	36	36	3	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	59
(42)	47	57	42	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	19
43	41	37	19	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	28
(44)	51	59	44	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	7
45	43	34	1	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL	58
46	27	28	25	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE	10
(47)	NEW ►	47		DE LA SOUL TOMMY BOY 1029* (9.98)	DE LA SOUL IS DEAD	1
48	52	63	48	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	6
(49)	58	60	49	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	9

50	40	35	26	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH	29
51	55	54	51	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME	7
52	54	67	52	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	4
53	45	42	41	RIFF SBK 95828 (8.98)	RIFF	9
(54)	89	—	54	PAULA ABDUL CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	2
55	44	40	7	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE	18
56	56	51	51	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.	10
57	48	47	46	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	11
58	50	43	18	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY	41
59	37	33	17	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR	29
(60)	NEW ►	60		BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
61	49	45	12	PEBBLES ● MCA 10025 (9.98)	ALWAYS	36
62	57	52	40	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS	16
63	46	41	5	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL	23
64	62	65	62	VICTORIA WILSON-JAMES EPIC 46853 (9 98 eq)	PERSEVERANCE	6
(65)	NEW ►	65		DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	1
66	59	53	48	WHODINI MCA 10201 (9.98)	BAG-A-TRIX	9
67	64	62	56	SHEILA E WARNER BROS. 26255 (9.98)	SEX CYMBAL	8
68	60	55	34	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES	14
(69)	77	89	69	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	3
(70)	NEW ►	70		SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	1
71	69	72	69	O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?	5
72	65	64	51	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU	23
(73)	75	96	73	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	3
74	70	66	66	K-9 POSSE ARISTA 8665 (9.98)	ON A DIFFERENT TIP	8
75	61	61	8	WHISPERS ● CAPITOL 92957 (9.98)	MORE OF THE NIGHT	43
76	63	50	1	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	65
(77)	NEW ►	77		K.M.D. ELEKTRA 60977 (9.98)	MR. HOOD	1
78	66	58	42	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS	20
79	67	69	64	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II	12
(80)	87	87	64	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO	14
81	84	86	5	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE	75
82	76	76	38	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	36
(83)	99	94	83	KMC PRIORITY 57122 (6.98)	THREE MEN WITH THE POWER OF TEN	3
84	79	73	73	SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	6
85	53	48	22	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT	29
86	74	83	24	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS	33
(87)	96	—	87	RONNIE LAWS ATA 75753*/SAX (9.98)	IDENTITY	2
88	95	78	66	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS	13
89	88	81	57	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO	20
90	83	92	83	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	7
91	71	77	71	TONY D. 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE	6
92	72	79	58	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION	11
93	78	68	3	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE	37
94	80	71	51	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE	13
95	97	93	4	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	31
96	91	90	3	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS	46
97	92	84	23	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY	29
98	81	70	28	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG	28
99	90	99	42	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	48
100	73	74	59	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY	18

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

THE ONE

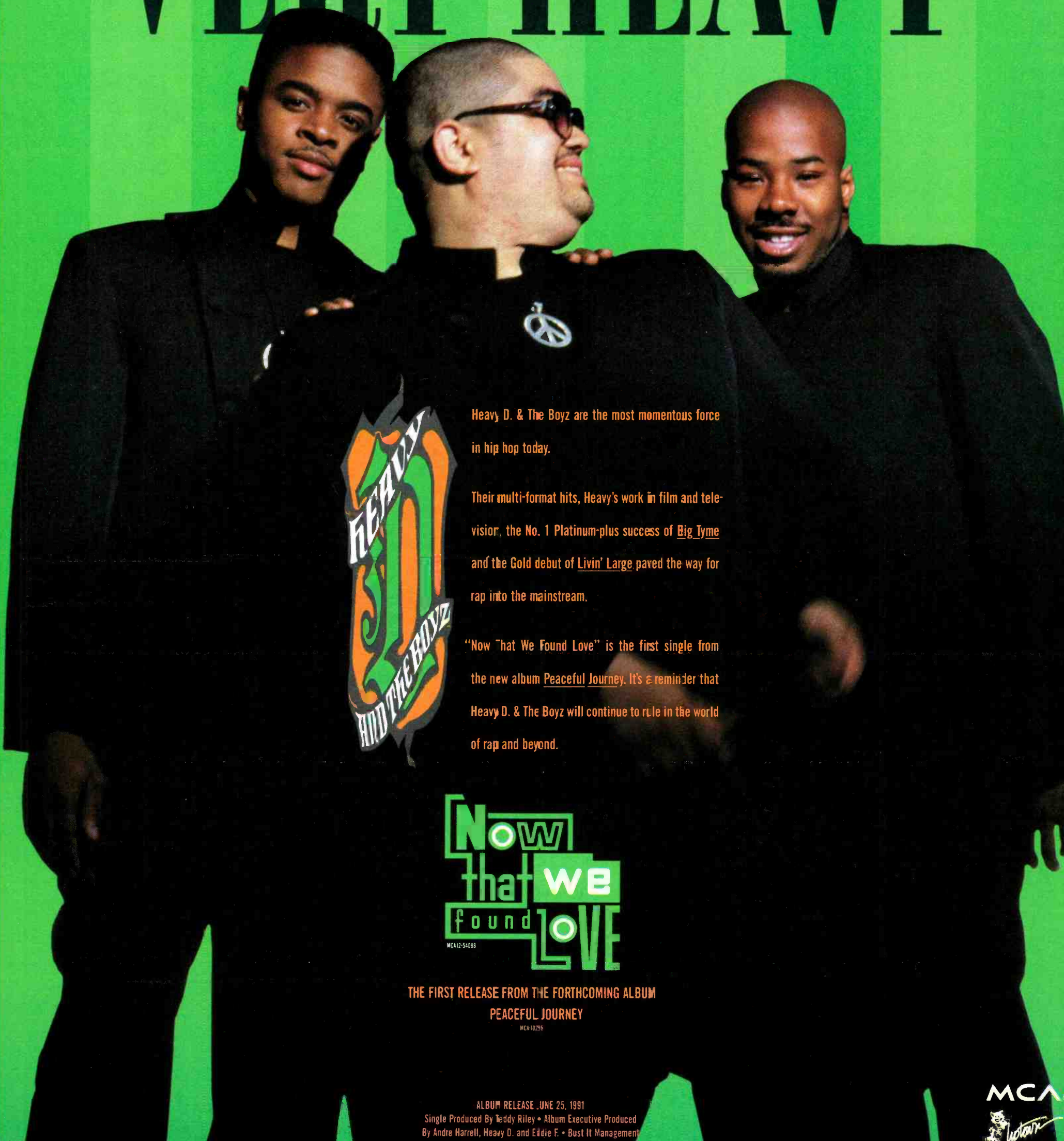
ON SELECT RECORDS, CASSETTES & COMPACT DISCS. ALL SOUNDS NOT AVAILABLE ON LP.

SOLD 275,000 UNITS IN 2 WEEKS

CHUBB ROCK

16 SONG CASSETTE AND CD INCLUDES: THE FULL 5 SONG EP "TREAT 'EM RIGHT"

VERY HEAVY



Heavy D. & The Boyz are the most momentous force in hip hop today.

Their multi-format hits, Heavy's work in film and television, the No. 1 Platinum-plus success of Big Tyme and the Gold debut of Livin' Large paved the way for rap into the mainstream.

"Now That We Found Love" is the first single from the new album Peaceful Journey. It's a reminder that Heavy D. & The Boyz will continue to rule in the world of rap and beyond.

**[Now]
that we
found LOVE**

MCA12-54086

THE FIRST RELEASE FROM THE FORTHCOMING ALBUM
PEACEFUL JOURNEY

MCA10295

ALBUM RELEASE JUNE 25, 1991

Single Produced By Teddy Riley • Album Executive Produced
By Andre Harrell, Heavy D. and Eddie F. • Bust It Management

MCA





In **Sync.** Philadelphia International signee Phyllis Hyman snuggles up to producer Nick Martinelli in the studio as they work on Hyman's upcoming album debut. Martinelli contributed two compositions to the album.

Hot Rap Singles					Compiled from a national sample of retail and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ NO. 1 ★ ★		
1	1	1	8	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	YO-YO FEAT. ICE CUBE 3 weeks at No. 1	
2	3	5	9	RAMPAGE RAL 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J	
③	4	8	5	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D	
4	2	2	10	MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J	
⑤	7	11	7	HOMIE DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)	◆ TERMINATOR X	
6	5	4	14	BORN AND RAISED IN COMPTON PROFILE 7323 (C) (T)	◆ DJ QUIK	
⑦	10	13	5	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL	
8	9	12	8	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL	
9	6	3	12	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T	
10	12	10	6	IMAGINATION EPIC 49-73657 (C) (M) (T)	◆ HANSOUL	
11	8	6	13	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D	
⑫	15	20	5	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS. (C) (T)	◆ MC SWAY & DJ KING TECH	
13	13	9	12	WHIP IT BABY NASTYMIX 74005 (C) (T)	◆ MARIO	
14	11	7	15	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS	
⑮	17	26	3	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T)	◆ LARRY LARR	
⑮	19	29	4	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN	
⑮	21	27	3	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T)	AMG	
⑮	29	—	2	LOVESICK CHRYSLIS 23676 (C) (M) (T)	◆ GANG STARR	
⑮	22	18	7	U-R-NOT THE 1 ATLANTIC 0-86076 (C) (T)	◆ CRAIG G	
⑮	25	—	2	NOW IS TOMORROW CARDIAC 4010-0 (M) (T)	◆ DEFINITION OF SOUND	
⑮	23	—	2	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T)	◆ 3RD BASS	
⑮	26	—	2	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T)	ICE-T	
23	18	25	4	YOU ARE MY HEAVEN PRIORITY 7232 (C) (T)	FONKE SOCIALISTIKS	
⑮	28	—	2	WE WANT THE FUNK INTERSCOPE 0-96357/EAST WEST (C) (CD) (T)	◆ GERARDO	
25	24	17	22	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK	
26	16	19	7	GET WILD GO CRAZY ARISTA 2196 (C) (T)	◆ K-9 POSSE	
⑮	NEW ▶		1	PLAYING YOUR GAME EFFECT 715/LUKE (C) (M) (T)	BUFFALO SOLDIERS	
28	20	15	12	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	◆ VICIOUS BASE FEAT. D.J. MAGIC MIKE	
29	14	14	8	CRANK IT UP SOUND OF NEW YORK 4763/MOTOWN (C) (T)	ARB	
⑮	NEW ▶		1	DO THE NASTY DANCE JR 6026/JOEY BOY (C) (T)	◆ THE DOGS FEAT. DISCO RICK	

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.

Hot R&B Singles Sales & Airplay™

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	I WANNA SEX YOU UP	COLOR ME BADD	1	1	1	I WANNA SEX YOU UP	COLOR ME BADD	1
2	2	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	8	2	3	I DON'T WANNA CRY	MARIAH CAREY	3
3	3	PLAYGROUND	ANOTHER BAD CREATION	6	3	5	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	2
4	8	MIRACLE	WHITNEY HOUSTON	4	4	7	DON'T GO	EN VOGUE	5
5	7	HOW CAN I EASE THE PAIN	LISA FISCHER	7	5	9	WITH YOU	TONY TERRY	9
6	6	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	2	6	10	MIRACLE	WHITNEY HOUSTON	4
7	9	YOU CAN'T PLAY WITH MY YO-YO	YO-YO FEAT. ICE CUBE	13	7	11	HOW CAN I EASE THE PAIN	LISA FISCHER	7
8	10	I DON'T WANNA CRY	MARIAH CAREY	3	8	8	PLAYGROUND	ANOTHER BAD CREATION	6
9	11	DON'T GO	EN VOGUE	5	9	12	EMOTIONALLY YOURS	O'JAYS	10
10	12	BORN AND RAISED IN COMPTON	DJ QUIK	18	10	13	DO ME RIGHT	GUY	12
11	13	EMOTIONALLY YOURS	O'JAYS	10	11	2	KISSING YOU	KEITH WASHINGTON	11
12	4	KISSING YOU	KEITH WASHINGTON	11	12	14	DO WHAT I GOTTA DO	RALPH TRESVANT	15
13	5	YOUR LOVE - PART 2	KEITH SWEAT	17	13	15	I TRY	WILL DOWNING	14
14	16	I TRY	WILL DOWNING	14	14	16	MOTOWNPHILLY	BOYZ II MEN	19
15	22	DO ME RIGHT	GUY	12	15	17	EXCLUSIVITY	DAMIAN DAME	16
16	21	EXCLUSIVITY	DAMIAN DAME	16	16	19	BABY I'M READY	LEVERT	20
17	17	WITH YOU	TONY TERRY	9	17	4	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	8
18	24	DO WHAT I GOTTA DO	RALPH TRESVANT	15	18	20	WHAT IS THIS THING CALLED LOVE?	ALEXANDER O'NEAL	23
19	25	MOTOWNPHILLY	BOYZ II MEN	19	19	22	MAIN COURSE	FREDDIE JACKSON	21
20	27	BABY I'M READY	LEVERT	20	20	6	YOUR LOVE - PART 2	KEITH SWEAT	17
21	26	IF?	MICHEL'LE (DUET WITH MICHAEL HOLMES)	22	21	23	YOU CAN'T PLAY WITH MY YO-YO	YO-YO FEAT. ICE CUBE	13
22	39	MAIN COURSE	FREDDIE JACKSON	21	22	25	YOU'RE GONNA GET SERVED	GENE RICE	25
23	36	HEAVEN	RUDE BOYS	24	23	28	IF?	MICHEL'LE (DUET WITH MICHAEL HOLMES)	22
24	28	RAMPAGE	EPMD FEATURING L.L. COOL J	30	24	24	BORN AND RAISED IN COMPTON	DJ QUIK	18
25	32	RING RING RING (HA HA HEY)	DE LA SOUL	26	25	27	NEVER GONNA LET YOU DOWN	SURFACE	29
26	—	RUSH RUSH	PAULA ABDUL	28	26	31	NIGHTS LIKE THIS	AFTER 7	36
27	31	LET'S PUSH IT	INNOCENCE	39	27	29	HEAVEN	RUDE BOYS	24
28	19	CALL ME	PHIL PERRY	43	28	33	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	32
29	—	THE OTHER SIDE	RUBY TURNER	34	29	26	THIS TIME MAKE IT FUNKY	TRACIE SPENCER	31
30	—	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS	45	30	39	GOTTA HAVE YOU	STEVIE WONDER	41
31	18	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	37	31	32	CIRCLE OF ONE	OLETA ADAMS	27
32	38	TONIGHT'S THE NIGHT	TERRY STEELE	44	32	35	CAN YOU STOP THE RAIN	PEABO BRYSON	40
33	20	HERE WE GO	C&C MUSIC FACTORY	52	33	—	OPTIMISTIC	SOUNDS OF BLACKNESS	42
34	14	STRIKE IT UP	BLACK BOX	33	34	—	RUSH RUSH	PAULA ABDUL	28
35	—	CIRCLE OF ONE	OLETA ADAMS	27	35	—	RING RING RING (HA HA HEY)	DE LA SOUL	26
36	15	A HEART IS A HOUSE FOR LOVE	THE DELLS	35	36	—	WHY	SMALL CHANGE	50
37	—	YOU'RE GONNA GET SERVED	GENE RICE	25	37	40	THIS MUST BE HEAVEN	OMAR CHANDLER	49
38	23	MAMA SAID KNOCK YOU OUT	L.L. COOL J	56	38	36	SWEET CONTROL	JON LUCIEN	38
39	—	ANTI FUNKY WORLD	THE NATION FUNKTASIA	46	39	21	STRIKE IT UP	BLACK BOX	33
40	30	DADDY'S LITTLE GIRL	NIKKI D	67	40	18	A HEART IS A HOUSE FOR LOVE	THE DELLS	35

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

TITLE (Publisher – Licensing Org.) Sheet Music Dist.			ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL		
78	AMAZING LOVE (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)		30	RAMPAGE (Paricken, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP/Power Force, BMI/Budget, BMI)	
46	ANTI FUNKY WORLD (Two Tuff-Enuff, BMI/Irving, BMI) CPP		26	RING RING RING (HA HA HEY) (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)	
70	BABY COME TO ME (Virgin, ASCAP/Penzafire, ASCAP/Gratitude Sky, ASCAP)		28	RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM	
20	BABY I'M READY (Trycep, BMI/Willesden, BMI)		100	SEE SAW (EMI Blackwood, BMI/Elm Street, BMI)	
71	BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL		58	SENSUOUS (Virgin Songs, BMI/Abana, BMI)	
18	BORN AND RAISED IN COMPTON (Protoons, ASCAP/Total Trak, ASCAP)		72	SHE NEEDS TO GET SOME (Raydiola, ASCAP)	
43	CALL ME (Pundit, BMI)		66	SHE'S DOPE! (Hip City, BMI)	
40	CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP)		63	SLOW DOWN (Brand Nubian, ASCAP/Geffen, ASCAP)	
27	CIRCLE OF ONE (Copyright Control)		59	SOUTH OF THE RIVER (Chappell, ASCAP/Unichappell, BMI)	
67	DADDY'S LITTLE GIRL (Waitersongs, ASCAP/AGF, ASCAP/Have Faith, ASCAP/Daddy's Little Girl, ASCAP/Def Jam, ASCAP) CLM		55	STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)	
12	DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)		33	STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	
5	DON'T GO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP		89	SUGAR FREE (Biz Markie, ASCAP/I.U., ASCAP)	
75	DON'T LEAVE ME (Marvin L. Winans, ASCAP/Zomba, ASCAP)		68	SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP)	
15	DO WHAT I GOTTA DO (Flyte Tyme, ASCAP)		74	SWEET BITTER LOVE (Tiju, ASCAP/Forecast, ASCAP)	
10	EMOTIONALLY YOURS (Special Rider, ASCAP)		38	SWEET CONTROL (WB, ASCAP/DQ, ASCAP/EMI Blackwood, BMI/Kuzu, BMI/Spruill House, BMI) WBM	
16	EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL		69	TELL ME THIS NIGHT WON'T END (Paper Boy, BMI/Agape, BMI/A.Ray, ASCAP/Terry Cummings, BMI)	
77	GAMES (Pac Jam, BMI/C.Tan, BMI)		99	THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)	
95	GO ON (Next Plateau, ASCAP/Bratton & White, ASCAP/Godspeed, ASCAP)		49	THIS MUST BE HEAVEN (Interior, BMI)	
84	GOT A LOVE FOR YOU (Hands On, ASCAP/CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)		31	THIS TIME MAKE IT FUNKY (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP) WBM	
41	GOTTA HAVE YOU (Steveland Morris, ASCAP)		92	THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)	
79	GOTTA LOVE (EMI April, ASCAP/Across 110th Street, ASCAP/De Swind Mob, ASCAP/LBN, ASCAP)		47	TIC TOK (Peljo, BMI/Tarpell, ASCAP/Bernard Harc, BMI/MVF III, ASCAP/Carol Coleman, BMI)	
45	GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)		44	TONIGHT'S THE NIGHT (Rod Stewart, ASCAP/Intersong, ASCAP/EMI April, ASCAP)	
87	HAD ENUFF? (Al B. Sure!, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP/Getaloadoffatso, BMI)		57	WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	
35	A HEART IS A HOUSE FOR LOVE (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/EMI April, ASCAP/Smic Smac, ASCAP/Behind Bars, ASCAP) WBM		23	WHAT IS THIS THING CALLED LOVE? (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
24	HEAVEN (Trycep, BMI/Rude News, BMI)		50	WHY (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpediem, ASCAP)	
52	HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL		9	WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)	
85	HOMIE DON'T PLAY DAT (Sound Dome, BMI)		88	WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)	
7	HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL		13	YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)	
65	HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)		25	YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Trayce One, BMI)	
32	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)		17	YOUR LOVE - PART 2 (WB, ASCAP/F/A, ASCAP/Keith Sweat, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM	
3	I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL				
8	I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)				
93	IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)				
22	IF? (Ruthless Attack, ASCAP)				
91	I GOT TO HAVE IT (Barney & Fred, BMI)				
2	POWER OF LOVE/LOVE POWER (EMI April,				



TERRI ROSSI'S RHYTHM SECTION

LAST WEEK the Hot R&B Singles chart had 55 bullets; this week it has 46. The toughest section of the chart is the top 30, which contains 23 bullets. Like last week, most of the records are making similar gains, therefore moving up together. Also, while the number of frozen playlists were well within the normal range, many programmers made only slight adjustments in their lists. In the top five, four records are contending for the top spot. "I Wanna Sex You Up" by **Color Me Badd** (Giant) clings to No. 1 and has a considerable point spread over "Power Of Love/Love Power" by **Luther Vandross** (Epic). "Love Power" holds reports from the entire panel and gets its first No. 1 report from WVEE Atlanta. On the Top 40 radio and airplay lists, there is no alignment between radio and retail rankings. For example, "I Don't Wanna Cry" by **Mariah Carey** (Columbia) is ranked No. 2 in radio points and is No. 8 in retail rank, therefore allowing Vandross to pull ahead of it. "Miracle" by **Whitney Houston** (Arista) is ranked No. 6 at radio, but its retail rank creates the balance, jumping over "Don't Go" by **En Vogue** (Atlantic).

"EXCLUSIVITY" by **Damian Dane** (LaFace) is performing the way an **L.A. Reid & Babyface** debut single, exclusively on their own label, would be expected to. It has 100 radio reports, gaining WVKO Columbus, Ohio... "Motownphilly" by **Boys II Men** (Motown) makes a good showing and gains two reports, WVEE Atlanta and WVKO Columbus. It has reports from 97 stations.

FOR THE RECORD: "Summertime" by **D.J. Jazzy Jeff & the Fresh Prince** (Jive) enters the chart with 52 radio reports, gaining 47 this week. Eleven writers contributed to this tune, but only six will fit in the publishers' listings. The writers not listed are **C. Smith, R. Bell, Hula, K. Fingers, and W. Smith**. The track is from "Summer Madness," recorded in 1975 by **Kool & the Gang** (De-Lite), which peaked at No. 36. It was the B side of "Spirit Of The Boogie," which was a No. 1 R&B single for the group. The "Summertime" video captures all of the feeling of summer, with **Will Smith** and the gang in the video having carefree, silly-stupid, family fun. It's great to see another side of the rap world, where smooth-cool isn't the only way to really be down.

IN THE NAME: For those of you in radio who program gospel, there is an album that might work for you. It is "It's Morning Time" by the **Anointed Pace Sisters** (Faith Records). There are nine Pace sisters who sing the word in a **Perri-style** harmony, topping off contemporary tracks. The album is produced by **Walter Hawkins**. My favorite cut is "Unconditional Surrender," which is cleverly written. It uses the imagery of surrender in battle and likens it to spiritual surrender.

THIS WEEK the radio panel for the Hot R&B Singles chart was revised to reflect changes from the Winter 1991 Arbitron radio survey. Weight changes were made based on changes in cume listeners. There are 105 stations; no new stations were added.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 105 REPORTERS	TOTAL ON
MEN					
GLADYS KNIGHT MCA	14	11	29	54	55
SUMMERTIME					
D.J. JAZZY JEFF JIVE	10	14	23	47	52
THE MORNING AFTER I...					
JEFFREY OSBORNE ARISTA	1	5	15	21	68
HAD ENUF?					
AL B. SURE! UPTOWN	3	5	13	21	29
IN YOUR EYES					
SHIRLEY MURDOCK ELEKTRA	2	5	12	19	80
AMAZING LOVE					
PHIL PERRY CAPITOL	4	4	11	19	40
GOTTA HAVE YOU					
STEVIE WONDER MOTOWN	0	1	15	16	102
IF YOU'RE SERIOUS					
RIFF SBK	3	4	9	16	56
SHE NEEDS TO GET SOME					
RAY PARKER JR. MCA	1	6	7	14	44
I FIND EVERYTHING IN YOU					
TEDDY PENDERGRASS ELEKTRA	2	2	9	13	13

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.

Till We Meet Again

Inner City is one of the hottest dance
and crossover acts in the country.

Coming off a string of hits from *Big Fun* to *Good Life*,
from *Ain't Nobody Better* to
Whatcha Gonna Do With My Love,
Kevin Saunders and Paris Gray continue to break new ground.

"Till We Meet Again"
is from their new album
FIRE.

LINSEY

Lonnie and Wayne Linsey
are a talented musical team.

They've worked with Stevie, Whitney,
Marcy, Madonna, The Jacksons,
Bobby Brown and Miles Davis, to name just a few.

PERFECT LOVE
is their Virgin debut album
a real 1-former radio delight, full of hits like
Sweet Talk

Sweet Talk

WE DARE TO BE DIFFERENT. © 1991 VIRGIN RECORDS AMERICA, INC.

Billboard®

FOR WEEK ENDING JUNE 8, 1991

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	8	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
(2)	3	4	6	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
(3)	2	2	8	TONITE MCA 54069	THOSE GUYS
4	4	7	8	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
(5)	9	12	6	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
6	5	6	9	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
7	8	9	9	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
8	6	3	10	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
9	12	17	5	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
10	10	14	8	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
11	7	5	10	WEEKEND TSR 866	◆ DJ DICK
(12)	14	18	6	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
(13)	19	28	5	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
(14)	22	30	4	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
(15)	20	29	4	TASTE THE BASS MERCURY 868 305-1	SAFIRE
16	16	21	6	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
(17)	18	24	4	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
18	21	27	5	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
19	11	10	9	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
(20)	25	34	5	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
21	24	26	7	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
(22)	28	—	2	MOVE YOUR BODY (ELEVATION) OPTIMISM IMPORT/ARISTA	XPANSIONS
23	17	13	11	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
				★★★ Power Pick ★★★	
(24)	49	—	2	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
25	23	15	7	JOY WAX TRAX 9164	GREATER THAN ONE
26	29	37	5	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
(27)	34	50	3	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
(28)	44	—	2	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
29	31	31	6	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
30	32	42	4	SET ME FREE ZYX 6639-US	BEVERLEE
31	13	11	16	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
				★★★ Hot Shot Debut ★★★	
(32)	NEW ►	1		LET THE BEAT HIT EM COLUMBIA 44-73834	LISA LISA & CULT JAM
(33)	43	48	3	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
34	15	8	14	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
35	26	20	7	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
36	36	49	3	FREAKY ATCO 0-96358	SOHO
37	30	33	6	SEE-SAW EMI 56206	ATOOTZ
(38)	NEW ►	1		CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
(39)	NEW ►	1		3 A.M. ETERNAL ARISTA AD-2231	THE KLF
40	40	—	2	VOICES RCA 2825-1-RD	KC FLIGHTT
(41)	42	—	2	PLAYGROUND MOTOWN 2088	◆ ANOTHER BAD CREATION
(42)	46	—	2	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
(43)	NEW ►	1		OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
(44)	NEW ►	1		DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
(45)	NEW ►	1		MALFUNCTION RCA PROMO	N-JOI
46	35	25	8	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS
(47)	NEW ►	1		I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
48	38	22	9	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
(49)	NEW ►	1		I CAN'T STAND IT ARISTA AD-2198	◆ TWENTY FOURTH STREET
50	27	23	8	BABY BABY A&M 1549	◆ AMY GRANT

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
(1)	1	1	6	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	CRYSTAL WATERS
(2)	2	5	5	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
3	4	3	9	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
(4)	5	7	6	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
5	3	2	12	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
6	7	9	8	TONITE MCA 54069	THOSE GUYS
7	6	6	12	UNBELIEVABLE EMI V-56209	◆ EMF
(8)	8	11	6	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
(9)	10	14	7	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
(10)	12	17	5	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
11	11	10	7	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
(12)	20	31	3	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
13	14	18	7	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
14	16	24	5	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
(15)	21	27	5	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
(16)	24	32	4	TEMPTATION CUTTING CR-248	CORINA
(17)	25	42	3	TASTE THE BASS MERCURY 868 305-1	SAFIRE
18	19	21	6	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
(19)	23	26	6	FOLLOW 4 NOW WARNER BROS. 0-40004	SWAY & KING TECH
20	15	13	10	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
21	13	15	7	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
(22)	28	36	4	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
23	18	12	13	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
24	9	4	14	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
(25)	34	43	3	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
(26)	35	48	3	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
27	29	29	6	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
(28)	36	38	4	WEEKEND TSR 866	◆ DJ DICK
29	22	20	8	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS.	◆ ICE-T
				★★★ Power Pick ★★★	
(30)	43	—	2	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
31	17	8	11	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
				★★★ Hot Shot Debut ★★★	
(32)	NEW ►	1		CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
(33)	42	—	2	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
34	32	33	5	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
35	30	30	6	BACKYARD MCA 53982	◆ PEBBLES
(36)	39	45	3	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
37	33	28	13	ANTHEM RCA 2725-1-RD	◆ N-JOI
38	31	19	9	I'M DREAMIN' GIANT 0-19441/REPRISE	◆ CHRISTOPHER WILLIAMS
(39)	44	—	2	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
40	27	22	16	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
(41)	NEW ►	1		DO ME RIGHT MCA 54097	◆ GUY
(42)	47	—	2	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
(43)	NEW ►	1		WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
44	45	—	2	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
45	26	16	8	THROUGH EPIC 73708	◆ VICTORIA WILSON-JAMES
46	37	37	6	I DON'T WANT TO LOSE YOUR LOVE BUST IT V-15656/CAPITOL	◆ B ANGIE B
(47)	NEW ►	1		GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
(48)	NEW ►	1		(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	NOMAD
(49)	NEW ►	1		FOREVER AMO'R ATLANTIC 0-87685	D'ZYRE
(50)	NEW ►	1		THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER

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'Assembly Line' Moves; KLF Jumps To Arista

ALBUM NOTES: Several noteworthy long-players have begun to circulate over the past two weeks. Leading the pack is "Assembly Line" by **Redux** (Sam, New York).

Written and produced by **Peter Dano**, this collection of sample-driven instrumentals is meant to be ingested whole as a conceptual piece. Essentially, the listener is placed on a conveyor belt and led through a series of moods and attitudes that reflect the current state of the clubs. This is most evident and effective during the three-part closer, "Da-Da-Dancing." It starts at a peak-hour house pace, and slowly dissolves into an almost empty, mind-altering groove.

Sound heavy? It is. But it works

quite well. Another strong characteristic of "Assembly Line" is that nearly every track stands tall on its own. Most memorable is "Hi-Fidelity," which recalls "How To Dance" by the **Bingo Boys** and "Right On Top," which merges elements of house, industrial, and diva-disco. An excellent effort.

With "The White Room," quirky duo **The KLF** jumps from indie **Wax Trax Records** to **Arista**. Fueled with an international smash, "What Time Is Love," a recent U.K. hit, "Last Train to Transcentral," and a new U.S. single, "3 a.m. Eternal," this refreshing disc packs a powerful punch with its crafty combination of hip-hop, modern pop, and diva-driven R&B influences. While **Jimmy Cauty**



by Larry Flick

and **Bill Drummond** are the musical anchors, a number of newcomers are worked into the mix, creating a left-of-center **C&C Music Factory** vibe. Not a bum track to be found here, though we're most fond of the atmospheric title cut. Just watch the list of hits grow.

Another duo to watch for are **Electronic**, who make their self-titled debut (Warner Bros.). New

Order vocalist **Bernard Sumner** and ex-Smith **Johnny Marr** have teamed for a set that cleanly swerves back and forth between jangly modern rock and techno-disco. Included is last year's multiformat hit, "Getting Away With It," featuring the **Pet Shop Boys**, and the fine current single "Get The Message." There are several strong choices for follow-up single prospects, though we're hoping for the spirited and clever electro-houser "Reality."

SINGLE OF THE WEEK: This week's stand-out track is "We Gotta Do It" (**Media**, Italy), an import from Italian club jock **Francesco Zappala**, who was one of the prize winners at the 1990 DMC mixers competition.

Anchored with an energetic house beat, Zappala has created a study of eye-opening sound contrasts. The track opens with a flourish of classical strings and is immediately drenched with acidic synth pulses. Deeper in, he segues from gospel-like chanting into solo jazz scatting à la Ella Fitzgerald. Icing on the cake are the highly mixable percussion breaks interspersed throughout a series of remixes by Zappala and **DJ Professor**. U.S. labels would be wise to take note.

CHART CHATTER: Interesting movement on Billboard's Club Play chart this week. While **Crystal Waters'** "Gypsy Woman" (**Mercury**) holds on to the No. 1 slot, "Tonight" by **Those Guys** (**MCA**) and "Good Beat" by **Dee-Lite** (**Elektra**) have made interesting moves. "Good Beat" advances from No. 3 to 2, while "Tonight" drops down a notch from No. 2 to 3. What is unique is that "Tonight" continued to meet the point requirement to retain its bullet. Both records are still quite strong with DJs. It will be interesting to see

what happens next week.

NEWSLINE: **Atco Records** has inked a distribution deal similar to the **Giant/Big Beat** agreement for the **Tara Kemp** project. The label will distribute the upcoming album by **Cutting Records** freestyler **Corina**. **Atco** has also obtained rights to the cassette single version of her current club and radio hit, "Temptation." Cutting will retain exclusive rights of the 12-inch format. Word on the street has it that a similar deal may be in the works for another **Big Beat** act, **Jomanda**...Glad to hear that **Afrika Bambaataa's** fierce hip-houser "Get Up & Dance" has been picked up for the U.S. by **EMI**. The track has already received underground play here via import on **ZYX** and on a U.S. indie label, **D.F.C.** The **EMI** version will include mixes from both labels. **Bambaataa** is now recording an album that **EMI** is also scheduled to release...No longer content to only produce, remix, and spin records, **Freddy Bastone** has begun exploring a career as an actor. He recently completed a run in an off-off-Broadway production of "Cowboy Mouth," a play by **Sam Shepard** and **Patti Smith**. On the music tip, **Bastone** is in the final stages of recording his first album...Does **Junior Vasquez** ever leave the studio? Add the following to his growing list of upcoming remixes: "Even Odd You" by **Taja Seville** (**Warner Bros.**), "U R Wid It" by **M.Doc** (**Smash**), and "Bicycle" by **Queen** (**Hollywood**).

Yvonne Turner Puts The Movement In Music Kravitz, Adams Songs Among Remixer's Recent Work

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

■ BY SUSAN NUNZIATA

NEW YORK—"To me, music is nothing without the dance," says remixer/producer **Yvonne Turner**. "I like to listen to music, but it's the movement of the music that is the thing that inspires me. It's spiritual to me."

Turner, born in Harlem and raised in the Bronx and Queens boroughs of New York, says music has always been part of her family, and she remembers sitting on the stairs as a child listening to the music from her parents' parties.

A mobile DJ for nearly eight years, Turner also spent a number of years working at **Downstairs Records**, where she met many people in the dance music community with whom she still associates.

She began remixing in 1984 with a **Willie Colon** record, and some of her projects over the past year have been "This Is The Right Time" by **Lisa Stansfield**, "Treat Me Right" by **Yazz**, and "Heaven Knows" by **Lalah Hathaway**. One of her big-

gest successes to date was her post-production work on **Whitney Houston's** "I'm Your Baby Tonight," which received extensive radio airplay in the U.S. and replaced the original version of the song on the U.K. release of the album. Among Turner's most recent remix projects are "It Ain't Over Till It's Over" by **Lenny Kravitz** and "Circle Of One" by **Oleta Adams**.

Turner brings her own percolating tension to a remix project, a flavor that is distinct without being repetitive, and there is a glow of confidence and sincerity in her eyes when she talks about her craft.

"When I do a project, it's like I adopt it and it becomes my child," she says. "Sometimes at that eleventh hour when I finally have to let it go and send it out into the world, I have to say we've done all that we can do. That's kind of the approach. I have to get involved in it. I think that's when I can make it shine, and breathe, and really just come to life."

The amount of time Turner devotes to a song can vary, but the general span is two or three days. "Once you listen to a song for a long period of time, like anything you lose your objectivity, you have to step away from it," she says. "Sometimes that's why it's nice to have the luxury of another day, to hear how things are coming at you, get that lead vocal just right, see if it needs a little more of that edge, or tension, or if the movement is not

happening quick enough."

Turner notes that remixing takes a great deal of patience, always listening to the same cut, looking for ways to improve it.

"It's like rearranging," she says. "There are times that we don't do too much to a track, and there are times when we do everything over."

Although she sees her role basically as writing to complement the melody and bring in elements for dancing, Turner says she also likes to add harmonic elements and strengthen the hook of a song.

She makes use of the latest equipment available, but says, "I try not to let [technology] disrupt the flow. I try not to be so pristine about notation and placement as long as it feels right. That's the bottom line."

Numbering among Turner's idols are **Quincy Jones**, **Stevie Wonder**, the **Isley Brothers**, and **Marvin Gaye**, and she holds her peers in esteem as well. "If you have some integrity, and you care about what your name goes on, and people know you, they're going to tell you what they think," she says. "It's that little bit of peer pressure in the industry; I want to make them proud of me and just enjoy what I'm doing. Really, that's what music is about: you put it on and it does something to you, it strikes some kind of happy/sad emotion, or an in-between emotion, but it triggers something. I just want to be able to do that."

Hot Dance Breakouts

CLUB PLAY

1. **BRUTAL EQUATION** CONSOLIDATED NETWORK
2. **SEX ON WHEELZ** MY LIFE WITH THE THRILL KILL KULT WAX TRAX
3. **ONE STEP AHEAD** DEBBIE GIBSON ATLANTIC
4. **CIRCLE OF ONE** OLETA ADAMS FONTANA
5. **THROW YOU DOWN** THELMA HOUSTON REPRISE

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1. **POWER OF LOVE/LOVE POWER** LUTHER VANDROSS EPIC
2. **CIRCLE OF ONE** OLETA ADAMS FONTANA
3. **LET THE BEAT HIT 'EM** LISA LISA & CULT JAM COLUMBIA
4. **3 A.M. ETERNAL** KLF ARISTA
5. **LOVE DESIRE** SANDEE FEVER

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

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2. NASTY NIGGERS "I Wanna F--- in Slow Motion"	T.O.C.
3. HOUSE BOYS "Serious Beats-Vol 2"	DANCEFLOOR
4. SOUNDWAVES "Gotta Have You"	STRICTLY RHYTHM
5. "HOUSE WITHOUT A HOME - Vol 5"	MAACHAN RECORDS
6. SUBCULTURE "The Voyage"	STROBE
7. M1 "Feel The Drums"	EMOTIVE
8. AGENT X "Mission 1 - EP"	SHOCKWAVE
9. FREQUENCIES, BASS & BLEEP "Vol 1"	F.B.B.
10. B.B.B. "I Want You To F--- Me"	DANCEFLOOR
11. ZHANA "Sanctuary Of Love"	POWERTRAX
12. FOUR ON THE FLOOR "Bitch Queens"	F RECORDS
13. FISH "Can You Feel It"	CUPID
14. KENNY LARKIN "Integration"	8
15. PSYCHO TEAM "Boloro"	ATMOSPHERE
16. GO BITCH GO "Work This) P...."	DANCEFLOOR
17. D.J. JAZZY B. "Addict Trax"	ACE BEAT
18. MO-SHUN "Put Your Body in Motion"	ECHO USA
19. ROYAL ORCHESTRA "Nastee Rhythm"	FOURTH FLOOR
20. IRVING & ROMEO "Brighter Day"	DANCE MANIA

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Stevie Wonder Tells Musical Tale Of 'Jungle Fever'

■ BY JANINE McADAMS

NEW YORK—When "Jungle Fever," the fifth film from acclaimed director Spike Lee, hits screens this month, audiences will have the additional pleasure of hearing a soundtrack crafted by musical genius Stevie Wonder.

Titled "Music From The Film 'Jungle Fever,'" the album was released May 28 by Motown Records, just in time for the film's New York premiere Monday (3). While the current spate of films directed by African-Americans—including "New

"This is a master storytelling through music"

Jack City," "The Boyz In The Hood," "Straight Out Of Brooklyn," and "Hangin' With The Homeboys"—feature multi-artist soundtracks with tunes that complement the action in the film, the music to "Jungle Fever" consists of 11 tracks all written by Wonder for specific scenes. The first single, a danceable groove called "Gotta Have You," was serviced to R&B radio May 20.

"Jungle Fever" is the story of a middle-class, married, black executive (played by "New Jack City" star Wesley Snipes) who falls in love with his young Italian secretary (Annabella Sciorra, the Bronx bride-to-be in "True Love"). In 11 tracks, Wonder weaves the tale of their love affair and the varying reactions of those around them.

Lyrics to the title song capture the giddiness of the two principals' feelings: "I've got jungle fever, she's got jungle fever/We've got jungle fever, we're in love/I've gone white girl crazy, she's gone black boy hazy/Ain't

no thinking maybe we're in love."

"The track was kind of like: 'We have this thing that we feel, this energy between us, and it's other people that have the problem with it,'" says Wonder, who also provided the soundtrack music for "The Woman In Red" in 1984 and the little-seen documentary "The Secret Life Of Plants."

"I think the one plus in doing the soundtrack is that Spike and I have similar views about controversy and providing food for thought [through our art]. And I think the films that he's done are really good," he says.

Wonder and Lee first met when the Motown superstar was on tour in the South, when Lee had just finished his first film and was getting some media attention. "I wanted to check out his movie 'She's Gotta Have It,'" says Wonder. "That was the beginning, and staying in touch we became friends. We had talked about collaborating and putting something together from then."

But the schedules of the busy film maker and the songwriter/performer didn't mesh until this year. Once Wonder committed to the project, Lee showed him a rough cut of "Jungle Fever." Wonder wrote and recorded the soundtrack within four short weeks in February and March. While Lee offered suggestions on placement of the songs, Wonder had free rein to create.

"I was pretty inspired," says Wonder. "If you have a theme and if you go over the script or understand the basic idea of the film, then you have something to work with... Actually, I didn't know this many songs would make it to the soundtrack. It was really fun for me."

Videos, most likely to be directed by Lee, are expected to be completed for "Gotta Have You" and two other tracks within the next month, says James Cochran, co-national director of promotion for Motown. "The LP is back to the greatness of Stevie," says

Cochran. "This is a master storytelling of the movie through music. Radio is already receiving the first single well; a majority of the stations are playing it off the advance cassette. We fully expect to have a fantastic response with this album. We're glad to finally have some mainline stuff on Stevie in the marketplace."

Pop radio will also get a taste of "Jungle Fever" when "Gotta Have You" is serviced to mainstream pop

stations within the next month. In addition, says Frank Turner, Motown VP of pop promotion, "We're doing an open-ended interview with Stevie and Spike which talks about a lot of things: the movie, the soundtrack, and more. It's on CD, so radio stations will have a lift of the questions so they can conduct it like an interview and personalize it for their station."

The blitz of creativity that became "Jungle Fever" interrupted Wonder's

efforts to complete "Conversation Pieces," the album two years in the making and originally scheduled to be Wonder's next Motown release. Wonder says "Conversation Pieces" will be released by the end of 1991. As to future projects with Lee, Wonder says, "We've talked about the possibility of doing some other stuff, so this is really just the beginning. He's going to do the Malcolm X bio next, and I have a song that might possibly work for that."

Will Massey's Way With Words & Business; Ozzy's Outing; The Buzz On Anthrax's 'B's'

"IT'S LIKE when I jumped a train awhile back in Austin," drawls Will T. Massey, leaning back in his chair. "It takes a long while to get out of the station. Then you're going through town and the train's coming along at 15 miles an hour. Then before you know it, it's going 70 miles an hour across the countryside."

Out on the promotional trail with an album to discuss, Massey was asked about the long haul facing any young new artist. The 22-year-old singer/songwriter from Texas responds with the kind of rolling imagery that stretches like blacktop through the tough, finely whittled songs on "Will T. Massey," his compelling debut on MCA Records.

For the second time, I am meeting with Massey in a Mexican restaurant—this one in midtown Manhattan—with his manager and press rep along. Our first encounter was in the backroom of Cisco's eatery in Austin during this spring's South By Southwest conference. There, Massey's informal yet intense acoustic set won over a room of industry skeptics, already saturated with SXSW offerings (Billboard, April 6). This month, Massey is on the road opening for Steve Earle, with both playing solo acoustic sets.

The major labels lately seem to have rediscovered the singer/songwriter and you will certainly read of others in these pages in the months ahead. But Massey commands attention now with both his singular talent and business savvy, which has surrounded him with a considerable cast of supporters.

His talent is self-evident in the grooves of his debut in the soaring self-assertion of "Send Up The Smoke," the bittersweet heartache of "You Take The Town," the hell-bent rock of "Highway Hearse," the sly humor of "Coffee Break," and the somber reflection of "A Summertime Graveyard." The heartland-rock influences may be obvious, but there is a distinct young vision here bursting to be heard.

The business savvy was apparent when Massey was approached back in 1989 by Peter Jay Philbin, an ex-A&R exec for Columbia Records and Elektra Entertainment, who chose to launch his new production company, Signal, with this young singer. Massey responded to Philbin's interest by coolly asking for references.

Philbin pulled out his address book and turned to the B's. Massey picked out the number of E Street Band keyboardist Roy Bittan. One long phone call later ("We talked about Steve Earle and what records I listened to," recalls Massey) Bittan bit at the chance to co-produce Massey with veteran engineer Thom Panuzio.

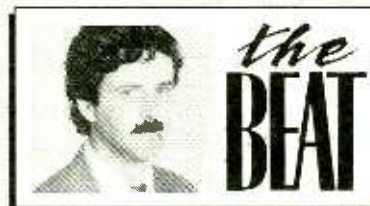
Also aboard was manager Warren Entner, fresh from his artist-development triumph with Faith No More (but not before he and Massey "went around and around for a year" agreeing on terms). Meanwhile, MCA executive VP of A&R Paul Atkinson and A&R director Paul Kremen convinced Massey that MCA—al-

ready home to the likes of Earle, Lyle Lovett, and Joe Ely—was the label for him.

Entner speaks of seeking a certain "uncompromising magic" in the musicians he represents, whatever the genre. "I think Will's art can rise to that and hold true," he says. "He's got clear sights on his craft. We're up against a vast amount of music but I feel, in time, we're going to have that connection to people turned on to his words and music."

Lunch is over and coffee is served as Massey draws on a cigarette, leans back in his chair, and fields one more question.

Is he hungry enough? "Starvin'," he says with a hard stare. "Famished."



by Thom Duffy

DATEBOOK: Ozzy Osbourne will headline this year's Foundation Forum, set for Oct. 3-5 at the Los Angeles Airport Marriott. Unsigned acts seeking a Forum showcase slot should call Kevin Keenan at Concrete Marketing in New York for info on demo submissions... The **NewSouth Music Showcase '91** will be staged Oct. 2-6 in Atlanta. Demos from Southeast regional bands looking to showcase will be accepted through July 31. Call NewSouth in Atlanta for details.

DISCS DUE: The guys in Aerosmith, whose "Greatest Hits" disc hit the 5-million-sales mark last month, are back in Boston writing tunes for the band's next release. No due date yet... "I've always said I wanted to sign a Buffalo Springfield," says Geffen/DGC A&R chieftain Tom Zutaut, explaining his attraction to the U.K.'s Candy Skins. "I heard about Candy Skins, went to England to see them, and signed them halfway through the set—before I knew they include 'For What It's Worth' in their show." The quintet's debut disc on DGC arrives in mid-June... On-again, off-again plans for the Anthrax disc "Attack Of The Killer B's" are on again. The set of live cuts and covers such as Public Enemy's "Bring The Noise" is now set for late-June release—definitely... Can't wait for the new Guns N' Roses disc(s)? Check out the remake of "Welcome To The Jungle" offered in bluegrass swing fashion by Greene String Quartet on the classical-crossover Virgin Variations label.

ON THE ROAD: Motorhead's U.S. tour has been pushed back to July... Morrissey began his U.S. tour with opening act Phranc May 29 at San Diego Sports Arena... M.C. Hammer, Quincy Jones, and Sherman Helmsley are now due to join James Brown on his pay-per-view performance June 10 from the Wilmette Theater in Hollywood, Calif... The Scorpions' summer tour leg, supported by Great White and Mr. Big, opens Saturday (8) at the San Antonio (Texas) Convention Center Arena.

Hot Acts, Label Reps Surface At Cleveland's Undercurrents

■ BY CARLO WOLFF

CLEVELAND—Lots of intriguing names were dropped during Undercurrents '91, this city's third annual convention of regional musicians and industry players.

Sponsored by BMI, Budweiser, WMMS, Scene magazine, and Right Track Studio, Undercurrents drew about 2,000 attendees over two nights to hear 67 bands playing at six clubs, according to coordinator John Latimer. Five of the clubs were within the Flats entertainment district, while the sixth, Babylon A Go Go, on the city's West Side, was a hotbed of activity on its own.

There were showcases May 17 and 18, panels and a workshop May 18, and musical clinics on the final day. About 400 attended panels on getting a record deal, the question-

able benefits of such a deal, and a tape-listening workshop during which representatives of major labels panned and praised cassettes culled from more than 300 submitted.

Among the bands that drew favorable notice were the Clarks, a clamorous, guitar-fueled pop-rock quartet from Pittsburgh; Bib Hunk O' Cheese, a mosh-funk band from Bowling Green, Ohio, sparked by vocalist Mark Eichner and bassist Michael Abassy (a ringer for Frank Zappa); Chris Luke, a Lorain, Ohio, songwriter whose appearance at Undercurrents '90 netted him a songwriting deal with Almo Irving; Cleveland's Natural Facts, a crisp, lean blues band; Hostile Omish, a loud, theatrical group from just south of Cleveland whose members

(Continued on page 33)

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ARTIST DEVELOPMENTS

BIG DADDY'S THEATRICALS

Rhino Records is taking an unusual tack to promote its new album by satirical retro-rock act Big Daddy: The label is mounting a full-length musical starring the band.

"Big Daddy... Stranded In The Jungle," written and directed by Ira Heffler, a TV writer and drama teacher who is a friend of the band members, opened May

15 at the Groundlings Theatre in Los Angeles.

The play, which coincides with the release of "Cutting Their Own Groove," Big Daddy's third Rhino album, recounts the band's tongue-in-cheek tale of origin, concocted by label president Richard Foos and managing director Harold Bronson.

The eight-piece group supposedly formed in 1959, went off on a U.S.O. tour of Southeast Asia, and was captured by Pathet Lao guerrillas and held in captivity in Laos until sometime in the mid-

'80s. Upon their release, band members knew only the musical styles of the '50s, but applied them to current hits in an attempt to update their sound.

The second act of "Stranded In The Jungle" features the band performing its skewed old-time rock'n'roll versions of such numbers as "Ice Ice Baby," "Like A Virgin," and "Welcome To The Jungle."

Says Bronson, "I thought as a different idea we could stage a play... so that we could present the music of the group and show the humor in-

herent in what they do."

Bronson says the notion for the show was inspired by the work of some zanies from the past: "My father used to tell me about the Marx Brothers and how, before they used to do a movie, they used to do it on stage."

The L.A. production of "Stranded In The Jungle" is currently scheduled to run on eight consecutive Wednesday evenings. "If it really catches on and does really well, we'll decide how to expand on it and what to do," Bronson says.

CHRIS MORRIS

TALENT IN ACTION

DEEE-LITE

Roseland, New York

FROM BALDING YUPPIES in suits to high-schoolers in babydolls and neopsychedelia, the audience for Deee-Lite's warmed-over disco seemed sizable enough. But except for the 15% right at the stage's lip and isolated pockets of dancers elsewhere, they didn't seem excited or moved by the "performance" for which they'd shelled out \$22.50 a pop. Applause was scattered and perfunctory. But then again, who gets moved watching canned MTV reruns "live"?

Although dance-club audiences applauded Deee-Lite's debut album, "World Clique," on Elektra Entertainment, and pop radio sent the single "Groove Is In The Heart" up the Hot 100, this show failed to make Deee-Lite's case as a live act.

In fact, the only really lively things about the show pointed out just how thin a gruel Deee-Lite's music is. Parliament-Funkadelic veteran Bootsy Collins got billed on bass—a draw that probably expanded the age bracket at Roseland. Together with former Mothership guitarist Michael Hampton, Bootsy intermittently dug into some truly ferocious grooves. Unfortunately, the tunes the pair pumped up that way got better than they deserved. After all, Deee-Lite ain't exactly P-Funk. "World Clique," a truly insipid and contradictory idea, sounds even sillier next to "One Nation Under A Groove." If Deee-Lite has any significant sense of humor or irony or even music history, it escaped me.

Take, for example, some of its between-tunes patter. Two of my favorites: "In 1999 there's gonna be a huge party in your mind, so let your consciousness go" and "It can't be very easy to lose all your material possessions." With words of wisdom like that and their color-by-numbers music and staging, it's no wonder they call themselves Deee-Lite. They're not exactly Deee-Heavy, are they?

GENE SANTORO

THE NASHVILLE BLUEGRASS BAND THE FAIRFIELD FOUR

Carnegie Hall, New York

THOUGH FAR FROM Clinch Mountain, Carnegie Hall proved a fine setting for bluegrass and black gospel in this April 30 pairing of new and old traditionalists. Titled "Gospel and Bluegrass: Nashville in New York," the concert at Carnegie's Weill Recital Hall was part of the Hall's Centennial Festival.

Nashville's Fairfield Four goes back to 1921, its departed original members organizing in the Sunday school of Fairfield Baptist Church. Now a quintet comprising James Hill, W.L. Richardson, Walter Settles, Wilson Waters, and Isaac Freeman, the Four had no trouble drawing "amen" responses to "the same songs we've been singing for years."

(Continued on page 35)



1981-1991

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A Few Hundred Reasons To Celebrate This Year

THE CENTENNIAL BOYS: One hundred years after Wolfgang Amadeus Mozart's death in 1791, Cole Porter was born. The death of one giant of music and the birth of another are juxtaposed again in 1991, an occasion that has spurred concert and recorded tributes to both.

One of the reasons it is more comfortable than ever to relate a classical composer of Mozart's immortal stature to a songwriter is not just that Porter, too, was a giant of his genre. More significantly, it is because classical music and the world of musical theater have much in common these days—at least with regard to performers who are at the core of the cross-over market.

Mostly confined to vocalists, the catalog of restored show scores or rediscovered gems featuring singers from the world of opera continues to grow, to the delight of both show-music enthusiasts and the coffers of record companies.

Mozart, of course, was a pretty fair songwriter, too. And so a good-song-is-a-good-song and there are only two kinds of music: good or bad.

DEALS: Hit & Run Music in London has signed ex-model and dancer Efu Baker, who starts her first album as a writer/artist for 10 Records this fall. Her material, says the company, takes in elements of rap, reggae, soul, funk, jazz, and Afro. Also active on a 10 label debut album is Keziah Jones, signed by Hit & Run late last year. His songwriting style is dubbed "blufunk" by Hit & Run. Others on the publisher's roster include the trio No Man, Ashley Maher, and Dean Dwyer, all inked for global markets... In the U.S., MCA Music has extended its co-publishing arrangement with Marcus Miller, co-writer and co-producer of Luther Vandross' new album and its hit single spinoff, "Power Of Love/Love Power." An artist himself with the Jamaica Boys and a busy studio musician, Miller has also collaborated with such name acts as Joe Sample, Miles Davis, David Sanborn, and Aretha Franklin... Vocal group Merchants Of Venus is a new worldwide pactee at Warner/Chappell Music. The group's self-titled debut album is on Elektra.

WAY UP DOWN UNDER: Bob Aird, managing director of Rondor Music (Australia) Pty. Ltd., writes Words & Music to report the first No. 1 recording for Rickie Lee Jones in Australia—as a writer not an artist. The song, "The Horses," was origi-

nally released on her "Flying Cowboys" album and was pitched to artist Daryl Braithwaite and Sony Music by Jones' Australian publisher, Rondor, for inclusion on her album. Both the album and single are due for international release in a few months. Meanwhile, Rondor also secured another cover on the album, "Modern Times," co-written by Australian writers Paul Bell and Roger Hart-Wells.

A ONE-DERFUL MEAL: Celebrating two No. 1's in a row, Kenny MacPherson of Warner/Chappell Music in New York hosted a lunch recently for Bernard Bell, co-writer of "I Like

The Way (The Kissing Game)," a hit single for Hi-Five, and Walter Afanasieff, producer of Michael Bolton's "Time, Love And Tenderness" album.

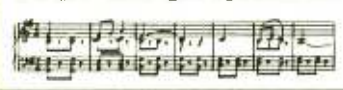
BRIAN'S SONGS: Songwriter Brian Gari has had his second Original Cast show album put out on CD—his current production at Don't Tell Mama in New York, "A Hard Time To Be Single." His 1987 show, "Late Nite Comic," also recorded, is about to have a song folio from Warner Bros. Publications, which also plans a single sheet on his "The Coffee Shop," recorded by Margaret Whiting. Meanwhile, Jana Robbins, understudy for Tyne Daly in Broadway's "Gypsy," is recording an album of Gari songs for Original Cast. And finally, the Rodgers & Hammerstein Theatre Library has acquired both of Gari's shows for its library.

SONG SALUTE TO AMERICA: The Andrea & Ervin Litkei Scholarship has been established to annually award the high school or college students who compose the best patriotic song. The Litkeis have created a \$10,000 scholarship fund that will be administered by the Songwriters Hall of Fame. Ervin Litkei is a veteran New York-based wholesaler who is also a composer. He has written a march for every U.S. president since Franklin Roosevelt. His wife is a poet whose works are represented in several books.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing Corp.:

1. Mariah Carey
2. Elton John, To Be Continued
3. Little Mermaid, Soundtrack
4. Poison, Flesh And Blood
5. Kentucky Headhunters, Pickin' On Nashville

Words & Music



by Irv Lichtman

HOT ACTS, LABEL REPS SURFACE AT CLEVELAND'S UNDERCURRENTS '91

(Continued from page 30)

dress like Amish and play deliberately stupid; and Icon Trial, an arty Youngstown studio project.

Besides Joe Bosso of Polydor, Bill Deutsch of Atlantic, Leigh Lust of Capitol Records, and Joanna Spock Dean of Charisma Records, key industry representatives making the rounds included Trent Reznor, the head of Nine Inch Nails, and Jay Aston, one of the brothers in former Geffen act Gene Loves Jezebel.

Michael Nehra, of Detroit's Second Self, and Reznor agreed there is no

point in building a local base exclusively. Play regionally and nationally, they said. EMI act Second Self tried to build a regional base so labels "would come to us instead of us coming to them," Nehra said.

At the tape-listening workshop, Atlantic's Deutsch pocketed the Icon Trial tape, while Cleveland's Threat, a blues-based hard-rock group whose tape evoked Mountain and Jethro Tull, won the ear of Polydor A&R man Bosso.

This was a stripped-down version

of Undercurrents with reduced admission fees for the seminars and showcases. Latimer said Undercurrents '91 drew twice as well as last year. Besides him, the Undercurrents operators are Dewey Forward, principal owner of Peabody's Down Under, a key Flats club; Tony Ciulla, who does marketing for the Blossom Music Center, a shed between Cleveland and Akron; Michael Belkin Jr., of Belkin Productions; Mark Litt, of Ground Zero Management; and Lee Marshall, of Magic Promotions.



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AMUSEMENT BUSINESS® BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE MAGIC OF DAVID COPPERFIELD	Fox Theatre Detroit	May 9-12	\$775,117 \$22.50/\$20/\$17	36,155 46,500 sellout	Brass Ring Prods.
YES	Great Western Forum Inglewood, Calif.	May 15	\$405,095 \$50/\$23.50	16,584 sellout	Avalon Attractions
ROGER WHITTAKER	Fox Theatre Detroit	May 2-5	\$380,571 \$50/\$25/\$10	18,562 23,250	Brass Ring Prods.
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	May 15	\$377,145 \$75/\$40/\$20	9,199 sellout	Belkin Prods. Ogden Presents
CROSBY, STILLS & NASH	Mark Eless Arena Trump Taj Mahal Atlantic City, N.J.	May 16-17	\$317,220 \$50/\$35	9,633 sellout	Electric Factory Concerts
F.A.R.M. FEST '91: GARTH BROOKS RESTLESS HEART VINCE GILL JOE DIFFIE	Myriad Convention Center Oklahoma City	May 26	\$284,600 \$20	14,230 sellout	Glenn Smith Presents F.A.R.M. Benefit
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Memorial Coliseum Portland, Ore.	May 6	\$281,582 \$25/\$19.50	12,276 12,364	Jack Roberts Co.
THE SMOTHERS BROTHERS TONY ORLANDO & DAWN	Fox Theatre Detroit	May 16-19	\$277,412 \$50/\$25/\$10	15,071 23,250	Brass Ring Prods.
HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS CARLENE CARTER	Starwood Amphitheatre Nashville	May 25	\$275,449 \$21.50/\$18.50	15,410 16,500	PACE Concerts in-house
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Pacific Coliseum Pacific National Exhibition Vancouver, British Columbia	May 5	\$272,976 (\$312,284 Canadian) \$28	11,372 12,164	Jack Roberts Co.
JOHNNY MATHIS JEANNINE BURNIER	Valley Forge Music Fair Devon, Pa.	May 15-19	\$270,253 \$22.50	14,660 sellout	Music Fair Prods.
YES	Richfield Coliseum Richfield, Ohio	April 29	\$247,700 \$20	12,385 15,000	Belkin Prods.
QUEENSRÛCHE SUICIDAL TENDENCIES	Rosemont Horizon Rosemont, Ill.	May 17	\$241,620 \$20	12,081 sellout	Jam Prods.
WHITNEY HOUSTON AFTER 7	Blockbuster Desert Sky Pavilion Phoenix	May 19	\$221,576 \$35/\$25/\$18	10,774 12,000	Evening Star Prods.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	The Omni Atlanta	May 24	\$214,164 \$20.50	11,382 sellout	Beaver Prods.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Coliseum Birmingham- Jefferson Civic Center Birmingham, Ala.	May 25	\$213,584 \$19.50	11,825 sellout	Beaver Prods.
JUJO IGLESIAS	Copps Coliseum Hamilton, Ontario	May 26	\$206,506 (\$236,243 Canadian) \$50/\$35	6,303 7,500	Concert Prods. International Donald K. Donald Prods.
YES	San Diego Sports Arena San Diego	May 14	\$199,459 \$40/\$25 \$22.50/\$20.50	8,554 12,399	Avalon Attractions
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Sioux Falls Arena Sioux Falls, S.D.	May 18	\$199,448 \$27.50/\$22.50	7,683 9,790	Pro Tours
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Arena Rushmore Plaza Civic Center Rapid City, S.D.	May 17	\$196,833 \$34.50/\$24.50 \$19.50	8,252 9,140	Pro Tours
SCORPIONS GREAT WHITE TROXTER	Arena Orlando Centroplex Orlando, Fla.	May 24	\$191,550 \$18.75/\$16.50	10,232 11,500	Cellar Door Concerts
STEVE WINWOOD ROBERT CRAY BAND	Cynthia Woods Mitchell Pavilion Houston	May 18	\$189,828 \$26/\$21	9,394 10,000	PACE Concerts
SCORPIONS GREAT WHITE TROXTER	Miami Arena Miami	May 26	\$189,377 \$19.75/\$15.35	9,695 11,500	Cellar Door Concerts
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Arena Casper Events Center Casper, Wyo.	May 16	\$182,966 \$22.50/\$18.50	9,659 9,738	Pro Tours
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Yakima Valley SunDome Yakima, Wash.	May 7	\$171,473 \$22.50	7,748 7,805	Jack Roberts Co.

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NEW ON THE CHARTS

Aftershock—the duo of Guy Charles Routté and José Rivera from Staten Island, N.Y.—has captured a spot on the Hot 100 Singles chart with “Going Through The Motions,” an urban ballad that is lifted from the act’s eponymous debut disc on Virgin Records. In writing the song, the pair teamed up with Family Stand members Jeff Smith and Peter Lord, who also wrote label mate Paula Abdul’s new hit, “Rush Rush.”

Routté and Rivera, both 22, grew up in the same neighborhood and began their collaboration six years ago when they formed a rap group called Tough Two. As that outfit evolved, the two were able to develop a distinctive vocal blend as well as strong songwriting skills, and it wasn’t long before they landed an independent-label deal.

In 1988, the duo changed its name to Aftershock and sent its demo tape to Lord and Smith, who subse-

quently signed the artists to their production company. A label deal with Virgin followed and work immediately began on an album produced and co-written by Lord and Smith.

While it may be hard to believe that “Going Through” is actually the fourth release from Aftershock’s year-old debut set, according to Gemma Corfield, A&R VP at Virgin, the label learned with Abdul that perseverance can pay off.

“It took three singles to break Paula,” she says. “Our philosophy is that if we believe in the artist, we will keep going until the timing is right for a breakthrough.”

Since it was Aftershock’s album that convinced Abdul to hook up with the Family Stand, Virgin has tentative plans to include the act on her upcoming fall tour. For now, Aftershock is preparing material for a second album, which is slated to be released early next year.

“I’m really excited about the songs they’re writing for their next project,” says Corfield. “They’re so emotional and deep. They’re real, tortured musicians, not phonies, and we’re committed to breaking them—even if it takes the next album to do so.”

Management: First Priority Management, Brooklyn, N.Y. Booking: William Morris Agency.

JIM RICHLIANO



AFTERSHOCK: Guy Charles Routté, left, and José Rivera.

TALENT IN ACTION

(Continued from page 32)

These were toe-tappin’, foot-stompin’, hand-clappin’ a cappella gospel tunes, including “Hallelujah, I’ve Been Going Ever Since I’ve Made A Start,” an extended “Swing Low, Sweet Chariot,” and “Deeper In God’s Love,” deepened when lead singer Richardson left the stage to testify before his daughter in the crowd.

The Nashville Bluegrass Band, currently recording for Sugar Hill, also excelled at a cappella gospel in its opening set, though with fine-tuned harmony taking precedence over unrestrained fervor. But the focus was on crystal-clear, seamlessly intertwined bluegrass picking by guitarist Pat Enright, banjoist Alan O’Bryant, fiddler/mandolinist Stuart Duncan, mandolinist Roland White, and bassist Gene Libbea.

Highlights included “There’s No Hiding Place,” the fiddle breakdown “Back Up And Push,” and Jimmie Rodgers’ “The Mississippi River Blues”—this, like many offerings, marked by O’Bryant’s trademark resonance technique of raising his banjo head opposite his mike and reflecting his vocal off it.

The only false note came when O’Bryant sought barking from the audience to match Duncan’s fiddle yelps and Enright’s yodeling on “Doghouse Blues.” The staid jacket-and-tie Carnegie crowd simply couldn’t cut it.

JIM BESSMAN

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Billboard®

FOR WEEK ENDING JUNE 8, 1991

TOP COUNTRY ALBUMS™

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

SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
				★ ★ No. 1 ★ ★		
1	1	1	1	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	26 weeks at No. 1 NO FENCES	37
2	2	2	2	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS	108
3	5	—	3	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
4	3	3	1	DOLLY PARTON COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	10
5	4	4	3	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	7
6	6	5	1	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	29
7	7	6	2	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	37
8	NEW ►		8	RICKY VAN SHELTON COLUMBIA 46855* (9.98 EQ)	BACKROADS	1
9	8	7	4	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	9
10	9	8	8	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	5
11	10	9	4	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	64
12	12	11	3	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	63
13	14	13	13	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	43
14	11	10	5	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	36
15	15	17	12	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	60
16	13	12	5	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	11
17	16	16	7	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	29
18	17	14	2	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	82
19	19	15	9	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
20	20	21	20	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	6
21	22	19	1	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	108
22	27	34	22	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	8
23	18	20	2	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	74
24	21	18	3	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	52
25	24	24	1	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	36
26	23	22	1	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	71
27	26	26	5	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	41
28	29	31	24	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	17
29	25	23	1	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS	146
30	30	30	17	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
31	31	25	25	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	4
32	35	33	12	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	33
33	28	27	5	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	28
34	32	29	8	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	39
35	33	32	24	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	10
36	34	28	16	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	8
37	37	38	18	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	41
38	38	37	7	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	71
39	36	35	11	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	32

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
40	40	39	37	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	16
41	44	42	11	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	52
42	39	36	1	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	53
43	42	50	32	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	17
44	49	49	31	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	41
45	41	41	41	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	6
46	43	43	1	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	86
47	46	40	6	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON	103
48	48	46	23	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	33
49	51	53	49	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	4
50	45	44	19	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	39
51	52	45	22	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	16
52	53	52	20	MARTY STUART MCA 10106* (9.98)	TEMPTED	17
53	50	48	27	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	40
54	47	47	2	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	87
55	54	51	12	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	53
56	55	57	25	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	42
57	57	69	57	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	3
58	56	56	6	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN	62
59	59	71	51	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO	24
60	62	67	46	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	5
61	58	55	27	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	32
62	64	59	22	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	32
63	60	60	26	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	36
64	67	66	64	BILL ANDERSON CURB 77436* (6.98)	BEST OF BILL ANDERSON	4
65	65	54	25	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS	39
66	73	75	66	SOUNDTRACK RCA 2338-4R (9.98)	MY HEROES HAVE ALWAYS BEEN COWBOYS	3
67	71	62	26	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	18
68	61	61	2	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN	113
69	63	58	21	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	40
70	66	68	9	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE	47
71	70	65	21	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE	29
72	74	63	6	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	97
73	68	64	1	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	121
74	75	74	2	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	77
75	69	70	13	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE	58

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

Billboard®

FOR WEEK ENDING JUNE 8, 1991

Top Country Catalog Albums™

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

SoundScan

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ² MCA 12 (8.98)	3 weeks at No. 1 GREATEST HITS	3
2	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	3
3	2	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	2
4	7	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	3
5	4	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	3
6	6	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	3
7	3	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	3
8	8	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	3
9	10	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	3
10	9	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	3
11	11	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	3
12	15	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	3
13	13	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	3
15	14	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98)	GREATEST HITS	3
16	16	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	3
17	20	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	3
18	21	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	3
19	18	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	3
20	25	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98)	GREATEST HITS	3
21	—	GEORGE STRAIT ● MCA 42266 (9.98)	BEYOND THE BLUE NEON	2
22	23	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	3
23	—	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	1
24	22	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	3
25	—	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI	1

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

Country

MCA CD Shows Country Music Can Be 'Hip' In-Store Compilation Features Nontraditional Acts

■ BY EDWARD MORRIS

NASHVILLE—MCA Records is making a pitch to noncountry ears via its "From The Hip" CD compilation for in-store play. The first volume, recently shipped to about 3,500 record stores, contains eight cuts, some of which aren't and won't be released as singles.

"What we're trying to do," explains retail coordinator John Day, "is tap into those record buyers who don't realize that they're

country music fans—the people who [like] fringe [acts], like Steve Earle and Lyle Lovett, who don't know that there are other 'hip' country artists out there."

Day selected and sequenced the collection, which consists of "Will This Be The Day," by the Desert Rose Band; "Bang Bang" and "The Heart That Love Forgot," by Kelly Willis; "I Want A Woman" by Marty Stuart; "Row Of Dominoes" and "Drivin' To The Poor-

house In A Limousine," by Joe Ely; and "Milk Cow Blues," by George Strait.

Although Strait is generally marketed as a country traditionalist, "Milk Cow Blues" has been cut by artists across the spectrum, including Ricky Nelson in 1961. Stuart's "Get Back To The Country" is a cover of Neil Young's self-written and only country hit from 1985.

Day notes that the sampler
(Continued on page 39)

50 Acts Seek To Teach Students Lesson Despite Music's Message That School's Uncool

SCHOOL PRINCIPLE: To their credit, performers are now responding to America's educational crisis with the same passion they once exhibited for saving the environment. Here in Nashville, for example, more than 50 country acts recently got together to create a song and a video (Billboard, April 13) on behalf of a project that discourages students from quitting school.

There is more than a little irony here, however, since this effort—and others like it—have to swim upstream against the anti-intellectualism that surges unchecked through pop and country music. The message of most songs that touch the subject of education is that schools are dull, dead-end places, made bearable only by the personal relationships that develop in them. That they might also be places that inspire us to greatness or, at least, instruct us to competence are notions too ludicrous to sing about. Instead, we happily admit that we "don't know much about history, don't know much biology" and dream of that "wonderful world" in which love conquers all.

This is the prevailing attitude—the preference of instinct to intellect—whether the song is "School Days," "Halls Of Ivy," "Graduation Day," "Moments To Remember," "Country Boy," "Charlie Brown," "Old School," "Common Man," "Don't Get Above Your Raising," "A Few More Rednecks," "If It Will It Will," or any of a hundred other education-related pronouncements.

If we believe what pop culture tells us, teachers are tyrants or pathetic drones, and good students are social misfits and collaborators. No wonder, then, that so many kids perceive learning as the most dismal of all conceivable enterprises. We eagerly await the song or video that can persuade them otherwise.

MAKING THE ROUNDS: Songwriter, singer, and raconteur Micheal Smotherman played an energetic and thoroughly engaging showcase May 23 at Nashville's Bluebird Cafe. Cheering on "the Will Rogers of West Hollywood" was an industry-filled house that included Lynn Anderson, Mercury's creative VP Harold Shedd, producer Joe Scaife, manager Larry McFaden. A&R reps Randy Talmadge and Tabitha Dycus from RCA, ASCAP's John Briggs, songwriters Larry Henley and Todd Cerney, and Reata Music's Carla Berkowitz. . . . MCA Records' Nashville chief, Bruce Hinton, has been appointed to the board of the Tennessee Performing Arts Center. . . . Warner Bros. Records execs are huddling over architect sketches for their new Nashville headquarters on Music Square East. It may be complet-

ed by late 1992. . . . George Hamilton IV and V will record an album for EMI in London in August. Separately, father and son will be involved in musical projects this summer that will also take them to Poland, Czechoslovakia, and Holland. . . . Curb Records' Dale Watson is mending from a May 20 auto accident in Los Angeles that injured his left hand.

BLUEGRASS BEAT: Mandolin wizard Jesse McReynolds (of the Grand Ole Opry's Jim & Jesse) has just released a strangely alluring album on the Fox Farm label called "Jesse McReynolds Introduces The Mandolobro." The hybrid instrument of the title has four sets of double strings like a mandolin but is equipped with a dobrolike steel resonator. The collection contains a few familiar songs, as well as several new ones McReynolds

composed to demonstrate the mandolobro's adaptability. . . . The McReynolds Brothers are among 10 pioneers who have been nominated for induction into the International Bluegrass Music Assn.'s newly established Hall of Honor. The others are Bill Monroe, Lester Flatt, Earl Scruggs, Ralph Stanley, Carter Stanley, Don Reno, Charlie Moore, and Mac Wiseman. Winners will be announced Sept. 26 during the organization's annual awards show in Owensboro, Ky. . . . Andrew Roblin, who wrote on country music and music videos for Billboard in the late '80s, now fronts and plays banjo for a hip bluegrass band out of Emmaus, Pa. Among the lyrical oddities on his new album, "Andrew Roblin, John Lionarons & the Pocono Mountain Boys," are "I'm Going Back To Manitoba," possibly the only country song ever written in which a homesick lad looks northward instead of south, and a bit of self-help titled "Stay In The Shower." In Nashville, Roblin presided over the rock group Andrew & the Upstarts.

MARK YOUR CALENDAR: The fourth annual Music Row Ladies Golf Tournament And Tupperware Party, June 18, at Percy Warner Golf Course. . . . Urban Music Business Conference, June 18, at Fisk Univ.'s Jubilee Hall. Call Thomas Cain at BMI/Nashville for details. . . . Canadian Country Music Assn.'s Country Music Week '91, Sept. 10-15, Hamilton, Ontario.

SIGNINGS: Curb Records artist Hal Ketchum to Monterey Artists for bookings. . . . Roni Stoneman to Playback Records. . . . David Lynn Jones to Bluewater Music for publishing. . . . Kenny Beard to New Clarion's Golden Reed Music for publishing.



by Edward Morris



CDX Bows Singles Service For Radio-Play Indies

NASHVILLE—CDX, the company here that compiles several major-label singles onto one CD to send to nonreporting radio stations (Billboard, March 9), has opened a similar service for independent labels.

Called Country Express and supervised by Skeeter Dodd, the new service allows an independent label to include its current singles on a CD anthology that is shipped to 2,350 stations, including those that are tracked by Billboard, Radio & Records, and The Gavin Report. The cost is \$1,668 per single and includes digital mastering, disc and tray-card graphics, production, packaging, handling, and postage.

Paul Lovelace, the founder of CDX, says Country Express will send out about one CD compilation each month, beginning in late June. CDX mails its compilations every other week.

So far, no indie has signed for the service on a regular basis, Lovelace reports. "Most of the people that we're going to are people who put out records very sporadically, without any kind of a flow. . . . I haven't got anybody who says, 'Yeah, I'm going to use you all the time.' I think it's going to be a record-to-record situation," he says.

As of the end of May, three indies had signed to each include a single on the debut CD.

Each CD will carry 12 to 14 cuts and will be manufactured by Disc Manufacturing, Huntsville, Ala., where the CDX anthologies are made. Participating indies must provide a 15 ips master, DAT master, or Sony 1630 master, and a photocopy of the label's logo and all the standard label copy information. Singles are arranged on the CD alphabetically by song title.

EDWARD MORRIS

Lexicon Music Gospel Catalog Sold No Writer Contracts In Killen, Lindahl Buy

NASHVILLE—Publishing pioneer Buddy Killen and business partner John Lindahl have purchased the Lexicon Music gospel catalog from Bob McKenzie for a reported \$1.5 million.

The 3,000-or-so songs in the catalog include such hits as "My Tribute (To God Be The Glory)," by Andrae Crouch; "Pass It On," by Kurt Kaiser; "Tomorrow," by Carvin Winans and Deborah Winans; "Upon This Rock," by Reba Rambo and Dony McGuire; and "A Quiet Place" and "He's Everything To Me," by Ralph Carmichael. Carmichael founded Lexicon.

Meadowgreen Music, the gospel

publishing company that Killen owns with Randy Cox, Joe Huffman, and Donna Hilley, will administer the new acquisition. No writer contracts are involved in the purchase.

Killen was the sole owner of Tree Music until he sold it to Sony in 1989. He stayed on as president until this past February, when he resigned to undertake other activities, both in and out of the music business. Killen owns the Soundshop recording studio, the Stockyard Restaurant, and controlling interest in Ambassador Travel. Lindahl is a local business figure and longtime Killen associate.



Ronnie's N.Y. Roundup. Country music superstar Ronnie Milsap visits with RCA Records executives before his performance at the Bottom Line in New York. Pictured, from left, are Ed Mascolo, VP of national country promotion, Nashville; Dave Wheeler, VP of sales and product development, Nashville; Joe Galante, president, RCA Records label, U.S.; and Milsap.

Billboard®

FOR WEEK ENDING JUNE 8, 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
1	1	3	12	★★ No. 1 ★★ 2 weeks at No. 1 MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
(2)	7	8	10	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
3	2	1	13	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
(4)	8	10	4	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
5	5	6	11	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
(6)	9	11	12	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
(7)	10	12	7	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
8	3	2	12	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
9	6	5	15	YOU'RE THE ONE P.ANDERSON (O.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
(10)	11	14	11	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
(11)	16	22	4	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
(12)	15	18	9	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
(13)	14	17	6	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
14	4	4	13	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
(15)	17	21	13	FEED JAKE J.STROUD,R.ALVES (O.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
(16)	20	27	6	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
(17)	21	20	9	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
18	12	19	16	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
(19)	22	24	10	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
20	13	7	14	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
(21)	29	38	6	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) (V) SBK/CAPITOL 4-94302/CAPITOL
(22)	23	23	11	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
(23)	26	28	13	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
24	18	15	15	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
25	24	16	17	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
26	19	9	15	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
(27)	33	42	6	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
(28)	28	30	10	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
29	27	25	11	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
(30)	32	34	8	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
(31)	35	39	8	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
32	25	13	14	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
(33)	45	49	4	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
(34)	41	43	8	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
(35)	40	46	6	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.
36	31	29	18	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
(37)	57	—	2	★★★ POWER PICK/AIRPLAY ★★★ HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
(38)	50	65	3	FALLIN' OUT OF LOVE T.BROWN,R.MCINTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
39	36	36	19	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(40)	43	45	10	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
41	42	33	15	FANCY T.BROWN,R.MCINTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
42	37	35	19	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
43	39	32	17	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
(44)	48	52	5	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
45	46	47	12	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTH)	SHELBY LYNNE (V) EPIC 34-73716
(46)	54	59	4	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
47	30	26	13	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
(48)	60	57	5	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVIS DANIEL (C) (V) MERCURY 878 972-4
49	47	40	18	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
(50)	55	63	5	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
(51)	51	53	7	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
52	49	51	20	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7 19450
(53)	56	61	5	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOG GUSS CAPITOL PRO 79690
(54)	64	—	2	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
55	52	50	17	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
56	58	54	12	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
(57)	61	60	6	ONE BRIDGE I DIDN'T BURN C.TWITTY,D.HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
58	53	48	16	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
(59)	63	64	4	HE COMES AROUND P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	MOLLY & THE HEYMAKERS (V) REPRISE 7-19332/WARNER BROS.
60	62	55	18	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
61	65	56	12	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
62	59	58	9	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
63	66	67	3	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (C.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
(64)	NEW ►	1		★★★ HOT SHOT DEBUT ★★★ HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
(65)	NEW ►	1		SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
(66)	71	74	3	I KNEW MY DAY WOULD COME B.MONTGOMERY (V.GOSDIN,M.D.BARNES)	VERN GOSDIN (CD) (V) COLUMBIA 38-73814
(67)	70	71	3	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSSET)	MATRACA BERG (V) RCA 2827-7
(68)	68	70	3	COME A LITTLE CLOSER P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54107/MCA
69	67	—	2	YOU CAN'T TAKE IT WITH YOU WHEN YOU GO G.BROWN (L.CORDLE,L.SHELL,B.COLWELL)	GENE WATSON WARNER BROS. PRO-4804
(70)	72	—	2	LIVIN' IN A HOUSE FULL OF LOVE J.BOWEN,J.CRUTCHFIELD (G.BUTTON,B.SHERILL)	◆ GLEN CAMPBELL CAPITOL PRO-79676
(71)	NEW ►	1		DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
(72)	NEW ►	1		ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
(73)	NEW ►	1		STRAIGHT AND NARROW J.STROUD (M.POWELL,M.NOBLE)	◆ WILD ROSE CAPITOL PRO-7910
74	69	62	11	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN ,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
75	73	66	7	HONKY TONK LIFE J.STROUD (C.DANIELS)	◆ CHARLIE DANIELS (C) (V) EPIC 34-73768

○ 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	3	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL				
2	—	—	1	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA				
3	2	3	9	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA				
4	3	2	3	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA				
5	—	—	1	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS RCA				
6	4	5	8	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA				
7	9	9	12	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA				
8	8	6	23	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL				
9	5	4	9	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA				
10	7	7	9	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA				
11	6	8	16	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA				
12	—	—	1	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA				
13	15	13	22	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC				
14	10	10	10	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA				
15	12	12	12	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL				
16	11	—	2	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSSET)	◆ PATTY LOVELESS MCA				
17	14	14	39	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.				
18	20	20	33	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL				
19	22	17	38	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA				
20	23	11	12	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA				
21	—	21	18	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA				
22	24	19	23	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA				
23	18	—	16	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA				
24	13	16	17	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA				
25	25	18	32	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA				

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

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COUNTRY CORNER



by Lynn Shults

SPARKLING DEBUT: **Diamond Rio** becomes the first country group to hit No. 1 on the Hot Country Singles & Tracks chart with its debut release. The group also is the eighth act to hold down the No. 1 position for two consecutive weeks since the first of the year. **Alabama** remains the only act to stay at No. 1 this year for three weeks.

INSIDE THE TOP 10: "If The Devil Danced (In Empty Pockets)" has **Joe Diffie's** pockets filled with rockets as he shoots from No. 7 to No. 2. Others chasing Diffie are **Garth Brooks**, "The Thunder Rolls" (8-4); **Clint Black**, "One More Payment" (10-7); the **Oak Ridge Boys**, "Lucky Moon" (9-6); and **Lorrie Morgan**, "We Both Walk" (11-10).

CLOSING IN ON THE TOP 10 is **Alan Jackson**, with "Don't Rock The Jukebox" (16-11). Other records with strong airplay gains are **Ricky Van Shelton's** "I Am A Simple Man" (18-16) and the **Pirates Of The Mississippi's** "Feed Jake" (17-15).

ELSEWHERE IN THE TOP 50, **Travis Tritt's** "Here's A Quarter (Call Someone Who Cares)" (57-37) is this week's Power Pick. Next in line with big airplay gains for the week are **Reba McEntire**, "Fallin' Out Of Love" (50-38); **Billy Dean**, "Somewhere In My Broken Heart" (29-21); and **Shenandoah**, "Restless" (33-27). Joining this elite group are two artists with strong debut releases: **Trisha Yearwood** with "She's In Love With The Boy" (54-46) and **Davis Daniel** with "Picture Me" (60-48).

DEBUTING THIS WEEK are Alabama, "Here We Are" (64); **Dolly Parton**, "Silver And Gold" (65); **Mary-Chapin Carpenter**, "Down At The Twist And Shout" (71); and new artists **Collin Raye**, "All I Can Be (Is A Sweet Memory)" (72) and **Wild Rose**, "Straight And Narrow" (73).

THE ALBUMS CHART: **Ricky Van Shelton** explodes on the charts as his new album, "Backroads," debuts at No. 8 on the Top Country Albums chart and No. 62 on the Top Pop Albums chart. Garth Brooks continues to hold down the top two country positions, and Alan Jackson's "Don't Rock The Jukebox" moves to No. 3 in just its second week on the chart. Billy Dean's "Young Man" (27-22) makes a move to be noted, jumping over **Vince Gill**, Alabama, and **Randy Travis**, among others.

CONTROVERSY continues to swirl around the surprisingly strong showing of country acts on Billboard's new Top Pop Albums chart. Further proof of country's strength was revealed last week in Billboard thanks to exclusive radio listening information supplied to the magazine by Arbitron. In the exclusive Billboard/Arbitron winter format ratings, country gained a half point in total audience 12-plus, moving within one point of top 40. Country actually surpassed the top 40 format in morning drive and beat album rock by more than two points and urban by almost four points. We'll be watching the Billboard charts and eagerly awaiting Arbitron's spring and summer books to see if the appetite for country continues to grow.

K-tel Distributing Copperfield Music Titles

NASHVILLE—K-tel International has signed a two-year agreement to distribute 11 albums in the secular marketplace from Copperfield Music here.

Ten of the albums are by famed gospel group the Chuck Wagon Gang, while the remaining title is by

Naomi & the Segos. K-tel is leasing two additional Chuck Wagon Gang titles from Copperfield.

According to K-tel president Mickey Elfenbein, the distribution of Copperfield product will be throughout the U.S. and Canada.

MCA CD TAKES 'HIP' SHOT AT NONCOUNTRY EARS

(Continued from page 37)

should be particularly beneficial to Ely and Willis, who have difficulty getting programmed widely on radio.

The CD insert lists the name and number of the album each cut is from and gives a "Nashville Hit Squad" 800-number, which, when called, automatically plays excerpts from an upcoming single, cites the album it's from, and allows the caller to record a message.

Day says there is no point-of-purchase material included with the sampler, but it does carry with it an insert that defines "hip," announces the series, and touts the sales benefits of in-store play.

According to Day, MCA plans to produce and service three such compilations a year. Selections from Vince Gill, Mark Collie, and Patty Loveless are to be featured in upcoming volumes.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist					
72	ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI)	35	IF IT WILL IT WILL (Bocephus, BMI) CPP	46	SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
20	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerslane, BMI/Foon Tunes, BMI) WBM	2	IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL	65	SILVER AND GOLD (Brick Hit, BMI)
51	BABY TAKE A PIECE OF MY HEART (Songs Of PolyGram, BMI/Rosker, BMI) HL	66	I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI)	50	SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP)
74	THE BALLAD OF DAVY CROCKETT (Wonderland, BMI) HL	67	I MUST HAVE BEEN CRAZY (Warner-Tamerslane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)	21	SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
17	BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL	3	IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL	73	STRAIGHT AND NARROW (Warner-Tamerslane, BMI/Resaca Beach, BMI/WB, ASCAP/Suddenly, ASCAP)
5	BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM	40	I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP	47	THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
44	BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP	49	LET HER GO (Ha-Deb, ASCAP) CPP	4	THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/HL
23	CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)	70	LIVIN' IN A HOUSE FULL OF LOVE (Al Gallico, BMI)	30	TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
68	COME A LITTLE CLOSER (Bar None, BMI)	33	LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL	22	TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
11	DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM	39	LOVING BLIND (Howlin' Hits, ASCAP) CPP	32	TIME PASSES BY (Shedhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
71	DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP)	6	LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM	63	TO BE WITH YOU (Silverline, BMI)
24	DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM	1	MEET IN THE MIDDLE (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL	36	TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cat Cody, ASCAP/Wee B, ASCAP) CPP
25	DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL	52	MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM	10	WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
38	FALLIN' OUT OF LOVE (Paul Craft, BMI)	60	MILES ACROSS THE BEDROOM (Logrhythm, BMI)	45	WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
41	FANCY (Northridge, ASCAP) CPP	27	THE MOON OVER GEORGIA (Fame, BMI)	56	WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
15	FEED JAKE (Tom Collins, BMI) CPP	18	OH WHAT IT DID TO ME (Champion, BMI) HL	31	WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
58	GET RHYTHM (House Of Cash, BMI) CLM	57	ONE BRIDGE I DIDN'T BURN (Tom Collins, BMI/EMI April, ASCAP) CPP/HL	69	YOU CAN'T TAKE IT WITH YOU WHEN YOU GO (Polygram, ASCAP/Amanda-Lin, ASCAP/Pier Five, BMI/Friendly Finley, BMI)
59	HE COMES AROUND (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	12	ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP	9	YOU'RE THE ONE (Coal Dust West, BMI) WBM
37	HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI)	7	ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP		
64	HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)	19	ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM		
42	HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM	48	PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM		
14	HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM	43	POCKET FULL OF GOLD (Benefit, BMI) WBM		
75	HONKY TONK LIFE (Cabin Fever, BMI/Miss Hazel, BMI) WBM	13	POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI) CPP/WBM/HL		
53	HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	29	RESTLESS (Cedarwood, BMI) HL		
16	I AM A SIMPLE MAN (Rick Hall, ASCAP)	55	RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)		
8	IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL	62	ROCKIN' YEARS (Southern Gallery, ASCAP) CPP		
28	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)	62	SCARS (Sony Cross Keys, ASCAP) HL		
		54	SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)		
		61	SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP		
		34	SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM		

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CLM Cherry Lane

CPP Columbia Pictures

HL Hal Leonard

WBM Warner Bros.

MSC Music Sales Corp.

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Pro Audio

L.A.'s Record Plant To Bloom Again Famed Studio Reopening Under New Owner

■ BY SUSAN NUNZIATA

NEW YORK—The legendary Record Plant recording studio in Los Angeles, which closed its doors in February, is being resurrected intact by Rick Stevens, president of Summa Music Group.

'If I had a chance to acquire one of the legends of the studio recording world, I was going to do so'

Stevens purchased the studio, and all its equipment, in a multi-million-dollar deal. Retaining the Record Plant moniker, the facility is due to officially reopen June 10.

Two Record Plant veterans, studio manager Rose Mann and chief technician Norm Dlugatch, will be returning to the facility.

The studio was closed earlier this year by its latest owner, Chrysalis Records (Billboard, Feb. 9). Launched in the early '70s by Chris Stone and the late Gary Kellgren, Chrysalis took over the facility in 1989.

Although they are equipped to handle audio for film or video, Stevens plans to keep the studios focused on music recording, which was the original philosophy of the founding partners. "What the Record Plant is all about is going back and concentrating on the top recording star making an album," he says.

Several visual and client comfort enhancements are taking

place, including the addition of private client lounges for each studio.

Stevens also plans to upgrade the image and comfort level of the two control rooms, and has retained acoustic experts George Augsberger and Steve "Coco" Brandon to keep an ear on the acoustic signature of the Tom Hidley-designed rooms.

"They're two of the greatest-designed rooms of the record industry and we don't want to tamper with something great," says Stevens. "We just want to make it more comfortable."

Designed in 1986, studios I and II are equipped with a Neve V60 console with Massenburg automation and a Solid State Logic SL-4000 G Series mainframe console and computer system, respectively, along with Studer A800 and Sony PCM 3348 digital multitracks and classic Ampex ATR-102 and 104 mastering machines.

Much of the Record Plant's vast array of tube gear and vintage microphones—previously rented to clients through a subsidiary, Livingstone Audio—will now be housed in the control rooms, readily available to clients, according to Stevens.

Stevens is planning to add a second SSL mix room, a second tracking room, and a MIDI/preproduction room within the next 18 months.

The new rooms will be built in space currently occupied by two tenants, Delos International and Audio Intervisual Designs.

Stevens, a 23-year industry vet, founded the Summa Music Group as a music publishing company in 1984. In May 1988, the company opened a recording studio, and last year sold its publishing division.

Prior to Summa, Stevens and

artist manager Doc McGhee launched Stevens McGhee Entertainment in 1981, which McGhee continues to operate as McGhee Entertainment. Stevens has also worked as an A&R executive for PolyGram and a marketing executive for CBS.

It was in 1988 that Stevens says he discovered his affinity for recording studios. He had been planning to expand the Summa recording complex until last February. "When I heard that Chrysalis was selling the Record Plant, it shifted my gears," he says. "If I had a chance to acquire one of the legends of the studio recording world, I was going to do so."

What's Ahead For Digital Audio Workstations? Manufacturers Demonstrate Wares At SPARS Confab

■ BY SKIP PIZZI

ORLANDO, FLA.—More than 150 audio professionals immersed themselves in the world of digital audio workstations May 18 and 19, as the Society of Professional Audio Recording Services presented its third annual Digital Audio Workstation Conference at the Penta Hotel here.

"They came from everywhere," remarked SPARS executive director (and event coordinator) Shirley Kaye, gratified by the geographic diversity of a group that hailed from small towns in the Southeastern U.S. to New York and Hollywood.

The ambitious schedule allowed each of the 10 participating manufacturers a 50-minute session to present its product during the first day of the conference, followed by an evening of one-on-one demonstrations. The second day featured a wide-ranging panel discussion and more hands-on demonstrations.

Attendees seemed impressed with the quality and smoothness of technical aspects for the daylong demo, especially with how little down time occurred during the rather challenging switchovers between presentations.

Total Audio-Video of Orlando and Doppler Studios of Atlanta coordinated the technical setup, with Meyer Sound Laboratories providing monitor speakers.

Although a few manufacturers were notable by their absence, those at the conference were Akai, AMS, Digidesign, Lexicon, New England Digital, Otari, Roland, Solid State Logic, Studer Dyaxis, and WaveFrame.

TRENDS BECOMING EVIDENT

Rather than expecting a dramatic shakeout to occur within the industry, manufacturers seem to be staking claims on various sectors of the market, with the low end in-



Mastering Arkenstone. Narada recording artist David Arkenstone, left, completed mastering his fourth album, "In The Wake Of The Wind," at Disc Mastering's new digital editing suite. With Arkenstone in the new room, from left, are producer Eric Lindert, mastering engineer Hoyt Dooley III, and studio owner/engineer Randy Kling.

habited by the popular Apple Macintosh-based systems and the high end claimed by proprietary platforms. Hybrids include those using Macintoshes or IBM PCs for control and display only, and proprietary operating hardware for processing.

Differences between what functions systems can actually perform seem to be diminishing, although how they each accomplish those functions remains disparate. "Seeing the different machines

'You get a feeling of just how different the machines are'

compared right up against each other like you do here, you get a definite feeling of just how different they are from one another," said SPARS president Pete Caldwell.

Cost of the systems also spans a wide range, with quoted base prices starting at \$3,285 (excluding host computer) and topping out at \$180,000.

A distinction is also growing between "two-track" and "multi-track" designs, with the latter running anywhere from four to 64 channels. Newer multitrack systems seem to be pushing the upper limit, and several older systems announced plans for expanding their output channel capability in the near future. Lower-priced systems emphasized recent improvements in speed and the growing availability of third-party software. Mac-based manufacturers are all eagerly awaiting the release of Apple System 7, which will support platforms with RAM of up to 128 MB.

The range of workstations' video-display quality also seems to be widening, from small monochrome LCDs or CRTs to dramatically ani-

mated, large-color video screens. Interestingly, manufacturers still have not agreed on which way audio "tracks" should progress across the virtual display screen during play; several workstations use left-to-right, some opt for right-to-left, and one runs bottom-to-top.

Several systems now include magneto-optical (MO) disc drives, allowing 650 MB of erasable capacity on removable media. On the software side, much attention was generated by real-time time compression/expansion functions, with one manufacturer demonstrating a particularly impressive and artifact-free 150% expansion on a Whitney Houston vocal in real-time.

MORE TO COME

Regarding future SPARS events, Caldwell commented, "We're not trying to have an annual trade show, but to offer a forum for technology to the industry. Where we go from here will be guided by what people would like to know about." Caldwell was impressed by the no-nonsense attitude in this year's attendees and sensed a need to move beyond the general-overview approach into more specifics, observing that "Workstations have gone from mystery boxes three years ago to systems with a lot of sophisticated power users today."

Both Kaye and Caldwell noted the differences between this type of event and a typical trade show. "People really got their heads inside the boxes here," said Caldwell. "It also gives the manufacturers a better chance to scope each other out," he added, "and gives the prospective buyer a little insight into the personality and corporate philosophy of each company. When you're about to make this kind of purchasing decision, that's something that's nice to know about."

AUDIO TRACK

NEW YORK

ARISTA RECORDS ACTS Whitney Houston, Eric Carmen, Jeffrey Osborne, Papa Dee, and Boxcar were in the Science Lab working on upcoming projects. Production supervision was handled by Arista's Rob Hold. Mikael Iversen engineered. Atlantic artist Little Louie Vega put final touches on his album project. Stephen Seltzer engineered with assistant Dann Wojnar.

Michelle Shocked was in Dreamland Recording in Woodstock working on her PolyGram/Mercury single with producer Bernie Leadon. David Cook engineered, assisted by John Yates. Producer Larry Klein and A&M's Innocence Mission were in working on an album, with Tony Phillips at the board. Cook and Yates assisted. Jules Shear and producer Stewart

Lehrman worked on tracks for PolyGram/Polydor. John Agnello engineered, with Cook assisting.

Lou Reed was in the Magic Shop cutting live tracks for his new Sire album. Mike Rathke co-produced and played guitar on the project. Rob Wasserman was on bass, and Michael Blair handled drums and percussion. Roger Moutenot engineered with Joseph Warda.

LOS ANGELES

REBA McENTIRE AND producer Tony Brown overdubbed album tracks for MCA Records in Lion Share Recording's Studio A. Scott McPherson engineered at the Neve 8108 console, assisted by Dave Knight. Studer A-800 24-track tape machines were used. Michael Bolton was in with producer Walter Afanasieff working on vocal overdubs in Studio A. Dana Jon Chapelle engineered the project for (Continued on next page)

AUDIO TRACK

(Continued from preceding page)

Sony. "Robin Hood" was in Studio B tracking vocal overdubs for the film score (love theme) to the "Robin Hood: Prince Of Thieves" film. Peter Cetera is featured as guest artist on the Morgan Creek project. Cetera also produced. Rick Holbrook engineered, assisted by Rick Norman.

The Enterprise, in Burbank, had Bill Jackson in engineering tracks by Shark Island. Randy Nicklaus produced the 24-track analog project. Overdubs took place at Valley Center Studios in Van Nuys, and mixing at Oceanway in Hollywood.

Producer/engineer George Tutko completed work on XYZ's second album, scheduled for release in August. Mixing took place at Studio 56 in Hollywood, with Dennis Mackay engineering.

Morgan Creek act Little Feat recorded its first album for the label at Conway Recording. George Massenburg and Bill Payne produced the tracks, slated for August release.

Paul & Mike's Recording Studio had Leo Kotke in recording his new album for Private Music. Steve Berlin (Los Lobos) produced, with Paul Dugre at the controls. Guitarist Robben Ford cut tracks for his new project with bass player Roscoe Beck and drummer Tomo Brechtlein. Dugre engineered. Sam I Am recorded its new record with producer/engineer Dugre.

Alice Cooper was in The Complex cutting vocals for his next Epic album with producer Peter Collins. Paul Northfield engineered, assisted by the studio's Dave Levy and Scott Jochim. The project features guest appearances by Motley Crue's Nikki Sixx and Mick Mars, Slash from Guns N' Roses, and Joe Satriani, as well as percussion overdubs performed by live rattlesnakes.

NASHVILLE

TRISHA YEARWOOD was in the Sound Emporium with producer Garth Fundis mixing her album for MCA. Gary Laney engineered. Matraca Berg overdubbed her new BMG/RCA project with producer Josh Leo. Steve Markantonio engineered, assisted by Jeff Geidt. Glen Campbell was in for overdubs for

New Haven Records. Ken Harding produced and Ronnie Brookshire was at the board.

Anne Murray was in the backstage studio at Sound Stage working on her new Capitol project with producer Jerry Crutchfield. John Guess was at the board, assisted by Marty Williams. Billy Dean was in with producer Chuck Howard for Capitol. Tom Shapiro co-produced. Bob Campbell Smith was at the board, assisted by Paula Montondo. Lee Greenwood and Crutchfield worked on tracks for Capitol. Guess engineered, assisted by Williams.

OTHER CITIES

BRYAN ADAMS recorded the song "(Everything I Do) I Do For You" for the "Robin Hood" movie. Mutt Lange produced the track at Battery Studios in London. Bob Clearmountain mixed at London's

Mayfair Studios. David Kershenbaum was executive producer.

Lynyrd Skynyrd was in Studio D at Fantasy Studios, Berkeley, Calif., overdubbing and mixing tracks for its Atlantic release, "Lynyrd Skynyrd 1991." Kevin Elson produced, with Tom Size at the board. Funk Mob (Denzil Foster and Thomas McElroy) worked on its self-produced project. Steve Counter and Michael Semanick engineered. Ho-Frat-Ho on Bust-It Records was in working with producer James Earley and Michael Kelly for Capitol. Vince Wojno and Stephen Hart were at the board. The group is composed of members of M.C. Hammer's dance troupe.

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



Custom Blank. Blank Tapes recently installed two custom-designed 64-input consoles at its facilities in Stamford, Conn. Designed and built by studio staffers, the cabinet work was completed by Studio Design and Solutions of Richmond Hill, N.Y. Built around Yamaha's DMP7, the board is totally automated and allows for instant setup in record and mix modes. Front-end mixing is by Mackie Designs using the new CR1604 mixers. Each channel has Audio Logic noise gates and the automation extends to all outboard equipment.

DCC MANUFACTURING CAPACITY IN U.S. SEEN LAGGING BEHIND FORMAT INTRODUCTION

(Continued from page 4)

The availability of DCC manufacturing equipment is a source of concern for many in the industry. PolyGram has developed a duplication system for DCC and is negotiating the licensing of this gear to other equipment manufacturers (Billboard, May 25). However, many sources report that the licensing fees being discussed will add significantly to the price of the gear. Radecki refuses to comment on the licensing negotiations.

In addition, since the format is more complex than the analog cassette, it may take several years for manufacturing equipment to be market-ready.

"Having made equipment myself, I recognize that it takes two to three years to get to the marketplace," says Robert Barone, VP of operations with Electro-Sound, a cassette duplication plant in Hauppauge, N.Y. "The requirements of the format, while it can be done, are so stringent that, until there is a fair amount of equipment out there in production situations, nobody really knows what can be done. Production is seven days a week, 24 hours a day, and equip-

ment has to stand up to that."

While Electro-Sound is not gearing up for DCC production this year, the company expects to install digital bin systems similar to those used by WEA and Sonopress. Digital bins can also be applied to DCC duplication in the future.

"You're not going to stop making cassettes as they are today," says Bornstein. "If you're a duplicator, I'd assume you'd put in another area for DCC at the same time. Cassettes are still a big business, a very big business. I think most of the large duplicators could pretty easily get into making DCC, and they probably will once they see that something's there. It'd be ridiculous not to."

READY TO ROLL NEXT FALL

PolyGram now has a DCC test set up in Baarn, the Netherlands, and expects to start mass-production tests next fall at the new Amersfoort plant. DCC mass-production will begin there in January, according to Radecki. "PolyGram's Amersfoort plant will be capable of delivering initial launch

quantities as well if needed," he says, adding that the objective is to have third-party plants in the U.S. and other countries delivering in their home territories as soon as possible after the launch in 1992.

Other makers of manufacturing gear estimate that the digital bins for DCC will cost upward of \$200,000 each, while the duplicator units will range in price from

\$16,000-\$25,000 (Billboard, May 25). Thus far, the only gear introduced to the market for DCC duplication has been a new loader system from Tapematic, Milan, designed to load prerecorded DCC tape into empty shells. However, other equipment manufacturers have stated that they will be ready with DCC duplication equipment when the market demands it.

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STUDIO ACTION

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

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	I DON'T WANNA CRY Mariah Carey/ N.M. Walden (Columbia)	I WANNA SEX YOU UP Color Me Badd/ Dr. Freeze (Giant)	MEET IN THE MIDDLE Diamond Rio/ M. Powell, T. Dubois (Arista)	LOVE IS A WONDERFUL THING Michael Bolton/ W. Afanasieff, M. Bolton (Columbia)	YOU CAN'T PLAY WITH MY YO-YO Yo-Yo Sir Jinx (East West)
RECORDING STUDIO(S) Engineer(s)	TARPAN (San Raphael, CA) D. Frazer D. Jon Chappelle	QUAD (New York) Angela Piva	MIDTOWN, TONE & VOLUME (Nashville) Mike Clute	THE PLANT/ CONWAY (Sausalito/L.A.) Dana Jon Chappelle	ECHO SOUND (Los Angeles) B. Morse; B. Drake
RECORDING CONSOLE(S)	SSL 4000 G Series With Total Recall	SSL 6000 G Series Computer	TAC Matchless 36/24	SSL 4046 G Series/ Neve VR6	Trident 80C
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Otari MTR 92 (Dolby SR)	MTR 100	Studer A-827
STUDIO MONITOR(S)	UREI 813B Yamaha NS10MS	Yamaha NS10	Tannoy Super Gold	Yamaha NS10M Tannoy SGM10B	Westlake BBSM15, Yamaha NS10M
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	Scotch 250 3M	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	TARPAN (San Rafael, CA) David Frazer	CREATIVE SOURCE (Los Angeles) Warren Woods	MASTERFONICS (Nashville) Mike Clute	THE PLANT/ QUAD (Sausalito/NY) Mick Quzauski/ Michael Brauer, Chris Theis	ECHO SOUND (Los Angeles) Bob Morse Bob Drake
CONSOLE(S)	SSL 4000 G Series With Total Recall	API	SSL 4000 E Series G Computer	SSL 4046 G Series/ SSL 6064 E Series	Trident 80C
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80 Ampex ATR-102	Otari MTR 90 II	Otari Digital 32	Otari APR/Studer A-820, Otari MTR 90	Studer A-827
STUDIO MONITOR(S)	UREI 813B Yamaha NS10MS	Custom Creative Source	Custom Hidley Design	Tannoy SGM10B/ Tannoy NS10 UREI 813	Westlake BBSM Yamaha NS10M
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	Scotch 250	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	FUTURE DISC Eddie Schreyer	MASTERFONICS Glenn Meadows	SONY MUSIC STUDIOS Vlado Meller	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	DMI	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sonopress	Sony Manufacturing	WEA Manufacturing

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PRO AUDIO

NEW PRODUCTS AND SERVICES

SONY EXPANSIONS: At the Assn. of Professional Recording Services convention, June 5-7 in London, Sony Broadcast and Communications is exhibiting upgrades and enhancements to several products, including on-board timecode chase synchronization and improved stereo sampling for its 3348 digital multitrack recorder. Software updates are also being introduced for the SDP-1000 digital audio editor and VSP-8000 digital audio mixer for video applications.

RPG EUROPE: RPG Europe Ltd. is making its debut at the APRS show. The company represents the RPG range of acoustic treatment products. Products will be distributed by Siderise Ltd., a leading industrial acoustic materials supplier. Several products never before shown in Europe are being displayed, including the new VAMPS portable performance shell system, and the Omnifusor and Omnifusor Terrace omnidirectional diffusers.

HBB RANGE: HBB Communications is bringing a variety of products to APRS, including the ScreenSound hard-disc-based editing system from Solid State Logic and the Roland Spatial Sound System for 3D audio. Also being exhibited is a wide range of DAT recorders from Sony, Aiwa, and Stellavox, as well as the DASS100 digital audio format converter/processor from Digital Audio Research.

BUSY PROS: Washington Professional Systems, Wheaton, Md., has completed several installations recently, including an audio production suite for Blanchard-Healy Video Communications. At the heart of the system is a TAC Magnum console with J.L. Cooper Mag II automation system.

SSL GOES TO SANTA MONICA: Santa Monica Sound, owned by the Scotti Bros. record label, installed a Solid State Logic SL 4000 G Series 64-channel console in Studio A. Built in 1980, the facility serves label artists such as James Brown, "Weird Al" Yankovic, John Cafferty, and Survivor.

JBL & NPR: JBL Professional has agreed to provide National Public Radio with broadcasting products for the next several years. NPR will install JBL loudspeakers, studio monitors, JBL/UREI signal processing equipment, power amps, and Soundcraft mixing consoles in many of its broadcasting and remote field recording setups.

GAUSS & ELECTRO-SOUND: Gauss and Electro-Sound, two Mark IV-owned duplication equipment manufacturers, are combining their sales and marketing networks in Europe. dBm Ltd., London, was named exclusive sales representative of both lines throughout Europe, including the Soviet Union and countries formerly part of the Eastern European bloc, as well as Turkey, and Pakistan.

AMS GOES DIRECT: AMS Industries is marketing and selling its Soundfield Mk IV and ST-250 stereo microphones, along with its full range of digital signal processors, direct from its Bethel, Conn., headquarters. Adrian Weidmann, national products manager for AMS, will head up the direct sales effort. Weidmann joined the Siemens-owned company in April from B&K, where he was international product manager for seven years.

EUPHONIX CHANGES: Euphonix has made some major moves this year. The company has relocated to Portage Drive in Palo Alto, Calif., and has named Andy Wild as VP of sales and marketing. Wild was previously VP of Western operations at SSL. The company designs and manufactures automation systems and studio integration tools, including the automated Crescendo console featuring digitally controlled analog processing.

SAMPLE SCHOLARSHIP: Piano maker Rhodes, in conjunction with Time Warner Inc., Warner Bros. Records, and the United Negro College Fund, has established a national music scholarship program in the name of legendary keyboardist/composer Joe Sample. The program encompasses 41 UNCF colleges nationwide. Rhodes is donating an MK-80 Digital Piano to each scholarship recipient's school, and the company is also contributing \$5,000 toward the scholarship fund.

NAGRA DISTRIBUTION: Phi Technologies Inc., Oklahoma City, Okla., was named as exclusive distributor of Nagra Kudelski S.A. products in the U.S. Operations at Kudelski's subsidiary offices in New York have been discontinued.

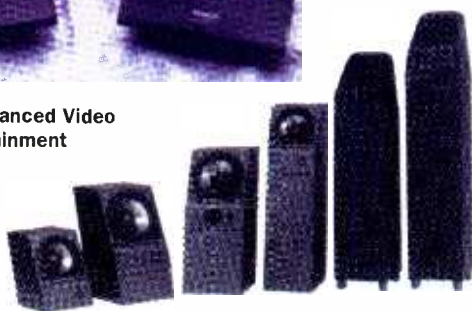
PENNY FOR YOUR AUDIO: Penny Lane Studios in New York added an AMS AudioFile Plus tapeless digital random access workstation to its facility after experimenting with various editing systems over the last year. Studio president Alan Varner says he chose the system for its speed and accuracy, as well as its sophisticated audio-manipulation possibilities.

PRO AUDIO AD AGENCY: Jesse Walsh, formerly director of advertising and promotions for Electro-Voice Inc., has launched Jesse Walsh Communications, Buchanan, Mich., a full-service advertising and public relations firm geared specifically toward pro audio and musical instrument markets.

VIDEO SAVINGS: The Tape Warehouse, Independence, Ohio, reduced its prices for videocassette duplication of volumes in excess of 100 units. The price reduction was made possible by the success of its in-house video-loading operation, according to the company.



NEO-GEO Advanced Video Game Entertainment System



Acoustic Research Holographic Imaging Speaker Series



VCR-Plus Video Programmer



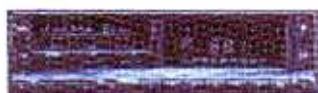
Franklin Electronic Course Columbia Encyclopedia



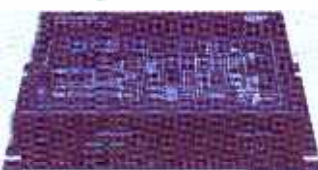
Onkyo A-SV810 Pro Integrated Amplifier



Canon L-1 8mm Camcorder



Eclipse EQZ-301 Auto Deck and EQS-1001 Digital Processor



Commodore CDTV

Laserdisc, Portable CD, A/V Receivers, and Camcorders Are Flexing Solid Growth Today, While Pending New Technologies Promise to Light Up Home-Entertainment Tomorrows.

Zooming in on Today's Action Zones

By SUSAN NUNZIATA

Growth in any industry is a major accomplishment in today's troubled economic times, and the consumer electronics industry seems to have one of the most optimistic outlooks of any industry. While overall the market is expected to be slower this year than in years past, there are many key areas anticipating solid growth.

Among them are laserdisc players, large screen televisions, audio/video receivers, portable CD players, car audio, camcorders, and home office equipment.

With the pending introductions of technologies such as digital compact cassette, high-definition TV, interactive compact disc, and digital audio broadcast adding to the picture, the next several years promise to be an exciting time for the CE industry.

"As far as the economic problems of the country go, the consumer electronics industry is holding its own," says Alan Haber of the Electronic Industries Assn., sponsors of the Summer CES. "We're not seeing any major decreases, but we are seeing caution. There is interest in our products, however, and continues to be despite the economic turmoil in our country."

This year, the following technologies have an especially bright future ahead:

Laserdisc: This market is expecting one of its best years ever, with all segments, from player sales to software manufacturers, experiencing growth.

According to the U.S. Commerce Department, more than 300,000 laserdisc players were imported into the U.S. in 1990, exhibiting a 100% increase over 1989 imports. In April, 1990, eight manufacturers offered laserdisc units, and 15 had combiplayers available. By April, 1991, 17 were marketing single-disc players and 30 were shipping combiplayers, according to the Laser Disc Assn.

There are more than 5,000 laserdisc titles now available, and that number is expected to grow to 6,500 by year's end. To achieve this growth, laserdisc production has increased.

According to LDA estimates, more than 5,000 titles are now available on laserdisc, and an anticipated 6,500 titles will be on the market by year's end. With already announced expansions bringing monthly totals to 1.6 million by August, the 1991 laser disc manufacturing capacity should reach 15 million discs, doubling 1990 capacity.

The retail outlets for laserdisc players are also growing, with more than 30 retail chains expanding laserdisc distribution throughout the U.S. in 1991, says the LDA. In April, 1990, 1,500 retail outlets carried laserdisc. This past April there were 2,000 and by December 1991, that number is expected to reach 3,500.

Portable CD: Although the EIA estimates that total portable tape and CD player sales will show a decline of nearly 2 million units in 1991, decks with CD players are expected to post relatively strong gains. By year's end portable decks with CD players, affectionately known as "boom boxes," are expected to comprise 22%-25% of all portable music systems sold, according to Marc Finer, president of Communications Research, an industry consulting firm.

Audio/Video Receivers: Aided by new technologies such as digital signal processing, this market, dormant for many years, is expected to grow dramatically this year. According to Finer, the A/V receiver market will increase approximately 50% in 1991 and 1992, reaching 1.8 million units or more this year. "In 1986 this market started to grow because of the popularity of audio and video and multifunction remotes, as well as the popularity of Dolby Surround," says Finer. "The receiver is now perceived as a total source for the home theater environment

and it finally gives consumers a good reason to get back in the marketplace."

Camcorders: According to Haber, camcorder growth was helped by TV shows such as "America's Funniest Home Videos," as well as declining prices for hardware. The EIA estimates that 305,000 camcorders will be shipped this year, bringing the total number of camcorders in the marketplace to (Continued on page SC-4)

SPOTLIGHT SUMMER CES

Hot Products for the Home Theater

By KEN JOY

Home theater was still pretty much a buzz word at last year's Summer CES show, but this year, a whole new crop of products are entering the channel that offer consumers a mind-boggling array of choices in designing a home theater. The following list—while not all home theater products—indicates that consumer electronics manufacturers are taking the home theater concept seriously, and making products that fit a variety of budgets. Billboard's top picks for hot-test products of the summer are:

Acoustic Research (617-821-2300). Acoustic Research (AR) is debuting a new line of home loudspeakers dubbed the Holographic Imaging Series, which is a match made in heaven for the home theater market as well as for those who are particular about home audio reproduction. With more movies being mixed in sophisticated surround-sound on both tape and disc, the ability to separate the various tracks, creating an audio "image" if you will, is crucial to the surround experience. AR has risen to the challenge with the Model 6 (M6) which along with the M5 uses a new technology known as Filtered Suspension. Woofers are mounted into an acoustic suspension enclosure, and fire into a band pass chamber, allowing for the roll-off of unwanted high frequencies without the use of power-hungry crossover components. Each unit contains liquid-cooled tweeters, and are off-set in mirror-image fashion on their baffles under each woofer, meaning each pair of speakers comes as a "left" and "right" which serves to create a holographic stereo "image."

In pure layman's terms, the Model 6 from Acoustic Research lets you hear music the way the producer heard it in the studio—with instruments and voices in the exact position they were meant to be heard, with you sitting in the middle. From a visual standpoint, the M6's small footprint means taking up less floor space, and the various finishes—gray suede (\$1,300/pr), black gloss (\$1,400/pr), walnut (\$1,400/pr) and rosewood (\$1,800/pr) means the speakers become a part of the visual ambience of the room as well as the audio ambience. The entire (Continued on page SC-8)

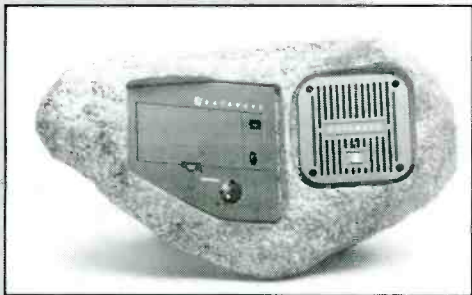
AUDIO

Some of the hottest accessories to make their way to the CES floor this summer are variations on past themes, but with a twist—some products are coming “configurable” by the user to better fit in with home or portable entertainment needs.

Napa Valley Box Co. (707-584-9010) brings a new storage product to market that breaks the “me-too” syndrome of storage products by offering users the ability to design their own modular storage rack system, to hold a combination of video-cassettes, CDs or audiocassettes. Dubbed the “Network” (model NW-1A), the storage system is elegantly simple in design. Made of natural pine, the system consists of various lengths of doweling, and “ends” from which the user can design a system that stretches upwards in a tower, or expands on one, or both, sides, to accommodate nearly every kind of space where a consumer might want to store software of various formats. Anything placed in the unit tilts backward so the user can easily read the spine of the tape, game, CD, or book that’s stored there. Packaged in a pine storage crate (which also doubles as additional storage itself), the Network will hold 108 CDs, 40 video tapes, or 68 cassettes, and can be expanded indefinitely by buying additional units. For users who are tired of being “boxed” in by static storage products, the Network is a great solution for the audio or videophile who wants to be in charge of their home entertainment setup. The Network carries a suggested list price of \$19.99 per unit.

A.R.T. (805-527-9580) is introducing an automatic CD cleaner, the CD-141, which is designed for customers who don’t want to trust themselves with handling CDs for cleaning for fear of scratching or bending a disc. The CD-141 features extra-fine, dual rotating, chamois pads for optional wet/dry cleaning. Oil damping cover lifting, stop-eject, auto-stop, power pilot light, non-abrasive cleaning fluid, and timed cleaning are also included. Packaged in a silver and blue retail box, the CD-141 carries a suggested list of \$39.95.

Panamax (415-499-3900) is introducing its new Coaxmax SSP/C that offers safeguards against all forms of short-term power disturbances, including lightning, for other



Datawave wireless, weatherproof “Rock” speaker

AUDIO/VIDEO ACCESSORIES: Portable Nation Rolls Through Music Retail in Early Summer Tune-Up

By KEN JOY

Despite the war and a soft economy, manufacturers and retailers of all sorts of accessories are reporting good business—and in some cases, increases over last year. Of the \$7.5 billion worth of products sold through music retail stores in 1990, about 23% were sales of accessories ranging from phonograph needles to camcorder bags, according to figures from both the Electronics Industries Assn. (EIA) and the Recording Industry Assn. of America (RIAA) Market Research Committee.

Many in the industry, like Pfanstiehl’s director of marketing, Bob Wight, credit the sales increase, in part, to the recession. “Although our overall sales are relatively stable over last year, we’ve not lost ground like a lot of other businesses have because the home entertainment industry is recession-proof,” Wight notes that 1974’s recession brought a 25% increase to Pfanstiehl’s business and, while he doesn’t expect that kind of growth this year, it’s obvious to him that people are staying home and entertaining themselves more, which translates to an increased need for accessories. “Surprisingly enough, even sales of phonograph needles are up over last year, even in the face of the decline of the vinyl LP and the proliferation of CDs.”

Even more surprising, music retail stores have become the unlikely source for a great many accessories that the larger electronics chains don’t want to bother with because of their low price points. “We’ve been astounded at the sales of our carrying cases for portable CD players and removable car stereos in music retail stores,” says Connie Cornelius, director of marketing for Case Logic Inc. “You would think that people would go to a Circuit City or a Silo to buy that kind of product, but we’re finding that because of its low price point, and the fact that it’s an impulse item, the music retailers have been doing great business with them.” Cornelius says Case Logic sales are also up over last year.

(Continued on page SC-4)

VIDEO

While a great many video accessories have fallen into the dreaded “me-too” category, there are several products on the floor at this summer’s CES that are pushing the edge of the envelope, providing truly useful utilities to consumers, and bringing increasingly useful products to the channel.

Cool-Lux (818-761-3202) has introduced the Cordless Zoom-Lite which attaches to the top of camcorders and acts like a theatrical follow spot. The Zoom-Lite uses a stationary lamp with a focusing lens to collect and shape light from spot to flood, much like a zoom camera lens. This provides a uniform light pattern, far superior to lights with movable lamps that use the reflector to focus from spot to flood. The Zoom-Lite’s head tilts up for bounce, and down for macro photography, and weighs in at a feathery 14 oz. The Zoom-Lite can be run from AC, or powered by an internal battery for approximately 20 minutes. Suggested list: TBA.



Bib Gold Pro Series Video Cassette Head Cleaner and Compact Disc Restorer Polish

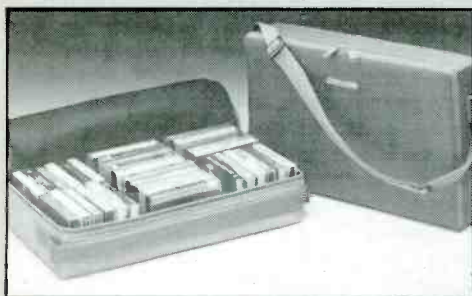
Case Logic (303-530-3800) has the compact camcorder owner in mind with its new VC-3 carrying case tailored for compact, palm-sized video camcorders. The bag comes with an adjustable, removable shoulder strap which converts the bag to a belt-pack. The VC-3 boasts a generous exterior pocket for accessories, and Velcro and quick release buckle enclosures for extra security and convenience. Suggested list: \$39.99.

Ambico (201-767-4100) is rolling out the On-Cam Mixer for camcorder owners who want to be able to add personal narration and background music while recording. The On-Cam mixer includes compact mixer with camcorder mounting shoe, 2 “AAA” batteries to power the mixer, a cable to connect any music source, and a stereo headset with built-in microphone. The mixer blends the audio from the headset’s mic with a music source to create a balanced soundtrack of narration and background music. Suggested list: \$99.95.

Bib America (303-972-0410) is introducing its new “Gold Pro Series” of video care products. The new series is comprised of Bib’s Pushbutton VHS Video Head Cleaner, Compact Disc Restorer Polish and Audio Cassette Care System.

(Continued on page SC-4)

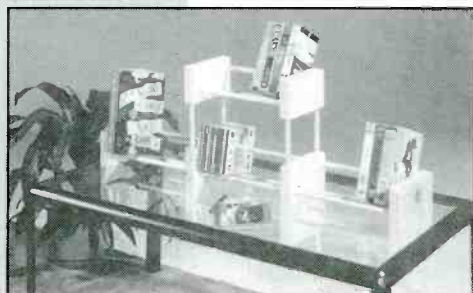
Case Logic CLS-36 Portable Cassette and Cassette Single Tape Case



A.R.T. CD-141A Automatic CD Cleaner



Napa Valley Box Co. NW-1A “Network” A/V storage system



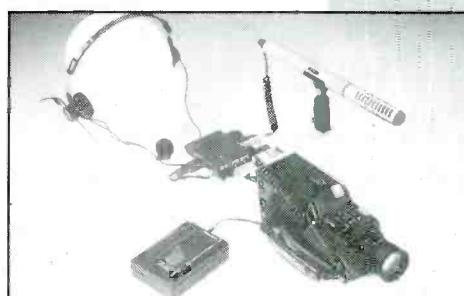
Citizen M329 MKII LCD Color Monitor with video camcorder or TV tuner



Vidicraft Vidi-View Elite Remote Wireless VCR Stereo/Video Transmission System



Case Logic VC-3 Video Camcorder Case for compact, palm-sized video camcorders



Ambico On-Cam Mixer

Sunstone CD/Mate 20-pack (open) and 10-pack (closed) CD carrying cases

HOW TO MAKE POINTS WITH YOUR CUSTOMERS

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BOTTOM LINE

maxell sells

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VIDEO

(Continued from page SC-2)

tem. Packaged in black and gold, the products come with their own storage case. Suggested list: Pushbutton Video Head Cleaner, \$24.95; Compact Disc Polish, \$19.95.

P&H Company (305-946-0420) is distributing the Candid Camera Infrared Video Door Phone. Designed to be mounted next to the front door of a residence, the Video Door Phone provides a wide angle view of any visitor at the front door via a hidden camera. A built in intercom and 4-inch CRT monitor on the inside lets the user view and converse with the visitor without ever having to open the front door. Suggested list: TBA

Arkon (818-358-1133) is debuting seven high-quality camcorder telephoto conversion lenses and a telephoto lens holder. Telephoto conversion lenses greatly increase the range of a camcorder's built-in zoom lens. Arkon's new line, which supplements the company's existing line of telephoto/wide angle lens sets, includes five telephoto lenses with a fixed degree of magnification (two 2x lenses, and 3x, 4x and 5.5x models) plus a 2.5-5.0x telephoto zoom and a 12x mirror telephoto zoom. Suggested list prices range from \$69.95 to \$499.95.

Citizen (213-828-8245) is introducing a new version of its M329 LCD Color Video Monitor, a 2.9-inch monitor designed to mount atop camcorders to give users a larger, full color image to view while recording. When used as a color viewfinder, the monitor permits the user to check focus, color balance and lighting. When teamed up with Citizen's TR30 Pocket Tuner, it operates as a personal, portable color television. Suggested list: \$229.99.

Fuji Photo Film U.S.A. (914-789-8100) is introducing its new D3001 1/2-inch digital metal videocassettes, designed for use with the new 1/2-inch Composite Digital format introduced by NHK. The 1/2-inch Digital Tape Recording system demands tough media capable of recording high-density, short wavelength signals. D3001 is designed to offer this capability to record large amounts of data needed to reproduce high quality images and sound in a compact broadcast format. Suggested list: TBA.

Vidcraft (503-626-1918) is readying its Vidi-View Elite series for the consumer channel. The Vidi-View Elite is a wireless remote stereo/video transmission system which will allow users to access multiple devices—like CD players, VCRs, cable boxes, stereo tuners—from any room in the house within a 200-foot radius. Signals are transmitted over FM frequencies to provide greater range, stereo sound quality and higher picture resolution. Completely wireless, the Elite system works without the need to install any additional video or audio cabling in home or office. Suggested list: \$269.95. Additional receivers: \$89.

Ambico (201-767-4100) is guaranteeing the privacy of personal or rented tapes with its new Video Tape Lock Out Tabs, which prevent any VHS videotape from being played without the owner's permission. Each tab snaps into the bottom of a VHS cassette, preventing it from being pulled into a front-loading VCR. The tab can't be removed until a custom key releases it from the cassette. There are 10 tabs and two keys in each set of Video Lock Out Tabs. Suggested list: \$14.95.

KEN JOY

ACTION ZONES

(Continued from page SC-1)

more than 3.2 million.

Based on EIA figures and independent research, Sony expects the camcorder market to grow 8% to 3.2 million units in 1991. According to Jay Sato, VP of Sony Consumer Product Group's personal video products division, at least 50% of the market will be 8mm, with approximately 35% to 40% full-size VHS, and VHS-C comprising the rest.

8mm: "With 12% of U.S. households now owning camcorders people are becoming much more comfortable with this as a consumer format, and much more comfortable with 8mm," says Sato. He notes that sales of prerecorded 8mm titles are growing steadily, although it is difficult to pinpoint whether these sales are being generated by camcorder owners, owners of 8mm watchmans, or home decks.

The next generation of camcorders is expected to offer more sophisticated editing features.

Large-Screen Television: While overall color television sales are expected to decline as much as 9% below 1990's shipments, the high end of this market—comprised of large-screen TVs 27-inches and above and projection television—is expected to post a 15%-20% increase over 1990, bringing total color television sales in flat or slightly above 1990. According to

EIA figures for the first three months of 1991, color TV exhibited an 11% decline from the same period in 1990 figures, while projection TV grew 15% in the same period, with more than 75,000 units sold to dealers.

Home Office Equipment: Home office products will show strong growth in 1991, especially in computers and fax machines, according to the EIA.

The number of households with an income-generating home office grew from 16.1 million in 1989 to almost 20 million by early 1991, and an anticipated 25 million households will be generating income from home by 1994, according to BIS Strategic Decisions, a Norwell, Mass.-based market research firm. Sales in the home office market are expected to hit more than \$8 million in 1991. In 1990, approximately 5.5 million home computers were sold, says the EIA, and that number is expected to reach 6 million in 1991. Approximately 75,000 fax machines are expected to be sold for home use in 1991. "More people are working at home than ever before," says Haber. "It's a lot more economical. Another part of what's causing the growth is that the products have come down in price."

A/V ACCESSORIES

(Continued from page SC-2)

"Retail traffic is picking up again because people aren't as glued to televised war coverage like they were, and they're getting out again, and using their portable products, which means they're more in the mood to buy accessories." According to Cornelius, and others, there are a great many new customers entering the market right now who received some kind of entertainment hardware product—CD player, car stereo, Nintendo—for Christmas, who would have been in the channel buying earlier but delayed purchase while awaiting the outcome of the then-pending war. "Retailers are going to start seeing increased traffic and sales about now," says Cornelius.

For those consumers who are buying accessories, cassette accessories—head cleaners, carrying cases, demagnetizers, dust covers, patch cables, plugs, jacks, connectors, adapters, portable and permanent cassette storage and headphones—are still the sales leaders over compact disc accessories, with about \$270 million in sales, although CD-related accessory sales are not far behind.

Blank tape, on the whole, tends to be a mass-merchant, or discount store item and, while tape sales in music retail stores are healthy, they're nothing compared to the number of units being moved through non-music retailers like Target, Kmart and others. "We find that music stores have a relatively small emphasis on the sale of blank audio or video tape," says Ray Allen, marketing director for Certron-brand blank tape. "The typical music store customer is more brand oriented, and is more likely to buy a heavily advertised brand like Fuji or Memorex on name recognition, rather than price point, which is our point of emphasis with the mass merchant."

The biggest challenge facing accessory manufacturers, and those music stores who retail them, are educating the consumer on why they need them in the first place. Consumers are beginning to be targeted with advertisements that stress the mortality of their hardware and software products, and what they can do to prolong the life of those products.

"Somewhere along the line consumers have been fed the line the compact discs are indestructible," says Beth Wight, marketing specialist for Pfanstiehl. "It's just not true. CDs can get scratched, covered with oily finger prints and dust which severely impact the way they sound when scanned by the laser."

Wight says that CDs, and their players, as well as cassette hardware and software, need maintenance to retain optimum playback. "It doesn't take much work," she says. "If consumers would just get into the habit of cleaning their players about every 40 hours of use, and their CDs every other use, they would significantly increase the life of their products, as well as their enjoyment of them."

Wight says Pfanstiehl, along with other accessory-makers, are making concerted efforts to educate the retail channel on the need for the accessory products, and the profit potential they bring. "A retailer could easily add another 10%-50% onto each software sale by selling a cleaning kit, or a storage rack," she says. "It's money in the bank if the consumer can get a little education on what's available to protect and store their investment in audio products."

Not to be missed, say others, is the market for non-audio products, like telephone accessories. Sales of wall jacks, plugs, adapters, couplers, replacement and extension cords, handset coil cords, installation kits and tools, line cord, telephone wire, enhancement devices, storage devices, et al, added another \$84 million to retailers' coffers last year, and appear to be a booming segment in the marketplace as more consumers are doing phone installation and repair themselves, rather than paying for expensive phone company technicians to do the work.

AUDIO

(Continued from page SC-2)

than AC current pathways. Power surges can damage equipment from several non current control or communication sources including satellite system and rotor control lines, remote speaker systems, video cables and wired remote control systems. Suggested list: \$99.

Altec Lansing (717-296-4434) is showing the ALC-11, a dual mode active/passive equalizer and crossover signal processor that's at the top of the list in this market. Twelve potentiometers allow for independent left and right channel adjustment, allowing users to equalize high, mid and low range frequencies to fit their tastes and automobile acoustics. Suggested list: \$150.

Case Logic (303-530-3800) is meeting the cassette portable carrying case need with the nylon, Model CLS-36, which will hold up to 36 cassette singles in their "o" card, or up to 30 boxed cassette tapes. The case employs a rugged nylon shell, thick foam padding, and a sturdy plastic insert. The CLS-36 is true to Case Logic's high design standards, and offers a viable solution for transporting cassette tapes. Available in black, gray, red, electric blue, and black with teal trim, the suggested retail price is \$14.95.

Ambico (201-767-4100) is making available to the serious videographer a device that easily mixes various audio and video sources into a professional-sounding, professional-looking tape. The Reviser is equipped with enough input jacks to handle two video sources, like a VCR and camcorder, two music sources, such as a tape deck and CD player, and either a stereo mic or two mono mics. One mono mic is included. Individual volume slide controls are provided to balance the multiple audio tracks and a master volume control plus earphone jack allow easy monitoring of the mix. For video, there is a switch to change almost instantly between the two video sources. An A/V fade switch lets users fade the audio and video signals in and out for simple, clean editing. Suggested list: \$149.95

Datawave (818-908-9283) is following last year's top audio accessory—the WS-7 wireless speaker system—with the "Rock," a wireless speaker that looks just like a rock. Designed for use in gardens, patios, around spas, the new speakers feature a unique FM radio technology that picks up signals through walls, allowing the user to place the rock speaker anywhere within 150 feet of the transmitter. Fully water-resistant, the rock speakers run on four D-Cell batteries and are totally safe around swimming pools, and are compatible with the WS-7's transmitter. Suggested list: TBA.

Fuji Photo Film U.S.A. (914-789-8100) is introducing a brand new line of double-coated audio-tape this summer that follows in the footsteps of last winter's release of double-coated videotape. Fuji has developed a new process for manufacturing audiotape with two separate particle layers laid down on a base film layer. One layer, with larger particles, optimizes low frequencies, while the other layer, with smaller particles, optimize higher frequencies. As a bonus, the double-coating also lowers bias noise, providing a greatly improved dynamic range, especially in recording digital sound sources. Also as a bonus, Fuji is not raising the price of the new formulation.

Soundcraftsman (714-556-6191) is introducing a truly unique concept in equalization. Their new PRO-EQ44 features a true one-third/two-third octave equalization in combination with their exclusive Differential Comparator unity gain balancing circuitry. A unique "Smooth-Q" design concept has been employed in the third-octave filters to avoid excessive phase shift normally encountered in these narrow filter designs. Also, a special filter arrangement has been designed to allow two channels in one chassis. Suggested list: \$549.

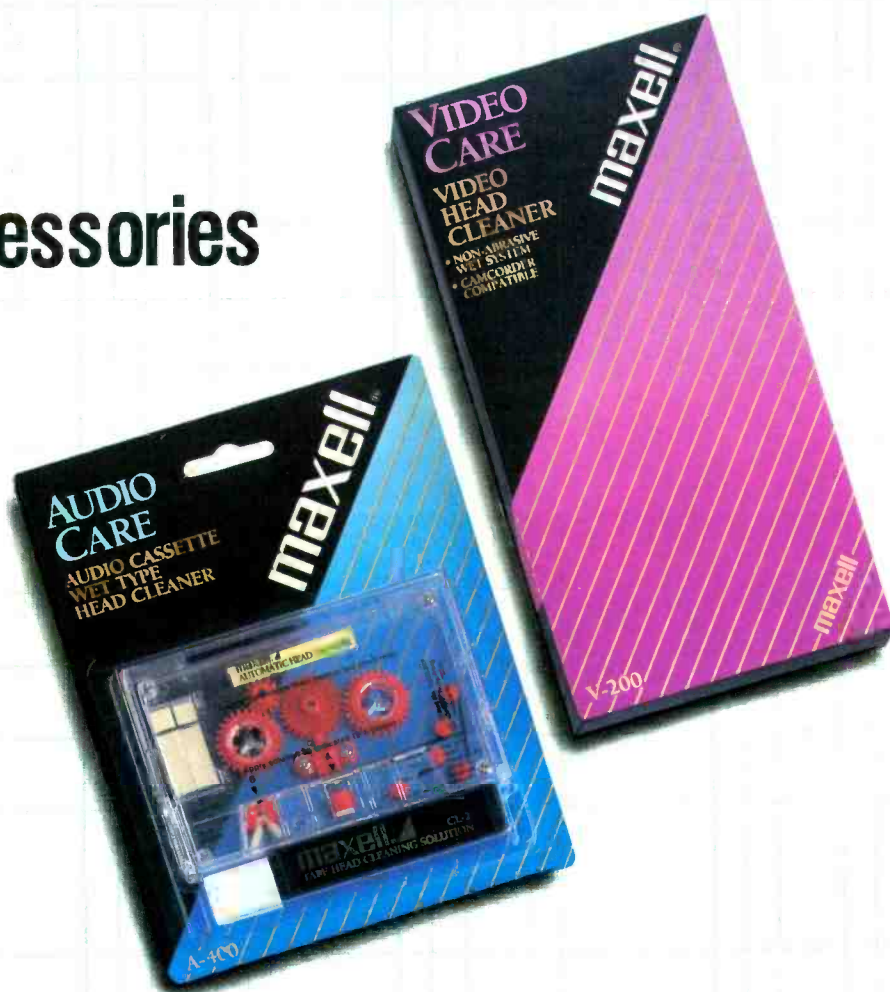
Stackmaster Inc. (201-585-9143), has broken the electronic component storage mold forever with its Stackmaster Shelfless Shelf System. For every consumer who fumed at paying more for furniture to store VCRs, CD players, and the like, than they did for the actual components themselves, will find the Stackmaster Shelfless Shelf System both less expensive and unobtrusive than towering storage furniture. Inventor Henry Cohen has outfitted the system with a variety of accessories called Guardrails, Footsies and Booties that form an invisible framework that lets consumers stack electronic components of any shape and size, into virtually any imaginable configuration without the need for shelves, all the while remaining virtually invisible. The Stackmaster Shelfless Shelf System is an engineering marvel in that it provides for better circulation between components, and guarantees a safe method of stacking units of varying depths and weights while keeping the front of each unit flush with the others for an attractive, non-cluttered appearance. A "starter" system includes a complete set of 12- and 14-inch Guardrails, Booties, Footsies, and 3M Bump-on Feet and adapters, and can typically stack up to seven components, depending on the items that are stacked together. Suggested list: \$19.95.

KEN JOY

PLUG INTO HIGHER PROFITS

Introducing Maxell Accessories

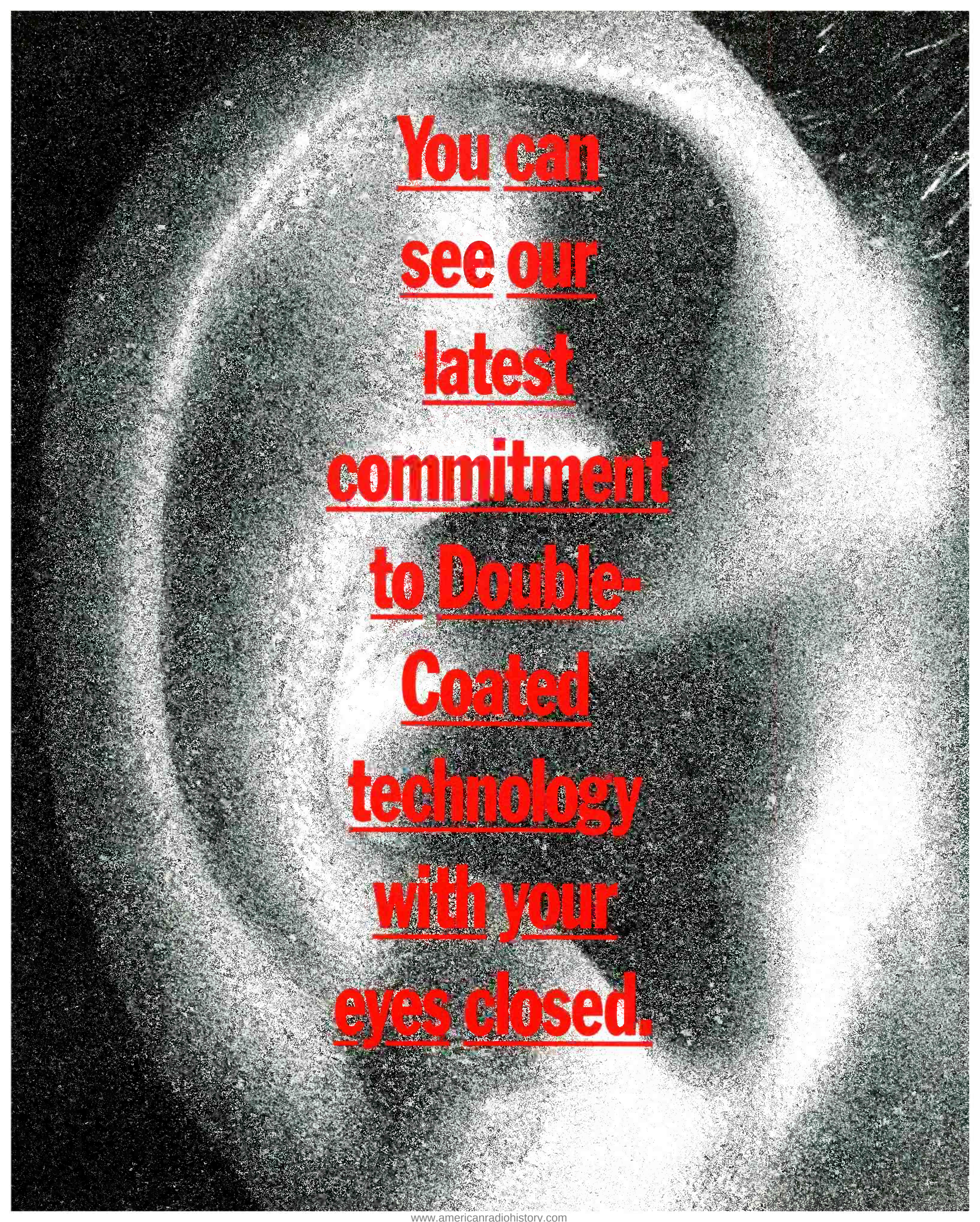
Maxell, a leader in premium audio and video tape, introduces a new product line, Maxell Accessories. This new line features a mix of the fastest selling items, bold new packaging, and the strength of the Maxell brand name. Maxell's commitment to developing new, high quality products translates to expanded retail profit opportunities.



BOTTOM LINE

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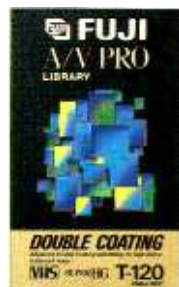
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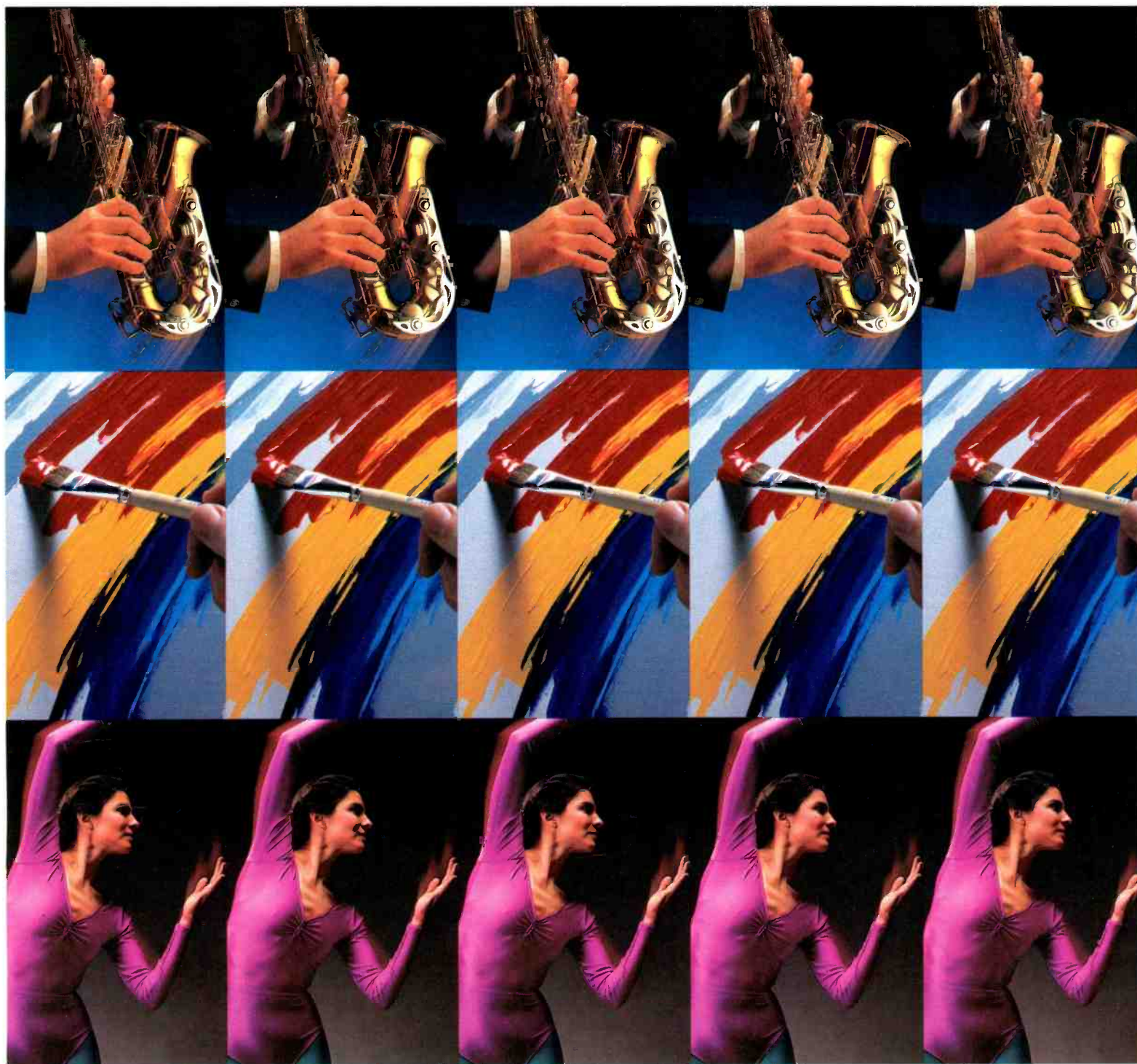
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HOT PRODUCTS

(Continued from page SC-1)

line of the Holographic Imaging Series ranges in price from \$250 to \$1,800 per pair.

Eclipse Mobile Electronics (213-532-3062). Audio for the car has taken a giant step forward with the introduction of two new products from Eclipse, the EQS-1000 DSP Digital Sound Processor, and the EQZ-301 in-dash AM/FM cassette deck. While the deck and processor are two separate units, they deserve to be considered as one because of how well they complement each other's performance. First the deck: Using an Eclipse-Bus Data Link, the EQZ-301 offers remote control of both a trunk-mounted ESD-330 CD changer and the new EQS-1001 Hide-Away Digital Sound Processor.

Users can access up to 10 discs loaded in the CD Changer, and will control track up/down, fast forward/reverse, repeat, scan, and random play. Perhaps the most unique feature is the Touch Logic Control (TLC) system that is both display and control panel.

The EQS-1001 Hide-Away DSP Digital Sound Processor is the successor to the popular EQS-1000 which debuted in early 1990. The new model is meant to save space by being mounted in the vehicle's trunk, while delivering its controls up to the EQZ-301 in-dash unit. The EQS-1001 delivers top quality "surround-sound" for the car, and is fully configurable for a variety of modes from theater to concert stage to faithfully reproduce music in the automobile as if it were being listened to at home. The EQZ-301 and EQS-1001 (coupled with the ESD-330 CD changer) are the "Rolls Royce" of car stereo systems, have redefined auto audio reproduction, and are going to be a tough combination to beat. Suggested list: EQZ-301, \$600; EQS-1001, \$700.

Commodore International (215-431-9100) has introduced an entirely new consumer electronics category—an interactive multi-media player called CDTV for Commodore Dynamic Total Vision. Based on compact disc and CD-ROM technology, CDTV combines audio, video, graphics, and text in a variety of information and entertainment products. The unit itself looks like any table-top CD player and will, in fact, play not only regular audio CDs, but CD+G discs which include graphics, CD-ROM discs, CD+MIDI discs and the new multimedia CDTV discs and is designed to be hooked up to any TV and play CDs that contain reference materials like encyclopedias, games, books, and music.

Just what can you do with CDTV? The question would be better asked, "What can't you do?" Because CDTV is interactive, it means the user has a choice of the type of information or entertainment to be viewed, and complete control over the order in which it's viewed. For example, one title currently available is the New Grolier Electronic Encyclopedia. Instead of 21 volumes of printed and bound books, the entire encyclopedia comes on one CD-sized disc, and the more than 30,000 articles on subjects from A-Z, the nine million words, 2,000 pictures, illustrations, maps

and audio segments can all be accessed instantly and randomly by entering in keywords from the remote control. If you want to learn more about the continent of Africa, for example, you'd enter the keyword, and then be presented with choices that would present you with a map of the continent, maps of individual countries, photographs of the region, all the statistical facts in text form—all as they appear in the printed version of the encyclopedia; plus, you'd be treated to audio tracks of the language and music that make up the African culture. Hooked up to a computer printer or a VCR, data from the encyclopedia can be printed or stored on tape and used in a classroom setting. The disk retails for \$395, roughly a third of the cost of its printed counterpart. Other reference works include the complete works of Shakespeare (\$49.95), the Illustrated Holy Bible (\$49.95), World Vista Atlas (\$79.95), the American Heritage Illustrated Encyclopedic Dictionary (\$69.95). There are currently 40 titles available across the range of categories.

Not to forget entertainment, CDTV titles include games that bring a new twist of total interactivity and audio tracks that provide narration and clues to better play.

The true value of CDTV is the blend of audio, video, graphics, and text—all under the control of the user—which will revolutionize the way we use information and entertainment products in this decade in the same way the VCR did in the last. Suggested list: \$999.

SNK Home Entertainment (213-787-0990). While other video games are claiming to be as close to the "arcades" as you can get, NEO-GEO has actually brought the arcade home. Marketed in the U.S. by SNK, NEO-GEO claims the prize as the most expensive game system on the market: the game unit with controllers retails at \$649, each game cartridge (each about twice the size of a videocassette) retails for \$200. It's not a system for the weak of pocketbook, and whether it's worth the price depends on how addicted to video games users really are.

NEO-GEO has a lot of "plusses" going for it. For starters, there's more horsepower. The NEO-GEO "Gold" System includes a 330 Mbyte hardware system, a Z80A processor, 64K of working ram, the ability to display over 65,000 colors, and 15-channel digital sound, with 7 channels devoted to real voice—not synthesized—speech.

Now to the playing action: One game comes with the system, either Baseball Stars Professional or NAM-1975, a wargame set in Vietnam (There are 8 games currently available, with about 20 more planned for Fall). What gives NEO-GEO its claim to fame is crystal-clear 3-D graphics and compact-disc quality sound, which really needs to be run through a stereo system to be fully appreciated. The background music is realistic and less-synthesized sounding than music on some other game systems. Sound effects in Baseball Stars Professional—everything from the crack of the bat to the roar of the crowd—are amazingly life-like, largely because the sounds have been "sampled" and not reproduced via synthesis.

(Continued on page SC-10)

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HOT PRODUCTS

(Continued from page SC-9)

sizer. Thus the announcer's voice is a true human voice which has been digitally recorded into the game cartridge software. There's no scrimping on the graphics here. Colors are vibrant, and movements are fluid. Great pains have been taken in simulating true 3-D by making foreground, midground and background action all move at varying speeds from one another, giving the illusion of moving past 3-D objects.

A truly amazing feature of NEO-GEO is the "memory" card. About the size of a credit card, the memory card lets players "store" where they are in any level of a game they're playing, and then return to that same spot when they return. No big deal, you say. There's more. The memory card will "remember" where you are in as many as 27 games at one time. There's even more: Players can take the memory card with them to the arcade in the mall and plug it into any game equipped with a reader and either upload where they left off at home or download where they left off at the arcade and bring it home and resume play from that exact point!

NEO-GEO has forever redefined the home video-game market by bringing the real arcade experience to the home living room. Suggested retail: Game unit with controllers, \$649; Games, \$199.

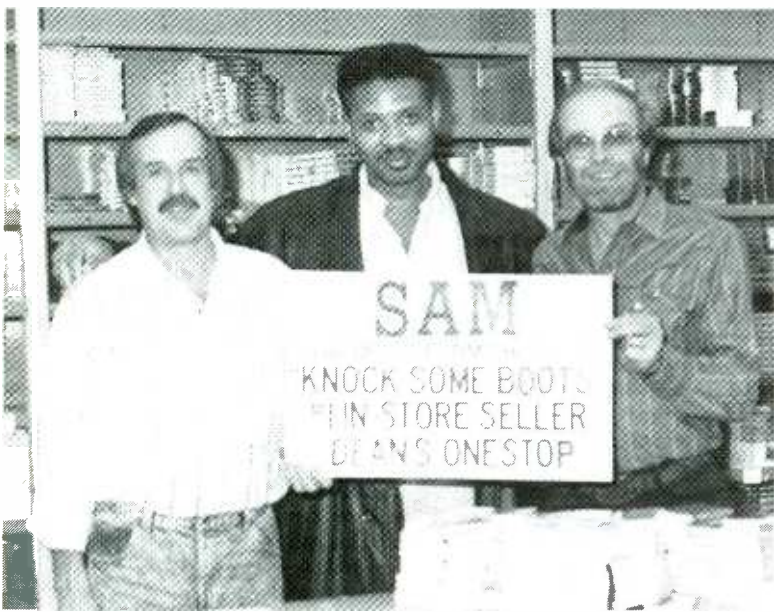
Gemstar Development Corp. (818-792-5700) has introduced one of the most useful and elegantly simple products that the consumer electronics channel has seen in quite some time: VCR Plus+. VCR Plus+ makes taping broadcast or cable shows a simple, one-step process. Here's how it works: In certain areas of the country, TV listings in newspapers and the TV Guide have a three-to-five digit code printed next to the prime time TV listing. The user simply finds the program they want to record, enters the code into VCR Plus+, and then leaves VCR Plus+ within site of the VCR's infrared eye. At the appropriate time, VCR Plus+ turns the VCR on, changes the channel where the desired program is coming on, then activates the record function. When the program is complete, VCR Plus+ turns the VCR off.

The beauty of VCR Plus+ is the set up. To make VCR Plus+ work with the user's VCR, the user enters a code listed in a pamphlet that comes with the unit that corresponds to their make of VCR. VCR Plus+ then sends a signal to the VCR as a test, and the asks the user to "save" that code by pressing save. That's it. VCR Plus+ and the VCR are now fully compatible, and the unit comes with codes for every make of wireless VCR currently on the market.

After initially setting the VCR Plus+ clock (a one-time chore until it's time to change batteries) all users have to do is find the code of the program they want to tape, punch it in, and leave the unit pointing at the VCR, or placed on top of the VCR in a supplied carrier. VCR Plus+ does the rest.

VCR Plus+ is a "must have" product for novice and experienced "time-shifters" alike because of its simple and straightforward operation. Suggested list: \$59.95.

Retail



The Beast. Atlantic recording artist Sam The Beast visits Dean's One Stop in Richmond, Va., where his "Knock Some Boots" recently was the top seller. Shown, from left, are Bobby Marshall, VP of Dean's One Stop; Sam The Beast; and Dean Hogue, president of Dean's One Stop.

Rhino Reveals 'Incredible Collections' Label Spotlighting Catalog Via New Logo

■ BY PAUL VERNA

NEW YORK—Rhino Records, long known for its popular and often eclectic reissues, will introduce an "Incredible Collections" logo in an effort to retain its share of the back-catalog market—a field increasingly crowded by the major labels' own rerelease programs.

This "umbrella campaign," says Rhino VP of marketing Chris Tobey, will consist of a colorful, keystone-shaped sticker affixed to "all new packages and top-selling catalog items" released by the label over the next two years. Some of the artists included in the promotion are Roy Orbison, the Neville Brothers, Ray Charles, Tommy James, the Kinks, Paul Anka, the Turtles, and the Isley Brothers. Not participating in the Incredible Collections campaign is Rhi-

no's RNA label, which is devoted solely to new music.

Tobey explains that the promotion originated at a planning meeting a year and a half ago. "We wanted to determine what we could do to market our full-price catalog, and we wanted to take advantage of the economies of scale for multi-artist packages while also preserving the integrity of each package," he says. The best way to achieve these goals, he adds, was to develop a logo that could be attached to an album cover without altering its design.

RHINO AND THE MAJORS

Rhino's campaign follows a string of highly successful reissues by major labels, most notably the Robert Johnson anthology from Sony's Legacy imprint and Atlantic's Led Zeppelin boxed set. Yet Tobey denies Rhi-

no's program is a reaction to the majors' strategies. In fact, he contends Rhino was first, and that the majors are simply following in its footsteps.

"Imitation is the sincerest form of flattery," he says, "and it is apparent some of the majors have woken up to the potential for this kind of product. We are still, however, the only label that consistently puts together packages from an A&R standpoint that cross various label borderlines."

Nor is it the first time the majors have delved into their catalogs. In a recent interview with Billboard, Rhino managing director Harold Bronson said, "I think ultimately there's been a pattern which has been established, which is every four or five years or so—especially when the [major] labels haven't been doing that well with their new artists—then they dip into their catalogs. And this is definitely the second, maybe the third time we've seen this."

Yet some major-label executives offer a different explanation of why they are reaching into their vaults again. "I think it's strictly the CD revolution," says Andy McKaie, MCA Records' VP of catalog development and special projects. "We can pontificate on the maturation of the music that is 30 years old—the audience is older, etc.—but I think that the audience that's older and the collector were brought back into the current reissue market strictly because of the CD."

Whatever the reason for the current wave of reissues, Rhino is not letting it hinder its plans. In fact, Tobey sees the majors' newfound interest in their musical libraries as more of a stimulus than a sign of competition. He notes that the success of such albums as Bonnie Raitt's Grammy-winning "Nick Of Time" and the Johnson boxed set—along with the rebirth of several prominent blues festivals—has created "what is essentially a blues revival circa 1989-90. That's good for everybody. It's going to be good for my John Lee Hooker package, which is coming in July."

MULTIMEDIA SUPPORT

Rhino will support its Incredible Collections releases with an extension. (Continued on page 47)

A Sugar Hill Thrill At Indie Awards

■ BY DEBORAH RUSSELL

LOS ANGELES—Sugar Hill Records was the big winner of the National Assn. of Independent Record Distributors and Manufacturers' Indie Awards, held May 18 here as part of the trade organization's annual convention.

The Durham, N.C.-based Sugar Hill took trophies in the children's, folk, gospel, string, and cover-design categories. Indie awards were presented to winners in 31 categories, with 75 labels sharing nominations.

Voting for the awards was conducted among NAIRD members to honor the best in independently distributed music during the calendar year 1990.

Other multiple winners included Salem, Mass.-based Rykodisc, which received four awards, and Cambridge, Mass.-based Rounder Records, which won three awards. New York's Tommy Boy Records (Continued on page 48)

Tower A 'Live' Wire At New Orleans Fest

■ BY NICK MARINELLO

NEW ORLEANS—The first floor of Tower Records here was packed with people, many sitting in a semi-circle around the feet of Richie Havens. The staircase leading to the upstairs jazz department had become a kind of bleacher.

Havens, singing in the deep, raspy voice that opened the Woodstock festival, created an odd mix of '60s sentimentality and '90s marketing at Tower's French Quarter location.

The city's annual Jazz and Heritage Festival, a massive event that took place over six days from April 26-May 5, was in full progress and for its second straight year Tower was hosting "Live At Tower," an in-house performance series designed to promote new releases and boost sales during the festival.

"Jazz Fest is Christmas—it's been better than Christmas," says Freddie Szilagi, manager of the New Orleans Tower store. When the first scheduled day for the festival was rained out, music-hungry fans jammed into Tower to catch an 11 a.m. performance by the Jamba-

laya Cajun Band. The outlet would log its best day's business since it opened in 1987. That record, however, would be broken three times during the next week. Overall, sales were up about 30% during the festival.

Initial estimates of festival attendance are at 333,000, with about 38% of attendees arriving from out of town. "People come to New Orleans because they are music lovers. They come into Tower Records and it's hard to resist," said Szilagi.

Szilagi, who worked in the jazz department of Tower in New York before accepting the management job here in May 1989, began a full-scale live performance series last year when he opened the floor to 15 acts. This year the lineup was expanded to 30 acts; among the performers were Havens, Willy DeVille, and Taj Mahal. Performances were slated for every afternoon and several evenings during the festival.

According to Szilagi, some of the fastest-selling items were by New Orleans artists. "Locals—that's all we're selling. We've sold over 200 CDs of [New Orleans blues singer]

Marva Wright's 'Heart Breakin' Woman.' " The CD was released on the local Tipitina's Records label.

Lance Slom, whose NO Inc. manages several New Orleans acts that performed during the Tower series, agreed. One of his acts, the House Levelers, sold more than 100 CDs in the first four days of its debut release, "No Definitions" (also on the Tipitina's label). The CD was released on the first day of the fest.

"The gigs at Tower help local bands by exposing them to an audience—especially at jazz fest time—who may not know who they are," says Slom. "Plus, it really helps that store clerks now know who you are and they can help push your release. The sales people are the forgotten people of the record industry."

Other acts with a regional or national audience appearing in the series included Marcia Ball, Zachary Richard, Ellis Marsalis, and the Subdudes. Szilagi said none of the acts was paid and that all agreed to perform "strictly for promotion."

"I think we will be doing this for a long time to come," said Szilagi. "We'll make it a jazz fest tradition."



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Trans World: New Kid On Busy N.Y. Block

LOOK FOR MUSIC retailing in the Big Apple to get even more exciting. Observers studying how the introduction of two HMV stores has impacted the New York marketplace should get ready to analyze another factor. Trans World Music Corp., the Albany, N.Y.-based chain that runs more than 450 music stores, will open a 16,000-square-foot outlet across the street from the Tower Records uptown store on 66th Street and Broadway. The Trans World store apparently will be located in a to-be-built building, which makes it a little difficult to project when it will open.

Tower president Russ Solomon says he is not worried about the introduction of another player into the Upper West Side market that already houses his 12,000-square-foot store and a 30,000-square-foot HMV outlet. He points out that the building housing Tower is slated to be redeveloped in a couple of years. "When that happens, hopefully we will double the size of our store," he says.

In a couple of years, if the Tower outlet is doubled, the Trans World superstore opens without a hitch, and the HMV megastore keeps

humming along, the Upper West Side could potentially see 70,000 square feet of music and video retail space, all crammed into a six-block

RETAIL TRACK



by Geoff Mayfield
& Ed Christman

radius. Could that be the formula for an overstored market? Only time will tell.

MEANWHILE, MIDTOWN Manhattan also has been a hotbed of rumors concerning new retail outlets. Some 10-15 years ago, the Times Square area housed as many as 10 record stores, including three King

Karol outlets, a Discomat, and the venerable Colony Records. But an out-of-control shrinkage rate resulted in record stores closing down one by one. Today, only Colony and an independent store off 42nd Street conduct business in Times Square.

Six months ago, things began heating up. As reported here, Musicland Stores Corp. agreed to open a 12,000-square-foot outlet in a vertical mall being developed by the Hahn Co. on the bottom four floors of an office tower built on 45th Street. Also, HMV, according to knowledgeable sources, is involved in negotiations to place a 36,000-square-foot store at the base of an office tower built between 47th and 48th streets.

On the other hand, Colony Records seemed to be headed out of the immediate Times Square area. With its lease set to expire, the landlord rented out the 5,000-square-foot space to another tenant, who was planning to open either a restaurant or an upscale deli. Colony, according to sources, was looking at a site a couple of blocks further uptown on Broadway.

In New York, however, a lot
(Continued on page 73)

Fogelman Conveys Moreland's NAIRD Message; Going 1-On-1; Lingerie Skimps On Showcase

MORE NEWS FROM THE National Assn. of Independent Record Distributors and Manufacturers convention held May 16-19 at the Sheraton Universal Hotel in L.A.:

GRASS ROUTE SENDS regards to former National Assn. of Recording Merchandisers president Pat Moreland, who became ill just prior to NAIRD. Lou Fogelman, president/CEO of Show Industries, presented Moreland's keynote speech, in which she urged all labels to support voluntary labeling in order to keep "Big Brother off our backs," encouraged NAIRD members to continue the quest for alternatives to the longbox "without the government sticking a gun to our head," and praised the efforts of independent leaders making a stand against audio pirates.

THE RECYCLABLE CD appeared on the agenda during NAIRD's environmental special-interest workshop.

GRASS ROUTE



by Deborah Russell

Bayard W. Spector, president of Miami's Global Plastic Resources Recovery Inc., and David Cornwell, VP of business development at Fairfax, Va.'s Wackenhut Corp., added a new dimension to the discussion, which generally focuses on alternatives to the longbox. The industry seems to be making marked progress in environmental awareness.

THE DEBUT OF NAIRD one-on-one meetings between labels and distributors offered a prime opportunity for new industry players to hone their five-minute sales pitches. One distributor put it best: "OK, it's 1:28. You have till 1:33. Impress me!"

ANYONE WHO TRIED TO attend the SST showcase May 17 at the Club Lingerie was probably surprised that the promise of free admission with NAIRD badge was rudely revoked by club management at the last minute. Ron Coleman, SST's director of promotion/advertising, reports that the Metal Blade/Warner Bros. ticket buy for its own bill,
(Continued on page 48)

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CD Sky/da 3016-CD

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Spellbound
CD Relativity 88561-1051
CA 88561-1051

DARYL BRAITHWAITE
Higher Than Hope
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CA ZT-47324

DANGEROUS TOYS
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CA C4-46754

ANDY DAVIS
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CA 88561-1040

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CA TR-9101C

STU HAMM
The Urge
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CA 88561-1052

INDIGO GIRLS
Back On The Bus, Y'All
CD Epic EK-47508
CA ET-47508

PHIL KEAGGY
Beyond Nature
CD Word EK-47748
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KRAFTWERK
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CA 60869-4

CARL PERKINS
Whole Lotta Shakin'
CD CBS Special Products 7989-01234-2
CA 7989-01234-4

SAINT VITUS
Heavier Than Thou
CD SST SST-266
CA SST-266
LP SST-266(2)

ALEXANDER "SKIP" SPENCE
Oar
CD CBS Special Products 7909-09831-2
CA 7909-09831-4

WORLD PARTY
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CD Chrysalis F2-21848
CA F4-21848

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Unforgettable
CD Elektra 61049-2
CA 61049-4

DADDY FREDDY

Stress

CD Chrysalis F2-21844
CA F4-21844
LP F1-21844

THE DELLS
The Second Time
CD Urgent URG-4108
CA 4108
LP 4108

KEISHA JACKSON
Keisha
CD Epic EK-46928
CA ET-46928

JESSE JAMES
CD Delicious Vinyl 848661-2
CA 848661-4
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RHINO SPOTLIGHTS ITS 'INCREDIBLE COLLECTIONS'

(Continued from page 45)

sive menu of print and radio ads, retail promotions, and audio hardware tie-ins.

Some of the label's radio spots will be tagged to specific retailers, while others will be linked to call-in trivia games. Also, Rhino is negotiating with a syndicator to do national advertising, says Tobey.

On the print side, the label will take out teaser ads in consumer publications like Rolling Stone and Stereo Review asking readers to call a toll-free number if they "want to hear something incredible." The line will provide information about upcoming releases.

In addition, the Incredible Collections campaign will benefit from a tie-in with Pioneer and Sears whereby the hardware manufacturer will showcase its new six-CD changer at Sears stores by giving away six-packs of Rhino CDs and five of the label's samplers.

For retailers, Rhino will supply

shelf-talkers, divider cards, and a 20-artist sampler of such stars as Ray Charles, the Kinks, the Righteous Brothers, the Yardbirds, Todd Rundgren, NRBQ, and Tommy James. The company will also ask music dealers to stage their own sales contests, with attractive incentives for store staff.

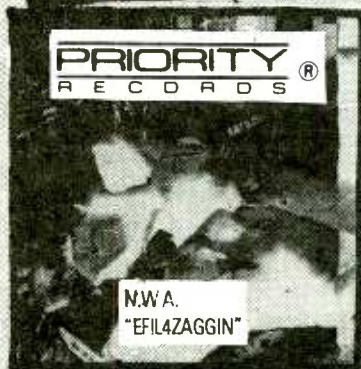
Rhino's chief goal at retail is to obtain good positioning in areas that people turn to for catalog. "In the real estate of retail," says Tobey, "we want to be well-positioned in the suburbs rather than in the high-rises."

With all the elements in place for what Rhino is calling "the most ambitious campaign in [its] history," the label is poised to go head-to-head with the majors. Tobey says, "The success of some of the other labels in this has reproven for us something we already knew, which is that there's a great need for properly reissued product, and we intend to stay in the forefront of that marketplace."

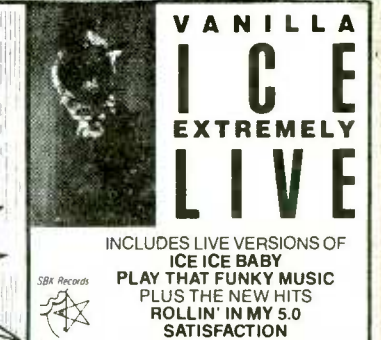
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A SUGAR HILL THRILL AT NAIRD INDIE AWARDS

(Continued from page 45)

and Concord, Calif.'s Concord Jazz Inc. took two trophies apiece.

The complete list of NAIRD Indie Awards winners follows:

ADULT CONTEMPORARY

Rounder Records, "Rhythm, Blues, Soul, And Grooves," by Bobby King & Terry Evans. Honorable mention: Windstar Records, "The Flower That Shattered The Stone," by John Denver; Rykodisc Records, "The Big Idea," by Dave Stewart & Barbara Gaskin.

BEST 12-INCH SINGLE

Nastymix Records, "My Hoopie," by Sir Mix-A-Lot. Honorable mention: Tommy Boy Records, "Think," by Information Society; Wax Trax Records, "Kooler Than Jesus," by My Life With The Thrill Kill Kult.

BLUES

Rounder Records, "I've Got That Old Feeling," by Alison Krauss. Honorable mention: Sugar Hill Records, "Scenic Roots," by Seldom Scene; Sugar Hill Records, "The Boys Are Back In Town," by the Nashville Bluegrass Band.

BLUES

Antone's Records, "Dreams Come True," by Angela Strehli, Lou Ann Barton, and Marcia Ball. Honorable mention: Alligator Records, "Harp Attack!," by James Cotton, Junior Wells, Carey Bell, and Billy Branch; Bullseye Blues, "Back Home In New Orleans," by Champion Jack Dupree.

CAJUN/ZYDECO

Maison de Soul, "Zydeco Trail Ride," by Boozoo Chavis. Honorable mention: Blind Pig Records, "Zydeco To Go," by Al Rapone; Rounder Records, "Steve Riley & the Mamou Playboys," by Steve Riley & the Mamou Playboys.

CELTIC

Green Linnet Records, "The Red Crow," by Altan. Honorable mention: Maggie's Music, "Mist & Stone," by Maggie Sansone; Temple Records, "Home Ground," by the Battlefield Band.

CHILDREN'S MUSIC

Alacazam!/Sugar Hill Records, "Songs For Little Pickers," by Doc Watson. Honorable mention: Music For Little People, "On The Sunny Side," by Maria Muldaur; Round River Records, "Piggyback Planet," by Sally Rogers.

CLASSICAL

American Gramophone Records, "The Handel Collection," by John Rutter. Honorable mention: Northeastern Records, "Brahms: Opus 8/Opus 60," by the Boston Chamber Music Society; Relativity Records, "Les Miserables: The Complete Symphonic Recording," Multicast Recording.

COMEDY

Hightone Records, "Backsliders Tractor Pull," by Rev. Billy C. Wirtz. Honorable mention: Capitol Steps Records, "Sheik, Rattle & Roll," by Capitol Steps; Flying Fish Records, "More Bad Times," by Ed's Redeeming Qualities.

COUNTRY

Relix Records, "Aces High," by Commander Cody & His Lost Planet Airmen. Honorable mention: Hightone Records, "Battleground," by Gary Stewart; Hightone Records, "Point West: New Horizons In Country Music," by various artists including Joe Ely, Jimmie Dale Gilmore, and Heather Myles.

COVER DESIGN

Sugar Hill Records, "Dust Bowl Children," by Peter Rowan, cover design by Bob Murray. Honorable mention: Dargason Music, "Gifts, Vol. III: Christmas Music From Around The World," by Joemy Wilson, cover design by Manfred Geier; Kaleidoscope Records, "What Do You Dream About," by Kathy Kallick, cover design by Beth Weil.

DANCE MUSIC

Tommy Boy Records, "Cubik," by 808 State. Honorable mention: Wax Trax Records, "Armed Audio Warfare," by Meat Beat Manifesto; Wax Trax, "What Time Is Love," by the KLF.

FOLK MUSIC

Sugar Hill Records, "Dust Bowl Children," by Peter Rowan. Honorable mention: Red House Records, "Legends Of Folk," by Jack Elliott, John Koerner, and Utah Phillips; Rykodisc Records, "Freedom & Rain," by June Tabor & the Oyster Band.

GOSEL

Sugar Hill Records, "On Praying Ground," by Doc Watson. Honorable mention: Arrival Records, "Gospel Soul Of Etta James," by Etta James; Sparrow Records, "Tramaine Hawkins Live," by Tramaine Hawkins.

HEAVY METAL

Bizarro World, "Blackface In Bondage," by the Slappin' Mammys. Honorable mention: Nastymix, "Grinning Like An Undertaker," by the Accused; Roadracer, "The Eye," by King Diamond.

HISTORICAL

Rykodisc Records, "Blues In The Mississippi Night," by Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson. Honorable mention: Kaleidoscope Records, "The Tiffany Transcriptions, Vol. 9," by Bob Wills & His Texas Playboys; Smithsonian/Folkways, "The Doc Watson Family," by the Doc Watson Family.

CONTEMPORARY JAZZ

Concord Jazz Records, "Flash," by Phil Woods. Honorable mention: Contemporary Records, "Form," by Tom Harrell; Optimism Records, "Pensyl Sketches #3," by Kim Pensyl.

TRADITIONAL JAZZ

Amazing Records, "Return To The Wide Open Spaces," by Fathead Newman, Ellis Marsalis, Cornell Dupree. Honorable mention: Concord Jazz Records, "Night At The Concord Pavilion," by Mel Torme; Headfirst Records, "You Ought To Think About Me," by Jimmy McGriff.

LATIN MUSIC

Concord Picante Records, "Goza Mi Timbal," by Tito Puente. Honorable mention: Concord Picante Records, "Chile Con Soul," by Poncho Sanchez; Rounder Records, "Conjuntos! Texas-Mexican Border Music, Vol. 4," by various artists.

LINER NOTES

Rykodisc Records, "Blues In The Mississippi Night," by Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson, notes by Alan Lomax. Honorable mention: ROIR Records, "10 ROIR Years," by various artists, notes by Ira Robbins; Vanguard Records, "Blues At Newport (1959-64)," by various artists, notes by Sam Charters.

NEW AGE

Rykodisc Records, "At The Edge," by Mickey

Hart. Honorable mention: American Gramophone Records, "Fresh Aire 7," by Mannheim Steamroller; Higher Octave Music, "Nouveau Flamenco," by Ottmar Liebert.

R&B

Ichiban Records, "Between A Rock And A Hard Place," by Clarence Carter. Honorable mention: Blind Pig Records, "Out To Get You," by Deanna Bogart; Rounder Records, "Good Old Funky Music," by the Meters.

RAP

Tommy Boy Records, "Sex Packets," by Digital Underground. Honorable mention: Next Plateau Records, "Blacks' Magic," by Salt-N-Pepa; Nastymix Records, "Rollin' With Number One," by Kid Sensation.

REGGAE

Heartbeat Records, "Dancing Floor," by Gregory Isaacs. Honorable mention: ROIR Records, "Mystic Warrior Dub," by Lee "Scratch" Perry And The Mad Professor; ROIR Records, "Space Flight Dub," by Niney The Observer.

ROCK

Relativity Records, "Passion & Warfare," by Steve Vai. Honorable mention: Rounder Records, "Spanic Boys," by the Spanic Boys; Rykodisc Records, "Ringo Starr & His All-Starr Band," by Ringo Starr & his All-Starr Band.

SEASONAL

Fortuna Records, "The Christmas Rose," by Patrick Ball. Honorable mention: Dargason Music, "Gifts, Vol. III: Christmas Music From Around The World," by Joemy Wilson; Silver Wave Records, "Portraits Of Christmas," by Wind Machine.

SOUNDTRACKS

DRG Records, "Cinema Paradiso," by Ennio Morricone. Honorable mention: Green Linnet Records, "Hard Cash," by Richard Thompson, et al.; Relativity Records, "Buddy: The Buddy Holly Story," Original Cast Recording.

STORYTELLING

Rounder Records, "Dreams & Illusions: Tales Of The Pacific Rim," by Brenda Wong Aoki. Honorable mention: Round River Records, "Come On Out And Play," by Bill Harley; Round River Records, "Grownups Are Strange," by Bill Harley.

STRING MUSIC

Sugar Hill Records, "Treasures Untold," by Mike Aldridge. Honorable mention: Rounder Records, "2," by Blake & Rice; Vanguard Records, "Simple Pleasures," by Alison Brown.

WOMEN'S MUSIC

Philo Records, "In The Square," by Patty Larkin. Honorable mention: Flying Fish Records, "Justice," by Toshi Reagon; Ladyslipper Records, "Parthenogenesis," by Ruth Barrett.

WORLD/INTERNATIONAL MUSIC

Rykodisc Records, "Soup Of The Century," by 3 Mustaphas 3. Honorable mention: Atomic Theory Records, "Orb," by Boiled In Lead; Sukay Records, "Cumbre (The Summit)," by Sukay.

GRASS ROUTE

(Continued from page 46)

which included the Goo Goo Dolls and the Junk Monkeys, kept the indie audience on line in the street. NAIRD attendees who'd hoped to catch SST/Cruz bands Big Drill Car and Chemical People were forced to listen al fresco while one of the musicians, playing before a sparsely populated room, made the astute observation: "The place is sold out and no-

body's here." Eventually, Coleman says, he convinced the club management to let the NAIRD folks in as promised.

NEW MUSIC: Oakland, Calif.'s Hightone Records reports it has signed a deal with ex-Blaster Dave Alvin. The debut album from the singer/songwriter/guitarist is expected in August. Alvin is producing with Chris Silagyi. Bruce Bromberg is assisting.

Grass Route ran into Sandy Bull in the Sheraton lobby, where he was touting proofs of the CD cover to his forthcoming Timeless Recording Society project, "Vehicles." Bull was looking to ink some distribution deals for the album, which he describes as all-instrumental "world/country/folk/jazz." Guest artists include Hilton Ruiz on piano, Bernard Purdie on drums, and Aiyb Dieng on percussion.

OOPS: Last week Grass Route incorrectly reported that Tower president Russ Solomon attended a closed meeting May 17 (in a NAIRD hospitality suite) between creditors of Olathe, Kan.-based distributor The House, House president Hal Brody, and Stan Goman, senior VP of retail operations at Tower. Solomon wasn't there. Neither was Grass Route.



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Longer Release Windows: 2 Views More Promo Time, Or Just Bad Timing?

■ BY JIM McCULLAUGH

LOS ANGELES—With release dates of July 12 for Walt Disney's "Robin Hood," July 31 for New Line Home Video's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," and Aug. 28 now set for Fox-Video's "Home Alone"—all aimed at holiday sell-through—retailers appear somewhat divided on the impact of earlier fourth-quarter release windows (Billboard, June 1).

Some dealers say the longer window allows them the opportunity to participate in and develop promotional campaigns for titles. Others, however, are concerned that after an initial sales splash, titles will experience September-October doldrums.

Last year both MGM/UA Home Video, with "All Dogs Go To Heaven," and GoodTimes with the Mary Martin version of "Peter Pan," set early window release precedents with late August street dates.

The imperatives of sponsorship tie-ins are exerting some pressure for earlier windows, say some home video analysts, as corporate partners want to take full advantage of late-summer opportunities as well as the Labor Day weekend.

Other observers say that while home video sell-through, both front-line and catalog, has become more of a second-half phenomenon, collecting videos as a lifestyle continues to mushroom on a year-round basis.

For major kidvid suppliers, such as Walt Disney, observes Amy Innerfield of New York-based research firm Alexander & Associates, "Christmas now begins in July."

The industry's fourth-quarter sell-through lineup has been apparently firmed now with six major releases.

In addition to "Robin Hood," "Turtles," and "Home Alone," the other anticipated high-profile holiday titles include Disney's "The Rescuers Down Under" and the re-promoted "The Jungle Book," and Paramount Home Video's repriced/repromoted "Ghost." The three latter titles are expected to be dropped in during the September-October period.

Terrel Frey, senior video buyer for the Los Angeles-based Music Plus chain, says, "I almost consider 'Home Alone' a third-quarter title. Sure, the fourth-quarter potential is there. But there's going to be an October-November lull after the initial release, and then a surge in Decem-

ber. Same with 'Turtles II.'

"There will be an initial surge and then a lull, especially with the economy being the way it is. It would be different if 'Home Alone' came out in October. That would create more excitement since it's more of a Christmas movie anyway. I really

*The fourth quarter's
sell-through lineup
includes six
major vid releases*

wonder about the impact of coming out in August. I think there's more excitement and impact with September/October releases."

But at 61-store Tower Video, headquartered in West Sacramento, Calif., VP of video purchasing and distribution John Thrasher beams about a midsummer "Turtles II" release. He says, "I'm very happy about the release date. I prefer it in the summer to help to stimulate the video economy."

Michael Mack, VP/GM of operations at 33-store Action Video in Winston Salem, N.C., says, "You always want to see things earlier rather than later, but if it came out in September, when the kids are just back from school, that would be optimal."

"I think 'Turtles' has kind of seen its heyday," says Video Galaxy co-owner Kurt Petersen, who notes that the midsummer release date does not excite him because in his market—the 40-store chain is headquartered in Rockville, Conn., and operates in the Northeast—store traffic trails off considerably in the spring and summer months, as the weather improves.

According to Mitch Lowe of the three-store Video Droid chain in the San Francisco area, "Home Alone" will be a gigantic hit, carrying all the way through.

"Every year the sell-through picture gets better and better," he says. "I'm seeing a broader selection of customers who are collecting movies and getting into that buying habit. We do a lot of sell-through. More than 25% of our revenue, for example, at one of our stores is coming from sell-through. During a recent promotion, that store sold more than 800 movies in just one week."

"I think the longer windows are real smart," he continues. "It allows us to develop a solid campaign, rather than having a title dropped

on us at the last minute. And even though you have all that competition from Price Club and Phar-Mor, they only take the business from the real price-conscious customer during the first few weeks. We can compete with those retailers. And when customers buy from us, a lot of the time it's not just one movie. They will pick up something else, like 'The Jungle Book' or a classic at full price."

"By giving us a longer time to sell it, we can get past that initial period and still make sales. I also like the fact that the titles are spread out. When they are clustered together, there's no real time to do anything exciting. That's what happened during the first quarter of last year, when 'Honey, I Shrank The Kids,' 'Lethal Weapon 2,' and 'Indiana Jones And The Last Crusade' were bunched to-

(Continued on next page)

NAVD Meet Fails To Resolve PPT, Street-Date Issues

■ BY PAUL SWEETING

WESLEY CHAPEL, Fla.—Perhaps it was the three days of rain that poured down on this Gulf Coast resort town that kept any potential controversy from achieving full combustion, but both wholesalers and studio executives attending the fifth annual National Assn. of Video Distributors' convention May 19-22 here went out of their way to characterize the meetings as unusually cordial, businesslike, and largely lacking in the rancor that has often characterized relations between vendors and distributors.

The problems faced by both—how to increase sales of B movies, managing the sell-through market in an efficient and profitable fashion, and dealing with returns and defectives—are not new; nor were

any strikingly new solutions advanced, as both sides held to long-staked-out positions.

"As the business matures, any business, you begin to get a blurring of the lines between vendors, distributors, and retailers," Paramount Home Video executive VP Eric Doctorow commented. "I think what you're seeing is the manufacturers and distributors getting more used to working together toward the same end."

All that harmony, however, was purchased at a price. The issue with the most potential for combustion, for example—the encroachment of pay-per-transaction operators onto the turf of traditional distributors—was quickly defused by the studios, which simply refused to discuss the matter with distributors

(Continued on page 58)

Colorado Vid Co. Tests Rack Waters

LOS ANGELES—Aurora, Colo.-based Entertainment Video Inc. is ramping up as a new sell-through home video rackjobbing entity aimed at various "mom-and-pop" retail accounts. Michael Bradley, chairman/CEO of Entertainment Video, says he is calling the program "The Amerack Opportunity."

At present, says Bradley, Entertainment Video is using a locating company to help potential distribu-

tors find optimal locations for racks.

Bradley says there are "thousands" of local and regional outlets to target, including independent video stores, interstate truck stops, gift and souvenir stores, smaller record stores, bookstores, grocery stores, and other types of outlets.

"There's a tremendous need for this product at a smaller level," he says. "The opportunity for a small mom-and-pop, streamlined rackjob-

bing operation without the big salaries and overhead can be very successful. It's not worth the time or money for the bigger rackjobbers and traditional wholesalers to bother with."

The "starter program," he says, involves 10 "state-of-the-art" racks that hold 65 videos each. Product selection will focus on A movie titles initially, with children's product to follow. Additionally, there will be a training manual for new distributors on how to run the rackjobbing operation.

It will be up to the distributor, he says, to maintain, stock, and reorder for the racks.

"Nobody is really doing this on a small level," he says. "There are still many smaller mom-and-pop video stores, for example, who would be open to this since they are strictly into rental. The basic criteria is traffic flow."

"After the racks are in place and the relationship is started with the locations," he continues, "we will offer a catalog every 10 days with movies, kid vid, cartoons, and special-interest video." Suggested retail price on product, he says, will span \$10-\$40, with the distributor being encouraged to give 30% in margin to the retailer. Distributors will take 70%, he says, while Entertainment Video will take an initial "setup" fee.

"Most rackjobbers are 18% to 25% on the high end," he says. "We're giving

(Continued on page 51)



Cannon Fodder. Dyan Cannon was on hand at the Ritz Carlton Hotel in New York recently to mark Paramount Home Video's release of "The End Of Innocence," the first feature film written and directed by Cannon, who also stars. Pictured, from left, are Kym Corrigan, video buyer, J&R Music; Cannon; Jill Brown, Eastern regional sales manager, Paramount; and Scott Laskey, manager, Tower Video, New York.

VIDEO PEOPLE

New appointments at RCA/Columbia Pictures Home Video, Los Angeles, include **George Anderson** as associate director of creative services, a newly created position; **Jeff Crawford** as manager of creative services; and **Tracy De Brincat**, also as manager of creative services. Anderson had been manager of creative services at MGM/UA Communications; Crawford had been an art director at MGM/UA; and De Brincat had been a marketing coordinator at MCEG/Virgin Home Entertainment. At the same time, RCA/Columbia has appointed two new regional sales representatives to focus on sell-through. **E.J. McGuire**, formerly regional sales manager for Media Home Entertainment, will be responsible for the Western U.S., based in Omaha, Neb.; and **David Blair**, formerly national accounts manager for Video Communications, will be responsible for the Eastern U.S., based in Northport, Ala.



ROSS

Glenn Ross is appointed senior VP of marketing for Republic Pictures Corp., Los Angeles. He had been VP of marketing for Republic Pictures Home Video.

David Bowers is appointed to the newly created position of senior VP of J2 Communications/National Lampoon, Los Angeles. He had been VP of marketing for J2 Home Video. In addition, J2 names **Mike Devitt** Midwest regional sales manager and **Colleen Genduso** Western regional sales manager.

Video Alliance Group appoints **Frank Moore** to its board of directors. He was a partner in Merger & Management Consultants Co.

Video Services Corp. names **André Macaluso** group VP. He was VP/GM of VSC's Audio Plus Video International/International Post subsidiary.

Henry Pohl is named senior VP of FoxVideo International and will be based in Los Angeles. He had been finance and business affairs director for CBS/Fox Video U.K.

Kevin Smith is named VP of business affairs at Coliseum Video. He had been director of operations at Ingram Entertainment.

PolyGram Video names **Jeffrey Morgen** director of finance. He was VP, finance and business development, at VSD Publications.

LIVE Entertainment, Los Angeles, appoints **Lesley Sive** to the position of associate counsel. She had been with the California Attorney General's Office as a deputy attorney general. At the same time, LIVE Home Video has appointed **Beth Bornhurst** to director of sales, special markets. She had been with Waldenbooks as director of specialty merchandise.

At West Coast Video Enterprises, **Jules Gardner** is promoted from VP of marketing to chief operating officer; **Ken R. Graffeo** is upped from director of marketing to VP of marketing; and **Timothy Jeffrey**, formerly region manager designate for Pizza Hut, joins as VP of operations.

Linda Z. LeBlang is promoted to president of the nine-store Valley video chain operated by The Movie Superstar Inc. She had been executive VP/chief operating officer.

LONGER RELEASE WINDOWS: 2 VIEWS

(Continued from preceding page)

gether."

Lowe, as a video specialist, also says he has no complaints about the predominantly family-oriented and children's-oriented titles this holiday season. Last year, the mix included more adult-themed fare with "Pretty Woman" and "Total Recall."

"What is definitely true for us is

that we sell a lot more family programming," he says. "I can't begin to imagine how much better we sell family-oriented films as opposed to science fiction or fantasy."

Assistance in preparing this story was provided by Paul Verna in New York.

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	4	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	2	32	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	3	10	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
4	4	54	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	5	34	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
6	7	34	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
7	9	4	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
8	8	15	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
9	6	36	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
10	20	7	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
11	10	7	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
12	29	8	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95
13	15	4	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
14	13	8	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
15	14	6	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
16	12	15	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
17	17	14	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
18	11	33	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
19	16	15	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
20	18	15	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
21	21	15	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
22	35	2	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
23	19	246	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
24	24	15	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
25	23	13	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
26	RE-ENTRY		HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
27	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
28	27	30	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
29	RE-ENTRY		MADONNA: THE IMMACULATE COLLECTION ▲ 4	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
30	25	29	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
31	30	4	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
32	28	15	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
33	22	10	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
34	34	123	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
35	NEW ►		HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play	1990	R	19.95
36	26	29	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
37	RE-ENTRY		RED HOT & BLUE	Arista Records Inc. 6 West Home Video SW-5718	Various Artists	1990	NR	19.98
38	NEW ►		F/X	HBO Video TVA3769	Bryan Brown Brian Dennehy	1986	R	19.99
39	39	18	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	29.95
40	38	35	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum 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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Michael Weiss Departs VAG For Competing Group

NEW YORK—Michael Weiss has departed his post at Video Alliance Group, the Phoenix-based buying group he helped found only six months ago, to assume the executive VP/joint-chief-operating-officer slot with the Independent Video Retailers Assn., a competing group based in Indio, Calif.

Weiss, along with partner Ron Friedman, founded VAG with the backing of industry veteran Fred Tushinsky four months after he was ousted as president of the American Video Assn. after a dispute with the AVA board over alleged improprieties committed by AVA founder John Power.

Weiss says his move to IVRA is no reflection on Video Alliance Group, an organization he says he expects "will prosper and grow." Weiss says of his departure from VAG, "It was time to go." He adds that his family is eager to move back to California. Weiss originally moved to Phoenix when he assumed the helm of AVA in February 1990.

The Independent Video Retailers Assn. was formed in early 1991 and is headed by president Jurg Mullhaupt. It has offices in Indio and in Chandler, Ariz.

IVRA claims 700 members and says it is adding new members at the rate of 200 stores per month. Mullhaupt says the group is currently booking orders representing \$1.5 million in new-release product a month.

The IVRA organization "impressed me as very strong," Weiss says. "They have a lot of good programs in place and they have momentum."

IVRA maintains centralized ordering through its Chandler sales office. A staff of 10 telemarketers takes orders from members, which are then placed collectively with Cleveland-based distributor ZBS.

Weiss says the system is similar to one he tried to establish with AVA before he was ousted.

Among its other programs, IVRA maintains a lobbyist in Washington, D.C., who was recently active in opposing a "child protection" bill that was also opposed by the Video Software Dealers Assn. PAUL SWEETING

COLORADO VID CO.

(Continued from page 49)

ing a little more to get prime locations."

Bradley says he will be buying product from "several sources, which will include studios, liquidators, and others."

He also adds that he is fully complying with FTC disclosure regulations concerning business opportunity ventures and franchising. An "Offering Memorandum," he says, will be available with each sales brochure fully disclosing every detail of the "Amerack Opportunity" program.

Bradley, who says he has a background in investment and securities, as well as previous video distribution experience, says interested distributors and/or retailers may contact him for more details.

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VOLUME 6

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TWO



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STREET DATE: July 25, 1991
DEALER ORDER DATE: July 2, 1991

ALSO AVAILABLE:

VOLUME 1

THE INVADERS
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Odyssey Offers N'borly Greeting To Blockbuster

WELCOME NEIGHBOR! How can video stores welcome new competition? What if it's **Blockbuster Video**? What about if it's right across the street? That is exactly the case with **Odyssey Video** in Los Angeles' North Hollywood. Actually, Odyssey at one point contested for the location franchisee **UI Video** wound up with. So it's more than competitive. But for the grand opening hosted by UI, Odyssey published a flier, which opens with, "We welcome **Blockbuster Video** to the neighborhood. The more choices our customers have, the happier it makes us. Odyssey Video believes that competition brings out the best in all of us, and you, the customer, benefits. Look at what

STORE MONITOR

by Earl Paige

we offer to you now . . . " Among the features touted: "1) Largest selection of new releases at lower prices; 2) Every Tuesday and Thursday, most movies 99 cents; 3) Over 25,000 movies; 4) Always free popcorn; 5) Longer hours; 6) Full selection, all ratings, NC-17 and Adult; 7) Large selection of previously viewed and new movies for sale; 8) [and] Five free video rentals, when you turn in any video membership card." Odyssey Video is a three-store chain that has already felt some effect from Blockbuster, which has a corporate unit in West L.A., where Odyssey's flagship is located. One customer exiting Odyssey on the evening of the grand opening across the street had five movies in his sack. He said he shops at Blockbuster, too, but likes the 99-cent Odyssey price offered on Tuesdays and Thursdays (Wednesday is a regular-price day).

SIGN OF TIMES: What comes first, discovery of the location, or a municipality with the least restrictions on outdoor signage? While not speaking for Blockbuster, **Jeffrey Stern**, president of **Superior Electrical Advertising**, vendor for Blockbuster, indicates that locating the community with more relaxed regulations may be more important. "The restrictions on signage is one of the most important aspects of site selection," says Stern, whose firm designs signs for Blockbuster, **Wherehouse Entertainment**, and other chains. Stern's firm has traveled as far as Alexandria, Va., to put up Blockbuster signs. "We have to go through the hoops" with many municipalities, says Stern, who accepts it as "part of the territory" to accompany client chains in appearances at city halls.

AVA TOUTS DADS: In a lead piece in the **American Video Assn.**'s management newsletter, the buy-
(Continued on next page)

PAUL SHELDON USED TO WRITE FOR A LIVING...

NOW HE'S WRITING TO STAY ALIVE.

1990
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Best Actress
KATHY BATES

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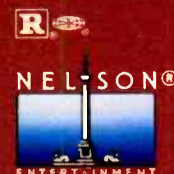
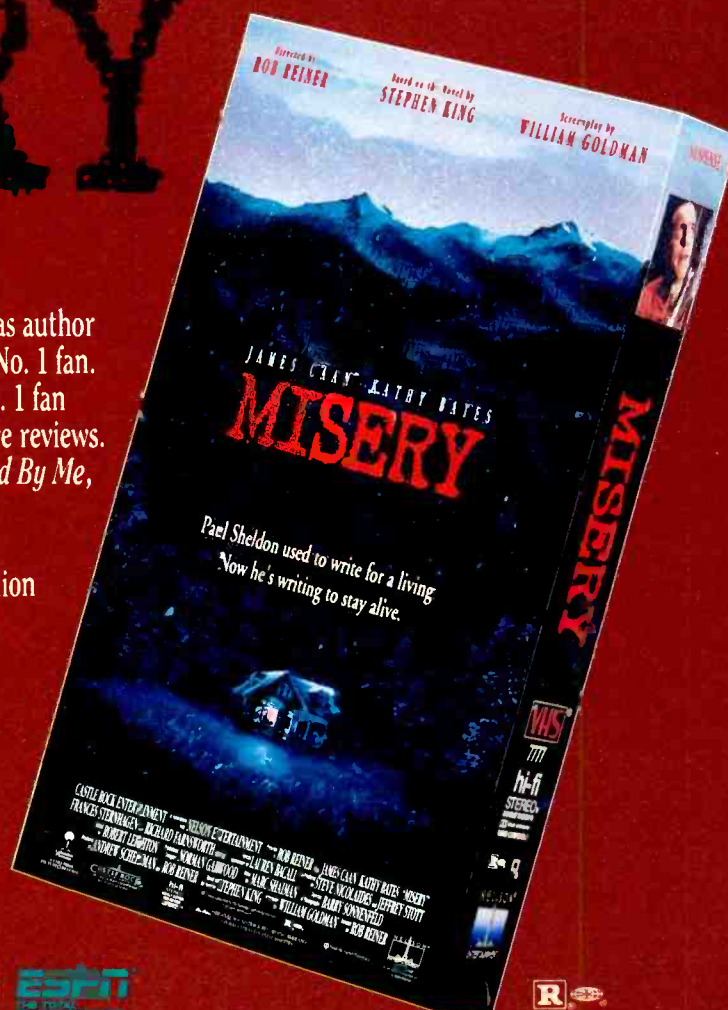
- Stars **James Caan** (*The Godfather*, *Rollerball*, *Alien Nation*) as author Paul Sheldon trapped in a nightmarish house of terror by his No. 1 fan.
- **Kathy Bates** (*Arthur 2*, *Men Don't Leave*) is the deranged No. 1 fan Annie Wilkes in a memorable performance that earned her rave reviews.
- Directed by **Rob Reiner**, Hollywood's hottest director of *Stand By Me*, *The Princess Bride* and *When Harry Met Sally...*
- Based on the best-selling novel *MISERY* by #1 suspense writer **Stephen King**, which sold over 1 million hardback and 4 million paperback copies.
- Released on video following national theatrical campaign of over \$18 million, *MISERY* will have tremendous visibility and consumer awareness.
- Box office gross \$60 million.

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STORE MONITOR

(Continued from preceding page)

ing group's chief, **John Power**, lays out a series of promotions for Father's Day, June 16. The article stresses a promotion built around a camcorder that tapes video messages for fathers. "You don't have to do a full 30 minutes—most customers don't want that much time. A five-minute message would work well. With AVA 30-minute tapes selling for \$2.75, and a suggested price of \$12.95-\$19.95 for the recorded tapes, "it wouldn't be hard to make \$10 or more per video. If just 50 customers do tapes, that's \$500 you wouldn't otherwise have," Power notes.

PICKIN' THE HITS: AVA now offers a formula for purchasing, which might help some dealers get past the avalanche of June titles. Stores need to multiply AVA's number of copies by a figure of their own—1,000 retail transactions per week is 1 point, 1,500 is 1.5. Seven titles, with very high multiples, are being offered: "Kindergarten Cop," 9.5 (or 14 copies for a 1.5-rated store); "Mermaids," 6.0; "GoodFellas," 5.5; "Edward Scissorhands" and "Reversal Of Fortune," both 4.5; and "The Rookie," 4.0.

SMELL THE COFFEE: A lot of video retailers have awakened to the idea of offering prepared food items, though the concept seems to have faded a little from the convention seminar scene. One idea drawing comment is the "take and bake" pizza counter, which has been proven successful by **Ken and Margaret Dorrance** at their Video Station store near San Francisco. But the Dorrances provide no seating, a key point, says **Alan Ligda**, who is turning a nifty profit with espresso and what he calls Italian sodas at 8-year-old City Lights Video in suburban Seattle. At the recent Video Software Dealers Assn. expo in Portland, Ore., Ligda held sway one evening in the hotel bar as fellow retailers listened enraptured. Some said they could not believe it. Ligda claims that revenues of \$1,600 a week are common, at a coffee cost of \$200. He furthers that a "double pump" machine at \$9,000 hastily pays for itself. The key is space; City Lights utilizes 200 square feet of its 6,000 square feet for five tables. Another key factor is hiring two staff people, dedicated to the counter. "Customers line up at 7:30 a.m." for espresso and rolls, he said. Both **Mitch Lowe**, San Francisco chain operator, and **Tom Daugherty**, who has a store in Idaho, pummeled Ligda for details. "One other requirement, in Washington at least, is wheelchair access, if you provide seating," said Ligda. Ambiance is essential, too. City Lights has a "Casablanca" motif with plants rising from floor to roof, and, of course, ceiling fans.

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Warner Home Video Stepping Up Domestic Sales Operations In July

Warner Home Video, the industry’s largest distributor of product, says it will restructure its domestic sales organization, effective July 1. Three field sales groups will be implemented with one handling sales of Warner Home Video and Cannon/Global rental titles; one handling MGM-Pathé Home Video and HBO Video rental product; and one handling sales of sell-through product covering the Warner Home Video, MGM/UA Home Video, and HBO Video libraries. Jim Cardwell, WHV senior VP/GM for North America, says the new structure “presents an effective response to the challenges of the dynamic U.S. home video marketplace. It will enable Warner Home Video to maximize sales of its product and better serve its customer base.” With the Warner umbrella sales force already numbering about 35, the move will entail some new hirings, according to a source close to the studio. Reason for the expansion, the source adds, is to more fully maximize sales and merchandising of individual product lines. Recently MGM/UA Home Video/MGM-Pathé Home Video resumed more autonomy of its marketing. And Evan Fisher has also been recently rehired as GM of Cannon Home Video.

Paramount Launching ‘Star Trek’ Celebration

Trekkies take note. Paramount Home Video is launching a yearlong celebration commemorating the 25th anniversary of “Star Trek.” Elements of the “Trekebration” will include new packaging for each of the five feature films, which are all priced at \$14.95; two new boxed-set collector’s editions of the five movies, one at \$74.75 suggested list and a deluxe model at \$100 suggested list; the home video premiere of the first three “Star Trek: The Next Generation” TV programs, the “Encounter At Farpoint” pilot at \$19.95, and “The Naked Now” and “Code Of Honor,” both at \$14.95; closed-captioning of the first two feature films; a “Star Trek” poster offer and other consumer premiums; and a “Star Trek” retail display contest. The retail display contest will ask dealers to submit photos of in-store setups, with the grand prize winner to be chosen by Gene Roddenberry, creator of “Star Trek.” The winner will receive a trip to Hollywood, Calif., a tour of the “Star Trek: The Next Generation” set, and two tickets to an advance screening of the new “Star Trek VI: The Undiscovered Country,” which breaks theatrically Dec. 13. Up until now, says Eric Doctorow, executive VP of Paramount Home Video, the original 79 TV episodes, five feature films, and animated TV series have chalked up about 10 million units in sales on home video.

Guthy-Renker To Reveal Victoria’s ‘Secret’

Infomercials continue to be an alternative avenue for original, special-interest home video. Guthy-Renker Corp., which produced the recent Kathy Smith infomercial, as well as the Tony Robbins “Personal Power” infomercial, has linked with actress Victoria Principal to launch a line of skin care products via infomercials, beginning June 15. “The Principal Secret” will entail a 25-minute how-to video, in addition to other products such as moisturizers, all for \$89.95. According to Guthy-Renker, sales of “Personal Power” have reached the \$50 million mark.

International Vid Bows Series Green Thumbs Up For ‘Scenic Wonders’

LOS ANGELES—International Video Network has gone to great lengths to make its new “Reader’s Digest: Scenic Wonders Of America” titles truly “evergreen.”

With the purchase of any one video in the three-tape series, consumers have the chance to purchase a mail-order blue spruce seedling (for \$2.99 plus \$1.25 shipping and handling). The 7-inch seedling comes in a plastic tube, ready for planting. At some video outlets, the seedlings can be purchased on site.

The coniferous tie-in is part of IVN’s “Plant A Tree For America” sell-through campaign for the recently launched “Scenic Wonders” titles “Atlantic Vistas,” “American West,” and “Pacific Frontiers,” which retail for \$24.95 apiece or \$59.95 for the set.

With the promotion (which runs through Aug. 31), the San Ramon, Calif.-based label hopes to capitalize on the wave of environmental awareness that is sweeping through the U.S., and tie in to “green events”

such as the most recent Earth Day (April 22) and Arbor Day (April 26).

“We wanted to bring these titles out on the marketplace with some excitement, so that consumers would be able to participate in an environmentally oriented campaign, so they can help preserve what’s in these videos,” says Gail Joerger, director of marketing communications for IVN.

“Basically we’re trying to capture the ‘green’ marketing feeling that’s going on in general,” she adds.

“This is a way to make the environment a better place,” adds Michael Pritt, VP of sales and marketing for IVN. “It’s very direct.” Retailers who plant the blues receive a 63-inch-tall floor display that holds 18 or 27 videos (depending on how they’re oriented) and one live seedling in a tube, as well as a compact 12-video counter display (also with sample seedling).

“Some retailers, like Camelot Music, told us they’d really like to give the tree to the customer at the time they buy the video,” says Pritt. “So

(Continued on page 56)

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			Year of Release	Rating
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
				★ ★ NO. 1 ★ ★			
1	1	9	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	5	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
3	3	4	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
4	5	9	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
5	4	8	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
6	7	4	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
7	NEW ►		PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
8	6	2	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
9	11	2	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
10	8	4	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
11	32	2	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
12	13	2	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
13	9	7	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
14	12	2	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
15	10	7	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
16	14	14	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
17	15	6	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
18	17	9	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
19	20	8	WHITE PALACE◆	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
20	16	7	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
21	18	12	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
22	26	8	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
23	23	3	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
24	21	4	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
25	19	6	CHILD'S PLAY 2◆	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
26	27	11	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
27	22	3	GRAVEYARD SHIFT	Paramount Pictures Paramount Home Video 32512	David Andrews Kelly Wolf	1990	R
28	25	4	TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
29	24	5	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
30	37	14	DARKMAN◆	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
31	29	13	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
32	33	5	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
33	36	11	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
34	31	6	FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
35	34	12	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
36	NEW ►		COOLEY HIGH	Orion Home Video 7506	Glynn Turman Lawrence Hilton-Jacobs	1975	PG
37	28	12	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
38	39	2	SOMEBODY HAS TO SHOOT THE PICTURE	HBO Pictures MCA/Universal Home Video 81038	Roy Scheider Bonnie Bedelia	1990	R
39	40	7	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R
40	35	4	GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum 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	Backdraft (Universal)	15,723,480	1,852 8,490	—	15,723,480
2	What About Bob? (Buena Vista)	11,231,738	1,608 6,985	1	23,732,367
3	Hudson Hawk (Tri-Star)	7,082,820	2,071 3,420	—	7,082,820
4	Thelma & Louise (MGM-Pathe)	6,101,297	1,179 5,175	—	6,101,297
5	Only the Lonely (Fox)	5,997,993	1,521 3,943	—	5,997,993
6	Drop Dead Fred (New Line Cinema)	3,625,648	851 4,260	—	3,999,944
7	Wild Hearts Can't Be Broken (Buena Vista)	2,710,416	1,662 1,631	—	2,710,416
8	FX 2 (Orion)	2,605,620	1,499 1,738	2	15,065,131
9	Truth or Dare (Miramax)	2,521,171	652 3,867	2	8,412,276
10	Switch (Warner Bros.)	2,227,981	1,004 2,219	2	11,661,221
11	Home Alone (20th Century Fox)	1,942,192	912 2,130	27	271,620,423
12	Stone Cold (Columbia)	1,784,736	1,724 1,035	1	5,693,719
13	The Silence of the Lambs (Orion)	1,292,143	883 1,463	14	119,828,381
14	Oscar (Buena Vista)	1,215,622	965 1,260	4	19,889,505
15	Dances With Wolves (Orion)	1,209,017	743 1,627	28	171,221,399
16	A Rage in Harlem (Miramax)	899,379	362 2,484	3	7,457,604
17	Mannequin Two (Fox)	808,586	1,515 534	1	2,889,749
18	Sleeping With the Enemy (Fox)	593,843	670 886	15	95,549,232
19	Mutant Ninja Turtles II (New Line Cinema)	447,361	614 729	9	75,017,859
20	New Jack City (Warner Bros.)	442,169	217 2,038	11	44,072,104
21	Out for Justice (Warner Bros.)	417,747	308 1,356	6	36,813,619
22	One Good Cop (Buena Vista)	409,320	360 1,137	3	10,018,085
23	Toy Soldiers (Tri-Star)	348,840	380 918	4	13,436,976
24	Impromptu (Hemdale)	340,428	123 2,768	6	1,801,381
25	GoodFellas (Warner Bros.)	314,831	292 1,078	34	46,261,759
26	A Kiss Before Dying (Universal)	279,300	245 1,140	4	14,478,720
27	La Femme Nikita (Goldwyn)	268,811	118 2,278	11	3,519,771
28	Object of Beauty (Avenue)	235,817	101 2,335	6	3,487,927
29	Mortal Thoughts (Columbia)	233,346	240 972	5	17,823,327
30	Kindergarten Cop (Universal)	233,050	395 590	22	89,123,986
31	Defending Your Life (Warner Bros.)	204,719	105 1,950	9	16,156,857
32	Truly, Madly, Deeply (Goldwyn)	183,864	34 5,408	3	2,052,645
33	Perfect Weapon (Paramount)	178,364	211 845	10	12,833,672
34	King Ralph (Universal)	164,400	411 400	14	31,908,605
35	Dice Rules (Seven Arts)	145,826	45 3,241	1	534,895
36	Hamlet (Warner Bros.)	139,105	145 959	22	20,488,197
37	Spartacus (Universal re-issue)	133,954	33 4,059	4	1,346,473
38	Daddy Nostalgia (Avenue)	120,308	22 5,469	4	468,443
39	The Unborn (Califilm)	99,852	51 1,957	8	1,043,464
40	Class Action (Fox)	89,334	103 867	10	23,862,053

Billboard Salutes

V S D A

Celebrating 10 years of Video Excellence!

PHOTO BY MITCH YOUNG



In 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.

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'SCENIC WONDERS'

(Continued from page 54)

we went back and redesigned the stand to add pockets at either side to hold 27 seedlings. That way they could self-liquidate the trees at the point of sale."

Both floor displays are now available for retailers.

Aside from Arbor Day (which is now a national holiday) and Earth Day, IVN has tied the "Plant A Tree" campaign to the Forest Service's Centennial Celebration of National Forests, which runs through June, as well as other events.

IVN is selling the tapes through a "broad set of distribution channels," according to Pritt, including "mail order, national and regional video chains, mass merchandisers, specialty stores like map shops, book stores, and at destinations such as parks and hotel gift shops. It's varied and gives us a base no matter what time of year we're working," he says.

Response from retail so far has been promising. "Right now we're in slightly more than 2,000 outlets," says Pritt. "And by the time we get around to July 4th, I believe we'll have sold about 100,000 units of the three titles combined."

Such numbers would not be surprising for IVN, which claims to have sold nearly 500,000 total units of its "Reader's Digest: Great National Parks" series, launched three years ago. The label, founded in 1985, currently has more than 80 travel-related titles in its catalog.

CHRIS MCGOWAN

High-Quality, Low-Priced Classics Due From MGM/UA

WHEN YOU'RE A DISC: MGM/UA will launch remastered, letterboxed laserdisc editions of "West Side Story" and "2001: A Space Odyssey" this summer and price them at \$29.98 apiece.

"West Side Story" bows on disc in mid-July, while "2001" follows in August. Both new editions have been transferred directly from the original 70mm negative elements, according to George Feltenstein, MGM/UA VP of sales and marketing. "This is the first time that this could be done," i.e., going directly from 70mm to video, he says, "because the technology to do it didn't exist before."

Feltenstein claims that the new video versions have a "clarity and sharpness beyond anything seen before. They are quite spectacular." Both discs will probably also have trailers, featurettes, and "other goodies." And, adds Feltenstein, "the price points are designed to make them blockbusters."

Both "West Side Story" and "2001" are already available on laserdisc, but at much higher prices. Voyager offers two letterboxed special editions of "West Side Story" (CLV, \$69.95; CAV, supplementary material, \$124.95); MGM/UA has previously released a \$39.98 panscan "2001," while Voyager has a special edition of the sci-fi classic (wi-

descreen, CAV, supplementary material, \$124.95). None of the transfers for these older releases was made directly from the original negative elements, as is the case with the new MGM/UA editions.

FULL LASER KUBRICK: Stanley Kubrick, the director of "2001," will also see four other of his films get laserdisc releases this summer, when Warner releases "Full Metal Jacket" (\$24.98), "A Clockwork Orange" (widescreen, \$39.98), "Barry Lyndon" (widescreen, \$39.98), and "The Shining" (\$39.98). Pre-order is June 20.

PIONEER ELECTRONICS is introducing its new line of combination laserdisc players. The CLD-1090 (\$600 list) and CLD-2090 (\$800) will bow in June, while the CLD-3090 (\$1,200) and CLD-990 (\$500) will launch in July. Each model incorporates Pioneer's one-bit digital audio technology, and the three higher-priced units feature a new direct CD function for more efficient disc loading and quicker audio delivery.

The top-of-the-line CLD-3090 features an eight-bit digital memory

that allows users to create effect modes such as "still with sound" and "strobe motion." Both that model and the CLD-2090 use Pioneer's high-speed alpha-turn mechanism that provides dual-side play of discs and quick, smooth transitions from side A to side B. All four of the new models feature remote control.

LASER SCANS

by Chris McGowan

VOYAGER is bowing a restored version of Peter Bogdanovich's 1971 film "The Last Picture Show" on disc

June 15. The \$99.95 widescreen CAV edition includes seven minutes cut from the original release, audio commentary on one track by Bogdanovich, and interviews with cast members, screen tests, screenplay excerpts, and other extras in a special supplementary section. The list price increases to \$124.95 after July 1.

Also new from Voyager: Jean Cocteau's 1946 masterpiece "Beauty And The Beast" (CAV, supplementary material, \$89.95) and Roman Polanski's 1962 award-winning "Knife In The Water" (\$39.95).

PUBLIC MEDIA launched two laserdisc boxed sets June 1, both aimed at the educational market.

"The Story Of English" (five discs, written material, \$395) is hosted by Robert MacNeil (co-host of the "MacNeil/Lehrer News Hour" on public television) and is both a travelogue and linguistics course, as it traces the evolution of the English language in an entertaining fashion. Included is a 36-page study guide.

Also coming from Chicago-based Public Media is "The Divided Union" (three discs, written material, \$295). This 260-minute documentary weaves together personal accounts, diaries, photographs, paintings, and footage of battlefields to tell the story of the war between the states, and complements the nine-cassette PBS "Civil War" series (distributed by Pacific Arts), which is not yet available on disc.

WARNER will release Franco Zeffirelli's "Hamlet" on disc this summer for \$34.98, with June 27 as the pre-order date for retailers. The latest cinematic interpretation of the classic Shakespeare tragedy stars Mel Gibson, Glenn Close, Alan Bates, and Paul Scofield. The videocassette version is bowing at \$92.99 list. Thespians, bardologists, and other aficionados may want to also check out Paramount's "Hamlet" (\$39.95), the 1948 Laurence Olivier version that won the Academy Award for best picture.

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Billboard.

FOR WEEK ENDING JUNE 8, 1991

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	35	THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
2	4	7	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
3	3	15	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
4	5	27	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
5	2	25	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
6	15	23	JUSTIFY MY LOVE ▲ ⁸ Warner Reprise Video 38224	Madonna	SF	9.98
7	19	3	RUSTED PIECES Capitol Video 40013	Megadeth	LF	19.98
8	6	13	THE STAR SPANGLED BANNER ▲ ² Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF	7.98
9	7	29	HAMMER TIME ▲ ⁵ Capitol Video 40012	M.C. Hammer	LF	19.98
10	10	5	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF	14.95
11	17	7	RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF	19.98
12	8	9	FIVE MAN VIDEO BAND Geffen Home Video 39507	Tesla	LF	19.95
13	29	13	THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D	19.95
14	14	7	A TRIBUTE TO JIM MORRISON Warner Home Video 34044	The Doors	D	14.98
15	21	21	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF	19.98
16	22	13	MENTAL VIDEOS MCA Music Video 10218	Bell Biv DeVoe	LF	14.95
17	16	7	GREATEST HITS-LIVE SMV Enterprises 19V-49080	Marvin Gaye	C	19.98
18	11	52	DANCE ON FIRE ● Doors Music Company MCA/Universal Home Video 80157	The Doors	LF	19.95
19	25	9	PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
20	13	18	LIVE IN EUROPE 1968 A*Vision Entertainment 50191	The Doors	C	19.98
21	NEW ▶		WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF	16.98
22	26	23	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	C	19.98
23	9	11	HERE COMES THE HAMMER ▲ ² Capitol Video C5VA-40019	M.C. Hammer	SF	12.98
24	20	95	HANGIN' TOUGH ▲ ²³ SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
25	NEW ▶		CHANCES ARE SMV Enterprises 19V-49071	Johnny Mathis	C	19.98
26	RE-ENTRY		STARRY NIGHT ● SMV Enterprises 19V-49888	Julio Iglesias	C	19.98
27	28	11	POV Virgin Music Video 50189-3-U	Peter Gabriel	C	19.98
28	RE-ENTRY		PRIDE AND JOY ▲ SMV Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
29	12	17	SWINGING OUT LIVE ▲ SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
30	NEW ▶		CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.

MUSIC VIDEO REVIEWS

Eurythmics, "Greatest Hits," 6 West Home Video/BMG Video, 95 mins., \$19.95

This 21-clip compilation tape is being released as a complement to Arista's "Greatest Hits" CD and cassette and should provide some excellent cross-marketing opportunities. The tape contains seven more cuts than the CD, making it an excellent value, and providing consumers a reason to purchase both.

Under most circumstances, watching 21 clips from the same act would become a tedious exercise. But when the act is the Eurythmics, quite the opposite is true. Viewers will be impressed by just how consistently strong and compelling these clips are, and by how effectively Annie Lennox's charisma comes across on vid-

eo. A must for any fan, whether die-hard or casual. PAUL SWEETING

Roxy Music, "The High Road," PolyGram Video, 75 mins., \$19.95

Taped in Frejus, France in 1982, this concert video is at least the second longform featuring Roxy Music, not counting a third tape featuring Roxy front man Bryan Ferry in concert. Whether the market can bear so many releases from an act that was never a huge commercial success to begin with remains to be seen.

The tape itself is appealing enough, featuring some of the group's better-known songs, includ-

ing "Avalon," "Dance Away," and "Love Is The Drug." Moreover, Roxy Music's influence on later music (and music videos) was out of proportion to its limited commercial success. Ferry alone has spawned legions of imitators, from his haircut to his white dinner jacket and tie on stage. Unlike its imitators, however, Roxy Music was more than just a group that looked good on video and could rock quite stoutly on stage.

P.S.

Drivin-N-Cryin, "Live On Fire," Island Visual Arts/PV, approx. 10 minutes, \$9.95.

PolyGram Video is the latest company to test the video single market with this two-clip sampler from this (Continued on next page)

Billboard®

FOR WEEK ENDING JUNE 8, 1991

Top Videodisc Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	9	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	7	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13
3	3	11	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R
4	NEW ▶		BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
5	4	5	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
6	15	29	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG
7	5	7	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
8	7	7	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
9	10	21	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR
10	6	5	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R
11	NEW ▶		HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
12	20	3	NARROW MARGIN	Live Home Video Image Entertainment ID82361V	Gene Hackman Anne Archer	1990	R
13	11	17	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R
14	12	5	DEATH WARRANT	MGM/UA Home Video Pioneer/Image Ent. ML102170	Jean-Claude Van Damme	1990	R
15	NEW ▶		AVALON	Tri-Star Pictures Pioneer LDCA, Inc. SC055-6107	Armin Mueller-Stahl Joan Plowright	1990	PG
16	8	9	THE LAST PICTURE SHOW	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50426	Timothy Bottoms Jeff Bridges	1971	R
17	14	13	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
18	25	15	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13
19	23	18	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953	G
20	NEW ▶		DUCKTALES THE MOVIE	Walt Disney Home Video Image Entertainment 1082	Animated	1990	G
21	18	9	AIR AMERICA	Carolco Image Entertainment ID7611V	Mel Gibson Robert Downey, Jr.	1990	R
22	NEW ▶		ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video Image Entertainment 1129AS	Animated	1991	NR
23	9	13	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R
24	16	5	NAVY SEALS	Orion Pictures Image Entertainment ID82060R	Charlie Sheen Michael Biehn	1990	R
25	22	3	SIBLING RIVALRY	Nelson Home Entertainment Pioneer LDCA, Inc. 7782	Kirstie Alley Bill Pullman	1990	PG-13

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.



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MUSIC VIDEO REVIEWS

(Continued from preceding page)

burgeoning alternative rock band. The two performances, filmed in the band's hometown of Atlanta, are interspersed with black-and-white scenes that enliven the concert footage. Song selection is key here and IVA smartly chose the current single, which has not yet received major television exposure, and a cover of Iggy Pop & the Stooges' "Search And Destroy," not available anywhere else. This is low-priced to appeal to the impulsive buyer and the curious fan, but the allure of spending a dollar a minute on a band that has yet to create the mania that is usually needed to move such projects is questionable. MELINDA NEWMAN

Urban Dance Squad, "Mental Floss For The Globe," 6 West Home Video/BMG, 49 minutes, \$14.98.

This title, made up of live cuts from European and American UDS shows interspersed with clips from the band's eponymous Arista album, will satisfy only the most ardent followers of the Dutch-based rap/funk/rock outfit. That's because no one but the diehards—especially those who've seen the band perform—will be able to understand that what comes off on screen as noisy and overindulgent actually works quite well on stage.

The clips, on the other hand, save the program from sure disaster. The skateboard version of "Deeper Shade Of Soul," popularized on MTV, appears here along with an alternate take shot in a junkyard in Holland. Another gem is the video of "No Kid," which brings out UDS' psychedelic side.

Although UDS enthusiasts will be able to digest this longform—warts and all—the general public would have been better served with some biographical footage of the stylistically diverse group. PAUL VERNA

SERENE NAVD MEET FAILS TO RESOLVE PPT, STREET-DATE ISSUES

(Continued from page 49)

en masse on antitrust grounds (Billboard, June 1). The issue was skipped over on the agenda for the first-day meeting between the NAVD board and the Manufacturers Advisory Committee.

While that made the meeting into a relatively placid affair, distributors are still concerned about the issue and reportedly pushed the studios on the matter in the individual, closed-door meetings that characterize much of the activity at an NAVD convention.

Another issue that failed to come to a head here was the NAVD's campaign to persuade the studios to adopt a common, industrywide street

date. The NAVD believes such a move would bring greater efficiencies in the distribution of cassettes, lower retailers' shipping costs, and take nothing away from the studios' marketing and sales efforts.

The issue was handled diplomatically by the studios. Publicly, most studio executives waffled on the issue, called for more study, and pronounced themselves eager to do whatever would advance the interests of the entire business.

Privately, most felt the issue was a nonstarter, and that street dates would continue to be determined—as they are now—by competitive considerations, with little regard paid to the

shipping efficiencies of distributors.

NAVD, however, made it clear it intends to pursue the matter.

"It's not a dead issue as far as we're concerned," NAVD president Bill Burton said during a press conference May 21. "The studios are not saying 'no.' They're saying they want more information before committing."

NAVD presented the studios with the results of a survey it conducted through its members' mailers, asking retailers whether they favored a common street date and, if so, which day of the week they would like to see adopted as the industry standard.

According to that survey, nearly

90% of dealers said they favored a common street date. Of those, 63.2% favored Wednesday, 22.8% Thursday, and 14% "other."

Right now, the most popular day among the studios for releasing new product is Thursday, but most are willing to move the release day around if they feel it will capture another 10,000 units.

"The studios felt our cover letter [accompanying the survey] focused too much on the economics [of a common street date], and that only those retailers who are economically strapped responded," Burton said. "Therefore, they think we got a biased sample. That's their concern."

Burton reported that Disney Home Video would attempt to verify NAVD's findings by conducting a study of its own. FoxVideo will also survey retailers through its field merchandising force.

The movement to adopt a common street date was given impetus recently when United Parcel Service, the dominant shipper in the business, raised its rates an average of 3.2%.

But Burton noted that the increase for shipments in zones 1 and 2, for packages under 100 pounds, the most typical video shipment, was 13%. "We feel home video was unfairly impacted by the rate increase," Burton said.

NAVD board member Walt Wiseman, president of Major Video Concepts, said the organization has had discussions with UPS and another meeting is scheduled for June. "They have been receptive so far," Wiseman says of the discussions. "They didn't realize how aggressively we're pursuing non-UPS means of shipping. We have some branches doing 25%-50% non-UPS."

Wiseman says most of the non-UPS services are regionally limited, but costs average 15% lower than UPS.

Regardless of how the discussions with UPS proceed, however, NAVD's biggest obstacle remains the studios. Among the studios' concerns are whether a common street date would lead to a common prebook date and whether it would cost the studios incremental sales by precluding them from finding windows for their own titles during a month between those of their competitors.

"I'm ambivalent [as to a common street date]," Orion Home Video CEO Len White said. "I would regard a common order cutoff date as anti-competitive."

Another studio executive, while declaring his company officially uncommitted on the matter, said, "The problem from our perspective is whether retailers would be forced into making even more narrow [buying] choices than they make now. Because if you lose even one sale, you're never going to recover it. So what I want to know is, who's going to be willing to take that chance?"

"We realize the studios can't be coerced," Burton said. "We feel there are valid reasons for a common street date... What we hope is that we'll get enough studios on board who see the benefits and that the market will exert pressure on those who aren't. But we realize that we don't have the clout to force the studios into anything they don't see as in their interests, or at least not contrary to their interests."

CONVENTION CAPSULES

Following is a roundup of events at the National Assn. of Video Distributors' convention, held May 19-22 in Wesley Chapel, Fla.

COMINGS AND GOINGS: This year's National Assn. of Video Distributors' convention drew 315-320 people, according to preliminary figures, down from 414 last year. There was also some reshuffling of companies represented. Gone from last year's meetings were A.I.P. Home Video, Celebrity Home Entertainment, Magnum Entertainment, M.C.E.G./Virgin, Trylon Video, New Star, Vestron, Nelson Home Video, Win Records & Video, and Alexander & Associates. Attending for the first time were Sony Music Video, Worldvision Home Video, Turner Home Entertainment, New Line Home Video, American Multimedia, Starmaker, and Hemdale.

ELECTION RESULTS: Bill Burton, executive VP of WaxWorks/VideoWorks, was re-elected to a second term as president of NAVD. Also re-elected to a second term, as VP, was James Warburton, president of Baker & Taylor Video. Bob Tollini, VP/GM of Video Trend, was elected secretary/treasurer of NAVD. Elected to two-year terms as directors of the organization were Anthony Dalesandro of M.S. Distributing; Bob McCloskey, president of Video One Canada; and Vern Fross, senior VP of Commtron.

CREDIT WATCH: Burton said at a press conference here that NAVD heard "no real objections" from the studios on the organization's recommendation that manufacturers alter their credit policies with distributors so that the clock on the period during which distributors are required to pay for product does not start running until street date, rather than the date by which product is shipped from duplicators' warehouses under the current arrangement. "We can't invoice our customers until street date. But the clock starts running on us as soon as the duplicator ships the product," Burton said. The current system becomes particularly problematic, he noted, when a studio unexpectedly delays a street date on a title.

WEATHER REPORT: This year's NAVD was the first on the East Coast, and based on the nearly four solid days of rain, interspersed with stretches of oppressive humidity, that virtually washed away the golf and tennis tournaments, it's apt to be the last. Next year's convention is set for April 29-May 3 at the San Diego Marriott Marina and Resort.

WHAT, ME WORRY? NAVD conventioners breathed a collective sigh of relief when assured by resort personnel that when any of the alligators that infest the many man-made ponds spread around the grounds reach 6 feet in length, they are captured and removed from the area.



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Music Video

Flashframe Making A Splash In Music-Vid Pool

■ BY JIM BESSMAN

NEW YORK—Two-and-a-half years after leaving his post as senior VP of music video at PolyGram Records to launch his Flashframe Films production company, Len Eband has reason to be satisfied.

The company is especially visible in the country field, thanks to director Jack Cole and such striking clips as K.T. Oslin's "Come Next Monday" and Reba McEntire's "Fancy." But Eband is quick to note that Flashframe is not just a country shop, as evidenced by its directors roster and credits. It also is an award-winning company that just scored several honors at the Houston International Film Festival (see The Eye, this page).

New York-based Scott Kennedy recently scored with R&B/rap videos "Daddy's Little Girl" and "Hang On Kid" by Nikki D, "Mistakes" and "Shouldn't Have Done It" by Slick Rick, and "Love Desire" by Sandee.

In rock, Memphis-based Marius Penczner directed the Allman Brothers' "Seven Turns" and "Statesboro Blues," while doing country clips for Lee Roy Parnell, Shenandoah, and Normaltown Flyers. New York-based Phil Morrison, meanwhile, mines the alternative end with such clips as the Feelies' new "Doin' It Again," Chris Stamey and Peter Holsapple's recent "Angels," and others from the Lemon Heads, Yo La Tengo, and the Blake Babies.

Billy Kent, another New Yorker, is currently directing two clips for roots-rocker Webb Wilder's forthcoming Zoo/Praxis album, as well as a 20-minute longform dramatic piece. Then there is the award-winning,

Nashville-based Cole, whose credits, besides the innovative McEntire and Oslin clips (including Oslin's "Mary & Willie" and "Eighties Ladies"), include acclaimed videos for Kathy Mattea, Alabama, and Mary-Chapin Carpenter.

"Country music allows you to tell a

'An immense amount of research goes into each treatment and idea'

story, which you can't do as often in other idioms," says Eband, whose New York-based company also has offices in Nashville and Memphis.

"It's also one of the fastest-growing sectors in the music business, so people are aware of our success there," he continues.

Such recognition helps account for music video productions, which Eband says could total 40 this year, 25% above last year's total. To spread the company's word, Flashframe has hired Keri Fitzpatrick as director of sales and marketing to represent the company.

"Basically, we try to come up with original concepts that the directors feel have the highest marketing and creative impact," says Eband, citing Cole's work, which is typified by the complex Oslin clips, as an example.

"An immense amount of research and scripting goes into each treatment and idea. The director digs and digs to find the core which visually exemplifies the artist and song."

Flashframe also has a co-production deal with England's Aubrey

Powell Productions, which it represents in the U.S. in exchange for Powell's representation of Flashframe in England.

Powell has directed concert films for artists including Paul McCartney and the Scorpions. His stable contains prominent English music video director Peter Christopherson, whose credits include clips for Robert Plant, the The, and, most recently, Front 242 and the Law.

Having secured an international music video foothold, Eband is now looking to bring in commercial directing talent, as well as expand Flashframe's creative output into other areas.

George D'Amato, a recently signed New York director, has made his mark in music-driven commercials for Burger King and various sneaker lines. Kent, besides the Wilder videos, has done Ha! and VH-1 spots and is working on four Nick At Nite station IDs.

Eband says his company is negotiating with commercial reps in New York, Chicago, and Los Angeles to further broaden its market.

Seeking growth in TV and film production, Flashframe has just shot an opener for a PBS pilot titled "In The Mix" with New York-based director Mark Pellington. Penczner, Eband notes, has a "USA/UFO National De-

fense Test" comedy special in the works.

But Eband stresses that any future expansion will not detract from his music video specialty.

While he was an integral part of PolyGram's PMV music video label and the production of such successful longform video properties as Donna Summer's HBO concert, "Kiss Exposed," and Bon Jovi's "Slippery When Wet—The Videos," Eband feels that he is more able to influence the music video format outside of the corporate environment.

But besides its creative aspects, Eband, who is East Coast chairman (Continued on next page)



by Melinda Newman

MULTI MEDIA: Black Entertainment Television is nearing the August launch of "YSB," its new magazine geared toward the teen audience. Plans to start "YSB" (which stands for Young Sisters & Brothers) were initially announced last September. However, BET held a luncheon for potential advertisers this week in Manhattan complete with new details.

"YSB" has been advertised on the channel's music programming for several months. A final prelaunch phase kicked in at the luncheon with the premiere of a new music video designed to push the magazine.

"Remember The Dream," performed by James Ingram and written by Steve Tyrell, is the unofficial theme song of the magazine. The video is bookended with shots of the magazine to reinforce the song's positive message with the goal of the publication.

"The primary aim of the magazine is to build self-esteem in black teenagers and provide career counseling, but we also want to entertain them with music and fashion," says Craig Muckle, BET spokesman.

The video began airing on BET's music programs May 24. Other cross-promotions will include listing music programming in the magazine and featuring artists whose videos are aired on the channel.

In other news announced at the luncheon, BET is buying out Time Warner's share of Emerge, a magazine aimed at black yuppies. It also announced its intent to start a radio network next year. BET is currently available in 30 million households.

NUEVA VIDEO SHOW: We were impressed by the pilot for new Latin music video show "Explosiooo Musical." The production company, Mar-Bar Productions, recently screened the one-hour show in Manhattan. The show is hosted by Monica Stagg, who has worked with MTV Internacional; Tania Soler, former host of "Latin Connection"; and model Paulina Jimenez. They were speaking Spanish, so I have no clue what they said, but they seemed to be having fun. Videos aired in both English and Spanish and included ones by Gloria Estefan, Gerardo, Luis Enrique, and Rhythm Tribe. "The aim of the program is to showcase weekly the best video productions of the Latin music world," says director/producer George Martinez.

"We intend to serve as the clearinghouse for all the expression of Latin music, from standard ballads to Mexican music to salsa, Latin jazz and avant-garde, rock'n'roll and everything else in between," says Dennis Barberio, one of the show's executive producers. Barberio, head of Barr Note Productions, is based in

Charlottesville, Va. Martinez is based in New York.

According to Martinez, the show will initially be offered on a barter basis to networks and individual stations. An English version, using Latin performers singing in English, is also being planned.

"It will still have the same Latin slant," Martinez says. "But our audience, the show is geared to 12-25-year-olds, are usually bilingual."

CRITICAL HURRAHS TO MTV for the new weekly show "Liquid Television," which starts airing Sunday (2). The animated variety show was produced by (Colossal) Pictures. The first episode was screened at a party in Manhattan May 20, and it's one of the most creative things to hit the channel in quite some time. Each 30-minute episode is made up of sketches that incorporate top-notch graphics and animation—some original, some acquired. Recurring segments include "Stick Figure Theater," classic scenes from well-known movies or songs performed by stick figures; "Soap Opera," which is a soap opera featuring bars of soap; and "Ms. Lidia's Makeover," where beauty expert Ms. Lidia enhances the looks of celebrities through her beauty computer. According to MTV Networks CEO Tom Freston, the channel plans to enter into more such production deals with outside companies. If it garners such results as this (as opposed to "The Idiot Box," which we are not fond of), we welcome it.

COMING TO A BUS STOP OR Magazine Near You: Epoch Films' Paula Greif becomes the second music video director to be immortalized in those stylish Gap ads. She follows Julien Temple, who was featured with his baby a while back.

SPEAKING OF BABIES: Congratulations to Jeff Newman and his wife, Janine, on the birth of daughter Michelle Lee, May 2. Newman is the director of video for Mercury Records' R&B division.

AND THE WINNER IS: The 1991 Houston International Film Festival recently awarded its annual music video awards. Among the winners:

Country & Western Music Video: "Love Can Build A Bridge," the Judds, High Five Productions (special jury award); "Mary & Willie," K.T. Oslin, Flashframe Films (gold); "On Second Thought," Eddie Rabbitt, Dream Ranch Pictures (silver). Female Music Video: "Time Passes By," Kathy Mattea, Flashframe Films (gold); "Widow's Kiss," Velvet Hammer, Feathers Productions (silver). Male Music Video: "Living In The Promiseland," Joe Cocker, (Colossal) Pictures (gold). Group Music Video: "A Night On The Earth," Brave Combo, Barton Weiss (gold); "Seven Turns," Allman Brothers, Flashframe Films (silver). Rock Music Video: "Istanbul (Not Constantinople)," They Might Be Giants, (Colossal) Pictures (gold). New Artist Music Video: "Daddy's Little Girl," Nikki D., Flashframe Films (gold); "Gonna Make You Sweat," C&C Music Factory, Portfolio Artists Network (silver).

New 'Club MTV' Ready To Dance Across U.S. Again

NEW YORK—The second edition of "Club MTV" hits venues starting July 3 in Milwaukee.

This incarnation, follow-up to the first Club MTV tour in 1989, features Bell Biv DeVoe, Tony! Toni! Tone!, C&C Music Factory, Gerardo, and Tara Kemp. According to MTV spokeswoman Kristy Loveman, the artists are backed by live bands and are not singing to tracks. Tracks were widely used on the first tour.

MTV's on-air promotion of the tour will include schedule updates, a special four-hour edition of "MTV Street Party" taped from the opening night of the tour, and special "MTV News" updates throughout the tour. A special edition of Club MTV featuring all five acts was slated to air May 31 and June 1.

The official title of the seven-week tour is "Coca-Cola Pop Music Presents Club MTV." "This summer's Coca-Cola Pop Music effort is bringing dynamic, leading-edge music to the public in a way that has never been done before," says Theodore

Host, senior VP of marketing for Coca-Cola USA. "Our sponsorship of the Club MTV '91 tour is a wonderful extension of this program."

The first phase of the Coca-Cola Pop Music promotion was unveiled in March. From May to June, the bottler will be giving away CDs and audio-cassettes through its 12-pack soft drink cases. More than 90 artists are featured in the promotion, which is detailed in commercials with C&C Music Factory (Billboard, March 16).

There is no tie-in with the giveaway and the Club MTV tour aside from involving some of the same artists, says Abbe Kirsten, spokeswoman for Coca-Cola USA.

The outing, promoted by Sony Music/Pace Partnership, is playing mainly outdoor amphitheaters, many of them run by Pace. Merchandise available at each stop includes Club MTV's "Party To Go" compilation CD, cassette, and home video, and the official tour T-shirt.

The tour concludes Aug. 20 in Phoenix. MELINDA NEWMAN

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1515 Broadway, New York, NY 10036	 Continuous programming 1515 Broadway, New York, NY 10036	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018	 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE Paula Abdul, Rush Rush Wilson Phillips, The Dream Is Still Alive	ADDS Styx, Love At First Sight David A. Stewart, Lily Was Here UB40, Here I Am (Come And Take Me)	ADDS Tara Kemp, Piece Of My Love JT, Swing It Phil Perry, Amazing Love Lenny Kravitz, It Ain't Over Till It's Over Rhythm Syndicate, P.A.S.S.I.O.N. Peabo Bryson, Can You Stop The Rain Ziggy Marley, Kozmik Cheryl Pepsi Riley, How Can You ... Brand New Heavies, Never Stop	ADDS Robin Lee, Nothin' But You Alison Krauss, Steel Rails Lobo Loggins, Ain't No Cows In Texas The Marcy Brothers, She Can Collin Raye, All I Can Be Mid South, Tabernacle Ricky Van Shelton, I Am A Simple Man Exile, Even Now
BUZZ BIN Alice In Chains, Man In The Box Elvis Costello, The Other ... The KLF, 3 A.M. Eternal Crystal Waters, Gypsy Woman Drivin' N' Cryin', Build A Fire *Seal, Crazy	VH-1 TD WATCH Lenny Kravitz, It Ain't Over Till It's Over	ARTIST OF THE MONTH Amy Grant, Every Heartbeat	HEAVY 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 Clinton Gregory, If It Weren't ... Randy Travis, Point Of Light Alan Jackson, Don't Rock The Jukebox Billy Dean, Somewhere In My ...
HEAVY Bad Company, If You ... Black Crowes, She Talks To Angels Color Me Badd, I Wanna Sex You Up Extreme, More Than Words Firehouse, Don't Treat Me Bad Jesus Jones, Right Here, Right Now LL Cool J, Mama Said Knock You Out Poison, Life Goes On Queensryche, Silent Lucidity R.E.M., Losing My Religion Scorpions, Wind Of Change Thunder, Dirty Love Warrant, Blind Faith	DEVELOPMENT Oleta Adams, Circle Of One Bee Gees, When He's Gone Franciaa Beghe, Heaven Knows Pat Benetar, True Love Marc Cohn, Walking In Memphis Brand New Heavies, Never Stop Celine Dion, (If There Was) Any ... Lisa Fischer, How Can I Ease The Pain Glenn Frey, Part Of Me, Part Of You Hi Five, I Like The Way Dave Koz, Nothing But The Radio On Rembrandts, Just The Way ... Michael W. Smith, Place In This World	EXCLUSIVE Sounds Of Blackness, Optimistic	MEDIUM Aaron Tippin, I Wonder How Far ... Kentucky Headhunters, Ballad ... Kelly Willis, Baby Take A Piece ... Amy Grant, Baby Baby Hank Williams, Jr., If It Will, It Will Hank Ketchum, Smalltown ... Michelle Wright, All You Really ... Davis Daniel, Picture Me Normal Town Flyers, Rockin' ... Wild Rose, Straight And Narrow Trisha Yearwood, She's In Love ... Charlie Daniels, Hopelessly Yours Sawyer Brown, Superman's Daughter Travis Tritt, Here's A Quarter JJ White, The Crush Glen Campbell, Livin' In A House ... Rodney Crowell, Things I Wish I'd Said Tanya Tucker, Down To My ... Marty Brown, Every Now And Then Brooks & Dunn, Brand New Man
ACTIVE Mariah Carey, I Don't Wanna Cry Marc Cohn, Walking In Memphis Contraband, All The Way ... EMF, Unbelievable Great White, Desert Moon Lenny Kravitz, It Ain't Over Till It's Over Madonna, Like A Virgin (Truth Or Dare) *Nelson, Only Time Will Tell Salt-N-Pepa, Do You Really Want Me Simple Minds, See The Lights (Ver. II) Steelheart, I'll Never Let You Go Trixter, Surrender *Yes, Lift Me Up	HEAVY Michael Bolton, Love Is A ... Mariah Carey, I Don't Wanna Cry Extreme, More Than Words Whitney Houston, Miracle Huey Lewis/News, Couple Days Off Rod Stewart, Rhythm Of My Heart Luther Vandross, Power Of Love	HEAVY Color Me Badd, I Wanna Sex You Up B Angie B, I Don't Want To Lose ... Keith Washington, Kissin' You Another Bad Creation, Playground Luther Vandross, Power Of Love Mariah Carey, I Don't Wanna Cry Whitney Houston, Miracle Lisa Fischer, How Can I Ease The Pain En Vogue, Don't Go The O'Jays, Emotionally Yours Guy, Do Me Right Yo-Yo, You Can't Play With My Yo-Yo Will Downing, I Try Ralph Tresvant, Do What I Gotta Do The Dells, A Heart Is A House For Love Black Box, Strike It Up Teddy Pendergrass, It Should've ... Damian Dame, Exclusivity LeVert, Baby I'm Ready Boyz II Men, Motownphilly Al B. Sure!, Had Enuf Miles Jaye, Sensuous Hi 5, Can't Wait Another Minute Quaysaun, Party Slammmin' Jon Lucien, Sweet Control Special Generation, Spark Of Love Small Change, Why	VIDEO Videosyncrasy 1 hour weekly Virginia Beach, VA 23463
MEDIUM Another Bad Creation, Playgroup Black Box, Strike It Up *Cinderella, The More Things Change DJ Jazzy Jeff, Summertime Daddy Freddy, Daddy Freddy's In Town The Escape Club, I'll Be There Fishbone, Sunless Saturday Gerardo, We Want The Funk Amy Grant, Baby Baby Joe Jackson, Obvious Song Living Colour, Solace Of You Londonbeat, A Better Love The Lost, Mindblower Material Issue, Diane Aldo Nova, Blood On The Bricks Roxette, Fading Like A Flower *George Thorogood, Hello Little Girl UB40, Here I Am (Come And Take Me) Waterboys, Whole Of The Moon	LIGHT Doobie Brothers, Dangerous	MEDIUM Ready For The World, Straight ... Nation Of Funktasia, Anti-Funky	CURRENT Roxette, Joyride Sting, All This Time Jellyfish, Baby's Coming Back Blue Rodeo, Trust Yourself Rod Stewart, Rhythm Of My Heart Darling Buds, Crystal Clear Ya Kid K, Awesome Londonbeat, I've Been Thinking ... Another Bad Creation, Playgroup The Winans, Don't Leave Me Michael W. Smith, Place In This World Amy Grant, Baby Baby
BREAKOUTS *Bulletboys, Hang On St. Christopher Hoodoo Gurus, Miss Free Love '69 The Rebel Pebbles, Dream Lover Kane Roberts, Does Anybody ... School Of Fish, 3 Strange Days Dweezil Zappa, Gotta Get To Me *Violent Femmes, American Music	ADDS The Alarm, Raw Angel, Your Love Just Ain't Right Blackeyed Susan, None Of It Matters Boogie Down Productions, I'm Still #1 Cartouche, Feel The Groove Contraband, All The Way ... David Lee Roth, Sensible Shoes Diamond Shell, Oh What A Night Garth Brooks, The Thunder Rolls Glenn Frey, Part Of Me, Part Of You Gloria Estefan, Seal Our Fate Kid Capri, Apollo Lalah Hathaway, It's Something Lenny Kravitz, Always On The Run LeVert, Baby I'm Ready Londonbeat, A Better Love Luther Vandross, Power Of Love MC Smooth, Where Is The Money MC Sway, Follow 4 Now Southgang, Tainted Angel Triplex, Booty Bumpin'	ADDS Collin Raye, All I Can Be Exile, Even Now Ricky Van Shelton, I Am A Simple Man Shane Barmby, When Was The ... Vince Gill, Liza Jane	VIDEO Videosyncrasy 1 hour weekly Virginia Beach, VA 23463
IMPACT CLIPS Yes, Lift Me Up Nelson, Only Time Will Tell Seal, Crazy Crystal Waters, Gypsy Woman Drivin' N' Cryin', Build A Fire	AMERICA'S NO. 1 VIDEO Color Me Badd, I Wanna Sex You Up	HEAVY Aaron Tippin, I Wonder How Far ... Alan Jackson, Don't Rock The Jukebox Alison Krauss, Steel Rails Billy Dean, Somewhere In My ... Brooks & Dunn, Brand New Man Carlene Carter, The Sweetest Thing Charlie Daniels, Honky Tonk Life Clinton Gregory, If It Weren't ... Davis Daniel, Picture Me Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years Dwight Yoakam, You're The One George Strait, If I Know Me Glen Campbell, Livin' In A House ... Hal Ketchum, Smalltown ... Hank Williams, Jr., If It Will, It Will Highway 101, Bing Bang Boom James Blundell, Blue Heeler JJ White, The Crush Joe Diffie, If The Devil Danced Kathy Mattea, Time Passes By Kelly Willis, Baby Take A Piece ... Charlie Daniels, Hopelessly Yours Lorrie Morgan, We Both Walk Mark O'Connor & Friends, Restless Marty Brown, Every Now And Then McBride & The Ride, Can I ... Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Point Of Light Ray Kennedy, Scars Reba McEntire, Fancy Robin Lee, Nothin' But You Rob Crosby, She's A Natural Sawyer Brown, Superman's Daughter Tanya Tucker, Down To My ... Kentucky Headhunters, Ballad ... The Marcy Brothers, She Can Normal Town Flyers, Rockin' ... Travis Tritt, Here's A Quarter Trisha Yearwood, She's In Love ... Wild Jimbos, Let's Talk ...	VIDEO Videosyncrasy 1 hour weekly Virginia Beach, VA 23463
GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	PEOPLE-POWERED HEAVIES Another Bad Creation, Playgroup B Angie B, I Don't Want To Lose ... Dogs, Your Mama's On Crack Rock En Vogue, Don't Go Extreme, More Than Words HWA, Funk Me Ice Cube, Jackin' For Beats Ice-T, New Jack Hustler LL Cool J, Mama Said Knock You Out 2 Live Crew, Do The Bart Michel'le, If Ralph Tresvant, Do What I Gotta Do Tony, Toni, Tone, Whatever You Want Vanilla Ice, Ninja Rap Voices That Care, Voices That Care Whitney Houston, Miracle Yo-Yo, You Can't Play With My Yo-Yo	HEAVY Aaron Tippin, I Wonder How Far ... Alan Jackson, Don't Rock The Jukebox Alison Krauss, Steel Rails Billy Dean, Somewhere In My ... Brooks & Dunn, Brand New Man Carlene Carter, The Sweetest Thing Charlie Daniels, Honky Tonk Life Clinton Gregory, If It Weren't ... Davis Daniel, Picture Me Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years Dwight Yoakam, You're The One George Strait, If I Know Me Glen Campbell, Livin' In A House ... Hal Ketchum, Smalltown ... Hank Williams, Jr., If It Will, It Will Highway 101, Bing Bang Boom James Blundell, Blue Heeler JJ White, The Crush Joe Diffie, If The Devil Danced Kathy Mattea, Time Passes By Kelly Willis, Baby Take A Piece ... Charlie Daniels, Hopelessly Yours Lorrie Morgan, We Both Walk Mark O'Connor & Friends, Restless Marty Brown, Every Now And Then McBride & The Ride, Can I ... Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Point Of Light Ray Kennedy, Scars Reba McEntire, Fancy Robin Lee, Nothin' But You Rob Crosby, She's A Natural Sawyer Brown, Superman's Daughter Tanya Tucker, Down To My ... Kentucky Headhunters, Ballad ... The Marcy Brothers, She Can Normal Town Flyers, Rockin' ... Travis Tritt, Here's A Quarter Trisha Yearwood, She's In Love ... Wild Jimbos, Let's Talk ...	VIDEO Videosyncrasy 1 hour weekly Virginia Beach, VA 23463
CURRENT Stress, Flowers In The Rain Terminator X, Homey Don't Play Dat Freddie Jackson, Main Course Tracie Spencer, This Time ... Maggie's Dream, It's A Sin Black Crowes, She Talks To Angels Bulletboys, Hang On St. Christopher Jasmine Guy, Just Want To Hold You Al B. Sure!, Had Enuf Elvis Costello, The Other ... Joe Walsh, Ordinary Average Guy Vince Gill, Liza Jane Main Source, Just Hangin' Out White Trash, Apple Pie Chubb Rock, Treat 'Em Right Rick Astley, Move Right Out George Thorogood, Hello Little Girl Roxette, Fading Like A Flower Yes, Lift Me Up Hi 5, Can't Wait Another Minute Peabo Bryson, Can You Stop The Rain Susanna Hoffs, Unconditional Love	CURRENT Michael Bolton, Love Is A ... Color Me Badd, I Wanna Sex You Up Another Bad Creation, Playgroup DJ Jazzy Jeff, Summertime EMF, Unbelievable Black Box, Strike It Up	HEAVY Aaron Tippin, I Wonder How Far ... Alan Jackson, Don't Rock The Jukebox Alison Krauss, Steel Rails Billy Dean, Somewhere In My ... Brooks & Dunn, Brand New Man Carlene Carter, The Sweetest Thing Charlie Daniels, Honky Tonk Life Clinton Gregory, If It Weren't ... Davis Daniel, Picture Me Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years Dwight Yoakam, You're The One George Strait, If I Know Me Glen Campbell, Livin' In A House ... Hal Ketchum, Smalltown ... Hank Williams, Jr., If It Will, It Will Highway 101, Bing Bang Boom James Blundell, Blue Heeler JJ White, The Crush Joe Diffie, If The Devil Danced Kathy Mattea, Time Passes By Kelly Willis, Baby Take A Piece ... Charlie Daniels, Hopelessly Yours Lorrie Morgan, We Both Walk Mark O'Connor & Friends, Restless Marty Brown, Every Now And Then McBride & The Ride, Can I ... Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Point Of Light Ray Kennedy, Scars Reba McEntire, Fancy Robin Lee, Nothin' But You Rob Crosby, She's A Natural Sawyer Brown, Superman's Daughter Tanya Tucker, Down To My ... Kentucky Headhunters, Ballad ... The Marcy Brothers, She Can Normal Town Flyers, Rockin' ... Travis Tritt, Here's A Quarter Trisha Yearwood, She's In Love ... Wild Jimbos, Let's Talk ...	VIDEO Videosyncrasy 1 hour weekly Virginia Beach, VA 23463

MUSIC VIDEO

VIDEO TRACK

NEW YORK

EPOCH FILMS DIRECTOR Paula Greif recently reeled "Say Ahh" for Elektra's *Merchants Of Venus*. Louise Barlow produced the shoot, based in Yonkers. In addition, Epoch's Adam Bernstein is the eye behind "Rock Away," a new clip from ex-Cars leader Ric Ocasek. Jonna Mattingly produced the conceptual piece.

Mercury rapper D.J. Fred E' Staire is surrounded by beautiful dancing girls in his Nitrate Films video, "Too Many Girls, Too Little Time." Kim Watson directed the colorful, upbeat clip, while Rueben Mendoza produced.

OTHER CITIES

NITRATE'S NEW Rolling Stones video, "Sex Drive," may never make it to the airwaves in its original form, due to some very steamy and controversial scenes that illustrate the song title. Julien Temple directed the London-based shoot with producer Amanda Pirie. Temple and Pirie also directed and produced the London-based Bryan Adams video "(Everything I Do) I Do For You." The clip includes footage from the forthcoming Kevin Costner film "Robin Hood," as the tune is the film's theme song. Temple also is the director for Francesca Beghe's SBK video "Heaven Knows."

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.

To The Extreme/SBK
Jon Small/Picture Vision
Jon Small

KEITH WASHINGTON
Are You Still In Love With Me
Make Time For Love/Warner Bros.-Qwest
Jon Small/Picture Vision
Mark Pellington

CRYSTAL WATERS
Gypsy Woman (She's Homeless)
Surprise/Mercury
Terry McCoy/Scorched Earth Productions
Mark Pellington

WILD JIMBOS
Let's Talk Dirty In Hawaiian
Wild Jimbos/MCA
Acme Pictures
Joanne Gardner

GLEN CAMPBELL
Livin' In A House Full Of Love
Unconditional Love/Capitol-Nashville
Kuenster Brothers
Dan Kuenster

STEVE DOUGLAS
Every Night It Hurts A Little Less
Steve Douglas: My Kind Of Music/dpi
Mary Matthews/Studio Productions
Carolyn Betts

GREAT WHITE
Desert Moon
Hooked/Capitol
Jeff Tanneberg, Curt Marvis/The Company
Wayne Isham

THE NATION FUNKTASIA
Anti Funky World
In Search Of The Last Trump Of Funk/East West Records
America
Lenny Grodin, Lorraine Williams/GPA Films
Rich Murray

SAWYER BROWN
The Walk
Buck/Curb-Capitol
Martin Fischer/High Five Productions
Mike Salmon

SHEILA E.
Droppin' Like Flies
Sex Cymbal/Warner Bros.
Anouk Frankel, Marc Rosenberg/Portfolio Artists Network
Marcus Temple

SPIREA X
Spirea Rising
Chlorine Dream/4AD
Paul Whitbread/Momentum Video
Simon Chaudron

LUTHER VANDROSS
The Power Of Love
The Power Of Love/Epic
Catherine Smith/Nitrate Films
Julien Temple

VANILLA ICE
Rolling In My 5.0

FLASHFRAME FILMS

(Continued from preceding page)

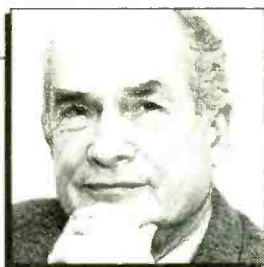
of the Music Video Producers Assn., hopes to affect the music video's business practices.

Pointing to his record company experience in both the creative and executive domains, together with his shorter term as head of his own music video production company, Epand seeks "increased incentive for real production talent" from the labels.

"This will keep us in business, and keep the quality of music videos increasing rather than slipping into the mediocrity," he says.

"Rather than have directors just dabble in music video and go to commercials and feature films to stretch their creative wings and increase their earning potential, they should feel there's a major upside in music video, not only in an ample budget but in participation in the success of commercial exploitation of the product."

Classical KEEPING SCORE



by Is Horowitz

UP FOR REVIEW: Record reviewers and record producers unloaded some pet peeves in a panel discussion May 21 at the Music Critics Assn.'s annual conference, held this year at Lincoln Center in New York.

For panelist **Peter Davis** of New York magazine, the current record scene is one of "utter chaos." Too many recordings are issued, most of them neither artistically worthwhile nor likely to return any profit. Once it was possible to review almost everything and give consumers a good overview, he said. But no more.

Elizabeth Ostrow, Angel VP of A&R, teed off on reviewers who lead off their pieces with speculation on microphone placement and other technical matters they believe affect the quality of sound. She voiced her own concern about the quality of equipment reviewers use to play back recordings as more relevant. And why do some reviewers insist on judging recordings of music they can't tolerate, she asked.

Longtime producer **Thomas Frost** unfurled a whole litany of complaints. He joined Ostrow in blasting reviewers who spice their pieces with technical terms they know little about. Reviews are often too short and appear too late (sometimes a year or more after release). Too many writers are ill-trained in music, he said. Others are "snobbishly" anti-superstar performers (such as **Vladimir Horowitz**, for instance). Nor could he abide prejudice against multimiking. Good (or bad) recordings can be made with few or many mikes, he said.

Frost's biggest beef, though, was use of the term "authentic" in record reviews, or elsewhere. Nor did he show much patience with those enamored of the original-instrument movement.

Panelist **James Oestreich**, of The New York Times,

mourned the trend toward fewer and shorter record reviews in many publications. While some of the best music criticism has been on recordings, he agreed that many are very bad, written by amateurs who really don't know much about the music they are discussing.

Such knowledge, particularly when it comes to early music, is vital, said **Robina Young** of Harmonia Mundi USA. If reviewers are uninformed, or the music sounds strange, they should seek enlightenment from the producer or artist, the panelist urged.

While this advice wasn't considered practical by other label execs, attendee **Guenther Breest**, head of Sony Classical, said he, for one, was ready to talk to anyone. He also suggested that record labels might consider

Criticizing the critics: reviewers, labels speak up

adding staff capable of aiding reviewers.

As for providing more technical information on liner notes, solicited by some of the critics, Young's position was that it's unnecessary. All that really counts is the music and performance, she said.

Panelist **David Vernier**, of CD Review, noted the difficulty of covering record-industry output in view of dwindling print space and heavy release schedules. He felt it important to parcel out available space to a variety of labels and kinds of music. And if most of his magazine's reviews are favorable, it's because he feels it's more useful to let readers know about the better recordings released.

Critic **Susan Elliott** chaired the panel. Its purpose, she said, was to stimulate better communication between reviewers and labels. It may even have succeeded, to a degree.

Do record companies think reviewers important? Apparently so. Especially if one counts the feeding functions they sponsored during the conference. Special breakfasts, lunches, and dinners were hosted by BMG Classics, the PolyGram group, Teldec, Sony Classical, Harmonia Mundi, and Denon. Nobody left hungry.

Billboard.

FOR WEEK ENDING JUNE 8, 1991

Top Classical Albums™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	37	★★ NO. 1 ★★ IN CONCERT ▲ LONDON 430 433-2* 35 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	17	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
3	3	57	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
4	5	7	BRAHMS: CONCERTO IN D ANGEL CDC-54187* KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)	
5	4	47	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
6	10	3	LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742* MIDORI	
7	8	13	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437* MURRAY PERAHIA	
8	6	21	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
9	7	63	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
10	14	51	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
11	9	5	AMERICAN ELEGIES NONESUCH 79249-2* JOHN ADAMS, DAWN UPSHAW	
12	24	3	PROKOFIEV: PETER AND THE WOLF DG 429 396-2* STING, CLAUDIO ABBADO	
13	12	33	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
14	13	7	ROSSINI: OVERTURES ANGEL CDC-54091* LONDON CLASSICAL PLAYERS (NORRINGTON)	
15	NEW▶		RUSSIAN ROMANCES PHILIPS 432 119-2* DMITRI HVOROSTOVSKY	
16	11	9	MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2* BAL TSA, DOMINGO (SINOPOLI)	
17	21	6	ROSSINI RECITAL LONDON 430 518-2* CECILIA BARTOLI	
18	NEW▶		CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
19	NEW▶		DEBUSSY: PELLEAS ET MELISANDE LONDON 430 502-2* HENRY, ALLIOT-LUGAZ, MONTREAL SYMPHONY (DUTOIT)	
20	16	25	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
21	NEW▶		BRAHMS: REQUIEM PHILIPS MARGIONO, GILFRY (GARDINER)	
22	15	7	IVES: SYMPHONIES 1 & 4 SONY CLASSICAL SK 44939* CHICAGO SYMPHONY & CHORUS (TILSON THOMAS)	
23	20	5	MOZART: A LITTLE LIGHT MUSIC DG 429 783-2* ORPHEUS CHAMBER ORCHESTRA	
24	NEW▶		GESUALDO: TENEBRAE ECM 422 843 867-2* HILLIARD ENSEMBLE	
25	RE-ENTRY		VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	

TOP CROSSOVER ALBUMS™

1	1	11	★★ NO. 1 ★★ SPIRITUALS IN CONCERT DG 429 790-2* 9 weeks at No. 1 BATTLE, NORMAN (LEVINE)	
2	3	5	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL)	
3	2	17	BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO	
4	4	11	THE AMERICAN ALBUM RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
5	5	25	THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
6	7	7	SCREAMERS MERCURY 432 019-2*/PHILIPS EASTMAN WIND ENSEMBLE (FENNELL)	
7	10	3	CINEMA ITALIANO RCA 60706-2-RC* MANCINI POPS (MANCINI)	
8	6	15	BOND AND BEYOND TELARC CD-80251* CINCINNATI POPS (KUNZEL)	
9	11	5	A CAPPELLA AMADEUS VIRGIN 91208* SWINGLE SINGERS	
10	9	55	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
11	13	3	CITIZEN KANE RCA 0707-2-RC* TE KANAWA, NATIONAL PHILHARMONIC (GERHARDT)	
12	8	15	OVER THE SEA TO SKYE RCA 60424-2-RC* JAMES GALWAY & THE CHIEFTAINS	
13	14	11	WEILL: THE SEVEN DEADLY SINS LONDON 430 168* LEMPER, WILDHABER, HAAGE, MOHR	
14	15	9	BRAGGIN' IN BRASS TELARC CD-80249* EMPIRE BRASS	
15	NEW		THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2* BOSTON POPS (WILLIAMS)	

● 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.



Nipper News



“All the News That Fits His Prints”

Vol. 2, No. 24

A LEGENDARY CELLIST JOINS A LEGENDARY LABEL

The advent of recordings made possible the opportunity to capture performances by artists at the peak of their powers. New generations can discover what makes Toscanini, Heifetz and Rubinstein legends.

Recordings also chart the artistic progress of creative musicians. JANOS STARKER has been at the forefront of renowned cellists for more than 30 years. His previous recordings have been the standards for cello aficionados. Now Starker the mature performer, the living legend, has embarked on a new series of performances for Red Seal.

Starker's first recording in this "must have" series includes Dvořák's Cello Concerto and a rarely performed transcription of Bartók's Viola Concerto, with Leonard Slatkin and the Saint Louis Symphony Orchestra on RCA Victor Red Seal.



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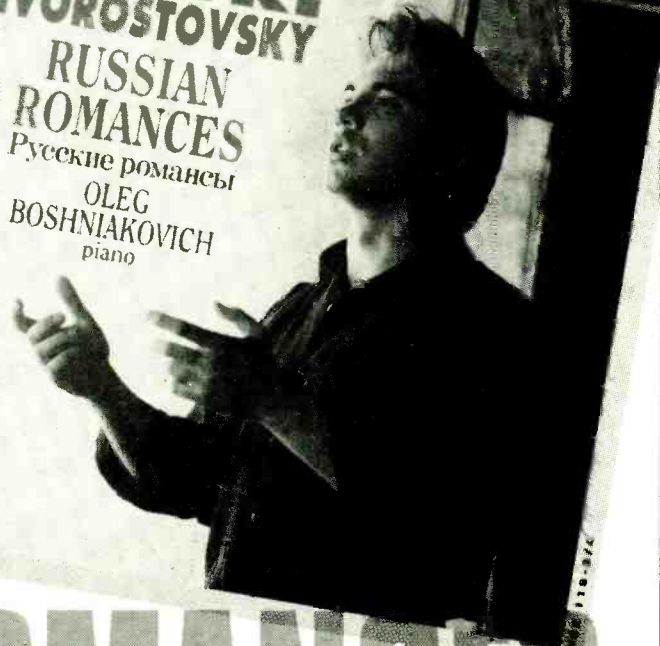
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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
1	1	7	WYNTON MARSALIS COLUMBIA 47346	★★ NO. 1 ★★ STANDARD TIME VOL. 2 INTIMACY CALLING 3 weeks at No. 1
(2)	3	7	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
3	4	7	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
4	2	17	SHIRLEY HORN VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
(5)	10	4	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
6	5	9	JOEY DEFRANCESCO COLUMBIA 47063*	PART III
(7)	9	7	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
8	7	15	FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
9	8	7	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
10	11	9	JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE
11	6	19	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
12	13	5	COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF OUR DREAMS
13	12	45	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
14	14	5	RICKY FORD CANDID 79053*/DA	EBONY RHAPSODY
(15)	16	5	DIZZY GILLESPIE ENJA 79658*/MESA-BLUEMOON	LIVE AT THE ROYAL FESTIVAL HALL
(16)	19	3	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
(17)	20	3	EDDIE DANIELS GRP 9635*	... THIS IS NOW
18	15	17	CHICK COREA ACOUSTIC BAND GRP 9627*	ALIVE
(19)	22	3	JOHN HICKS, CECIL MCBEE, ELVIN JONES NOVUS 3115*/RCA	POWER TRIO
20	18	4	FRED WESLEY ANTILLES 848 280*/ISLAND	NEW FRIENDS
(21)	NEW▶		JAMES MOODY NOVUS 3111*/RCA	HONEY
(22)	25	4	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
23	23	4	GENE HARRIS & THE PHILIP MORRIS SUPERBAND CONCORD 4443*	WORLD TOUR 1990
24	17	13	BOBBY WATSON BLUE NOTE 95148*/CAPITOL	POST-MOTOWN BOP
25	24	30	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	EARL KLUGH WARNER BROS. 26293	★★ NO. 1 ★★ MIDNIGHT IN SAN JUAN 1 week at No. 1
(2)	4	5	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
3	2	13	YELLOWJACKETS GRP 9630*	GREENHOUSE
4	3	13	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
(5)	9	5	JOHN LUCIEN MERCURY 848 532	LISTEN LOVE
6	5	17	DIANE SCHUUR GRP 9628	PURE SCHUUR
(7)	12	3	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
8	6	21	DAVE KOZ CAPITOL 91643*	DAVE KOZ
9	7	31	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
10	10	9	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
11	11	11	T LAVITZ NOVA 9134*	MOOD SWING
12	8	11	BIRELI LAGRENE BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
(13)	17	9	KILAUUA BRAINCHILD 9105*	ANTIGUA BLUE
14	15	9	STEVE LAURY DENON 6870*/A&M	STEPPING OUT
(15)	16	7	KENNY BLAKE HEADS UP 3011*	INTERIOR DESIGN
(16)	18	7	KEVYN LETTAU NOVA 9135*	KEVYN LETTAU
17	19	9	SAM CARDON AIRUS 0050*	SERIOUS LEISURE
(18)	24	3	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
19	14	25	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
(20)	22	5	GRANT GEISSMAN BLUEMOON 79165*/MESA-BLUEMOON	FLYING COLORS
21	13	13	RAY OBIEDO WINDHAM HILL JAZZ 0128*	IGUANA
(22)	NEW▶		PAT COIL SHEFFIELD LAB 031*	STEPS
23	21	21	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
(24)	NEW▶		SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBLE TECH
(25)	NEW▶		RONNIE LAWS ATA 75753*/SAX	IDENTITY

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

Latin Notas



by Carlos Agudelo

THE SECOND ANNUAL **Billboard International Latin Music Conference** kicked off May 28 at the James L. Knight Convention Center in Miami with the radio, retail/distribution, talent management, and music publishing/copyright panels.

Perhaps the most dramatic topic in the first panel on radio, and one that echoed throughout the day, was the trouble radio stations seem to have in adapting to the current music trends in the Latin market.

Further, practically all of those in attendance agreed that Spanish radio is targeted to audiences ages 24 and older, leaving out an important segment of the audience for both record companies and advertisers.

The need for credible certifications of records; ways to tap nontraditional Hispanic markets through such methods as record clubs; better communication between potential corporate sponsors and artist managers; and the messy but improving situation in copyright reporting, collection, and distribution were some of the other topics touched upon in the early panels.

For more coverage of the conference, see the news section.

JULIO WOWS CROWD: To sing in front of 170,000 people, according to CNN estimates, must have been an inspiring experience for **Julio Iglesias**, who played before a loyal crowd April 20 at the Parque O'Higgins in Santiago, Chile. According to press reports, the concert, which broke attendance records for Latin America, was a delirious experience, a gigantic communion between the artist and his fans.

AFTER ALMOST 10 YEARS, **Trini Lopez** has come

back with his "25th Anniversary" album, which picks up where he left off a decade ago. One side features the oldies but goodies and the other features new tunes, including a Spanish-language version of **Elton John** and **Bernie Taupin's** "Nikita." Among the oldies are several tunes dear to the Latin audience, especially those who identify with the '60s, including "La Bamba," "Cuando Callenta El Sol," and "Perfidia."

Speaking in perfect Spanish, Lopez, who was born in Dallas 54 years ago of a Mexican mother and Spanish father, says he plans soon to record an album entirely in Spanish. Meanwhile, he is keeping busy touring and performing for his fans all over the world.

The Int'l Latin Music Confab kicked off May 28 in Miami

WHAT IS THE REAL STORY BEHIND the *punta* rhythm, which has become a national tropical rage with the song "Sopa De Caracol"? According to singer **Wilkins**, the idea originated in Los Angeles, not in Miami.

The singer claims he was approached by entrepreneurs **Ronald Hilda**, **Bruce Markuarbt**, and **Roberto Rivera** with the idea of recording "Sopa De Caracol." Wilkins then made contact with the Los Angeles farifuna community, the Honduran tribe that developed punta, and researched several versions.

The singer's company, BMG, agreed to record the project, and the services of **Miami Sound Machine's Emilio Estefan** were contracted to produce the tune. While recording in Miami, according to Wilkins, word got out about the project that prompted Sonotone to find and acquire the rights to "Sopa De Caracol" by a **Banda Blanca** of Honduras. This last version, at No. 16 on this week's Hot Latin Tracks chart, was released first across the country and became the first of many versions of "Sopa De Caracol" now circulating.

ist **Courtney Pine's** latest album is "Within The Realm Of Our Dreams" on **Antilles**. It was produced by **Delfeayo Marsalis**. In the album's notes, Marsalis gushingly refers to Pine as "Britain's first major jazz artist of African descent." Not quite.

My vote would go to **Joe Harriot**, a fiercely independent altoist from the West Indies who settled in Britain in the '50s, at first experimenting with free-form play (not unlike **Ornette Coleman**) then later with fusion forms incorporating jazz and Indian music. His work, though sadly unappreciated by all but a small coterie of followers, proved prophetic.

Look for Warner discs from Whitfield, Benson

Even Pine treats him as an inspiration. "He was the outstanding player in England," the young saxophonist acknowledged in a *Down Beat* interview a few years back. "He wasn't really successful... but he made a few great records that were enormously influential. Clearly, he was ahead of his time."

NICA'S, EH, HORACE'S DREAM: **Horace Silver** had a dream. **Duke Ellington** meets **Sergei Rachmaninoff** in heaven, "and the Duke takes Sergei on a tour to meet such legends as **Coleman Hawkins**, **Thelonious Monk**, **Louis Armstrong**, **Muddy Waters**, and **Mahalia Jackson**." So, what happened when Silver woke up the next morning? He created "Rockin' With Rachmaninoff," a musical fantasy that incorporates elements of jazz, blues, and gospel and will have its world premiere Friday (7) at the Gallery Theater, Barnsdall Art Park, in Hollywood, Calif. The performance will be hosted by **Mayor Tom Bradley** and will benefit the **Challengers Boys and Girls Club**, an inner-city program designed to serve as an alternative to gang membership. **Donald McKayle** is directing and choreographing the work; **DJ Chuck Niles**, from **KLON** Los Angeles, will narrate.

Jazz BLUE NOTES



by Jeff Levenson

AX MEN APLENTY: Now that **Warner Bros.** has scored with its latest **Earl Klugh** issue, "Midnight In San Juan," which topped the May 25 Contemporary Jazz Albums chart, the label is hoping to replicate its efforts on the traditional side. **Mark Whitfield** has just finished recording "Patricia," a follow-up to "The Marksman," his debut album that charted for 13 weeks earlier this year. This new album, slated for release in August, features **Ron Carter**, **Kenny Barron**, **Jack DeJohnette**, and special guest **Alvin Batiste**, who certainly ranks among the most underappreciated clarinetists in jazz.

Rounding out Warner's stable of able guitarists is **George Benson**, who is currently planning his next album. His last was "Big Boss Band Featuring The Count Basie Orchestra," a straight-ahead affair. This one will have him taking a walk on the pop side.

BENNETT BOXED: No less an authority than **Frank Sinatra** has gone on record as saying that **Tony Bennett** is his favorite singer. (He also said that **Nancy Reagan**... forget it!) Reportedly Bennett spent the last 12 months hand-picking the tracks for his 87-song box, "Forty Years: The Artistry Of Tony Bennett," slated for release by **Columbia** sometime in July. The jazz players who graced these recordings? **Art Blakey**, **Al Cohn**, **Zoot Sims**, **Bill Evans**, **Tommy Flanagan**, **Bobby Hackett**, **Chico Hamilton**, and, of course, **Ralph Sharon**, Bennett's longtime accompanist. The set's notes feature song-by-song commentary by Frank's idol himself.

JAZZ HISTORY 101 (ENGLISH VERSION): Tenor-

Billboard.

FOR WEEK ENDING JUNE 8, 1991

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
					★ ★ NO. 1 ★ ★	
1	1	1	13	LOS BUKIS FONOVISA	MI DESEO 5 weeks at No. 1	
2	2	3	17	EMMANUEL SONY	NO HE PODIDO VERTE	
3	4	5	7	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	HERIDA	
4	11	29	3	DANIELA ROMO CAPITOL-EMI LATIN	TODO TODO	
5	3	2	14	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ LO QUE SON LAS COSAS	
6	8	13	8	MIJARES CAPITOL-EMI LATIN	NO HACE FALTA	
7	6	8	5	VICENTE FERNANDEZ SONY	QUE SEPAN TODOS	
8	5	6	7	LUIS MIGUEL WEA LATINA	AMANTE DEL AMOR	
9	7	11	10	PANDORA CAPITOL-EMI LATIN	CON TU AMOR	
10	9	4	18	FRANCO DE VITA SONY	◆ NO BASTA	
					★ ★ ★ POWER PICK ★ ★ ★	
11	25	—	2	RICARDO MONTANER TH-RODVEN	DEJAME LLORAR	
12	20	22	3	WILKINS RCA	SERENO	
13	16	16	6	TIERRA TEJANA BAND TH-RODVEN	LAS HIJAS DE DON SIMON	
14	23	24	3	ROBERTO CARLOS DISCOS INTERNATIONAL/SONY	MUJER	
15	18	17	17	ANA GABRIEL SONY	DESTINO	
16	12	7	21	BANDA BLANCA SONOTONE	SOPA DE CARACOL	
17	13	10	10	MARISELA ARIOLA	A PARTIR DE HOY	
18	10	9	15	GLORIA ESTEFAN EPIC	DESDE LA OSCURIDAD	
19	24	25	4	GLORIA TREVI ARIOLA	PELO SUELTO	
20	22	23	7	JUAN LUIS GUERRA Y LA 440 KAREN	BACHATA ROSA	
21	17	19	11	DYANGO Y MIJARES CAPITOL-EMI LATIN	PARA QUE NO ME OLVIDES	
22	19	26	3	ROCIO DURCAL ARIOLA	A QUE ME QUEDO CONTIGO	
23	14	12	16	JOSE JAVIER SOLIS MELODY	SENTIMENTAL	
24	35	—	2	JOSE LUIS RODRIGUEZ DISCOS INTERNATIONAL/SONY	ESTA VEZ	
25	27	—	2	BRAULIO SONY	NAVEGAR EN TI	
26	29	—	2	RAUL DI BLASIO ARIOLA	BARROCO	
27	31	28	18	JOSE JOSE ARIOLA	ESA MUJER	
					★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
28	NEW ►	1		ALEJANDRA GUZMAN FONOVISA	REINA DE CORAZONES	
29	28	—	2	JERRY RIVERA DISCOS INTERNATIONAL/SONY	DIME	
30	NEW ►	1		LOS YONICS FONOVISA	POR QUE VOLVI CONTIGO	
31	21	15	17	YURI DISCOS INTERNATIONAL/SONY	QUIEN ERES TU	
32	33	34	4	KIARA TH-RODVEN	DE NUEVO ESTOY TEMBLANDO	
33	15	14	9	RUDY LA SCALA SONOTONE	VAMOS A ENAMORARNOS	
34	NEW ►	1		EL GRAN COMBO COMBO	LA CURANDERA	
35	NEW ►	1		H2O LEADER	SI ESTO NO ES AMOR	
36	30	20	19	PALOMA SAN BASILIO CAPITOL-EMI LATIN	◆ DEMASIADO HERIDA	
37	NEW ►	1		ANA GABRIEL SONY	HASTA QUE TE CONOCI	
38	26	21	22	CHAYANNE SONY	◆ TIEMPO DE VALS	
39	36	31	4	SUZY GONZALES WEA LATINA	CORAZON DE ACERO	
40	32	35	6	LOURDES ROBLES SONY	MIEDO	

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

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MUSIC INDUSTRY MULLS THE SINGLE'S FUTURE

(Continued from page 1)

Due to the ongoing conversion of Billboard sales charts to the piece-count system, for a while it was unclear whether the future Hot 100 would be based on airplay and sales, as it has been for the last 30 years, or whether it would be a pure airplay chart, like the country, album rock, modern rock, and adult contemporary charts. At this time, the future chart is expected to combine monitored airplay information with sales data based on electronic piece counts in retail stores (see Hot 100 Singles Spotlight, page 81).

This expectation is already affecting label marketing decisions. During the period of uncertainty, for example, Arista Records had been pondering whether or not to commercially release Yes' "Lift Me Up," already No. 1 on the Album Rock Tracks chart, when it serviced the single to top 40 stations. "The question is, do we start robbing album sales if we put a single out there [at retail]?" Arista senior VP of sales Rick Bleiweiss mused at the time.

On the other hand, he noted, Arista's stance on this and other singles releases "is totally dependent on what the Billboard singles chart ends up being like."

Upon learning that Billboard's Hot 100 would continue to use sales data, Arista decided to put out the Yes single on cassette and 7-inch vinyl. "We are going for top 40 radio, and many radio stations do check stores," explained Bleiweiss. "And now that we understand the Billboard charts will be a combination of sales and airplay, it necessitates having [a commercial single] out there for both reasons."

He added, "It's not that, if radio and Billboard did away with sales information, it would kill the single as a configuration. But it would certainly lessen the number of artists you'd have to put singles out for."

That has already become apparent in the country music field. Billboard began basing its Hot Country Singles & Tracks chart solely on airplay about four years ago, and last year the majors drastically curtailed retail availability of country singles (Billboard, July 28). On this week's country singles chart, the majority of entries are available on 7-inch vinyl (bought mostly by jukebox operators), but

only 20% are on cassette singles—the configuration most commonly sold at retail. Nine of the top 75 singles are not commercially available in any form.

In the pop and urban fields, a mere handful of singles have been shipped to radio without commercial releases in the past year. The most notable example of a promo-only single is M.C. Hammer's "U Can't Touch This," a No. 1 pop record from Hammer's 10-times-plati-

'You'll never break a new artist without a commercial single'

num album, "Please Hammer Don't Hurt 'Em." Although a 12-inch extended mix of the song was released, Capitol never issued a cassette single of the radio version (Billboard, July 7).

Lou Mann, VP of sales for Capitol Records, is convinced that "we sold more Hammer albums as a result" of not putting out the single. Although Capitol has not repeated the deed with any other record, Mann says he would try it again with the same kind of act in a similar situation.

"Where you have that kind of acceptance of an artist and a hit exploding, we can do that," he says. "We haven't had anything like that since then, but we're looking at every release."

Meanwhile, Mann is considering another approach to minimize the cannibalization of album sales by cassette singles. He wants to release a hot single to radio two months in advance of the album release and not release the single commercially until two weeks after the album comes out. By confining the single to radio, he hopes to increase retail pre-orders on the album.

"It's got to be something that's going to have an immediate reaction [at radio], because that's the only way I can measure the reaction on the street and tie it to the results of the [retail] solicitation," he says.

ARTIST PREFERENCE

Generally, Capitol and other labels release the first single ahead of the album and continue to issue singles from that project as long as there is a chance of getting airplay. Besides the reasons enumerated above, this approach often reflects the artist's determination to attain No. 1 or high chart positions.

That was certainly the case with Janet Jackson, who scored seven top-five singles from her last A&M album, "Janet Jackson's Rhythm Nation 1814." According to Bill Gilbert, VP/executive director of sales at A&M, the title might have sold more than the 5-million-plus units it did in the U.S. if fewer singles had been released. But Jackson did not let A&M hold any back from retail until her eighth single, "State Of The World," which went to radio as a promo-only.

Recalls Gilbert, "We'd had a No. 1 breaker at radio, and we had to play the Billboard [chart] game on every [previous] single. That was

Janet's choice. So we figured, 'Why not just go to radio [with 'State Of The World'] and sell some more albums off this single?'"

In general, Gilbert says, "I don't know anyone who'd dare try [not putting out a commercial single] on the first or second single. But on the third single and thereafter, just putting the single out to radio might increase album sales. But which artist is going to let you do that?"

A case in point is Madonna, who may have prompted the decision to release her single "Rescue Me" to retailers. According to Charlie Springer, VP of sales for Warner Bros. Records, "We were thinking we had only two new tracks in the [compilation] package, and we wanted to sell 'The Immaculate Collection'... We thought we'd just put out 'Rescue Me' as a promo, and then either Madonna's camp or our camp decided to release it."

CARTOON CHARACTER

In contrast, there was little debate at Geffen last year over the decision to release the Simpsons' "Do The Bartman" to radio only. "Based on the marketplace, we didn't think it was a good idea to put the single out [to retail]," explains Eddie Gilreath, VP of sales for Geffen. Noting that Bart Simpson is only a cartoon character, Gilreath adds, "If we were doing something with a new artist who had the ability to tour, we would have done something different. We weren't looking for a No. 1 single. We were looking for the consumer who was into the Simpsons T-shirt and merchandise to buy a

cassette or a CD."

Aside from the need to get singles on the Billboard charts—which not only can boost album sales but can also help artists with concert bookings and international releases—label executives cite several other reasons for releasing pop and urban singles to retail. Among them:

- Store reports spur radio play;
- Singles are promotional vehicles that help build interest in an artist, especially among younger and less affluent consumers;
- Some singles, like the current Extreme hit "More Than Words," may appeal to buyers who would not be interested in purchasing the album;
- Singles can be a profit center.

Nearly every executive interviewed by Billboard for this article said they could make money on singles, but they found it difficult to cite any profitable titles. This is partly because, until the majors raised cassette singles prices to \$3.49 last fall, the price structure was not designed for profitability. In addition, with singles returns running at 30%-40%, the sales execs concede it is hard to generate profits even from a big seller.

For example, A&M has sold 600,000 units of the Extreme single and 350,000 units of Amy Grant's "Baby Baby" (which it has already cut out). Gilbert says he believes the label will realize a profit on both, but he won't know for sure until he sees how large the returns are.

The case for retaining the single as a promotional vehicle is articulated by Jody Raithe, VP of product development for WEA. "What a promotional item means is long-

term promotion of the album project for the artist, rather than just for radio," he says. "The idea is step-by-step, single-by-single, to bring another consumer to the artist..."

"We feel it's clearly an opportunity to entice the tune buyer, over a period of time, to become a full album buyer."

Yet the WEA labels, like most other record companies, cut out singles while there is still a demand for them. The only concession WEA makes to its customer base is to give accounts about three weeks notice before deleting a single.

Record companies commonly cut out singles when they hit their sales peak (although one label, Mercury, also looks at whether a record is still making strides on the radio). The usual explanation for this practice—which began about a year and a half ago—is that cassette singles cannibalize album sales.

Although label execs disagree on the extent of this cannibalization, the fact that singles are deleted in midcareer at many labels indicates widespread support for the theory. And it is the fear of this sales erosion that has spurred discussions about not releasing some singles commercially.

According to one label executive who asked to remain anonymous, "It's being discussed all the time. [The sale of cassette singles] cuts into album sales. In some cases, we're selling too many singles and not enough albums, and there's a lower profit margin on singles."

RADIO RESEARCH TOOL

Some label execs still emphasize the importance of sales as a radio research tool. On closer examination, however, this turns out to be an overblown claim. An extensive Billboard survey of pop radio programmers in January revealed that they are placing decreasing emphasis on sales; although many PDs seek store reports, rarely are they a determining factor in programming decisions (Billboard, Feb. 9). Instead, PDs tend to rely on callout research and listener response for programming input.

Nevertheless, those stations that still do use sales research can have a marked effect on a record by an unknown act. "Until radio skews totally away from doing sales surveys, you'll never be able to break a new artist without having a commercial single," claims Arista's Bleiweiss. "There's some significant base of top 40 stations that still do sales tracking. The trend is that less and less stations each year do sales tracking, but there are still enough of them that you can't ignore it."

Similarly, Jim Cawley, senior VP of marketing at EMI Records U.S.A., says he has seen several cases—the most recent involving Queensryche's "Silent Lucidity"—in which stations have added singles based on local sales.

"'Silent Lucidity' was very hard for programmers to add," he notes. "It was a six-minute song, not a pop formula, by a group named Queensryche. But our reps were able to walk in [to radio stations] and say, 'This was No. 6 in sales,' and that put them over the edge."

Labels Use Promo Singles To Test Market Waters

NEW YORK—Although the future of commercial singles appears to be secure in pop and urban radio formats, promo-only 12-inch and CD singles are becoming increasingly prominent in dance, album rock, alternative, and AC circles.

The labels use these promos to test a track's potential for mainstream sales and radio success by monitoring the reactions of genre-specific radio and club programmers.

Arista Records recently employed this concept during the development of its "Dance Now!" compilation album. Promo versions of singles by Alison Limerick, Twenty 4th Street, and Carmen Carter were actively promoted to club DJs before a decision was made to manufacture commercial cassette and 12-inch singles. It was after these tracks began moving up Billboard's Club Play chart that the label plotted a retail promotional push for them, as well as top 40 and urban radio campaigns.

Additionally, promo-only remixes of singles are common in dance music. Often, a label will issue previously unreleased versions of dance records that have successfully crossed over to pop in order to extend their credibility in club circles.

Noncommercial dance remixes have also been used as a means of expanding a rock or pop act's scope to include a club audience. More recent examples include promo-only dance versions of singles by Living Colour and Bette Midler.

Album rock and alternative radio stations have traditionally been geared toward playing several songs from an album rather than commercial singles. Radio-only CDs of emphasis tracks from an album allow labels to create a promotional focus for a project, as well as test commercial viability.

Also, labels will often issue promo CDs to fill the gaps between releases of commercial singles after an initial track has crossed over to pop radio. For example, Warner Bros. released the R.E.M. track "Texarkana" to album rock and alternative radio while "Losing My Religion" continued to develop at top 40 outlets.

In AC circles, radio-only CDs occasionally come on the heels of first singles that fail to fulfill top 40 promise. Although cassette singles were released from recent albums by Judy Collins and Julio Iglesias, for instance, subsequent releases have been serviced to radio only.

LARRY FLICK

COMMENTARY

(Continued from page 9)

tions that would be compatible and enhance the entire merchandising effort. Why should retailers spend thousands of dollars on legal fees to approach this problem, when a good presentation of the facts and a projection of results can achieve the desired goal?

Every time I see Tower Records president Russ Solomon (and that is not often enough), he wrongly reminds me that I am to blame for the Columbia Record Club. If I had a role in today's merchandising of records, I would certainly want to be part of the club action. However, I would ask top management to meet and act on the complaints from retailers, who produce more than 80% of the consumer business in CD and tape sales.

International

German Indie Retailers Talk Shop Pledge New-Format Support At Confab

■ BY WOLFGANG SPAHR

BAYREUTH, Germany—Germany's independent music retailers are pledging to support the introduction of the record industry's two newest formats: digital compact cassette and the cassette single.

The new chairman of the General Assn. of German Music Shops (GDM), Bodo Bochning, told the organization's annual general meeting here May 24 and 25 that both formats would help boost sales of music.

He argued that it was vital for the indie retail sector not to stand on the sidelines over these innovations. He said the 400 dealers represented by GDM should not be prepared to cede the new business to the big re-

tail chains.

The meeting also criticized the manufacturers' packaging of sound carriers. Delegates said that despite dealers' pleas for CD boxes not to be shrink-wrapped, some companies persisted in the practice because of the demands of the big chain retailers.

Bochning contended that record companies should desist from shrink-wrapping because of environmental concerns.

The association defined its priority for the coming year as strengthening members' profiles. One of the means of doing this would be to ensure that limited-edition and novelty formats are available to the indies, Bochning said. He added that the indie should be in touch with musical trends and aware of product before it enters the charts. The store should also have an adequate num-

ber of well-trained staff.

From the record companies, Bochning said he wants better trading terms for indie stores appropriate to their performance in the market. The issue of returns should be re-examined, he stated. Dealers also require more frequent visits from sales reps selling classical product.

In addition, the stores want to discuss with record companies better systems to prevent theft and the possibilities for more joint promotions and generic advertising.

The meeting heard from GDM's GM, Dr. Hans-Henning Wittgen, that research conducted for the organization showed indie retailers in an increasingly perilous state. He said they were being squeezed by tight margins and often exceeded record companies' three-month credit limits.



Still Crosby After All These Years. Crosby, Stills & Nash receive awards from Warner Music Australia commemorating 20 years of recorded music sales in the country and celebrating their first Australian tour. Shown on a cruise in Sydney Harbour, from left, are Graham Nash, Steven Stills, David Crosby, and Warner Music national promotions manager Steve Hands.

French Rights Group Launching \$1 Mil Campaign

■ BY EMMANUEL LEGRAND

PARIS—France's performing rights society, SACEM, is mounting a \$1 million communications campaign as it celebrates two important anniversaries this month: the bicentenary of the creation of authors' rights here and SACEM's own 140th birthday.

The dates are the focus for the organization's biggest promotion to date. The \$1 million campaign will include television and press advertising aimed at extending understanding of its role and activities and emphasizing authors' rights.

SACEM managing director Jean-Loup Tournier says one of the main target groups will be the 300,000 users of recorded music: shops, restaurants, clubs, discos, and broadcasters. He comments, "A lot of people know that SACEM collects money but don't know how that money is used. A lot of people are convinced that money collected by SACEM stays with SACEM. We want to put an end to this dangerous ignorance. Our advertising shows that out of each 100 francs collected by SACEM, 82 are redistributed to rights owners."

He adds that he hopes the 45-second TV ad will help increase awareness among the general public. "The commercial is absolutely marvelous. I hope that the public will be sensitive to its qualities and that our message will be understood and that, at last, we will get rid of all the stupid comments that are generally

(Continued on page 70)

Sony Music Europe's Jorgen Larsen Mulls Changes

■ BY ADAM WHITE

LONDON—The reorganization of Sony Music in Europe—with the CEOs of major affiliates in Germany, France, Italy, and Spain no longer reporting to regional management in London, but instead to the company's worldwide HQ in New York—appears to have been set in motion by Michael Schulhof, who took over as chairman of Sony Music last December.

"It was initiated by Schulhof in a broad-brush fashion," confirms outgoing Sony Music Europe president Jorgen Larsen, "although the details were worked out with Bob Summer [president of Sony Music International] and his senior executives."

Other changes are expected as a result of Schulhof's strategic plan,

but details are not yet available. Open to speculation is the corporate standing of the company's European regional offices at Red Place in London.

Larsen himself has resigned his post (Billboard, June 1), and leaves next month. Sources say his exit was precipitated by the proposed new reporting structure, although the Sony Music Europe executive states that the revamp is a result of his impending exit.

Whatever the circumstances, Larsen, 49, departs with 20 years' experience running the multinational's affiliates in Germany, France, and Scandinavia—and, since 1984, its entire Continental European operations.

He also played a key role in the company's diversification moves in recent years. These included fi-

nance for the development of a record retail chain in Scandinavia; a retail joint venture with a major publisher and bookstore in Spain; and the acquisition of a minority stake in two radio stations in France.

This expansion—currently on hold while being evaluated by senior Sony Music management—put Larsen in touch with a wider universe than music. He says he hopes to put those contacts to good use in his new venture, "an international holding company with the financial backing of international investment funds and individual financiers."

Larsen adds, "During these projects outside the music business, it became clear that large amounts of venture capital are looking for a home. I feel I'm quite qualified to set up and run a holding company of this sort." He says he expects to op-

erate across a "broad spectrum" of activities, from book publishing to music and broadcasting.

Nonetheless, the Danish-born executive—who was a marketing manager at Procter & Gamble's international division in Geneva from 1966-71—says this does not mean he has rejected outright the idea of joining another music multinational. "I'm at the very early stages of setting up my own venture, and it would be déjà vu to do for another

(Continued on page 70)

New Zealand Taking United Stand At NMS

■ BY GRAHAM REID

AUCKLAND, New Zealand—A major initiative to present New Zealand music internationally is under way by the country's Trade Development Board and a collective of music industry organizations.

Under the banner "Music New Zealand," representatives of four major independent record companies—Flying Nun, Pagan, Jayrem, and Southside—will present a united front at the New Music Seminar in New York in July.

For the first time, New Zealand will be represented as a country with an industry stand, unlike past years when Flying Nun and, in 1986, Pagan, attended as individual labels.

"Music New Zealand" has also assisted smaller indies in attending conferences and festivals where

they feel their needs are best served. Examples are helping small Christian label Someone Up There make its presence felt at the Cornerstone Festival in Illinois later this year—and enabling Terence O'Neil-Joyce of Ode Records to attend the Allegro conference in New York.

The trade initiative comes at a time when four places in New Zealand's top 10 singles chart are held by local artists—a near unique situation in a country where international artists usually dominate.

David Parker, one of the domestic acts currently charting, will have his music represented in New York, but the No. 1 hard rock act Push Push, on the new indie label Tall Poppy, will be promoted first in Australia before going on to the U.S.

The other two top singles, "Why

Does Love," by the Exponents, and "Standback" by World Gone Wild, are via PolyGram and Sony Music, respectively.

Don Badman, of the Trade Development Board, brought to New Zealand from the Los Angeles office, says he sees "enormous potential" for New Zealand music at the international level.

He says, "We're asking the music business to prioritize, then come up with an overall plan for marketing the music in various areas. The money has to be targeted so we can get one area moving and then look to develop another."

"The best part about working with these people, unlike the meat and other major industries I'm involved with, is that they live in a completely different world. They not be in the suit-and-tie crowd, but they still get things done."

Dutch Celebrate Day Of Music

AMSTERDAM—An estimated 500,000 people attended a total of 422 events held during the Netherlands' first national Day of Music May 25. Initiated by Dutch authors' society BUMA, the aim of the event was to stimulate the playing of music at an amateur level.

Music schools, instrument and record shops, local and national radio stations, choirs, bands, and groups were all involved in the activities, which took place in 350 cities, towns, and villages.

Peter van Doorn, managing director of Music & Harmony, the company that oversaw the organization of the Day of Music, says it is now planning to hold the event annually.

BUMA spokesman George Knops says that more than 9,000 Dutch composers and lyricists are members of the society, and a large number of them are involved in producing compositions for amateur musicians and singers.

WILLEM HOOS

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	7	I WANNA SEX YOU UP GIANT	COLOR ME BADD
3	2	GYPSY WOMAN (SHE'S HOMELESS) A&M	CRYSTAL WATERS
4	3	PROMISE ME EPIC	BEVERLEY CRAVEN
5	9	BABY BABY A&M	AMY GRANT
6	5	TAINTED LOVE MERCURY	SOFT CELL/MARC ALMOND
7	4	LAST TRAIN TO TRANCENTRAL KLF COMMUNICATIONS	THE KLF
8	6	TOUCH ME (ALL NIGHT LONG) POLYDOR	CATHY DENNIS
9	13	SHINY HAPPY PEOPLE WARNER BROS.	R.E.M.
10	NEW	SHOCKED PWL	KYLIE MINOGUE
11	11	SUCCESS MCA	DANNI MINOGUE
12	31	MOVE THAT BODY ARS CLIP	TECHNOTRONIC F/REGGIE
13	8	SAILING ON THE SEVEN SEAS VIRGIN	OMD
14	28	HEADLONG PARLOPHONE	QUEEN
15	10	SENZA UNA DONNA (WITHOUT A WOMAN) LONDON	ZUCCHERO/PAUL YOUNG
16	20	WHENEVER YOU NEED ME SIREN	T'PAU
17	12	CALL IT WHAT YOU WANT COLUMBIA	NEW KIDS ON THE BLOCK
18	18	CAUGHT IN MY SHADOW POLYDOR	THE WONDER STUFF
19	14	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) EMI	ROXETTE
20	29	SEE THE LIGHTS VIRGIN	SIMPLE MINDS
21	NEW	YO!! SWEETNESS CAPITOL	M.C. HAMMER
22	17	R.S.V.P. PWL	JASON DONOVAN
23	23	YOUR SWAYING ARMS COLUMBIA	DEACON BLUE
24	15	ANASTHASIA CITYBEAT	T99
25	NEW	92 DEGREES RCA	POP WILL EAT ITSELF
26	16	THERE'S NO OTHER WAY FOOD	BLUR
27	NEW	THE ROBOTS EMI	KRAFTWERK
28	NEW	ONLY FOOLS (NEVER FALL IN LOVE) IQ-BMG	SONIA
29	NEW	LIGHT MY FIRE ELEKTRA	THE DOORS
30	24	FOOTSTEPS FOLLOWING ME DEBUT	FRANCES NERO
31	19	FUTURE LOVE ZTT	SEAL
32	33	KISS THEM FOR ME WONDERLAND	SIOUXSIE & THE BANSHEES
33	22	GET THE MESSAGE FACTORY	ELECTRONIC
34	NEW	YOUNG GODS POLYDOR	LITTLE ANGELS
35	NEW	RECIPE FOR LOVE/IT HAD TO BE YOU COLUMBIA	HARRY CONNICK JR.
36	NEW	THINKING ABOUT YOUR LOVE COOL TEMPO	KENNY THOMAS
37	NEW	DO YOU WANT ME FFRR POLYGRAM	SALT-N-PEPA
38	21	JUST A GROOVE RUMOUR	NOMAD
39	NEW	WALKING DOWN MADISON VIRGIN	KIRSTY MACCOLL
40	26	LOVE IS A WONDERFUL THING COLUMBIA	MICHAEL BOLTON
TOP ALBUMS			
THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	NEW	SEAL ZTT/WEA	SEAL
2	1	EURHYTHMICS RCA	GREATEST HITS
3	NEW	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
4	2	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
5	6	R.E.M. WARNER BROS.	OUT OF TIME
6	3	ROXETTE EMI	JOYRIDE
7	NEW	PAUL MCCARTNEY PARLOPHONE	UNPLUGGED—THE OFFICIAL BOOTLEG ...
8	NEW	SOFT CELL/MARC ALMOND MERCURY	MEMORABILIA—THE SINGLES
9	8	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
10	4	EMF PARLOPHONE	SCHUBERT DIP
11	13	SIMPLE MINDS VIRGIN	REAL LIFE
12	12	BOB MARLEY & THE WAILERS TUFF GONG	LEGEND 3
13	15	STRANGLERS EPIC	GREATEST HITS 1977-1990
14	11	SOUNDTRACK ELEKTRA	THE DOORS
15	7	DE LA SOUL BIG LIFE	DE LA SOUL IS DEAD
16	5	ELVIS COSTELLO WARNER BROS.	MIGHTY LIKE A ROSE
17	10	OMD VIRGIN	SUGAR TAX
18	17	DOORS ELEKTRA	THE BEST OF THE DOORS
19	14	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
20	9	LUTHER VANDROSS EPIC	POWER OF LOVE
21	16	THE WATERBOYS ENSIGN	BEST OF THE WATERBOYS '81-'90
22	19	MADONNA SIRE	THE IMMACULATE COLLECTION
23	18	JAMES FONTANA	GOLD MOTHER
24	NEW	THE DOORS ELEKTRA	IN CONCERT
25	20	ROD STEWART WARNER BROS.	VAGABOND HEART
26	NEW	RAGGA TWINS SHUT UP AND DANCE PINNACLE	REGGAE OWES ME MONEY
27	21	GLORIA ESTEFAN EPIC	INTO THE LIGHT
28	24	ELTON JOHN ROCKET PHONOGRAM	THE VERY BEST OF ...
29	NEW	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
30	22	CHRIS REA EAST WEST	AUBERGE
31	31	OLETA ADAMS FONTANA	CIRCLE OF ONE
32	25	SHIRLEY BASSEY FREESTYLE DINO	KEEP THE MUSIC PLAYING
33	26	THE SIMPSONS GEFLEN	THE SIMPSONS SING THE BLUES
34	NEW	ELO PART TWO TELSTAR BMG	ELECTRIC LIGHT ORCHESTRA PART 2
35	29	ROACHFORD COLUMBIA	GET READY!
36	28	THE FARM PRODUCE	SPARTACUS
37	40	WILSON PHILLIPS SBK	WILSON PHILLIPS
38	23	YES ARISTA	UNION
39	36	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
40	27	DEBORAH HARRY & BLONDIE CHRYSALIS	THE COMPLETE PICTURE—THE VERY BEST

INTERNATIONAL

2 Paper Raids Kick-In U.K. Copyright Law ‘Logo’ Posters, Plates, Acetates, Artwork Seized

■ BY JEFF CLARK-MEADS

LONDON—The U.K.’s new copyright law has been used for the first time to attack producers of unlicensed posters and other paper products featuring music and film stars.

Two raids were carried out on companies in the northern city of Sheffield on May 23 by officers from the Counterfeiting Intelligence Bureau and the South Yorkshire police.

A spokesman for the bureau says a raid on a print works resulted in the seizure of 254 lithographic plates, 1,000 printers’ acetates and “a considerable amount” of original artwork. A similar action at a warehouse led to the confiscation of “several million” posters and cards bearing what are said to be copyrighted and trademarked logos and images belonging to acts such as Madonna, Depeche Mode, U2, Iron Maiden, and Deacon Blue. The vast

majority of the material had not been duly licensed, says the spokesman, adding, “This massive warehouse was full to the ceiling of bootlegged stuff.”

Directors of the two companies, whose names are not being released, have been bailed for 10

‘This is the first in a series of operations’

weeks. No charges have been made at this stage.

“These companies were the largest suppliers of illicit pop and rock paper products in Europe,” the spokesman says. Officers have now obtained documentation and computer records that will enable them to establish how many units have been sold by the companies in the last five years, he adds.

The U.K.’s new copyright act—which came into force in 1989—in-

volves the illegality of using certain registered images and trademarks without permission. Other legislation outlaws the purporting of unofficial material to have been sanctioned by the artists it represents. The Copyright Act includes provision for up to two years imprisonment on copyright infringement and up to 10 years for illegal use of a trademark.

Counterfeiting Intelligence Bureau director, former Chief Constable Eric Ellen, says, “This is the first in a series of such operations against organized counterfeiting of images involving music and film stars. We would urge the owners of intellectual property rights to contact the bureau so we can deal with their material if and when it is seized in forthcoming operations.”

The CIB is based at Martime House, 1 Linton Road, Barking, Essex, England IG11 8HJ (fax: +44 81 594 2833).

Private Record Companies Emerging In The Soviet Union

■ BY VADIM YURCHENKOV

MOSCOW—In recent months four independent—or partly private—record companies have come into the national music industry, operating alongside the Melodiya Records’ state-run giant. One of the four, ERIO, has already opened up the first private record retail outlet in the Soviet Union.

The SNC label is owned by Stas Namin’s group, which incorporates the Stas Namin Musicians’ Center, a talent-bookings agency, the commercial SNC FM/AM radio station, and sundry minor partners, while Sintez Records is headed by Alexander Techechetkin, a former deputy director-general of Melodiya.

ERIO is owned and run by Vassily Lavrov; the fourth new operator is the BSA label, based in Latvia, with Alexander Olejnik as chief executive.

BSA produces records at the relatively low retail price of six roubles, using the VSG all-union recording-studio complex in Moscow. Its albums are pressed at the Riga plant, which is now operating independently of parent company Melodiya. The label specializes in Soviet rock product but has also released an album by Soviet superstar Alla Pugatchova, her first in three years.

BSA is pioneering the emergent record industry in Latvia.

ERIO’s basic format is national rock and the company has opened up O’DA, this country’s first independent retail outlet in Moscow’s Volokolamskaya Shosse. As well as ERIO product, the store han-

dles second-hand albums from foreign labels, music magazines, catalogs, and posters.

The store is linked with Dutch CD manufacturer/distributor Phonomatic, which has a 1,000-title catalog of deletions and new product ranging from country and pop to heavy rock. CDs can be ordered from the Dutch company at the store, with a one-month servicing guarantee, cash on delivery. Standard retail price is 220 roubles (about \$7.30 at the current free-market exchange rates).

Though this would normally be seen as a prohibitive price, CD demand is reportedly steady—the state-run stores offer a very limited number of titles.

ERIO output is expanding fast, now taking in product from hot national rock acts including DDT, Nastia, Zoopark, and Nautilus Pompilius.

But the pressing run for new vinyl album releases is still restricted and retail prices are generally well up on those for Melodiya albums.

But ERIO’s Lavrov says the company now plans CD releases to sell at the rouble equivalent of \$2.70. He aims for an impressive 10%-15% national market share soon, as the label’s output builds to an annual target of 100 million units.

Alleged Audio Pirate’s Assets Frozen

LONDON—More than 5,500 pirate records with a street value of \$170,000 have been seized by the British Phonographic Industry’s anti-piracy unit.

The confiscation came after a court order against defendant Robin Jury, who was said in court to have been importing, selling, and distributing substantial quantities of bootleg vi-

Brit Vid Rental Down From ‘90

LONDON—British video rental income fell by 3.7% in the first quarter of the year compared with the same period in 1990. However, when inflation is taken into account, this figure means revenues have dropped by more than 10% in real terms over the 12-month period.

According to research conducted on behalf of the British Videogam Assn., video rental income in January to March was the equivalent of \$229 million. Rental transactions totaled 84.63 million, down from 96.46 million in 1990. The cost of an average night’s rental hit an all-time high of \$2.70.

The research also showed that the number of British households owning a VCR has risen to 70%. Provisional statistics on videocassette retail sales indicate that 16.38 million prerecorded tapes were sold in the first quarter, generating \$255 million at an average price of \$15.63.

BVA director general Norman Abbott comments, “We remain cautiously optimistic. The first few weeks of the BVA’s generic advertising campaign sharply increased awareness of video renting. A new advertising burst begins this week, and will be sustained all through the year.”

JEFF CLARK-MEADS

Times Square plans for U.K.-based HMV? ... see page 46

JORGEN LARSEN MULLS SONY MUSIC EUROPE'S CHANGES

(Continued from page 68)

company what I've already done for Sony. But that's not to say I wouldn't consider it."

Sony/CBS has been going through major changes over the past few years, says Larsen. "Inevitably out of that process come decisions one does not wholeheartedly agree with, but [the new European structure] was not a major consideration in my decision to leave."

Asked whether he was offered an alternative post within Sony, Larsen replies, "There were some rather vague proposals, but I decided I'd rather do my own thing."

He declines comment on the company's rationale for having major European affiliates report directly to New York, beyond suggesting that it is attributable to a need for "greater efficiency."

The move is unusual, however, when compared with lines of responsibility at comparable competitors. For example, the European affiliates of Warner Music International, including the U.K., report to the company's regional headquarters in London. At BMG Interna-

tional, central European subsidiaries are accountable to a VP based at the company's Munich base, who, in turn, reports to the division president in New York. And PolyGram employs a matrix reporting structure.

FRENCH RIGHTS GROUP LAUNCHING \$1 MIL CAMPAIGN

(Continued from page 68)

linked to our activities."

SACEM's efforts to promote authors' rights have been well received by publishers who are sometimes critics of the society's activities. Rene Boyer, president of Peer Music France and head of the French music publishers' association, says he hopes the initiative will "put an end to a couple of negative feelings about SACEM." He argues that at present a number of music users, including discos, are not paying what they should for copyrighted music, even though they are content to pay their rent, electricity bill, and wage costs.

Says Boyer, "It's a good thing to

Larsen notes that he leaves Sony on "good terms," and points out that the European operations have done "extremely well" during his tenure. Profits increased from \$12 million in 1984, when he took charge of the division, to the \$130 million-

plus expected in the current year.

With an estimated \$75 million of that \$130 million generated by the four countries now directly accountable to New York, there is speculation about the future of the Red Place regional HQ. It may lose func-

tions that are—or can be—duplicated by Sony Music International in the U.S.

There are also reports that another Sony Europe executive will move to Red Place soon to take charge of the remaining affiliates.

address the public and reassert the truth of the situation. The message is simple and clear: authors' rights mean the payment of creators and the publishers. Each time SACEM had to face criticism, music users tried to portray the society as collecting a lot and distributing a little. This campaign demonstrates that SACEM pays back to rights owners 82% of its earnings."

Stephane Berlow, GM of BMG Music Publishing, echoes the view. "It's always important to communicate about authors' rights," he says. "In a recent poll, the question was asked: 'Who does music belong to?,' and 80% of people questioned

answered that music belongs to everyone. The concept that authors should receive a proper payment is not yet in the mentality of the public. So when we ask the music users for a payment, it is immediately viewed as a racket when it's only the fair payment for authors' rights. Therefore, it's commendable to try to change that mentality."

Berlow's one regret is that SACEM has taken the option of "an expensive campaign," pointing out that the money spent is coming from sums that would otherwise be distributed to members. "There are other methods to promote this issue that are less expensive and as effi-

cient," he says.

The SACEM campaign is linked to a week of events focusing on the bicentenary of authors rights. Says SACEM's Tournier, "The 1791 law was the first one to assert the importance of authors' rights and intellectual property. It has created the platform for modern copyright laws. It is a very important date—and it is interesting to note that it took place during the French revolution. In addition, 1851 was the year of the creation of SACEM so there's a lot for us to celebrate this year."



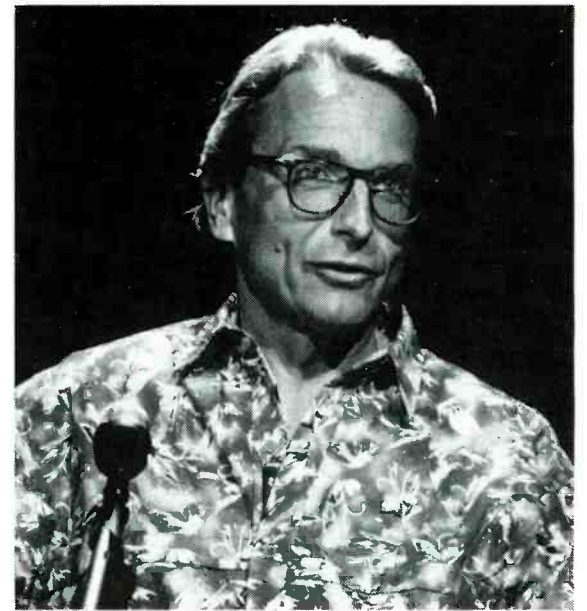
Arista recording artist Keedy, center, chats with BMG staff from the Asia/Pacific region during the marketing conference. Shown in back row, from left, are Paul Jackson, Thailand; Gary See, Singapore; Dwayne Welch, director of International, Asia/Pacific region; Raymond Hon, Malaysia; Sung Bong Kim, Korea; and Levin Lo, Hong Kong. In front row, from left, are Effendy Widjaja, Indonesia; Vic Valenciano, Philippines; and Lucker Liao, Taiwan.

BMG's Mktg. World

GRAND CAYMAN ISLAND—BMG International's third annual marketing conference, April 7-12 at the Grand Hyatt Hotel here, brought together more than 120 delegates from BMG's affiliate companies and licensees around the world. Attendees saw product presentations by RCA, Arista, BMG International, BMG U.K., and BMG's newly acquired custom labels—Zoo Entertainment, Dedicated Records, Ear Candy Records, and Imago Recording Co. The conference was highlighted by performances from Taj Mahal (Private Music), Kik Tracee (RCA U.S.), Crash Test Dummies (BMG Canada), Shawn Christopher (Arista U.K.), Karl Keaton (BMG Ariola Germany), and Keedy (Arista U.S.). Closing festivities included a keynote speech from BMG International president/CEO Rudi Gassner, a Caribbean barbecue, fireworks, and a beach party with performances by Papa Dee and Rhythm Tribe.



RCA Records president Joe Galante (with arm extended) leads RCA recording group Kik Tracee and several BMG executives in a cheer of celebration.



BMG International president/CEO Rudi Gassner gives his keynote speech to the delegates at the close of the convention.



BMG Canada recording group the Crash Test Dummies are congratulated after their performance at the Harquail Theater. Shown, from left, are Jim Campbell, manager of artist marketing, BMG Canada; band members Dan Roberts, Mitch Dorge, and Brad Roberts; Heinz Henn, senior VP of A&R/marketing, BMG International; band members Ben Darvill and Ellen Reid; Roy Lott, executive VP of operations, Arista Records; and Nancy Farbman, VP of marketing and promotion, BMG International.



Private Music artist Taj Mahal relaxes in the sun with BMG executives. Shown in back row, from left, are Geli Fritsch, BMG Munich; Ron Goldstein, president, Private Music; Mahal; steel drum player Robert Greenidge; and Heinz Henn, senior VP of A&R/marketing, BMG International. In front row, from left, are Riccardo Clary, BMG Italy; and Philippe Desindes, BMG France.

BMG Canada's Smart Marketing Push For Crash Test Dummies

■ BY LARRY LeBLANC

TORONTO—Bob Jamieson, president of BMG Music Canada Inc., concedes the name of his company's new band, the Crash Test Dummies, is provocative. But he is not about to agree with those who suggest the name may be a drawback to promoting either the group, which plays a mix of rock, country, and Celtic folk music, or its debut album, "The Ghosts That Haunt Me."

"When I started in the record industry," notes Jamieson, "everybody said, 'the Beatles, what a strange name.' How about names like the Doors and Deep Purple? The name will be accepted as the image and the music begin to deliver the message to more people. As people start to understand what the music is all about, the name will be viewed as part of the whole vision and image of the artist."

For the record, the name was chosen five years ago by front man and songwriter Brad Roberts because "it seemed appropriate to have a name that related to all the styles of music we play, and none of them at the same time."

Before signing with BMG Music Canada in 1989, the Winnipeg, Manitoba-based group was being heralded as "the most sought-after unsigned group in Canada." Starting out as the house band at late-night hangout the Blue Note Cafe in Winnipeg, it had first attracted the attention of several labels after showcasing at the Manitoba Audio Recording Industry Assn. conference a year earlier. The group's five-song cassette demo also received widespread national support from CBC Radio and campus radio.

The Crash Test Dummies are the latest of a swell of Canadian roots rock bands, including such acts as the Tragically Hip, Blue Rodeo, Spirit Of The West, and Crash Vegas, to be signed by a major label in this country. "Canadians have stopped looking to other territories, especially the U.S., for their roots," suggests Larry Macrae, BMG Canada's director of national promotions and media relations. "They're looking inward and are coming up with a style of music that is probably more Canadian than what we've had before."

"The Ghosts That Haunt Me," produced by Steve Berlin, who has worked with Los Lobos and the Replacements, features such traditional instruments as cello, violin, pedal steel, and banjos. Prior to the album's release, during the week of March 25, BMG issued a campus and album rock CD sampler, "A Portrait Of The Artist As A Young Dummy," produced by Susan Desmarais, BMG Canada's manager of media relations, which featured four songs and an interview with Roberts.

Just days before the album's release April 5, BMG issued a limited edition of 200 autographed vinyl pressings for station giveaways. Programmers were also given advance VHS copies of the video for the first single, "Superman's Song," which was directed by Juno Awards designer Dale Heslip. Next came strategic media showcases, some solo club dates, and dates opening for the Northern Pikes in southern Ontario.

Macrae says BMG maintained an aggressive press push from the start. Yet despite the print-media blitz,

BMG decided to hold back the video of "Superman's Song" until April 15, the day the company serviced AC with a CD single version of the track. "We held it back intentionally for about three weeks after the album's release so we could get product into the retail outlets," says Macrae. "Seeing that video initially, we figured it was going to create a demand, which is exactly what happened. We even got calls to our branches when we sneak-previewed it on MuchMusic."

From its experience with the Cow-

boy Junkies, BMG Canada also decided, after securing a beachhead at campus radio, to go for AC support for "Superman's Song." "With the experience we had with the Cowboy Junkies and the nature of the song itself, we figured pop adult was the format we could go after right away," says Macrae.

"It's a tough record to program at radio but the more you listen to it, the more you feel it has a shot," says Jamieson, noting that with minimal airplay to date, the album has already sold 15,000 units.

Adds Macrae, "Programmers' first reaction to it was, 'It's too slow,' or 'It's too depressing.' They were pretty much afraid of that song, which was sort of déjà vu for us. We'd run up against that type of resistance with the Cowboy Junkies. Now we're after CHR."

"The Ghosts That Haunt Me" was released simultaneously on Arista in the U.S. The group's strong performance at BMG International's April marketing conference in the Grand Cayman Island has helped attain confirmed release commitments from

BMG affiliates in Holland, the Benelux countries, Switzerland, Germany, Italy, Spain, and Portugal, says Jim Campbell, BMG Canada's manager of product and artist development.

"The relationship between this office and Arista with the project has been very good," notes Jamieson. "Their interest and enthusiasm level are extremely high. However, we both need to work together to try and find some doors down there [in the U.S.] we can open up."

A BILLBOARD SPOTLIGHT

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HITS of the WORLD © 1991, Billboard/BPI Communications Inc.			MUSIC & MEDIA Europe's Music Radio Newsweekly			EUROCHART HOT 100 5/25/91		
1	1	SINGLES	1	1	SINGLES	1	1	SINGLES
2	2	JOYRIDE ROXETTE EMI	2	2	WIND OF CHANGE SCORPIONS MERCURY	2	2	JOYRIDE ROXETTE CAPITOL/CAPITOL
3	4	LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE KLF KLF COMMUNICATIONS	3	4	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON	3	5	BABY BABY AMY GRANT A&M/A&M
4	3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFFEN	4	3	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M	3	3	NOT LIKE KISSIN' WEST END GIRLS JOHNNY JET/A&M
5	6	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS	5	12	RHYTHM OF MY HEART ROD STEWART WARNER BROS.	4	4	ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL
6	30	DESENCHANTEE MYLENE FARMER POLYDOR	6	17	WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE	5	2	HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
7	12	FUTURE LOVE PARADISE SEAL ZTT	7	10	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI	6	8	SILENT LUCIDITY QUEENSRYCHE CAPITOL/CAPITOL
8	17	ONE MORE TRY TIMMY T. QUALITY	8	27	ONE MORE TRY TIMMY T. QUALITY	7	8	UNBELIEVABLE EMF CAPITOL/CAPITOL
9	9	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA	9	6	RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY	8	7	I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY
10	14	PROMISE ME BEVERLEY CRAVEN EPIC	10	14	CRAZY SEAL ZTT	9	13	MORE THAN WORDS EXTREME A&M/A&M
11	10	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN	11	20	A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA	10	10	LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
12	27	DARLING ROCH VOISINE ARIOLA	12	20	DARLING ROCH VOISINE ARIOLA	11	15	I TOUCH MYSELF DIVINYLS VIRGIN/A&M
13	11	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS POLYDOR	13	8	LET THERE BE LOVE SIMPLE MINDS VIRGIN	12	9	RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA
14	6	LET THERE BE LOVE SIMPLE MINDS VIRGIN	14	16	SECRET LOVE BEE GEES WARNER BROS.	13	11	RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
15	13	SECRET LOVE BEE GEES WARNER BROS.	15	23	TAINTED LOVE/WHERE DID OUR LOVE GO? SOFT CELL/MARC ALMOND SOME BIZARRE	14	12	CRY FOR HELP RICK ASTLEY RCA/RCA
16	NEW	HOW TO DANCE BINGO BOYS & PRINCESSA ATLANTIC	16	NEW	NO COKE DR. ALBAN SWEMIX	15	16	RUSH RUSH PAULA ABDUL VIRGIN/A&M
17	7	NO COKE DR. ALBAN SWEMIX	17	22	ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS	16	17	TOO HOT ALANIS MCA/MCA
18	18	ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS	18	29	PLACE DES GRANDS HOMMES PATRICK BRUEL RCA	17	21	LAST TO KNOW CELINE DION COLUMBIA/SONY
19	20	LOSING MY RELIGION R.E.M. WARNER BROS.	19	NEW	LOSING MY RELIGION R.E.M. WARNER BROS.	18	14	DON'T TREAT ME BAD FIREHOUSE SONY/SONY
20	26	3 A.M. ETERNAL KLF KLF COMMUNICATIONS	20	23	3 A.M. ETERNAL KLF KLF COMMUNICATIONS	19	19	EVERYONE'S A WINNER BOOTSAUCE VERTIGO/PGD
1	1	ALBUMS	1	1	EURYTHMICS GREATEST HITS RCA	20	18	TOUCH ME CATHY DENNIS POLYDOR/PGD
2	2	ROXETTE JOYRIDE EMI	2	2	ROXETTE JOYRIDE EMI	1	1	ALBUMS
3	4	R.E.M. OUT OF TIME WARNER BROS.	3	4	R.E.M. OUT OF TIME WARNER BROS.	2	3	R.E.M. OUT OF TIME WARNER BROS./WEA
4	3	SIMPLE MINDS REAL LIFE VIRGIN	4	3	SIMPLE MINDS REAL LIFE VIRGIN	3	2	ROXETTE JOYRIDE CAPITOL/CAPITOL
5	7	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA	5	7	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA	4	4	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
6	5	ROD STEWART VAGABOND HEART WARNER BROS.	6	5	ROD STEWART VAGABOND HEART WARNER BROS.	5	6	ROD STEWART VAGABOND HEART WARNER BROS./WEA
7	6	ROLLING STONES FLASHPOINT COLUMBIA	7	6	ROLLING STONES FLASHPOINT COLUMBIA	6	5	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
8	10	SCORPIONS CRAZY WORLD MERCURY	8	10	SCORPIONS CRAZY WORLD MERCURY	7	7	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
9	16	SOUNDTRACK THE DOORS ELEKTRA	9	16	SOUNDTRACK THE DOORS ELEKTRA	8	9	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
10	8	CHRIS REA AUBERGE EAST WEST	10	8	CHRIS REA AUBERGE EAST WEST	9	10	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
11	9	CHRIS ISAAK HEART SHAPED WORLD REPRIS	11	9	CHRIS ISAAK HEART SHAPED WORLD REPRIS	10	8	LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
12	12	E.M.F. SCHUBERT DIP PARLOPHONE	12	12	E.M.F. SCHUBERT DIP PARLOPHONE	11	11	ENIGMA MCMXC A.D. VIRGIN/A&M
13	11	ENIGMA MCMXC A.D. VIRGIN	13	11	ENIGMA MCMXC A.D. VIRGIN	12	NEW	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
14	14	LENNY KRAVITZ MAMA SAID VIRGIN	14	14	LENNY KRAVITZ MAMA SAID VIRGIN	13	20	PAULA ABDUL SPELLBOUND VIRGIN/A&M
15	21	O.M.D. SUGAR TAX VIRGIN	15	21	O.M.D. SUGAR TAX VIRGIN	14	13	EXTREME PORNOGRAFFITTI A&M/A&M
16	18	SOUNDTRACK GREASE POLYDOR	16	18	SOUNDTRACK GREASE POLYDOR	15	13	LENNY KRAVITZ MAMA SAID VIRGIN/A&M
17	17	STING THE SOUL CAGES A&M	17	17	STING THE SOUL CAGES A&M	16	NEW	QUEENSRYCHE EMPIRE EMI/EMI
18	20	BEE GEES HIGH CIVILIZATION WARNER BROS.	18	20	BEE GEES HIGH CIVILIZATION WARNER BROS.	17	15	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
19	13	QUEEN INNUENDO EMI	19	13	QUEEN INNUENDO EMI	18	14	CHRIS ISAAK HEART SHAPED WORLD REPRIS/WEA
20	22	MYLENE FARMER L'AUTRE BARCLAY	20	22	MYLENE FARMER L'AUTRE BARCLAY	19	NEW	AMY GRANT HEART IN MOTION A&M/A&M
21	15	THE WATERBOYS BEST OF '81-'90 CHRYSALIS	21	15	THE WATERBOYS BEST OF '81-'90 CHRYSALIS	20	NEW	CELINE DION UNISON COLUMBIA/SONY
22	19	KLF THE WHITE ROOM INDISC	22	19	KLF THE WHITE ROOM INDISC	1	12	YES UNION ARISTA/BMG
23	24	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL	23	24	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL			
24	25	YES UNION ARISTA	24	25	YES UNION ARISTA			
25	NEW	HUEY LEWIS & THE NEWS HARD AT PLAY EMI	25	NEW	HUEY LEWIS & THE NEWS HARD AT PLAY EMI			
26	NEW	ELVIS COSTELLO MIGHTY LIKE A ROSE WARNER BROS.	26	NEW	ELVIS COSTELLO MIGHTY LIKE A ROSE WARNER BROS.			
27	29	PATRICK BRUEL ALORS REGARDE RCA	27	29	PATRICK BRUEL ALORS REGARDE RCA			
28	27	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN	28	27	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN			
29	26	ELTON JOHN THE VERY BEST OF ... ROCKET	29	26	ELTON JOHN THE VERY BEST OF ... ROCKET			
30	30	DR. ALBAN HELLO AFRIKA SWEMIX	30	30	DR. ALBAN HELLO AFRIKA SWEMIX			
JAPAN (Courtesy Music Labo) As of 6/3/91			SPAIN (Courtesy TVE/AFYVE) As of 5/13/91			ITALY (Courtesy Musica e Dischi) As of 5/27/91		
1	NEW	SINGLES	1	1	SINGLES	1	1	SINGLES
2	NEW	LOVE TRAIN/YE LOVE THE EARTH TMN EPIC/SONY	2	2	THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR	2	2	PERCHE LO FAI? MARCO MASINI RICORDI
3	2	ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR	3	4	ALL TOGETHER NOW THE FARM GINGER	3	3	LET THERE BE LOVE SIMPLE MINDS EMI
4	6	WELCOME TO THE EDGE BILLIE HUGHES PONY CANYON	4	9	WHERE THE STREETS HAVE NO NAME THE PET SHOP BOYS EMI	4	7	SE STIAMO INSIEME RICARDO COCCIANTE EMI
5	3	HAZIMARI WA ITSUMO AME ASKA PONY CANYON	5	5	JUST GET UP AND OANCE A. BAMBAATTAA BLANCO Y NEGRO	5	6	MEA CULPA ENIGMA VIRGIN
6	1	EYES TO ME/KAREWA TOMODACHI DREAMS COME TRUE EPIC/SONY	6	3	I WANNA GIVE YOU DEVOTION NOMAD BLANCO Y NEGRO	6	8	SPUNTA LA LUNA DAL MONTE PIERANGELO BERTOLI RICORDI
7	NEW	KISS PRINCES PRINCES SONY	7	8	3 A.M. ETERNAL KLF BLANCO Y NEGRO	7	5	GLI ALTRI SIAMO NOI UMBERTO TOZZI OGD
8	NEW	MAMOU MIMOU YABOH NO THEME MAMOU MIMOU PONY CANYON	8	6	HOTEL CALIFORNIA GIPSY KINGS CBS/SONY	8	4	LE PERSONE INUTILI PAOLO VALLESI POLYGRAM
9	NEW	GOOD-DAY TAKAKO OKAMURA FUN HOUSE	9	7	GOONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY	9	NEW	JOYRIDE ROXETTE EMI
10	4	SWEET LOVE RANDY CRAWFORD WARNER/PIONEER	10	NEW	DO THE BARTMAN THE SIMPSONS WEA	10	NEW	JUST GET UP AND DANCE AFRIKA BAMBAATAA FLYING
1	1	DENSETSU NO SHOUJO ARISA MIZUKI COLUMBIA	1	1	HELLO AFRICA DR. ALBAN ARIOLA			KEEP ON JAMMING STEFANO SECCHI & ORLANDO JOHNSON ENERGY PRODUCTION
2	NEW	ALBUMS	2	2	ALBUMS	1	1	ALBUMS
3	NEW	KAZUMASA ODA OH YEAH FUN HOUSE	3	3	SOUNDTRACK GREASE POLYGRAM	2	3	MARCO MASINI MALINGONOIA RICORDI
4	2	KAN YUKKURI FURO NI TSUKARITAI POLYDOR	4	5	JUAN LUIS GUERRA Y 4.40 BACHATA ROSA KAREN	3	6	R.E.M. OUT OF TIME WEA
5	3	TUBE SYONHNAN SONY	5	6	JUAN LUIS GUERRA Y 4.40 OJALA QUE LLUEVA CAFE KAREN	4	2	ROBERTO VECCHIONI PER AMORE MIO EMI
6	NEW	KOHJI KIKKAWA LUNATIC LION TOSHIBA/EMI	6	4	EMILIO ARAGON TE HUELEN LOS PIES CBS-SONY	5	5	ANTONELLO VENDITTI IL DIARIO POLYGRAM
7	5	YUMI TANIMURA AI WA GENKIDESU SONY	7	8	R.E.M. OUT OF TIME WARNER	6	4	SIMPLE MINDS REAL LIFE EMI
8	4	SOFT BALLET AI TO HEIWA ALFA	8	7	VARIOUS LAS MEJORES BALADAS HISPAVOX	7	9	RICCARDO COCCIANTE COCCIANTE EMI
9	NEW	LINDBERG LINDBERG 4 TOKUMA JAPAN	9	10	SERGIO DALMA SINTIENODOROS LA PIEL HORUS	8	7	GINO PAOLI MATTO COME UN GATTO WEA
10	NEW	KOME KOME CLUB KOME KOME CLUB SONY	10	NEW	EURYTHMICS GREATEST HITS RCA	9	NEW	PIERANGELO BERTOLI SPUNTA LA LUNA DAL MONTE E I GRANDI SUCCESSI BMG/ARIOLA
		KUMIKO YAMASHITA CHRONOLOGIC COLUMBIA			ROXETTE JOYRIDE EMI			STING THE SOUL CAGES POLYGRAM
		YES UNION BMG/VICTOR			VARIOUS ZONA DE BAILE EMI			UMBERTO TOZZI GLI ALTRI SIAMO NOI OGD



Jarre Achieves Top Score. Mario Van Peebles, left, chats with ASCAP president Morton Gould, center, and composer Maurice Jarre at ASCAP's sixth Film and Television Awards. Jarre was honored as composer of the score for the top box-office film of 1990, "Ghost." Van Peebles presented the awards for most-performed songs in motion pictures.

Schwartz Brothers Ends Year With Heavy Loss Restructures To Ease Financial Difficulties

■ BY DON JEFFREY

NEW YORK—Schwartz Brothers Inc., an independent distributor of records and home video, lost \$4.29 million in the fiscal year ended Jan. 31 because of lower sales and the financial problems of some of its retail accounts. For the previous year, Schwartz Brothers made a \$693,000 net profit.

During fiscal 1990, the company's revenues fell 5.7% to \$104.6 million.

A major reason for the loss was that the company wrote off \$3.94 million as a provision for "doubtful accounts"—those that are unlikely to be collected. This covers "expected losses on receivables from several major customers who were experiencing financial difficulties," the company stated. Some of those customers, like Wall To Wall and Believe In Music, have filed for bankruptcy. The previous year's provision for

doubtful accounts was \$1.48 million.

Revenues were down, the company said, because of "general slowness in the economy, an absence of major popular records, and video hits" in the second half of the year, and the "effect of tighter credit-granting policies and procedures."

Patrick Labriola, senior VP of operations, says Schwartz Brothers instituted a "very strict" credit-granting procedure last year because "the company had some major customers it couldn't collect money from." In adopting the new policy, he says, "we knowingly gave up 15% to 20% of our business from people who were not paying or were slow paying."

To ease its financial troubles, Schwartz has developed a refinancing plan to replace its current credit facility and has implemented a "major restructuring program."

Labriola says the restructuring, which included staff reductions, was

"something we needed to do to get our expenses in line." He adds, "To enhance our customer service, we put a lot of people closer to the customer, and we cut the back office."

He says the refinancing involves replacing an \$11 million bank credit facility with an \$18 million financing package. That will "help us reduce our interest payments and provide additional capital for growth," he adds.

In the fourth quarter, Schwartz had a loss of \$1.41 million on revenues of \$21.6 million, which were down 31% from the same period the year before. The prior-year loss was \$400,000.

As for the company's stock, investors recently bid 75 cents a share in over-the-counter trading. Labriola says the stock price is at a historic low.

RETAIL TRACK

(Continued from page 46)

can happen in six months. Although the 45th Street building, which houses the vertical mall, has been completed, lenders have foreclosed on the project. A Hahn company official says that leaves the vertical mall—and presumably the Musicland outlet—"nowhere."

Also, real estate observers are wondering about the financial health of the newly built tower between 47th and 48th streets, where HMV is reportedly involved in lease negotiations.

As for Colony, a reprieve might be in sight. Sources say that the new leasee of the 49th Street site has had second thoughts about taking over the location, and is trying to induce Colony into staying. But the record store may have signed a lease for a new location.

Alan Grossbardt, Colony co-owner, declines to comment on the store's future location, admitting that it is up in the air. But he adds, "Colony has been here in [Times Square] for over 44 years. Hopefully we will be here for some time to come."

ACROSS TOWN: When Musicland opened its superstore in the base of the Daily News skyscraper on 42nd Street and Second Avenue last August, the chain planned to close its Sam Goody outlet around the corner on 43rd Street and Third Avenue when the lease ran out. But both stores have been performing so well that Musicland renewed the lease of the older store, according to **Bruce Bausman**, senior VP, overseeing real estate for the Minneapolis-based chain. Next year, that outlet will be rehabbed, he adds.

LIFELINES

BIRTHS

Boy, Devin Wesley, to **Christopher and Lynette Serlin**, April 6 in Greensboro, N.C. He is assistant credit manager for CEMA's Eastern and Central credit office there.

Boy, Nathan Harry, to **Jon and Anita Iverson**, May 6 in Pasadena, Calif. He is the tax manager for Capitol Records.

Boy, Haruaki Stanley Itoh, to **Paul and Kyoko Itoh Smith**, May 6 in Tokyo. He was production coordinator for M.C. Hammer's Tokyo Dome and Osaka shows. She was formerly an employee of the Sony Corp.

Girl, Lio Xaviera Aboitiz, to **Davitt and Ann Rosa Aboitiz Sigerson**, May 9 in New York. He is president of Polydor Records.

Boy, Cosmo Sylvan, to **Jason and Karen Sniderman**, May 9 in Toronto. He is VP of Roblan Distributors in Canada.

Boy, Michael Patrick, to **Pat and Angela Bohn**, May 21 in Vancouver, British Columbia. He is head of the radio consultancy Bohn and Associates.

Boy, Matthew Kyle, to **Marty and Kate Schwartz**, May 22 in Los Angeles. He is president of Decent Management, whose clients include rap artist Tone Loc and R&B artist Jesse James.

MARRIAGES

Mark Woodrich to **Diane Higgins**, May 4 in Tofte, Minn. He is audio manager for Title Wave Music and Video stores in Columbia Heights, Minn. He is also president of Wood Pro-Duck-Tions, a concert promotion and record production company. She was formerly accounts payable manager for Electric Fetus Distributors in Minneapolis.

Mike Peters to **Natalie Sage**, May 25 in Calgary, Alberta. He is Ontario promotion/marketing representative

for Warner Music Canada and is based in Toronto.

J. Matt Zellner to **Misty Farley**, May 25 in Caddo Hills, Texas. He is sales associate at Camelot Music in Plano, Texas, and also plays drums in the band Wake Up Screaming.

Daniel Jason Heffner to **Beth Evin Klein**, May 26 in New York. He is VP of production at Buena Vista Pictures Distribution Inc. in Burbank, Calif. His father, Richard Heffner, is chairman of the Motion Picture Assn. of America's Classification and Rating Administration. Her father, Allen Klein, is chairman of ABKCO Music & Records Inc. Her mother, Betty Klein, is a consultant for New York Mayor Dinkins' Office of Film, The-

ater, and Broadcasting.

DEATHS

Mike Gardner, 44, of a massive bacterial infection caused by an abscessed tooth, May 18 in Memphis. Known as a "mainstay of Memphis music," Gardner played drums on hundreds of Memphis recording sessions during his nearly 30-year career, working with such performers as Jimmy Buffett, the Gentrys, Rufus Thomas, Billy Swan, and Randy & the Radiants. He also went on tour with Buffett, John Mayall, the Nitty Gritty Dirt Band, Ronnie Milsap, and B.B. King. He is survived by his wife, Julia; his parents; and his brother, William. Donations may be sent to the Memphis Zoological Society.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 1-4, **Consumer Electronics Show**, McCormick Place, Chicago. 202-457-8700.

June 6-7, **Power Jam Seminar**, Blackstone Hotel, Chicago. Lee Silverman, 212-255-3336.

June 6-8, **Fourth Annual North Carolina Music Showcase**, Cat's Cradle, Chapel Hill, N.C. Parke Putterbaugh, 919-272-0853.

June 6-9, **IAAAM (International Assn. of African-American Music) '91 Celebration of African-American Music Month**, Wyndham Franklin Plaza Hotel, Philadelphia. 215-664-1677 or 215-440-6321.

June 11, **Global Media Investments and Development Conference**, seminar on identifying investment opportunities in international media and entertainment markets, sponsored by Coopers & Lybrand and Communications Equity Associates, Helmsley Palace, New York. Thomas Hyland, 212-259-2404.

June 12, **Trademarks in the Music Industry**, seminar with attorney Bill Hochberg, sponsored by the National Academy of Songwriters, NAS Conference Room, Los Angeles. 213-463-7178.

June 13, **Global Media Investments and Development Conference**, see above, Bel Age Hotel, Los Angeles. Thomas Hyland, 212-259-2404.

June 13, **Second Annual East Meets West Roast and Dinner to Benefit the T.J. Martell Foundation**, The Pierre, New York. Lynette Taylor, 212-484-7201.

June 13, **Ernst & Young's Seventh Entertainment Symposium**, Regent Beverly Wilshire Hotel, Los Angeles. Dana DiBiaggio, 212-773-6163, or Randy Workman, 213-977-8951.

June 16-19, **Broadcast Promotion and Marketing Executives Seminar**, Baltimore Convention Center, Baltimore. Kelly Grow, 213-465-3777.

June 17-23, **1991 Boston Globe Jazz Festival**, Cyclorama Hall at the Boston Center for the Arts, Boston. Sue Auclair, 617-522-1394.

June 19, **"The Music Business In Europe After 1992,"** seminar sponsored by the Entertainment Forum, Hilton Hotel, London. 011-44-71-824-8257.

Kelli Tillotson, 22, in a car accident, May 19 in Parker, Ariz. Tillotson was the daughter of singer Johnny Tillotson, who is known for such hits as "Poetry In Motion" and "Dreamy Eyes." She is survived by her father; her mother, Lucille; and her brother, John Michael.

Gene Clark, 46, of natural causes, May 24 in Los Angeles. Clark was a founding member of '60s folk/rock group the Byrds, and a former member of the New Christy Minstrels. (See story, page 6.)

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

June 19, **Getting Signed: A Record Company Perspective**, featuring Capitol attorney of business affairs Eva Saks, sponsored by the National Academy of Songwriters, NAS Conference Room, Los Angeles. 213-463-7178.

June 20, **The Music and Performing Arts Unit of B'nai B'rith 27th annual Awards Dinner Dance**, honoring Judy Collins and M.C. Hammer, Marriott Marquis Hotel, New York. Joe Cohen, 212-582-1116.

June 21-22, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tyson's Corner, Va. 301-951-1215.

June 27-30, **Roskilde Festival '91**, various locations, Denmark. 011-45-311-06-888.

June 29, **NAMM Annual Membership Meeting**, Hilton Hotel, Chicago. 619-438-8001.

JULY

July 13-14, **Inspirational Artists and Music Marketing Seminar (IAMMS)**, McCormick Inn Center, Chicago. 708-383-6669.

July 13-17, **New Music Seminar**, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center, Las Vegas. 609-596-8500.

FOR THE RECORD

An item in the home video section of the May 25 issue misidentified the company that dropped the list price of VPI's Country Music Video Magazine from \$12.98 to \$9.96 per volume; the company was Wal-Mart.

ALBUM REVIEWS

POP

► **THE KLF**
The White Room
PRODUCERS: The KLF
Arista 8657

British duo makes its major-label debut with a quirky collection that craftily combines elements of dance, hip-hop, modern rock, and retro-R&B. Set includes international smash "What Time Is Love" and recent U.K. hit "Last Train To Transcentral." Although Jimmy Cauty and Bill Drummond are creative anchors, several newcomers are featured, providing a left-of-center C&C Music Factory tone. New U.S. single, "3 A.M. Eternal," has the muscle to pack a multiformat punch, as does "Make It Rain."

► **ZIGGY MARLEY & THE MELODY MAKERS**
Jahmekya
PRODUCERS: The Melody Makers and Glenn Rosenstein
Virgin 91626

Marley continues to expand his musical horizons on his third Virgin disc. "Jahmekya" incorporates all of the reggae styles from his last efforts, but includes a stronger helping of rap, funk, and rock on this outing. Similar to the last two records, many of the songs are infused with political messages. Cover of dad Bob Marley's "Rainbow Country" with Ziggy's brother Stephen sharing lead vocals is a highlight. Also strong is the rapping reggae of "Raw Riddim."

► **MARSHALL CRENSHAW**
Life's Too Short
PRODUCER: Ed Stasium
Paradox/MCA 10223

Crenshaw is one of those artists who has never really turned the corner from critical darling to commercial success despite albums chock-full of pop, roots rock nuggets. His latest, and first for Paradox, is no exception. Crenshaw, who sounds cleaner and sharper than ever thanks to Stasium, is in fine form on such cuts as the rollicking "Better Back Off," the Byrds-like "Everything's The Truth," and the McCartneyesque "Somewhere Down The Line."

ORIGINAL MOTION PICTURE SOUNDTRACK
Thelma & Louise
PRODUCERS: Various
MCA 10239

Soundtrack to female buddy picture is a tight collection of guitar-driven rock and country tunes that greatly enhances the movie and makes for a cohesive compilation album. First single, "Part Of You, Part Of Me," from Glenn Frey, pleasingly recalls the Eagles and is striking a chord at radio. Other new tunes include "House Of Hope" from Toni Childs and "I Can't Untie You From Me" by Grayson Hugh. In between are tight covers: Charlie Sexton with John Hiatt's "Tennessee Plates" and Martha Reeves with Van Morrison's "Wild Night."

► **SAMANTHA FOX**
Just One Night
PRODUCERS: Various
Jive 1357

British bombshell returns with a predictable-but-fun set of dance-pop ditties. No pretensions of art here, just lots of radio- and club-ready hooks and grooves, concocted by such heavyweight producers as Full Force and C&C Music Factory's David Cole and Robert Clivilles. Although first single, the safe-sex anthem "(Hurt Me, Hurt Me) But The Pants Stay On," failed to hit, strong prospects are found in a sexy, hip-hop rendition of disco nuggets "More, More, More/Love To Love You Baby," and assertive houser "Don't Wait Up."

► **THE REIVERS**
Pop Beloved
PRODUCER: John Croslin
DB 153

Fourth album from this Austin, Texas-based co-ed quartet further refines its engaging pop style, with an eclectic, energetic sound that's tailor-made for modern rock outlets. Highlights of a solid set include the irresistible vocal counterpoints of "Breathin' Easy" and "Other Side," the folk-pop hooks of "What You Wanna Do," the gentle understatement of "It's All One," and the oddly Hot Tuna-reminiscent rocker "If I Had A Little Time Without You."

ORIGINAL MOTION PICTURE SOUNDTRACK
Backdraft
PRODUCERS: Hans Zimmer; Bruce Hornsby & Neil Dorfsman
RCA 53141

Instrumental soundtrack to new Ron Howard smash about firefighters is bookended by two Bruce Hornsby & the Range tunes—one old and one new. The new "Set Me In Motion," just released as a single, is vintage Hornsby with sustained piano fills and a loping, easy fill. The second, "The Show Goes On," is from 1988's "Scenes From The Southside." Zimmer's score ranges from the "Fighting 17th" march to the sweeping, elegiac "Brothers."

band's strength as a tremendous straight-ahead blues/rock outfit.

► **FATS WALLER**
The Fats Waller Piano Solos/Turn On The Heat
REISSUE PRODUCER: Orrin Keepnews
RCA Bluebird 2482

Bluebird has extensively mined pianist Waller's musical legacy, but this may be the most satisfying single package out. Two-CD reissue compiles 40 Waller solos, including several alternate takes, which expose the rotund keyboardist's stride style in all of its witty playfulness. Classic takes of "Ain't Misbehavin'," "Honeysuckle Rose," "Handful Of Keys," and "Smashing Thirds" lead this joyous package for enthusiasts of the 88's.

SPOTLIGHT



RICKY VAN SHELTON
Backroads
PRODUCER: Steve Buckingham
Columbia 46855

Shelton continues here as one of the steadiest, least flashy performers in country music, opting for quiet, well-crafted ballads over quick-burn "hit" pieces. Even so, "Backroads" features a couple of brisk, up-tempo efforts, the most ingratiating of which are "Call Me Up" and the title cut. The other strong efforts are "If You're Ever In My Arms," "Some Things Are Better Left Alone," and a cover of the 1971 Wayne Kemp hit "Who'll Turn Out The Lights." Dolly Parton appears as a duet partner on "Rockin' Years."

► **SPEED THE PLOW**
Wonder Wheel
PRODUCERS: Bill Million & Speed The Plow
East Side Digital 80532

Sophomore release from this New Jersey-based sextet (formerly the Trypes) takes a mostly minimalist approach to folk/pop, but group's stylistic idiosyncrasies in no way obscure its rich, delightful songcraft. That group echoes the Feelies is no coincidence, as STP's personnel include Feelies Brenda Sauter, Stan Demeski, and producer Million. College/alternative programmers should delight in the heartbreaking vocal harmonies of "The Tide Won't Tire" and "Trains," the sweet neo-folk of "The Plough & The Stars," the rousing rock of "Coal & Courage," and the breathless, up-tempo drive of "One Of Your Friends."

► **ARMORED SAINT**
Symbol Of Salvation
PRODUCER: Dave Jerden
Metal Blade 26577

L.A.'s Saint comes back following a long hiatus brought on by the tragic death of guitarist Dave Prichard. Jeff Duncan now fills the guitar chair, teamed with founding member Phil Sandoval; the pair whip up some nice firepower behind front man John Bush. Dynamic, straight-ahead metal remains the quintet's stock-in-trade on tracks crisply produced by Jane's Addiction maestro Jerden. Group forks over the hard goods on "Reign Of Fire," "Tribal Dance," and "Another Day."

► **EVAN JOHNS & HIS H-BOMBS**
Rockit Fuel Only
PRODUCER: Evan Johns
Rykodisc 10168

Washington, D.C., emigre Johns unleashes his Austin, Texas-based band for another raw-boned roots-rock extravaganza. While leader's bawling vocals may alienate all but the most devoted country-blues-rock fans, the energy of these proceedings is undeniable; grittier modern rock stations may want to dip into "Back In The Backseat," title cut, or raucous covers of Dr. Ross' "Boogie Disease" and Roy Hall's "Dig That Boogie."

JAZZ

► **MARLON JORDAN QUINTET**
Learson's Return
PRODUCER: Delfeayo Marsalis
Columbia 46930

Sophomore outing from this young Crescent City trumpeter—leading a quintet of likewise youthful upstarts—is a strong, syncopated set that should be welcomed by any traditional format. Programmers are advised to sample such Jordan originals as the fleet-footed swing of the title track, the angular blues of "Waiting For B," and the smoky, romantic lilt of "Inside The Harem." Also noteworthy is a muted, old-timey tribute to Ellington's "In A Mellotone."

► **THOMAS CHAPIN**

Radius
PRODUCER: Robert Musso
Munworks 1005

These newly released 1984 sessions from this former saxman for Lionel Hampton and Chico Hamilton are well worth the wait, anchored by Chapin's catchy, confident reed work and compositions. Trad formats with a progressive bent should be drawn to the swinging, zig-zagging theme of "One Man Blues," the crackling, tense ambience of "Egg Hunt," the melancholy mood of "A January Tear," and his sweet take on Fats Waller's "Jitterbug Waltz." Also outstanding is "Forgotten Game," an Eastern-flavored oud-and-flute dialog that turns into a wildly swinging world-jazz groove.

► **SCOTT HENDERSON/GARY WILLIS**

Tribal Tech
PRODUCERS: Scott Henderson, Gary Willis, David Goldblatt
Relativity 88561

Guitarist Henderson and bassist/synthesist Willis don't exactly blaze any new trails here, but quintet fusion session, while lacking in any deep emotional kick, will still sound suitably revved up to devotees of the format. "Signal Path" and "Dense Dance," both reminiscent of Return To Forever in its heyday, should score contemporary jazz play with ease.

► **YOSUKE YAMASHITA**

Sakura
PRODUCER: Roppei Iwagami
Antilles/Island 849141

Debut stateside release from prominent Japanese pianist/arranger (accompanied by first-rate sidemen Cecil McBee on bass and Pheeroan akLaff on drums) puts an unmistakable Eastern stamp on his rolling, gymnastic postbop style—which sometimes veers into avant-garde reveries. Standout tracks include the elegant, lyrical theme of "Yurikago," the throbbing, hard-edged changes of "Ano Machi," and the expansive, many-textured "Sunayama."

► **ACTIVE INGREDIENT**

Extra Strength
PRODUCER: Steve Rucker
Bainbridge 2105

Fusion band consisting of recent graduates from the thriving Univ. of Miami jazz program follows the course set by previous alumni Pat Metheny, Jaco Pastorius, et al., and mostly cook on this second set for label. Highly charged tunes avoid past clichés of the genre—and could make inroads at radio, most notably with the opener, "Elevator Road."

WORLD MUSIC

► **RITA MARLEY**

We Must Carry On
PRODUCERS: Rita Marley & Winston Holness; others
Shanachie 43082

First solo album in nearly 10 years from Bob Marley's widow and I-Three is a tuneful reggae foray that features backup contributions from former Wailers Aston Barrett and Tyrone Downie. Infectious, soaring changes mark the two Bob Marley-composed tracks, Jamaican No. 1 hit "Who Colt The Game" and "So Much Things To Say," while "I Know A Place," and "Bus Dem Shut (Bredda

Pyaka)" were Rita and Bob co-writes. Set also includes an enjoyably reggae-ized version of Bee Gees chestnut "To Love Somebody," as well as such new tracks as the soulful "Serious Time," splendid, ethereal "Just One More Morning," and the festive, funky "Special Rhythm."

COUNTRY

► **TRAVIS TRITT**

It's All About To Change
PRODUCER: Gregg Brown
Warner Bros. 26589

This album is Tritt's ticket to megastardom. He achieves here a perfect synthesis of country, rock, and bluegrass—and he does it with lyrics (most of which he wrote) that are both fresh and enlightening. Add to this the fact that he has the best vocal phrasing since Vern Gosdin, and it totals up to a landmark musical event.

► **VERN GOSDIN**

Out Of My Heart
PRODUCER: Bob Montgomery
Columbia 47051

No heartache goes unexamined in Gosdin's tear-stained world. And no one else is quite as eloquent in bringing back casualty reports from the domestic battle zones. Best cuts: "I Knew My Day Would Come," "The Bridge I'm Still Building On," and the title tune.

► **HIGHWAY 101**

Bing Bang Boom
PRODUCERS: Paul Worley, Ed Seay
Warner Bros. 26588

Yes, there is life after Paulette Carlson. Although new lead singer Nikki Nelson lacks Carlson's distinctive scratchy vocals, she is quick here in establishing her own rich and compelling sound. Besides a wealth of new material, there's an interesting cover of the old Tammy Wynette hit "Till I Get It Right."

► **HAL KETCHUM**

Past The Point Of Rescue
PRODUCERS: Allen Reynolds, Jim Rooney
Curb 77450

Ketchum has a fresh, insinuating sound, tipped with an Eddy Raven vibrancy. Best cuts: "Old Soldiers," "I Miss My Mary," and the title song.

CLASSICAL

► **JOACHIM: VIOLIN CONCERTO (HUNGARIAN); OVERTURES TO HAMLET & HENRY IV**

Elmar Oliveira, London Philharmonic, Botstein
IMP Masters (Allegro) MCD 27

More written about than played, the concerto is a neglected fiddle masterpiece this recording may do much to revive. It's tuneful, full of technical challenges, and musically cogent. Oliveira's performance, almost letter perfect, is persuasive, and orchestral support expert. The Schumannesque overtures, too, are worthwhile revivals.

VITAL REISSUES

► **SMALL FACES**
Ogdens' Nut Gone Flake
REISSUE PRODUCER: Don Meehan
Immediate/Sony Music Special Products 46964

First in the series of Immediate reissues coming out through this Sony division is this long-awaited gem from the Small Faces, originally released in 1968. Though the Small Faces, led by Steve Marriott and Ronnie Lane, never were as big here as they were in their native England, they left an indelible impression on dozens of American rock bands. In addition to the 12 original rockers here, including hit "Lazy Sunday," the reissue includes a never-before-released live version of "Tin Soldier," which only reinforces the

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.

SINGLE REVIEWS

POP

► **AMY GRANT** *Every Heartbeat* (3:49)
PRODUCER: Brown Bannister
WRITERS: A. Grant, W. Kirkpatrick, C. Peacock
PUBLISHERS: Age To Age, ASCAP/Reunion/Boothie/Andi Beat Goes On/Sparrow, BMI
REMIXER: Daniel Abraham
A&M 7541 (c/o PGD) (cassette single)

Follow-up to the No. 1 smash "Baby Baby" is bright and chipper ditty that is a fine showcase for Grant's warm and engaging vocal style. Unshakably catchy tune seems a sure-fire bet to keep chart momentum building. From the fine "Heart In Motion" disc.

► **ROXETTE** *Fading Like A Flower (Every Time You Leave)* (no timing listed)
PRODUCER: Clarence Ohwerman
WRITER: P. Gessle
PUBLISHERS: Jimmy Fun/EMI-Blackwood, BMI
EMI 50355 (c/o CEMA) (cassette single)

After a chart-topping "joyride," Swedish pop stars momentarily slow the pace down for this familiar power ballad that should push all the right buttons with top 40 and AC programmers.

► **SKID ROW** *Monkey Business* (4:19)
PRODUCER: Michael Wagener
WRITERS: Bolan, Snake
PUBLISHER: Wordiks/New Jersey Underground, ASCAP
Atlantic 73957 (cassette single)

Preview into headbangers' sophomore release, "Slave To The Grind," is a typically aggressive fist-waver that will fly at rock-conscious top 40 and album rock radio. Headline-grabbing front man Sebastian Bach scores with an authoritative vocal.

BINGO BOYS *Borrowed Love* (3:56)
PRODUCER: Martin Neumayer
WRITERS: T. Lewis, J. Harris III, Princessa
PUBLISHERS: Flyte Tyme Tunes/Avant Garde/Beat to Beat, ASCAP
Atlantic 73947 (cassette single)

Now that they've taught us "how to dance," quirky act issues a cover of an S.O.S. Band urban hit. Track benefits from a radio-friendly pop/R&B mix, as well as a pleasant lead vocal by Arnold Jarvis. Rap interlude by Princessa adds street spice.

★ **SHIOUXSIE & THE BANSHEES** *Kiss Them For Me* (4:20)
PRODUCER: Stephen Hague
WRITERS: Siouxsie & the Banshees
PUBLISHERS: Dreamhouse/Chappell & Co., ASCAP
Geffen 24387 (c/o Uni) (cassette single)

First single from band's new "Superstition" set has already connected with its core alternative audience. New task is taking this modern rock/dance tune to top 40. Given its synth-sweet hook and appealing vocal by Siouxsie, odds are favorable.

PC QUEST *Can I Call You My Girl?* (3:54)
PRODUCER: George E. Tobin
WRITERS: M. Brinkley, T. James, S. McClintock, J. Duarte
PUBLISHER: George Tobin, BMI
RCA 60218 (c/o BMG) (cassette single)

Producer George Tobin, the man who discovered Tiffany, unveils his latest protégé: a teenage boy, who offers a tale of puppy love within a sugary power ballad context. Previously available on independent Headliner label, single has a new lease on chart life thanks to major-label push.

R&B

► **GLADYS KNIGHT** *Men* (4:30)
PRODUCER: Attala Zane Gales
WRITERS: G. Knight, A. Zane Gales, C. Mims
PUBLISHER: Shakeji/Captain Z/Welback/Cornelius Carlos/MCA, ASCAP
REMIXER: Damon Thomas
MCA 54130 (c/o Uni) (cassette single)

Legendary singer ends a delayed recording silence with this down'n'dirty funk workout that is bolstered by an assertive vocal and a spine-stirring bass line. From the upcoming "Good Woman" album.

► **RAY PARKER JR.** *She Needs To Get Some* (4:18)
PRODUCER: Ray Parker Jr.
WRITER: R. Parker Jr.
PUBLISHER: not listed
REMIXER: Damon Thomas
MCA 54115 (c/o Uni) (cassette single)

Peek into Parker's new "I Love You Like You Are Today" album is an amorous, easy-paced new jack/R&B jam featuring a rap appearance by Father M.C. Strong with multiformat potential.

► **TROOP/LEVERT FEATURING QUEEN LATIFAH** *For The Love Of Money/Living For The City* (3:57)
PRODUCERS: Ellis Jay, Vassal Benford
WRITERS: K. Gamble, L. Huff, A. Jackson, S. Wonder
PUBLISHERS: Warner-Tamerlane, BMI/Jobete/Black Bull, ASCAP
Giant/Reprise 4-19304 (c/o Warner Bros.) (cassette single)

Another track from the hit-filled "New Jack City" soundtrack. O'Jays nugget is merged with Stevie Wonder's street anthem, and held together by a slammin' groove and tightly arranged vocals. Icing on the cake is Queen Latifah's dope rap cameo.

► **MONIE LOVE** *Down 2 Earth* (3:48)
PRODUCERS: Afrika Baby Bambaataa
WRITERS: Love, Callender, Hall, Maxwell
PUBLISHER: not listed
REMIXER: John Waddell
Warner Bros. 4-19299 (cassette single)

With her third single, Love continues to illustrate why she is currently one of the rap community's most successful lyricists. This time, she hangs in on a loose, horn-rimmed funk tip that should keep the ball rolling at radio and in the clubs.

VICTORIA WILSON-JAMES *Bright Lights* (3:49)
PRODUCERS: Jazzie B., Mike McEnvoy
WRITERS: V. Wilson-James, M. McEnvoy, T. Oleary, R. Parnell
PUBLISHERS: Soul to Soul Mad/Virgin, ASCAP
REMIXER: Timmy Regisford
Epic 73837 (c/o Sony) (cassette single)

Former member of the Soul II Soul posse continues her bid for solo

NEW & NOTEWORTHY

YASMIN *Wanna Dance* (3:39)
PRODUCERS: Cutfather, Soulshock, Depete
WRITERS: Soulshock, Cutfather, Depete, Yasmin
PUBLISHERS: Casadeira/Virgin, ASCAP
REMIXERS: Junior Vasquez, C.J. Mackintosh
Geffen 21619 (c/o Uni) (12-inch single)

Pop ingenue shines on an infectious dance/funk nugget that occasionally recalls Tara Kemp's "Hold You Tight." Various remixes are designed to appeal to several audiences. Club spinners will need to check out Junior Vasquez's slow'n'sleazy house mix, while top 40 and urban radio programmers should find C.J. Mackintosh's percussive pop edit most useful.

VOICE FARM *Free Love* (3:49)
PRODUCERS: Wally Brill, Voice Farm
WRITERS: C. Brown, M. Reilly
PUBLISHERS: Nice Tone/Warner Chappell, BMI
REMIXER: Michael R. Hutchinson
Morgan Creek 0001-4 (cassette single; 12-inch version, **Morgan Creek 0001-1**)

Premiere release on recently formed label is a summery dance tune, combining elements of hip-hop, psychedelic pop, and techno-pop. Chirpy chants at the chorus and a memorable hook make this a strong top 40 contender, while funky "Brutal Sexuality" mix has club potential.

success with this smooth and soulful swing jam. Sophisticated tone should win mature audiences, while Timmy Regisford's bass-smart remix has club potential.

LINSEY *Sweet Talk* (3:59)
PRODUCERS: Wayne Linsey, Lynne Fiddmont-Linsey
WRITERS: W. Linsey, L. Fiddmont-Linsey
PUBLISHERS: Julius, ASCAP/Fidd'lynn Tunes, BMI
Virgin 73817 (c/o Atlantic) (cassette single)

Married duo offer a silky, midtempo funk tune that is textured with lush harmonies and waves of sweet synth lines. Tough enough for urban formats, but light enough to work at AC, too.

COUNTRY

► **ALABAMA** *Here We Are* (2:51)
PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: B.N. Chapman, V. Gill
PUBLISHERS: Warner Chappell/Macy Place, ASCAP/Benefit, BMI
RCA 2828-7 (c/o BMG) (7-inch single)

A paean to love's survival, supported by a determined beat and rich harmonies.

► **GEORGE STRAIT** *You Know Me Better Than That* (3:01)
PRODUCERS: Jimmy Bowen, George Strait
WRITERS: T. Haselden, A.L. Graham
PUBLISHERS: Millhouse, BMI/Shedhouse, ASCAP
MCA 54127 (c/o Uni) (7-inch single)

Cleverly penned, this humorous number speaks to the woman who left him about the new woman in his life.

► **THE KENTUCKY HEADHUNTERS** *With Body And Soul* (3:28)
PRODUCERS: The Kentucky Headhunters
WRITER: V. Stauffer
PUBLISHER: Bill Monroe, BMI
Mercury 868418-7 (c/o PolyGram) (7-inch single)

Laced with harmonica lines, this song is performed with a "lazy days of summer" feel—though the subject matter is rather spicy.

► **TANYA TUCKER** *Down To My Last Teardrop* (3:28)
PRODUCER: Jerry Crutchfield
WRITER: P. Davis
PUBLISHER: Paul & Jonathan, BMI
Capitol 79711 (c/o CEMA) (CD promo only)

Tucker offers a sassy, up-tempo appraisal of an impending breakup, complete with wailing harmonica punctuation.

MICHAEL MARTIN MURPHEY *What Am I Doing Here* (2:59)
PRODUCERS: Steve Gibson, Michael Martin Murphey
WRITERS: M.M. Murphey, D. Cook, C. Rains
PUBLISHER: not listed
Warner Bros. 7-19290 (7-inch single)

Colorfully melodic and commercially smart, this track can be added to Murphey's growing list of "cowboy" songs.

BARBARA MANDRELL *Feed The Fire* (2:54)
PRODUCERS: Jimmy Bowen, James Stroud
WRITERS: J. Buckingham, A. Aldridge
PUBLISHERS: Warner-Tamerlane/Honking Melodies, BMI
Capitol 79761 (c/o CEMA) (CD promo only)

To a Bo Diddley beat, Mandrell urges lovers to fire up their relationship.

TOM WOPAT *Too Many Honky Tonks (On My Way Home)* (3:17)
PRODUCER: Rick Hall
WRITERS: C. Partick, B. Shaw, T. Barnes
Epic 73862 (c/o Sony) (CD single)

The piano is tickled and the fiddle strewn throughout this rhythmic piece.

DANCE

► **808 STATE** *Oops* (8:25)
PRODUCERS: 808 State
WRITERS: 808 State, B. Gudmundsdottir
PUBLISHERS: Perfect Songs/Second Wind, BMI
REMIXER: Eric Kupper
Tommy Boy 986 (12-inch single)

Fierce first single from Manchester group's new "Ex:el" set features Bjork from the Sugarcubes on lead vocals. Already a hit among import-savvy DJs, this keyboard-driven houser cleanly melds acid and ambient influences, while keeping a thick and insinuating bass line at the forefront of every mix. Get on it!

► **S'EXPRESS** *Nothing To Lose* (6:10)
PRODUCER: Mark Moore
WRITERS: Moore, Sonique, Gordon
PUBLISHER: Rhythm King
REMIXERS: Musto & Bones
Rhythm King/Sire 0-21789 (Warner Bros.) (12-inch single)

First shot from U.K. act's forthcoming "Intercourse" disc is a refreshing house jam, draped with smooth synth/string pulses, mixable percussion breaks and a rousing bass line. Festive "Can't Lose Club" mix will kick during peak hours, while flute-framed "Subterranean Dub" will lure underground spinners.

► **KIRSTY MacCOLL** *Walking Down Madison* (6:34)
PRODUCER: Steve Lillywhite
WRITERS: K. MacColl, J. Marr
PUBLISHERS: Virgin Songs/Warner-Tamerlane/Warner-Chappell, BMI
REMIXERS: Howard Gray, Steve Lillywhite
Charisma 61660 (c/o Virgin) (12-inch single)

MacColl's modern rock fans may flinch, but she's turned out a credible pop/hip-hop track that comes off at times like a tougher version of Suzanne Vega's "Tom's Diner." Placed alongside an infectious melody and intelligent lyrics are slicing guitars by Electronic's Johnny Marr and an affecting rap by Aniff Cousins. Quite cool.

★ **CLAUDJA BARRY** *Love Is An Island* (5:57)
PRODUCERS: Jurgen Korduetsch, Nicolai Vorkapich
WRITERS: C. Barry, R. Castoldi, J. Korduetsch, N. Vorkapich
PUBLISHERS: Any Kind Of Music, ASCAP/Frequency X, BMI
REMIXER: Jurgen Korduetsch
Popular/RCA 2850-1 (c/o BMG) (12-inch single)

Disco diva reignited club interest last year with indie-issued "Good Time." New major-label alliance should build momentum, especially given the strength of this atmospheric houser, which is a fine showcase for Barry's unique and sexy vocals.

★ **THE SLEEPING PILLS** *Aquarius* (7:00)
PRODUCER: Behavior
WRITERS: G. Ragni, G. MacDermott
PUBLISHER: not listed
REMIXER: Behavior
Hangman 80-3 (12-inch single)

Intense, hypnotic deep house reading of the Fifth Dimension's evergreen swirls with ambient keyboard effects and otherworldly vocals by Fabu. Already building a fan base among underground DJs, but mainstreamers would be wise to investigate as well.

CHATTERBOX *Shake The House* (6:29)
PRODUCER: Christopher Phipps
WRITERS: Chatterbox
PUBLISHERS: Squid Master/Johnny Qwest, BMI
REMIXER: Peter Marr
Merlin 0005 (12-inch single)

Track by Miami-based trio should click with alternative jocks, thanks to its insinuating techno/hip-hop grooves and contagious melody. Cool edit has the juice to cross into pop radio territory. Contact: 305-253-5055.

MAURICE *Melody* (no timing listed)
PRODUCER: Maurice
WRITER: Maurice
PUBLISHER: not listed
REMIXER: Maurice
I.D. 004 (12-inch single)

Artist who set clubs ablaze a while back with "This Is Acid" returns with a smooth and soulful hip-houser. Already receiving deserved regional dancefloor action, this could spark on a national level with the right push. Major labels take note. Contact: 708-387-7100.

ELLYN HARRIS FEATURING ERNEST KOHL *I Specialize In Love* (7:25)
PRODUCERS: Ernest Kohl, Steve Skinner
WRITERS: R. Scher, L. Golden
PUBLISHERS: Next Plateau, ASCAP/STM, BMI
REMIXERS: Ernest Kohl, Steve Skinner
Megatone 188 (12-inch single)

Charming hi-NRG rendition of tune made famous by Sharon Redd conjures up fond memories of platform shoes, John Travolta, and other disco-era goodies. Contact: 415-621-7475.

AC

► **NATALIE COLE WITH NAT "KING" COLE** *Unforgettable* (3:29)

PRODUCER: David Foster
WRITER: I. Gordon
PUBLISHER: Bourne Co., ASCAP
Elektra 68374 (cassette single)

Through the magic of digital technology father and daughter duet on this timeless song that swells with lush orchestration and moving harmonies. Title track to Natalie's Elektra debut album, a 22-song homage to her dad.

ROCK TRACKS

► **ANTHRAX** *Bring The Noise* (3:28)
PRODUCERS: Anthrax, Mark Dodson
WRITERS: C. Ridenhour, H. Shocklee, E. Sadler, Anthrax
PUBLISHERS: Def American Songs, BMI/NFP/Zomba, ASCAP
Island/Megaforce 6670-2 (CD promo only)

Pairing rebel headbangers with Public Enemy was a stroke of brilliance, as proven on this scorching metal/rap rave. Combination of hip-hop grooves, turntable scratching, crunching guitar riffs and rolling drums is mind-blowing. An excellent (and somewhat daring) choice for album rock, alternative, and pop radio. From Anthrax's new "Attack Of The Killer B's" compilation album.

QUEEN *I Can't Live With You* (4:33)
PRODUCERS: Queen, David Richards
WRITERS: Queen
PUBLISHER: Queen/Beechwood, BMI
REMIXER: Brian Malouf
Hollywood 8367 (CD promo only)

Third release from classic rockers' overlooked "Innuendo" disc is a rhythmic tune, etched with their signature layers of harmonies and singer Freddy Mercury's dramatic delivery.

SAM PHILLIPS *Lying* (3:52)
PRODUCER: T. Bone Burnett
WRITER: S. Phillips
PUBLISHER: Eden Bridge, ASCAP
Virgin 3806 (c/o Atlantic) (CD promo only)

Phillips' raw and affecting vocals are the focal point of this sparsely arranged, lyrically plaintive rocker. Deserves attention at both album rock and alternative formats.

MIND FUNK *Sugar Ain't Sweet* (4:44)
PRODUCERS: Jan Eliasson, Mind Funk
WRITER: not listed
PUBLISHERS: Sony Songs/Zazmar/Mind God, BMI
Epic 3099 (c/o Sony) (CD promo only)

Shock-rockers tears the roof off the sucker with its unrelenting electric guitars and its sinister, mind-blowing lead vocal. Metal fans should be satisfied with this strong dose of hyperactive rave that is lifted from the group's self-titled debut album.

RAP

GREYSON & JASUN *Get Bizzy* (2:45)
PRODUCER: Vance Wright
WRITERS: V. Wright, G. Salmon, R. Walters
PUBLISHERS: Vance Wright/Greyson Salmon/Slick Rick, ASCAP
Atlantic 73895 (cassette single)

Duo drops clever rhymes with Slick Rick on this snakey hip-hopper. Insinuating funk guitar samples and deep bass make this a formidable chart contender.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Orion Moves To Trim Its Heavy Debt Load Launches Restructuring In Wake Of Huge Loss

■ BY DON JEFFREY

NEW YORK—Orion Pictures Corp., after reporting a staggering net loss in the past fiscal year, has launched a debt restructuring plan that it hopes will reduce debt payments by hundreds of millions of dollars and avert possible bankruptcy.

Assuming that shareholders vote to approve the debt restructuring and bondholders agree to tender their securities, the plan would replace \$285 million worth of cash-interest-paying debt with noncash-interest-paying securities that will be convertible into common stock.

If 80% of the bonds are tendered by their holders and all the new debt securities are converted to stock, the stake of majority shareholder John Kluge's Metromedia Co. would be reduced from 68% to about 34%.

Some analysts believe that bondholders will object to the plan because Kluge is not planning to inject new capital into the cash-strapped company and that stockholders will object because the restructuring will dilute their holdings. Kluge, however, has said he supports the plan.

Orion also indicates in a filing with the Securities and Exchange Commission that it is considering other means of improving its finances, including issuing new equity and renegotiating its interest payments, and that if none of these measures work the company might have to file for Chapter 11

bankruptcy protection.

For the fiscal year that ended Feb. 28, Orion reports a net loss of \$62.9 million on revenues of \$584 million, compared with a net profit of \$15 million last year on revenues of \$485 million.

Revenues were up in part because of the huge success of the feature film "Dances With

*Some analysts
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Wolves." But Orion was forced to take writedowns totaling \$32.8 million on other films that were not successful at the box office.

Ironically, Orion is experiencing its most severe cash-flow problems at a time when it has two of the highest-grossing films of the year, "Wolves" and "The Silence Of The Lambs."

However, the total payoff from these and other potential hit films is limited because Orion has had to sign away lucrative home video and overseas distribution rights to companies such as Columbia Pictures in order to receive cash payments to meet its interest expenses and the costs of producing and marketing movies. And, Orion is faced with the termination of a deal to distribute home video product licensed by Nelson Entertainment (see story, this page). That

deal reportedly does not amount to much in dollars but it has added to Orion Home Video's market share and prestige.

In a company release, Orion president William Bernstein states: "Although several of our recent films have been critically acclaimed and commercially successful, many have fallen short of expectations. A combination of increased production and distribution costs and a period of disappointing financial results have caused a significant drain on Orion's cash."

For the fourth quarter, Orion reports a net loss of \$48 million on revenues of \$203 million, compared with a net profit of \$6.6 million on revenues of \$136 million for the prior year.

Bernstein says that the restructuring will reduce the company's principal and interest payments on debt by about \$400 million through 1998.

According to the terms of the debt plan, Orion would exchange \$285 million principal amount of six classes of subordinated debt (about one half of its total debt) for \$750 million principal amount of zero-coupon bonds and shares of common stock. The offer requires that 80% of bondholders tender their securities.

Orion's stock has been depressed in recent months, but on May 29 it moved up 75 cents a share, or 17.6%, which made it the biggest percentage gainer on the New York Stock Exchange that day. The issue closed at \$5 a share.

Nelson Blames Lack Of New Product For Big Loss

NEW YORK—NHI Nelson Holdings International Ltd., which is about to close a home video distribution deal with New Line Cinema Corp., reports that its first-quarter loss nearly quadrupled to \$12.2 million from \$3.23 million last year.

Net revenues fell to \$6.72 million in the three months that ended March 31, a decline of 24.5% from the comparable previous-year period.

NHI is the Toronto-based holding company for Nelson Entertainment, a film and home video company that has been struggling with high debt and lack of success at the box office for the past couple of years.

Home video revenues dropped 80.1% in the first quarter to \$1.14 million from \$5.74 million last year. The company released no new films on video during the quarter.

The operating loss from filmed entertainment, which includes theatrical as well as home video releases, totaled \$7.96 million in the quarter. The most important theatrical release in the quarter was "Eve Of Destruction," which failed at the box office. In the same period last year the filmed entertainment unit had a \$1.31 million profit.

The company also operates a video-vending subsidiary, whose revenues climbed 51% in the quarter to \$1.57 million. There was, however, an operating loss from vending of \$977,000. That was an improvement, though, over last year's \$1.5

million loss.

The company attributes the declines to "an overall lack of new product to release" and to the "Persian Gulf war's effect on the entertainment business."

In order to alleviate its financial distress, Nelson reached a tentative agreement in the first quarter with New Line, granting it exclusive rights to distribute Nelson-licensed films theatrically and on home video (Billboard, May 18). New Line is also providing management services to Nelson, which means that Nelson will be out of the home video business. Moreover, a video-distribution deal Nelson has had with Orion Home Video will be terminated after the New Line pact is signed, which will add to Orion's financial problems (see story, this page).

The New Line deal, which is expected to close in early June, will give Nelson about \$17.5 million in cash, says Peter Graves, executive VP of Nelson.

Graves says the agreement also states that New Line may, by the end of the year, acquire the Nelson assets that it is distributing and managing. If this occurs, he adds, Nelson will be relieved of its debt obligations, now totaling about \$120 million.

NHI Nelson's shares closed recently at 81.25 cents each in American Stock Exchange trading.

DON JEFFREY

ENTERTAINMENT INDUSTRY GEARS UP TO FIGHT 'SEX OFFENDER' BILL

(Continued from page 4)

disputes this assertion, saying, "I don't think the causation has been shown."

Opponents of the bill, which is part of the Women's Equal Opportunity Act of 1991, also cite these components as objectionable:

- It would apparently cover not only films, TV shows, videos, books, or records alleged to be obscene, but also other materials that contained "sexually explicit" segments. That could include a number of mainstream films.

- It would not require that the alleged perpetrator of a sex crime be convicted in a criminal trial before the victim sued for civil damages.

- The six-year statute of limitations would not apply to the time elapsed since the perpetrator saw, heard, or read the material that allegedly spurred him to commit the crime; thus, he could have seen a sexually explicit movie 15 years before the suit was brought.

- If the alleged criminal testified that the material in question caused

him to perform the deed, that would be sufficient evidence for a jury to award damages to the plaintiff.

Based on Heins' reading of the bill, she says, "I don't think it will survive constitutional challenge if it passes Congress, and hopefully Congress will have enough sense not to pass it."

But Karpel thinks it might pass. He points out that McConnell's bill already has the support of seven co-sponsoring Senators: Strom Thurmond (R-S.C.), Charles Grassley (R-Iowa), Nancy Kassebaum (R-Kan.), John McCain (R-Ariz.), Slade Gorton (R-Wash.), Dan Coats (R-Ind.), and Arlen Specter (R-Pa.).

A scheduled hearing on the bill before a Senate Judiciary subcommittee was postponed from May 22. Although the VSDA believes it will be rescheduled for sometime in June, a spokesman for McConnell says no date has been set.

ANTI-CENSORSHIP COALITIONS

Meanwhile, the ACLU, which has previously helped both VSDA and record industry trade groups in anti-censorship fights, is seeking to build coalitions against what it sees as a wave of arts repression sweeping the country.

While it is not part of the Coalition Against Lyrics Legislation formed by the Recording Industry Assn. of America last year, the ACLU has worked with music trade groups against state lyrics-labeling bills and plans to redouble its efforts in that area.

"The record-labeling issue is of very great concern to us, and we agree with the RIAA fully on the negative effects of the legislation," says Heins. "Even voluntary labeling is a 'scarlet letter' for any ambitious prosecutor or police chief."

The RIAA and the National Assn. of Recording Merchandisers, which agreed last year on the application of voluntary warning stickers to controversial albums, clearly have a differ-

ent view of this. But Michael Cover, director of state relations for the RIAA, says, "We're glad [the ACLU has] strengthened their commitment to fighting lyric-labeling laws and other attacks on free expression in the arts, and we look forward to continuing working with them."

He adds that the ACLU is currently helping the RIAA fight stickering bills in Louisiana (where a committee hearing was scheduled for May 30),

New York, New Jersey, and Texas.

Another thrust of the ACLU's new project is "protecting rights of video store owners and customers to rent, buy, and sell movies of their choice," according to a statement from the group. Heins says she is especially interested in the Justice Department's Anti-Obscenity Enforcement Unit, responsible for a series of "sting" prosecutions against adult video suppliers in California.

MCA COUNTERSUES MOTOWN

(Continued from page 3)

such as Johnny Gill and the Boys, and released Jheryl Busby from his contract with MCA so he could become president of Motown.

Yet it was Busby who launched many of the charges against MCA that led to the filing of Motown's lawsuit. In response to the countersuit, Busby issued a statement, charging that MCA continues to wrongly claim the dispute is between MCA and Boston Ventures. "This dispute is between Motown and MCA over MCA's failure to live up to its contractual obligations to distribute and promote Motown records."

Later in the statement, Busby concludes, "The problem has never been that MCA was prevented from performing its obligations to Motown, the problem has been MCA's own disregard of its obligations."

Among the more interesting claims in the countersuit is the allegation that Boston Ventures, and later Mo-

town, held secret negotiations in an attempt to buy GRP Records. According to Horowitz, if Boston Ventures and Motown bought GRP, it "would have changed the management and equity interest of the company [Motown]." When MCA discovered that Boston Ventures was negotiating with GRP, Boston Ventures allegedly "deliberately misled MCA" about its intent.

Horowitz once again refuted Busby's claims that MCA hadn't been living up to its agreement with Motown. "The company was purchased as a partnership between MCA and Boston Ventures," he says. "Certainly MCA had a significant belief in the new Motown's future."

The legal battle comes at a bad time for Motown. "Music From The Film 'Jungle Fever,'" the first album in four years by superstar Stevie Wonder, which features music from the forthcoming Spike Lee film, was

released May 28 for distribution by Uni. Ironically, in Motown's suit the label charged MCA did a poor job of distributing "Do The Right Thing," the 1989 soundtrack from another Lee film.

"We believe that all the parties have an interest in making sure Motown runs as smooth as possible, despite the problems the partners are now suffering from," Horowitz says. "We believe it will be business as usual for the acts on the label. The impact in the short run is going to be minimal."

According to Horowitz, MCA and Motown representatives met before Motown filed suit, but couldn't settle their differences. Horowitz says that he hopes "both parties will get together and try to solve this in an amicable fashion so we don't spend years and years and thousands and thousands of dollars winding through the legal system."

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Produced by Clarence Öwman. Management: Herbie Harber Management Inc.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 118 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	1	5	RUSH RUSH	PAULA ABDUL (VIRGIN) 2 weeks at No. 1	38	40	3	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)
②	4	10	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	39	34	12	CRAZY	DAISY DEE (LMR/RCA)
3	2	15	BABY BABY	AMY GRANT (A&M)	40	32	11	SAVE SOME LOVE	KEEDY (ARISTA)
4	3	15	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	41	33	19	IESHA	ANOTHER BAD CREATION (MOTOWN)
⑤	6	10	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	42	36	12	MORE THAN EVER	NELSON (DGC)
6	5	16	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	④3	45	6	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
⑦	7	8	MORE THAN WORDS	EXTREME (A&M)	44	38	11	YOU DON'T HAVE TO GO HOME. . .	THE TRIPLETS (MERCURY)
⑧	12	9	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	45	42	5	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
9	8	8	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	46	44	6	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
10	10	14	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	④7	61	7	FOREVER AMO'R	D'ZYRE (ATLANTIC)
11	14	12	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	④8	60	4	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)
12	9	22	HOLD YOU TIGHT	TARA KEMP (GIANT)	④9	52	7	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
13	11	14	JOYRIDE	ROXETTE (EMI)	⑤0	—	1	MY BODY SAYS YES	TITIVO (ARISTA)
14	15	11	STRIKE IT UP	BLACK BOX (RCA)	51	46	16	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
15	13	22	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	52	43	20	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
16	16	12	I TOUCH MYSELF	DIVINYLS (VIRGIN)	53	51	5	LOVE AT FIRST SIGHT	STYX (A&M)
①7	23	7	UNBELIEVABLE	EMF (EMI)	⑤4	—	1	LOVE DESIRE	SANDEE (FEVER/COLUMBIA)
①8	18	7	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	⑤5	54	16	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
①9	20	6	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	⑤6	66	2	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
20	17	27	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK)	57	47	3	THIS TIME MAKE IT FUNKY	TRACIE SPENCER (CAPITOL)
21	21	17	TOGETHER FOREVER	LISETTE MELENDZ (FEVER/COLUMBIA)	⑤8	69	2	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
②2	48	2	TEMPTATION	CORINA (CUTTING/ATCO)	⑤9	64	7	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
23	24	13	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	60	56	4	(IF THERE WAS) ANY OTHER WAY	CELINE DION (EPIC)
②4	25	10	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	61	58	16	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)
②5	26	10	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	62	55	9	MY HEART IS FAILING ME	RIFF (SBK)
26	22	16	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	⑥3	—	1	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
②7	35	4	PIECE OF MY HEART	TARA KEMP (GIANT)	64	50	18	SIGNS	TESLA (GEFFEN)
②8	62	2	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	65	49	17	STATE OF THE WORLD	JANET JACKSON (A&M)
29	30	13	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)	⑥6	—	1	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
30	29	15	CRY FOR HELP	RICK ASTLEY (RCA)	⑥7	72	6	DAINGEROUS ON THE DANCEFLOOR	MUSTO AND BONES (RCA)
31	28	13	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	⑥8	75	2	WHERE THE STREETS HAVE NO. . .	PET SHOP BOYS (EMI)
32	27	12	VOICES THAT CARE	VOICES THAT CARE (GIANT)	69	65	3	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
33	31	6	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)	70	68	3	SHE TALKS TO ANGELS	THE BLACK CROWES (DEF AMERICAN)
③4	39	7	SILENT LUCIDITY	QUEENSRYCHE (EMI)	71	63	17	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
③5	41	6	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	⑦2	—	1	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
③6	53	3	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	73	57	10	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)
37	37	8	MIRACLE	WHITNEY HOUSTON (ARISTA)	74	70	2	KISSES IN THE NIGHT	BRANDON (ALPHA INT'L)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

Recurrants are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

1	—	1	SOMEDAY	MARIAH CAREY (COLUMBIA)	14	6	3	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)
2	1	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	15	10	18	CAN'T STOP	AFTER 7 (VIRGIN)
3	2	2	THIS HOUSE	TRACIE SPENCER (CAPITOL)	16	18	14	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
4	4	9	LOVE WILL NEVER DO	JANET JACKSON (A&M)	17	11	19	GROOVE IS IN THE HEART	DEEE-LITE (ELEKTRA)
5	3	3	ONE MORE TRY	TIMMY T. (QUALITY)	18	17	19	POISON	BELL BIV DEVOE (MCA)
6	5	27	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	19	22	14	ESCAPADE	JANET JACKSON (A&M)
7	7	17	FEELS GOOD	TONY! TON! TONE! (WING/MERCURY)	20	23	27	KING OF WISFUL THINKING	GO WEST (EMI)
8	16	13	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	21	21	25	SOMETHING HAPPENED ON THE. . .	PHIL COLLINS (ATLANTIC)
9	8	5	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	22	25	8	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
10	9	20	GIVING YOU THE BENEFIT	PEBBLES (MCA)	23	—	26	LOVE AND AFFECTION	NELSON (DGC)
11	12	27	VOGUE	MADONNA (SIRE/WARNER BROS.)	24	19	9	THE FIRST TIME	SURFACE (COLUMBIA)
12	14	21	CLOSE TO YOU	MAZI PRIEST (CHARISMA)	25	20	2	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
13	15	11	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)					

- HOT 100 A-Z
- TITLE (Publisher – Licensing Org.) Sheet Music Dist.
- 19 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
- 37 A BETTER LOVE (Warner Chappell, BMI) WBM
- 100 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL
- 75 CAN I CALL YOU MY GIRL (George Tobin, BMI)
- 90 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP)
- 57 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
- 15 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM
- 93 CRAZY (SHR, BMI)
- 46 CRY FOR HELP (BMG, ASCAP) HL
- 84 DIRTY LOVE (Tackle Out, ASCAP)
- 43 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM
- 20 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
- 24 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
- 50 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
- 44 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) CLM/WBM
- 77 ELEVATE MY MIND (Fiction, ASCAP)
- 59 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL
- 78 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)
- 87 FOREVER AMO'R (Star Pop, ASCAP)
- 52 GOING THROUGH THE MOTIONS (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL
- 32 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)
- 25 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP
- 18 HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL
- 74 HIGHER THAN HOPE (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) WBM
- 69 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
- 31 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL
- 96 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM
- 4 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
- 71 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
- 80 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
- 41 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP) HL
- 7 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
- 56 I'LL BE THERE (Love Pump, ASCAP/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) WBM
- 34 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
- 64 IT AIN'T OVER TIL IT'S OVER (Miss Bessie, ASCAP)
- 21 I TOUCH MYSELF (Billy Steinberg, ASCAP/Dense Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
- 58 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
- 67 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM
- 2 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
- 29 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- 83 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
- 65 KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada, ASCAP)
- 61 KISSING YOU (K-Shreve, ASCAP/Markel, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
- 54 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL
- 89 LIFT ME UP (Alternative, BMI/Warner-Tamerlane, BMI) WBM
- 40 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
- 6 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL
- 30 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
- 82 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)
- 5 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
- 22 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
- 95 MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
- 9 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
- 47 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
- 1 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
- 85 MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty)
- 42 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
- 35 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)
- 86 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)
- 73 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) WBM
- 97 ONE MORE TRY (RMI, BMI) WBM
- 81 OOH LA LA (Maritza, ASCAP)
- 66 OVER AND OVER (Careers-BMG, BMI/Big Kingpin, BMI/63rd St, BMI/Hot Wings, BMI) HL
- 60 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)
- 49 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM
- 45 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)
- 38 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
- 33 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
- 17 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
- 10 POWER OF LOVE/LOVE POWER (EMI April,

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than unit counts.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	—	1	CRY FOR HELP	RICK ASTLEY (RCA)
1	—	1	I WANNA SEX YOU UP	COLOR ME BADD (GIANT) 1 week at No. 1	39	—	1	SHE TALKS TO ANGELS	THE BLACK CROWES (DEF AMERICAN)
2	—	1	MORE THAN WORDS	EXTREME (A&M)	40	—	1	I'LL NEVER LET YOU GO	STEELHEART (MCA)
3	—	1	UNBELIEVABLE	EMF (EMI)	41	—	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
4	—	1	RUSH RUSH	PAULA ABDUL (VIRGIN)	42	—	1	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
5	—	1	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)	43	—	1	SIGNS	TESLA (GEFFEN)
6	—	1	VOICES THAT CARE	VOICES THAT CARE (GIANT)	44	—	1	STRIKE IT UP	BLACK BOX (RCA)
7	—	1	BABY BABY	AMY GRANT (A&M)	45	—	1	WICKED GAME	CHRIS ISAAK (REPRISE)
8	—	1	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	46	—	1	HOLD YOU TIGHT	TARA KEMP (GIANT)
9	—	1	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	47	—	1	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
10	—	1	I TOUCH MYSELF	DIVINYLS (VIRGIN)	48	—	1	DADDY'S LITTLE GIRL	NIKKI D (DEF JAM/COLUMBIA)
11	—	1	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	49	—	1	BORN AND RAISED IN COMPTON	DJ QUIK (PROFILE)
12	—	1	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	50	—	1	WHATEVER YOU WANT	TONY! TON! TONE! (WING/MERCURY)
13	—	1	SILENT LUCIDITY	QUEENSRYCHE (EMI)	51	—	1	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)
14	—	1	DON'T TREAT ME BAD	FIREHOUSE (EPIC)	52	—	1	KISSING YOU	KEITH WASHINGTON (QWEST)
15	—	1	JOYRIDE	ROXETTE (EMI)	53	—	1	I DON'T WANT TO LOSE YOUR LOVE	B ANGE B (BUST IT/CAPITOL)
16	—	1	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	54	—	1	MEA CULPA PT. II	ENIGMA (CHARISMA)
17	—	1	IESHA	ANOTHER BAD CREATION (MOTOWN)	55	—	1	HOW TO DANCE	BINGO BOYS (ATLANTIC)
18	—	1	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	56	—	1	RESCUE ME	MADONNA (SIRE/WARNER BROS.)
19	—	1	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	57	—	1	YOU DON'T HAVE TO GO HOME. . .	THE TRIPLETS (MERCURY)
20	—	1	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK)	58	—	1	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
21	—	1	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	59	—	1	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)
22	—	1	SADENESS PART 1	ENIGMA (CHARISMA)	60	—	1	SAVE SOME LOVE	KEEDY (ARISTA)
23	—	1	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	61	—	1	WHAT COMES NATURALLY	SHEENA EASTON (MCA)
24	—	1	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	62	—	1	LET'S CHILL	GUY (UPTOWN/MCA)
25	—	1	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)	63	—	1	SHE'S DOPE!	BELL BIV DEVOE (MCA)
26	—	1	ONE MORE TRY	TIMMY T. (QUALITY)	64	—	1	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
27	—	1	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	65	—	1	MORE THAN EVER	NELSON (DGC)
28	—	1	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)	66	—	1	SOMEDAY	MARIAH CAREY (COLUMBIA)
29	—	1	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EAST WEST)	67	—	1	WITH YOU	TONY TERRY (EPIC)
30	—	1	GOD BLESS THE U.S.A.	LEE GREENWOOD (MCA)	68	—	1	I LOVE YOU	VANILLA ICE (SBK)
31	—	1	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)	69	—	1	LIFE GOES ON	POISON (CAPITOL)
32	—	1	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	70	—	1	TOGETHER FOREVER	LISETTE MELENDZ (FEVER/COLUMBIA)
33	—	1	MIRACLE	WHITNEY HOUSTON (ARISTA)	71	—	1	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
34	—	1	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)	72	—	1	THIS HOUSE	TRACIE SPENCER (CAPITOL)
35	—	1	NEW JACK HUSTLER	ICE-T (GIANT)	73	—	1	DEEP, DEEP TROUBLE	THE SIMPSONS (GEFFEN)
36	—	1	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	74	—	1	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
37	—	1	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	75	—	1	RISE 'N' SHINE	KOOL MOE DEE (JIVE/RCA)

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- ASCAP/Personal, ASCAP) WBM
- 8 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP)
- 39 VOICES THAT CARE (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
- 27 WALKING IN MEMPHIS (Museum Steps, ASCAP)
- 96 WE WANT THE FUNK (Mo' Ritmo, ASCAP/Bridgeport, BMI/EMI April, ASCAP) WBM
- 92 WHAT A PRICE TO PAY (St. Cecilia, BMI)
- 28 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
- 68 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
- 76 WHERE THE STREETS HAVE NO NAME (Chappell & Co., ASCAP/Screen Gems-EMI, BMI) WBM
- 79 WIND OF CHANGE (Copyright Control)
- 16 WRITTEN ALL OVER YOUR FACE (Troyce, BMI/Rude News, BMI)
- 55 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
- 36 YOU DON'T HAVE TO GO HOME TONIGHT (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermanas, BMI) CPP/HL
- 72 YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
- ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
- 14 RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
- 23 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI)
- 70 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
- 3 RUSH RUSH (EMI April, ASCAP/LéoSun, ASCAP)
- 99 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
- 62 SAVE SOME LOVE (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
- 53 SEE THE LIGHTS (Virgin, ASCAP) HL
- 48 SHE TALKS TO ANGELS (Enough To Contend With, BMI/Def USA, BMI) CLM
- 12 SILENT LUCIDITY (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
- 88 SOMEONE (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
- 98 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
- 11 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
- 94 SURRENDER (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP)
- 51 TEMPTATION (Corina Starr Sound, ASCAP)
- 63 THIS TIME MAKE IT FUNKY (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP) WBM
- 91 TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
- 13 TOUCH ME (ALL NIGHT LONG) (Larry Spier,

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE HOT 100 CHART has been the most important measure of a single's success for more than 30 years. For most of that time, the same methodology has been used to compile it: telephoning record stores and radio stations to obtain ranked lists of their best-selling or most-played singles. In the last couple of years, however, new technologies have emerged that provide ways to get more accurate information. Several changes have taken place in this issue as an interim step toward possibly using these new technologies for the Hot 100 chart.

NEW IN THIS ISSUE is a chart called Top POS Singles Sales (page 80), which for the first time tracks actual unit sales of singles. The technology, as explained in previous articles about the new pop and country album charts, uses point-of-sale scanning machines to read the UPC bar code on each record and thus keep track of exactly how many units are sold. For singles, this includes cassette singles, maxicassettes, 12-inch vinyls, and CD singles. (7-inch vinyl singles are included if they have UPC bar codes.) The sales information from this new chart is not yet being used on the Hot 100. We are still calling about 145 accounts each week (representing thousands of store locations) to get their ranked top 30. These lists, along with playlists called in or faxed from 231 top 40 radio stations, are weighted and totaled together to compile the Hot 100.

TAKING THE TOP POS Singles Sales chart together with the Top 40 Radio Monitor chart, which tracks actual airplay of singles and album cuts at 120 top 40 radio stations (up from the original 109), you can develop a good picture of how the Hot 100 may look in the future. The obvious question, then, is why not use these new hi-tech information sources now for the Hot 100 chart? We decided to wait until Broadcast Data Systems is fully deployed in 82-84 markets, with 15-20 more stations to be monitored, before determining whether to use the actual airplay information on the Hot 100 chart. The goal is to put as many midsize markets as possible in the sample, and thus lessen any negative impact on some records, especially in the rock genre, which break earlier in smaller markets. Since we are waiting to introduce monitored airplay to the Hot 100, it seems appropriate to wait until the same date to introduce the unit sales information.

WHILE NO EXACT DATE for a changeover to monitored airplay and POS piece counts has been set, it seems likely it will happen this summer. In this interim period—the "twilight" of the old Hot 100—we will print the new airplay and sales charts, from BDS and SoundScan, respectively, to give readers a preview of what may be coming. We do not have space to print both the new sales and airplay charts and the old separate Hot 100 sales and airplay rankings. Although we realize that some readers enjoyed seeing a breakout of the sales and airplay components of the Hot 100, we have had to discontinue printing those charts effective in this issue. I will continue to discuss in this column how sales and airplay interact on the Hot 100. (Clients of the Billboard Information Network can still access the separate Hot 100 sales and airplay charts.)

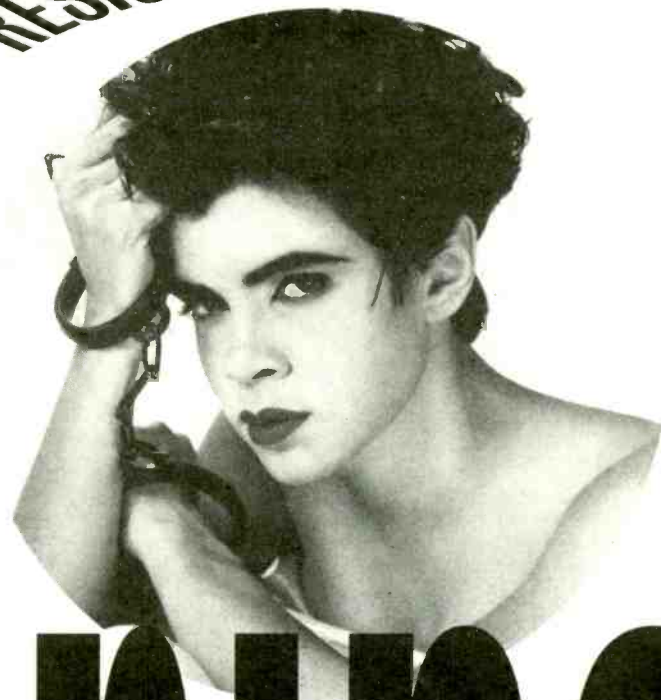
HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
P.A.S.S.I.O.N.					
RYTHM SYNDICATE IMPACT	5	8	35	48	113
IT AIN'T OVER TIL IT'S OVER					
LENNY KRAVITZ VIRGIN	3	3	39	45	95
THE DREAM IS STILL ALIVE					
WILSON PHILLIPS SBK	3	6	35	44	123
RIGHT HERE, RIGHT NOW					
JESUS JONES SBK	3	6	23	32	124
TEMPTATION					
CORINA CUTTING	3	3	16	22	63
MOVE RIGHT OUT					
RICK ASTLEY RCA	1	1	19	21	21
PIECE OF MY HEART					
TARA KEMP GIANT	3	2	15	20	127
LILY WAS HERE					
STEWART/DULFER ANXIOUS	3	3	14	20	115
MY BODY SAYS YES					
TITIYO ARISTA	1	2	14	17	37
CAN'T FORGET YOU					
GLORIA ESTEFAN EPIC	1	3	11	15	41

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.

YOU CAN'T RESIST IT!



Corina

"TEMPTATION"

(98775)

Produced and Mixed by Carlos "After Dark" Berrios for
After Dark Productions, Inc. NYC.
Management: Purple Peppermint

CASSETTE SINGLE STREET DATE:
JUNE 13TH.



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Billboard **TOP POP ALBUMS**
FOR WEEK ENDING JUNE 8, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	5	—	1	★ ★ No. 1 ★ ★ PAULA ABDUL CAPTIVE 91611*/VIRGIN (10.98) 1 week at No. 1	SPELLBOUND	2
2	2	1	1	MICHAEL BOLTON COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	5
3	1	5	1	R.E.M. ▲ WARNER BROS. 26496 (9.98)	OUT OF TIME	11
4	3	3	1	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	50
5	7	6	2	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	22
6	4	2	2	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	12
7	6	4	4	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES	38
8	9	11	4	THE BLACK CROWES ▲ ² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	64
9	8	8	8	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	14
10	11	14	10	EXTREME ● A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	26
11	12	7	7	LUTHER VANDROSS EPIC 46789 (10.98 EQ)	POWER OF LOVE	4
12	10	9	2	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS	61
13	20	—	13	EMF EMI 96238 (9.98)	SCHUBERT DIP	2
14	13	10	10	ROD STEWART WARNER BROS. 26300* (9.98)	VAGABOND HEART	9
15	17	—	15	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	2
16	16	16	7	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	38
17	14	12	11	AMY GRANT ● A&M 15321 (9.98)	HEART IN MOTION	12
18	15	13	1	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME	38
19	18	19	16	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	36
20	21	18	12	ROXETTE EMI 94435* (10.98)	JOYRIDE	8
21	19	17	6	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	15
22	29	33	2	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	28
23	22	21	1	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	66
24	23	25	7	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	33
25	25	22	22	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS	57
26	30	—	26	DE LA SOUL TOMMY BOY 1029* (9.98)	DE LA SOUL IS DEAD	2
27	24	20	3	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	29
28	42	—	28	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
29	28	28	2	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE	36
30	40	35	30	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE	14
31	27	27	27	HUEY LEWIS & THE NEWS EMI 93355* (10.98)	HARD AT PLAY	3
32	31	31	12	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	28
33	33	32	32	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	15
34	41	51	27	JESUS JONES SBK 95715* (9.98)	DOUBT	16
35	26	15	15	YES ARISTA 8643* (9.98)	UNION	4
36	37	34	7	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	37
37	38	37	37	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	16
38	45	60	28	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	29
39	34	26	3	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	25
40	36	23	5	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	17
41	63	183	41	VARIOUS ARTISTS TOMMY BOY 1037* (9.98)	CLUB MTV PARTY TO GO, VOL. 1	3
42	32	24	24	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	10
43	58	—	43	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	2
44	35	29	29	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	8
45	43	38	18	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	29
46	51	43	3	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	99
47	39	30	30	SOUNDTRACK ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	9
48	57	76	48	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	6
49	55	58	2	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	46
50	56	48	37	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	7
51	48	46	32	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	35
52	50	41	29	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	41
53	52	49	18	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	13
54	46	44	24	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEADICATED	5
55	62	—	55	ELVIS COSTELLO WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	2

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
56	44	39	39	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	38
57	49	40	15	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS	17
58	75	67	54	STEELHEART MCA 6368 (9.98)	STEELHEART	38
59	54	36	17	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	47
60	60	42	22	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	47
61	67	77	38	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE	20
62	NEW ►	62	62	RICKY VAN SHELTON COLUMBIA 46855* (9.98 EQ)	BACKROADS	1
63	64	56	2	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	18
64	53	47	6	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	35
65	47	45	45	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	10
66	68	54	16	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	28
67	69	59	31	RICK ASTLEY RCA 3004* (9.98)	FREE	11
68	72	64	5	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON	62
69	66	87	66	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	7
70	61	50	50	HANK WILLIAMS, JR. WARNER BROS. 26536* (9.98)	PURE HANK	5
71	NEW ►	71	71	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	1
72	76	63	21	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	15
73	70	61	8	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	12
74	79	66	11	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	29
75	92	91	49	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	74
76	59	55	35	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	36
77	73	52	16	ROLLING STONES ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	8
78	91	78	1	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	90
79	78	72	61	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION	7
80	84	71	13	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	63
81	65	57	57	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	63
82	74	70	70	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	43
83	82	80	80	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	4
84	85	79	18	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	69
85	80	82	67	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	46
86	71	62	62	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	28
87	83	75	4	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	62
88	93	88	72	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	105
89	88	101	81	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	6
90	94	89	74	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	9
91	77	53	29	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	19
92	86	65	65	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	66
93	87	69	20	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	35
94	102	113	56	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	44
95	98	68	48	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	25
96	101	84	34	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	55
97	108	127	97	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	3
98	97	100	97	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	11
99	116	170	99	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	7
100	95	85	1	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	88
101	90	134	37	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	24
102	96	83	8	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	41
103	81	73	69	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	12
104	NEW ►	104	104	THE DOORS ELEKTRA 61802* (15.98)	IN CONCERT	1
105	99	96	96	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	23
106	106	98	21	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	56
107	105	103	41	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	54
108	113	112	35	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER	50
109	103	128	74	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE	6

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

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THE NEW PAUL McCARTNEY ALBUM.

PAUL
MCCARTNEY

UNPLUGGED

the bootleg



Available Now
as a numbered, strictly limited edition



THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
110	117	121	1	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	138
111	100	92	41	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	78
112	104	94	58	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	7
113	89	74	2	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES	125
114	107	81	34	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	23
115	111	110	67	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	26
116	127	114	28	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	41
117	112	109	6	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	50
118	131	111	50	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	14
119	123	102	102	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	91
120	114	93	72	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	9
121	120	90	41	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	8
122	115	119	115	LORRIE MORGAN RCA 30210* (9.98)	SOMETHING IN RED	3
123	119	116	17	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	27
124	118	117	6	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER	32
125	125	86	19	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	27
126	122	106	31	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	105
127	137	107	74	CELINE DION EPIC 46893* (9.98 EQ)	UNISON	21
128	128	125	5	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP	86
129	110	99	49	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	12
130	145	137	19	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	40
131	134	126	8	DON HENLEY ▲ ³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	99
132	135	115	16	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE	77
133	130	118	5	INXS ▲ ATLANTIC 82140 (9.98)	X	36
134	124	97	4	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	32
135	151	187	135	BILLY DEAN CAPITOL 94302* (9.98)	YOUNG MAN	3
136	136	142	7	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR	57
137	126	104	46	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME	20
138	143	151	82	THE DOOBIE BROTHERS CAPITOL 94623* (9.98)	BROTHERHOOD	5
139	109	108	67	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	46
140	121	105	57	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	24
141	129	120	20	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	37
142	141	123	19	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	27
143	144	168	88	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS	21
144	153	131	42	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	78
145	167	176	145	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	4
146	133	95	95	ORIGINAL CAST POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	13
147	139	130	1	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	78
148	154	169	147	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	4
149	140	124	40	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME	33
150	142	132	36	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	19
151	138	135	31	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS	37
152	149	154	90	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	20
153	164	158	14	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	28

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
154	132	129	53	RICKY VAN SHELTON ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	55
155	152	141	2	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	37
156	146	140	41	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME	12
157	159	175	73	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	17
158	148	143	67	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	32
159	155	153	63	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY	33
160	157	148	7	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE	34
(161)	172	182	49	FISHBONE COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	5
(162)	173	—	162	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	2
163	160	156	1	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME	106
164	162	166	162	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	3
165	150	160	65	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	28
166	147	133	76	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	45
167	161	152	3	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II	39
168	158	171	59	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	29
(169)	181	181	133	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	6
170	179	136	136	HARRY CONNICK, JR. COLUMBIA 44369* (7.98)	20	3
(171)	182	185	20	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE	39
172	168	147	18	DAVID LEE ROTH ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH	19
173	166	144	30	QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO	16
174	163	164	163	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	5
175	171	178	77	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE	13
176	165	139	139	CHARLIE DANIELS EPIC 46825* (7.98 EQ)	RENEGADE	3
(177)	189	189	177	RIFF SBK 95828* (9.98)	RIFF	3
178	191	190	48	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS	25
179	175	157	141	VIOLENT FEMMES SLASH 26476*/REPRISE (9.98)	WHY DO BIRDS SING?	4
180	174	150	62	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY	28
181	170	159	8	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL	58
(182)	193	200	38	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	22
183	180	149	88	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN	28
184	188	173	132	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	16
(185)	NEW ►	185	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	1	
186	178	138	98	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION	13
187	196	—	122	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	23
188	156	145	76	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN	26
189	197	198	40	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS	19
190	187	179	116	JOE JACKSON VIRGIN 91628* (9.98)	LAUGHTER AND LUST	4
(191)	RE-ENTRY	130	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	14	
192	183	165	1	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP	49
193	176	186	30	SNAP ● ARISTA 8536 (9.98)	WORLD POWER	47
(194)	NEW ►	194	ALDO NOVA JAMBLO 48513*/MERCURY (9.98)	BLOOD ON THE BRICKS	1	
195	185	—	185	THUNDER GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	2
196	195	188	11	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING	59
197	177	163	80	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	31
(198)	RE-ENTRY	23	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE	28	
199	190	191	68	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	16
200	169	122	90	SHEENA EASTON MCA 10131 (9.98)	WHAT COMES NATURALLY	7

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★ COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
1	1	THE RIGHTEOUS BROTHERS BEST OF THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	3 weeks at No. 1	3
2	2	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98)	GREATEST HITS	3
3	3	MEATLOAF ▲ ⁶ CLEVELAND INT'L 34974 / EPIC (5.98 EQ)	BAT OUT OF HELL	3
4	4	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	3
5	5	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	3
6	6	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	3
7	7	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	3
8	9	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	3
9	8	PATSY CLINE ▲ ² MCA 12 (4.98)	GREATEST HITS	3
10	10	ERIC CLAPTON ▲ ² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	3
11	11	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	3
12	12	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	3
13	14	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	3
14	16	BAD COMPANY ▲ ATLANTIC 81625* (7.98)	10 FROM 6	3
15	13	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	3
16	17	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	3
17	15	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	3
18	18	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	3
19	20	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	3
20	19	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	2
21	24	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	3
22	22	BON JOVI ▲ ⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	3
23	23	PINK FLOYD ▲ ¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	3
24	26	INXS ▲ ⁴ ATLANTIC 81796* (7.98)	KICK	3
25	27	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	3
26	30	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	3
27	21	SOUNDTRACK WALT DISNEY 60612* (8.98)	JUNGLE BOOK	2
28	41	SOUNDTRACK ▲ ¹⁰ RCA 6408* (9.98)	DIRTY DANCING	2
29	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	3
30	31	QUEENSRYCHE ● EMI 48640* (9.98)	OPERATION: MINDCRIME	3
31	29	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	3
32	47	BILLY JOEL ▲ ⁷ COLUMBIA 34987* (5.98 EQ)	THE STRANGER	3
33	37	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	3
34	38	RUSH ▲ MERCURY 822 549* (6.98 EQ)	MOVING PICTURES	3
35	36	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	3
36	25	THE JUDDS RCA 2278* (3.98)	COLLECTOR'S SERIES	2
37	43	SOUNDTRACK ▲ WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	3
38	33	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	3
39	39	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	3
40	49	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	2
41	—	THE POLICE ▲ A&M 8640* (9.98)	SINGLES - EVERY BREATH YOU TAKE	1
42	45	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98)	NEWS OF THE WORLD	2
43	46	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	3
44	44	ALABAMA ● RCA 4139* (6.98)	ROLL ON	3
45	—	TAYLOR DAYNE ▲ ARISTA 8529 (6.98)	TELL IT TO MY HEART	2
46	35	THE JUDDS ▲ RCA 5916* (6.98)	HEARTLAND	3
47	—	TED NUGENT EPIC 37667* (5.98)	GREAT GONZOS	1
48	—	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (6.98)	LED ZEPPELIN 2	1
49	40	LINDA RONSTADT/A. NEVILLE ▲ ² ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM...	3
50	48	DARYL HALL JOHN OATES ▲ ² RCA 4858* (6.98)	GREATEST HITS-ROCK 'N' SOUL I	3

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

MUSIC RETAILERS SAY BUSINESS IS DISMAL

(Continued from page 4)

chain's video sell-through business has suffered from intense competition from deep-discount chains. Goldwasser says he did not buy Disney's "The Jungle Book" because several Starship stores "sit next door to a Phar-Mor or Wal-Mart, and they're selling it for less than what I would have paid for it."

Also, several Starship stores near military bases are suffering because many soldiers are still assigned elsewhere in the aftermath of the Gulf war. Mary Ann Levitt, president of the Sausalito, Calif.-based Record Shop chain, echoes this complaint, noting that Record Shop units in the San Diego area are affected by the Navy base there.

Levitt says, "As a whole, California has been hit harder by the recession than the rest of the country. In our case the war hurt us. Business has since picked up a little, but not as much as I'd like to see."

In Southern California, "the recession is clearly a factor," says Bruce Jesse, VP at 291-unit Wherehouse Entertainment, based in Torrance. "The weekend was a little disappointing for us. We had a very strong weekend last year and this one was not up to our expectations. [Overall], we are running ahead for the year to date but not as much as we would like."

Jesse adds that the chain's video rental business, also down for the weekend, has been soft this year, a finding echoed by Stan Goman, senior VP of retail operations at 64-unit, West Sacramento, Calif.-based Tower Records/Tower Video.

TAKING STEPS

Some retailers are counteracting the gloomy retail atmosphere by putting product on sale that might otherwise list at full price. Sandy Bean, VP of advertising at 33-unit Harmony House in Troy, Mich., says, "We ran a big coupon sale [on Memorial Day weekend], with 20% off on anything in the store, and it was a huge success." She says that, for the weekend, the chain experienced a 4% increase, same-store, over last year. For the first quarter, she adds, "we were up 2% on a same-store basis, which is a very small percentage. But listening to other retailers [in all segments], we consider ourselves very fortunate."

Miami-based Spec's, which operates 60 stores, has a similar policy. Says director of purchasing and product management Cindy Barr, "It helps to put things on sale, especially now. We're doing a lot of promotions and marketing things that bring people into the stores. That's about all we can do."

GOOD NEWS FROM SOME

Not all retailers are reporting bleak results, however. Randy Davidson, president of Nashville-based Central South Music Sales, which runs 68 stores under the Sound Shop logo, says, "Business is up for us. We had a slow first quarter, with several stores actually down. But in April and May business has picked up a great deal. For the year, we are up a little bit—in the 1%-5% range, on a comp-store basis. For the Memorial Day weekend, we were ahead of what we did last year. I am looking forward to a strong summer."

Likewise, speaking of Tower's music business, Goman says, "This month is better than any other month. We are finally up a decent

amount. Overall, we are up 6.6% on a comp-store basis, year to date, which is OK."

THEY WANT HITS

Yet clearly, Tower and Sound Shop are the exceptions to the rule. Larry

'We were up 2% for the weekend, which is like being down. It's a kick in the ass'

Mundorf, senior VP at 296-unit Camelot Music in N. Canton, Ohio, says, "Most retailers are crying the blues. These are not the best of times and we are satisfied with any increases that we can maintain. We need some blockbuster hits to push things forward again."

"Video sell-through has been running flat for many months," he adds. "It has been a fairly unremarkable period for sell-through, except for laserdisc, where we are seeing some decent sales. Music video is carrying

the day."

Mundorf is only one of many retail and label executives who indicate that the lack of megahit product is one reason music retailers are in the dumps. Jim Caparro, executive VP at PolyGram Group Distribution, says, "On an industrywide basis, everybody is looking for that one home run that will drive people into the store immediately."

Others say the problem is not so much a lack of hits, but rather a sluggish movement of hit product because of the weak economy. Allan Restrepo, owner of five-store, Dallas-based Sound Future Compact Disc Centers, says, "There's stuff in the marketplace that we should be moving, like Paula Abdul and Michael Bolton—major stuff that should be bringing people in. But the recession is keeping people away."

Among the product selling consistently is the current album by R.E.M., which is doing exceptionally well at 21-store, Chicago-based Flip Side; The Record Shop; Starship; Spec's; and 31-outlet, Chicago-based Rose Records/Stirling Ventures. Other artists whose current albums are performing well at various chains are Bolton, Abdul, and Chubb Rock.

Over The Counter

by Geoff Mayfield

A weekly look behind the Billboard album charts.

QUEEN OF THE CHARTS: Given her high debut last week at No. 5, it is no surprise to find **Paula Abdul** jumps to the top spot on the Top Pop Albums chart. Although she is a strong seller for rackjobbers, Abdul's strongest sales at this point come from music chains. According to Virgin, the onetime Laker Girl rakes in No. 1 reports from **Musicaland Stores**, **Music Plus**, and **National Record Mart**; she also holds top-five positions at **Sound Warehouse**, **Record Bar**, **Rose Records**, and **Spec's Music & Video**.

GOOD RAP: Several rap acts seem to be benefiting from the pop chart's new piece-count methodology. This week's gainers include **Ice-T** (17-15), **De La Soul** (30-26), and **Terminator X** (108-97). The chart also sports a relatively high debut, at 71, for the new **Chubb Rock** set, and a re-entry for **Brand Nubian**... A number of R&B acts also make impressive moves on the pop chart, including newcomers **Keith Washington** (57-48), **B Angie B**, (181-169), and **Riff** (189-177).

ON THE CLIMB: It has been well-documented in Billboard and other media that several new artists slipped to lower positions—or fell off the chart completely—when Billboard introduced piece-count data in the May 25 issue. We explained then that this was the consequence of differing panels and differing methodologies. With that in mind, we'd point out that some of those affected artists—notably **Marc Cohn** and **Lisa Fischer**—have now rebounded to reflect a more natural sales growth. Cohn reaches No. 99 this week; Fischer is at 145.

HOW'D THEY DO IT? Atlantic has pushed the Cohn album for several months; **Lou Sicurezza**, VP of national promotion, says widespread press attention and a shot on "The Arsenio Hall Show" are catalysts for Cohn's emergence. Sales are "strong across the country and he's really blowing wide open on the West Coast," says Sicurezza... Elektra thinks Fischer's sales have been pushed by her triple-threat attack at radio—on pop, R&B, and adult contemporary formats. Fischer's key markets to date include New York, Atlanta, Baltimore/Washington, and Philadelphia. A May 30 appearance on Hall's show could give her an even bigger boost on next week's chart... Another new act, **EMF**, proves anew the power of a hit single. Wide play on radio, and support from MTV, helps push the song "Unbelievable" into the top 10 on the Hot 100 Singles list in the same week that EMF's debut album jumps seven places to No. 13. Believe it!

ALL THAT JAZZ: Panel revisions are in place for the Top Jazz Albums and Top Contemporary Jazz Albums charts. The former will see a net gain of 17 reporting accounts; the latter will see a net gain of 15 reporters. The jazz charts in the June 22 issue will be the first to reflect these changes.

TIGHTER VISA STANDARDS BAD NEWS FOR MUSIC INDUSTRY

(Continued from page 1)

According to a 1986 government report, about 15,000 visas were issued to foreign performing entities under the old H-1 visa system, but the rules allowed entire orchestras to be admitted on one visa.

That "nose count" system will change under the new law. Now, the INS will require 85-100 applications from a single orchestra—a visa for each member—and those will apparently be counted against the ceiling of 25,000 "P" or noncelebrity artists.

Adding to the red tape, critics say, are provisions that might make it difficult for some new pop band or orchestra members to receive visas because they have been new members for less than a year.

There is also concern in the pop and classical communities that even lesser-known performers in superstar groups could face INS challenges.

For example, Rolling Stones members Charlie Watts or Bill Wyman could have a tougher time gaining en-

try as individual artists under the new O category visa than Mick Jagger or Keith Richards, says one government source.

Music industry groups from all areas of music fear the changes in the law could lay waste to new-artist development and exposure, since many such performers do not yet have the substantial track records required for a visa. As Toby Halliday of the American Symphony League put it, "These artists might not yet have the necessary paper trail of publicity."

Another regulation that bothers performing-arts and music industry groups is the requirement that performers may not even apply for a visa until 90 days before a scheduled performance.

Such a regulation, they say, will also devastate the musical performance scheduling landscape, where concert and club schedules are often set months and even a year or more in advance.

Despite these concerns, the time-

table for implementing the act may not be as rapid as forecast, and the regulations are subject to modification before they are put in place.

INS HAS NO PLAN

The INS is charged with carrying out the Immigration Act of 1990, but at this stage, according to a source, it may not be able to undertake the record-keeping that will be required. At this point, the agency has no plan for administering the new law.

The INS was supposed to propose guidelines for implementing the Immigration Act by April 15, according to the law. But they have not yet been announced, although final guidelines, still subject to appeal, are due Oct. 1.

The guidelines are late because of an in-process review by the Administration's Office of Management and Budget. Once cleared and made public, there was to be a 45-day comment period, but INS spokesman John Brown says the time for public com-

ments has been cut to 30 days.

Brown freely admits that "we've gotten tons of letters about these proposed rules from performers and groups, and so has OMB, I know." He characterized the proposed rules as "a straw man," and explained, "We just want to get them out to the public and then we can rip 'em up and get some input from those who are concerned."

The RIAA, along with performing-arts and other music industry groups, is feverishly lobbying in Congress and with INS officials for revisions in the law before it takes effect. Among these other groups are the American Symphony Orchestra League, the North American Folk Music and Dance Alliance, and even the National Endowment for the Arts, which says the new law will have "unintended adverse effects" on international cultural activity.

Meanwhile, partly due to the commotion caused by the performing-arts provisions, the Administration's

Office of Management and Budget is reviewing the INS' draft guidelines.

Instrumental in the formation of the performing-arts visa restrictions was the AFL-CIO Department for Professional Employees. The American Federation of Musicians was asked to support the changes but declined, according to AFM legislative director Ned Guthrie. "We don't want these changes in the law," he states. "It was just fine the way it was."

AFL-CIO/DPE officials were not available for comment, but spokesman Jack Golodner was quoted in the Washington Post as saying opposition is coming "from the employers of artists, who would love to employ whoever they want."

Golodner also called the NEA "elitist" for siding with performing-arts presenters rather than with U.S. artists.

Those close to the issue say, however, that there was criticism at the union level because the H-1 visa had been abused, allowing "lesser talents" as well as "entourages, hairdressers, anyone really, to come in," as one proponent of the new law put it. Another source says that the abuses were causing "the displacement of U.S. artists" because foreign acts often play engagements not connected with the visa application.

A source close to the AFM says that the union has always been consulted about incoming foreign artists and will continue to be advised under the new law.

"They're the only game in town for the INS," he says. "As long as a band or orchestra is coming in as a 'name,' for specific engagements, I don't think the union will have a problem."

RIAA is apparently choosing to sidestep a row with the unions. General counsel Leibowitz says that "we understand the concerns of the unions, they're understandable. Right now, we're not interested in a complete overhaul of the law; but we think that some of the problems should be worked out and rectified before the law goes into effect."

SONY ACQUIRES REST OF RCA/COLUMBIA VIDEO

(Continued from page 1)

the acquisition. However, at press time, executives at NBC and Sony were unavailable to confirm this.

No price was disclosed for the purchase, but industry estimates place the figure at \$300 million-\$350 million. Tom Adams, an analyst at Kagan & Associates, estimates RCA/Columbia's 1990 sales at \$360 million in the U.S. and \$600 million worldwide.

There is no word on what the new unit will be called, though it is expected to be consolidated with Sony's other video software holdings.

Hanging in the balance is the fate of RCA/Columbia president Paul Culberg, who is based on the West Coast, and his staff. Because Sony's other video operations—Sony Video Software, Sony Music Video Enterprises, and a new interactive video division—are centered in New York, RCA/Columbia is expected to be headquartered here. Culberg was not available for comment at press time.

Until the buyout, the 10-year contract that formed RCA/Columbia was due to expire in June 1992, and a separate, international agreement was to end next March. Sources familiar with the venture say an impe-

tus for the Sony buyout was that the contract contained no provision for dividing the assets and proceeds of the joint venture in the event it was not renewed. Without a settlement, Columbia Pictures' ability to release its product on video would have been contractually ambiguous.

By becoming the sole owner of one of the world's leading video suppliers, Sony has significantly augmented its potential software revenues. Aside from the approximately 1,500 titles in the RCA/Columbia catalog, the company expects big things from "Teenage Mutant Ninja Turtles II," a sell-through title due July 31. Also due soon or already out are "Awakenings" (August), "Look Who's Talking Too" (July), "Avalon" (May), and "Metropolitan" (June).

RCA/Columbia has been aggressive in acquiring new product over the past year, renewing a distribution deal with New Line Cinema that gave RCA/Columbia home video rights to such highly valued titles as the new Ninja Turtles movie and the final sequel from the "Nightmare On Elm Street" series.

The RCA/Columbia purchase represents a continuation of Sony's drive to acquire software businesses. In early 1988, the company bought CBS

Records, now called Sony Music. Then, in 1989, the Japanese hardware giant bought Columbia Pictures. Together, the two purchases cost about \$7 billion.

Industry analyst Bob Alexander of Alexander & Associates says the buyout holds the possibility of a return to "the original intent of the joint venture, which was to get record distribution capabilities into home video. That proved not to be very important when the [video] market was essentially a rental market, but as the purchase side of the market is growing there is increasing synergy between video distributors and the record market."

Alexander adds that Sony is "not using record distribution per se, but they'll end up using a lot of record distribution techniques and selling to a lot of the same stores."

Another music/video joint venture formed in the early '80s and recently realigned is the 20th Century Fox Film Corp.'s alliance with CBS, which spawned the CBS/Fox video label. That venture has recently been restructured to give Fox distribution of CBS/Fox's video product and all of the revenues from its own titles (Billboard, March 2).

James Goss, an analyst at Duff & Phelps in Chicago who has followed the CBS/Fox partnership, says the RCA/Columbia deal is similar in one sense. In both cases, he says, "the cards went toward the agent that had the product."

Assistance in preparing this story was provided by Don Jeffrey and Paul Sweeting in New York and Jim McCullough in Los Angeles.

LATIN MUSIC PROS DECIDE TO FORM OWN TRADE GROUP

(Continued from page 1)

cussed the main issues facing the business today. Panels on radio, retail distribution, talent management, music publishing/copyrights, music television/video, and piracy gave the attendees a broad view of an industry that is healthy and growing—but still struggling to adapt itself to the mainstream American market.

In proposing the idea of a Latin trade group to a special session at the conference, Bill Velez, senior director of Latin music at BMI, stressed a number of areas where such a group could play a role. Among these areas: improved communications, record sales certifications, creation of a benefit foundation, lobbying and advocacy, creation of a Latin music hall of fame and a Latin music library and archives, and the endorsement and sponsorship of awards. Velez earlier stated his goals in a Commentary in the June 1 issue of Billboard.

"We need the help of everybody in this enterprise," said veteran manager Gustavo Sanchez, who was subsequently elected to the steering committee. "We need to forget labels and affiliations and get united."

Comments by some of those attending the session, about 100 people, were followed by motions to form the

organization and vote on the steering committee.

The task of the steering committee is to create the conditions for the formation of a board of directors and incorporation as a nonprofit organization. The committee also will create a first draft of the bylaws and regulations of ALMA. The committee's first meeting is set to take place in New York in the second week of July.

The committee members were chosen from among some 20 nominees

proposed by the participants. In addition to Velez and Sanchez, the members are Maximo Aguirre, head of the Latin division of BMG in the U.S.; Emilio Garcia from ASCAP; Caterina Schindler from Peer Southern; Marusa Reyes, manager of the groups Maldita Vecindad and Cafanes; Henry Cardenas, partner of the Chicago-based concert promotion firm Cardenas Fernandez; Edwin Aponte from Distribuidora Aponte in Puerto Rico; and this correspondent.

LATIN AWARDS TAP TOP TALENT

(Continued from page 6)

music video of the year for "A Pedir Su Mano (To Ask Her Hand)."

The awards were preceded by a two-day Latin music conference presented by Billboard. More than 200 industry professionals attended the event, which included seminars and panel discussions on radio, retail, record piracy, and video. (Complete coverage in next week's Billboard.)

A major accomplishment of the conference was the birth of ALMA, the American Latin Music Assn. (see story, page 1).

A sellout crowd of more than 3,500

people attended the awards ceremony. Among the highlights: a performance by Japanese salsa act Orquesta De La Luz, which had been nominated in three categories. Other performances were turned in by Juan Luis Guerra Y 4:40, Luis Enrique, Banda Blanca, Ana Gabriel, Myriam Hernandez, Los Tigres del Norte, Azucar Moreno, Yuri, and Franco de Vita.

The event was broadcast live by the Univision television network through its more than 500 affiliates in the U.S. and 17 Latin American countries.

EMI'S AGGRESSIVE GROWTH YIELDS STELLAR YEAR

(Continued from page 3)

now as we did in the first six months, and we will be continuing in the same direction that we have had. I plan to be able to grow at a rate that exceeds industry sales for at least three years."

Fifield's drive for greater productivity will not be fueled by layoffs of personnel, he says. "It will be done mainly through manufacturing efficiency and distribution-company efficiency. There will also be improved data processing, which will give us better figures on which to base our decisions."

"In fact, we're actually adding staff. We're adding people in the U.K. and at CEMA and in our Italian, Spanish, and German companies—something which has paid off handsomely. In all those territories, we have improved our chart shares and

our market shares."

He adds that the year's acquisitions—of Filmtrax, 50% of I.R.S. Records, and a partnership interest in Greece's Minos Matsas—have now been assimilated and that EMI is successfully trading through its new affiliate in Taiwan.

Fifield says, "We are looking for further acquisitions. We are clearly a buyer, not a seller. Everyone is aware of the fact that we are in aggressive growth mode. There is no question with funding and we will not put limits on what we want to do."

On a personal note, Fifield says his role is very enjoyable and that he is determined to keep traveling the world to show his staff that he is "a man and not a Wizard of Oz with a microphone behind a mask."

Shape On Both Sides In CD-Pack Race

NEW YORK—An irony is shaping up in the CD packaging industry. Despite its history as a jewel-box manufacturer, Shape Inc. has a vested interest in the Ivy Hill Eco-Pak, which has emerged as the front-runner in the alternative-packaging race and is therefore a threat to the survival of the plastic box.

Michael Thomas, Shape's chief operating officer, says his company "has a contractual arrangement with Ivy Hill for production of the plastic components of the Eco-Pak," which he says Shape helped develop. "We are finalizing negotiations on molds and equipment to [reach] a 40-million-per-year capacity for the Eco-Pak. We are committed to that. We will be placing orders within the

next 30 days for the product," he told Billboard.

Still, Shape remains dedicated to the jewel box. Thomas says the company is working on jewel-box alternatives that do not employ the 6-by-12-inch longbox—including an open, shrink-wrapped jewel box.

That does not mean that the company will go to any length to preserve the plastic case. In fact, Shape has just disassociated itself from the newly formed Jewel Box Advocates and Manufacturers (JAM) coalition, which is scheduled to meet Monday (3) to discuss the packaging dilemma (see Inside Track, page 88).

Shape operating trustee Bill Brandt says, "While we may agree with some of the overall goals of

JAM we deplore the style of their ads and their selectivity." (Some of JAM's print ads single out the Eco-Pak as a target.) "If you've got a good product," he adds, "you don't have to knock the other guys."

The Eco-Pak, meanwhile, has received a vote of confidence from State Sen. Nicholas A. Spano (R-N.Y.), who recently introduced a bill seeking to ban the longbox (Billboard, March 16). The legislator says the Eco-Pak satisfies his environmental concerns vis-à-vis the longbox. Consequently, he will not recommend S.B. 818 out of the Consumer Protection Committee unless the industry fails to move forward on a new standard.

PAUL VERNA

'OPTICAL DISC' FORECASTED FORMAT OF '90s

(Continued from page 1)

ment units of the early 21st century will be solid state systems that use Random Access Memory (RAM) chips to store and play back audio and video data.

The next 18 months promise to bring to market at least two new optical disc formats, Sony's recordable/erasable Mini Disc and Philips' CD-Interactive. In addition, Philips' digital compact cassette, a new digital tape format, is slated for introduction, and development continues on digital video, high-definition television, and digital audio broadcasting. Sources agree that these developments mark the start of a period of radical transition in home entertainment media.

INTERACTIVE FUTURE

CD-I and other interactive CD systems, such as CDTV and CD-ROM, will bring computers into the home as an integral but invisible part of the entertainment system. This could represent the start of the optical disc's evolution to a complete multimedia audio/video/computer centerpiece, say observers.

The future of entertainment electronics hinges upon progress with data compression techniques. The first developments in this area began with digital audio broadcasting in Europe, and they have also been instrumental in making both DCC and Mini Disc possible.

"The '90s is going to be the decade of data compression," says Len Feld-

man, president of Electronic Laboratories in Great Neck, N.Y.

Also dependent on this technique—and crucial to the CD's evolution—will be the ability to play back full-motion digital video. This capability is expected to be available for interactive discs by the end of 1992, and observers predict that, with data compression, a single 5-inch disc will be capable of containing at least one hour of full-motion video within two to three years and, by the turn of the century, will hold a full-length feature film.

"CD is going to evolve to do other things beyond what other formats are capable of doing," says Pohlmann. "In the future, half of all CD players sold will be CD-I. Full-motion digital video with digital soundtracks are going to be irresistible. CD-I's containing feature films will be much cheaper to manufacture and will rewrite the whole rental market almost overnight, getting consumers into CD video [i.e., laserdiscs]."

Surrounding this central audio/video disc system will be portable digital recording/playback devices, as well as digital audio broadcast systems, predicts Pohlmann.

PEACEFUL COEXISTENCE?

One scenario leaves room for up to four different formats—CD, DCC, Mini Disc, and DAT—to coexist at least until the turn of the century. Sources also envision an optical disc player like today's combiplayer that

can play back all types of optical discs, including laserdiscs, interactive CDs, audio CDs, CD-ROMs, and recordable discs.

Other technologies on the horizon include recordable/erasable 5-inch audio discs and rewritable video discs, both of which are under development.

"The only real danger is in fragmenting the market into a plethora of format and data sources," says Pohlmann, "but that's inevitable as needs become more specialized."

By the year 2000, the transition period will have ended, according to consultant David Ranada. "We'll either have optical disc only or tape and optical, but we'll know the answer."

FORMAT WARS

While the CD family is seen as a survivor in the coming format wars, infant technologies like the Mini Disc and DCC may well slug it out for the consumer's affections. And, since war has always sparked advances in technology, it is likely that these battles will eventually spawn a whole new medium.

At this point, industry observers are predicting that the next logical step in the progress of data reduction is to recording/playback media without moving parts, a solid state device with large-storage RAM chips.

Many hi-tech researchers are already pursuing a RAM-based system, which Pohlmann calls the "Holy Grail" of consumer electronics. Experts say this development will become possible after considerably more progress has been attained in integrated chip technology and data compression techniques.

According to consultant Gene Wooley, president of Quality Associates International in Moorpark, Calif., "We won't see anything like that until well into the first 10 years of the 21st century."

Wooley adds that "the CD is going to be the mainstay of the collection, and there's no foreseeable technology that's going to jump in and take that over in the near future."

However, others caution that the future is a slippery thing. "A RAM-based discovery would be welcome, but it's a ways off," says Don Puluse, chairman of the music technology division at Boston's Berklee College of Music. "Some genius in a home basement could come up with something that was previously inconceivable."

Grammy Adds 3 Categories World Music Among New Awards

■ BY KAREN O'CONNOR

NEW YORK—NARAS, the recording academy, has created three new Grammy Awards categories, bringing the number of awards to a new high of 80. The new categories are world music album, rock song, and traditional pop vocal performance.

"We noticed activity connected to these specific forms of music. We realized these genres were growing and more young artists were getting involved," says NARAS president Michael Greene of the decision, which was reached at the academy's annual meeting in Hawaii last week.

Although three categories have been added this year, the category count actually exceeds last year's count by only one, due to the consolidation of three jazz vocal categories (male, female, and group) into best jazz vocal performance. "This decision," Greene says, "is connected to the addition of best traditional pop vocal performance. This new category will cover a lot of activity which is now falling under male/female jazz. And there is not a big volume of jazz coming out right now to warrant the three separate categories."

Greene adds, "Best traditional pop vocal performance isn't so much artist-based, as it is material-based. Any artist would be eligible as long as they are recording in that genre. However, an artist can't record a single track and have it be eligible. Over

50% of an album must be dedicated to the genre."

The NARAS Trustees have designated the specialized fields of Latin, new age, folk, blues, reggae, polka, bluegrass, children's, comedy, spoken word, and engineering/nonclassical as album-only categories. "We started thinking about doing this a few years ago with reggae," says Greene. "We wanted to keep pop singers from doing one song with a reggae beat and being included in that category," he continues. "This is a purification process, it creates a more mature category as opposed to having pop artists dabbling in our specialized fields."

The trustees also broadened the eligibility period for the Grammy Hall of Fame Awards. In the past, the Grammy Hall of Fame Awards were limited to recordings released prior to 1958. Now these awards are open to anything released at least 25 years earlier.

The trustees also decided unanimously to reaffirm the recording academy's commitment to protest the reduction of music and arts education in America's public schools.

NARAS has postponed a decision on the site for the 34th annual Grammy Awards. However, the organization has been talking to several venues in both New York and Los Angeles and it should decide on a 1992 location within the next month.

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BYRDS' GENE CLARK DEAD AT 46

(Continued from page 6)

Clarke to form the Byrds.

Clark was the Byrds' principal in-house songwriter on the band's first two Columbia albums. He contributed such originals as "I'll Feel A Whole Lot Better," "The World Turns All Around Her," and "She Don't Care About Time," and penned the lyrics for "Eight Miles High."

Ironically, it was Clark's almost pathological fear of flying, coupled with his personal problems and growing acrimony within the band, that led to his departure from the Byrds in March 1966. He made an abortive attempt to rejoin the group in 1967, but left abruptly after only a few tour dates.

In 1973, the five original members regrouped for the top 20 Asylum album "Byrds." Clark also made two

Capitol albums with McGuinn and Hillman in 1979-80. He had a lengthy, albeit commercially unsuccessful, solo career, cutting albums for A&M, Asylum, RSO, Takoma, and Rhino.

In the mid-'80s, McGuinn, Crosby, and Hillman threatened legal action after Clark and Michael Clarke began touring under the title "A Tribute to the Byrds." But Hillman says that Clark ultimately "backed off" his claim to the name.

"We all made peace in January," Hillman says of the Hall of Fame ceremony. "The Byrds sat down and enjoyed the evening." Hillman denies that any Byrds reunion including Clark was contemplated.

Clark, who was divorced, is survived by two sons, Kai and Kelly.

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INSIDE TRACK



Edited by Irv Lichtman

ANOTHER 48 HOURS: That's how close the **Video Software Dealers Assn.** was to naming its new executive VP, assuming all goes well in negotiations with leading candidate **Don Rosenberg**. Track was informed at press time. Rosenberg, an industry vet, confirms he has been offered a deal by **VSDA**, but says a number of details remain to be worked out. Taking the job would require him to relocate from his current digs near L.A. to southern Jersey. Rosenberg, who emerged as the leading candidate after a round of interviews by the search committee, spent several years at **Schwartz Brothers** before joining **CBS/Fox Video** and later **Trans World Entertainment**, where he was president.

A PACKAGE JAM: As the battle of the CD packages heats up, the recently formed **Jewel Box Advocates and Manufacturers (JAM)** coalition is meeting Monday (3) in Chicago to air issues among representatives of jewel-box makers, retailers, labels, and resin manufacturers. Some 40 company reps are expected to attend, led by **Scott K. Sanderude**, marketing manager of **Dow Plastics** and founder/chairman of JAM. Sanderude gave testimony in Washington, D.C., May 16 before the House subcommittee on transportation and hazardous substances (see story, page 87).

PICKUPS: Two bands recently dropped from **EMI Records U.S.A.** as the result of a tiff with **Left Bank Management** (*Billboard*, April 20) have found new homes: **Vixen** with **Geffen**, and **Alias** with **Giant**.

STREET SMART: Producer **Ralph Sall** has launched **Bulletproof Records**, to be distributed through **Mercury Records**, with a roster of "street-music" artists blending rap, rock, and funk. The label's first signings are **Papa J**, a rapper from Compton, Calif., and **Reality Born**, described by Sall as "a cross between **Public Enemy** and **Jefferson Airplane**," whose debut disc in September will feature members of **Jane's Addiction**, **Funkadelic**, and **Eek-A-Mouse**. Sall's production credits include sessions with **Biz Markie**, the **Dust Brothers**, **Stetsasonic**, and the current "Dedicated" album. The label, based in Los Angeles, is soliciting artist tapes.

MAKE IT FIVE: **Tower Records** has taken a 14,000-square-foot site in the suburban U.K. town of Kingston-upon-Thames, about 15 miles from central London, for a new store, its fifth in the country. The chain's European chief, **Ken Sockolov**, says it should open by December.

THE COLD FACTS: Scientists at the Joint Institute for Laboratory Astrophysics in Boulder, Colo., who produced record-breaking cold that "slowed [atoms] almost to a stop," as *The New York Times* put it in its May 28 edition, turned to the home entertainment industry for help. Apparatus was assembled from VCRs and compact disc players, one of the researchers told *The Times*.

HELPING HAND: **Robert J. Morgado**, chairman of the **Warner Music Group Inc.**, will be honored as Humanitarian of the Year by the **AMC Cancer Research Center**, Oct. 24 at the World Financial Center's Winter Garden in New York. For more info, contact the AMC Benefit Office at 212-735-0749.

PRIVATE PLACEMENT: Portland, Ore.-based **Rentrak Corp.** has completed a private placement of 2.95 million shares of common stock at a price of \$7 a share. The company estimates it will receive about \$18.6 million from the sale after selling commissions and offering expenses. Proceeds will be used to retire \$1.4 million in debt, as general working capital, and to secure additional product for Rentrak's pay-per-transaction system from major video suppliers.

WHAT'S THE DEAL? Several creditors of **House Distributors Inc.** of Olathe, Kan., allowed a May 24 deadline to pass without filing a formal acceptance of terms regarding a proposed acquisition of House by **MTS Inc.**, owner of the **Tower Records** chain. Tower president **Russ Solomon** says consummation of the deal rides on its acceptance by a significant number of the creditors.

The deal, he says, is "moving along," but no conclusion had been reached at press time. Calls to House president **Hal Brody** were not returned.

NOISE CONTROL: British concert promoter **Marshall Arts** has come up with a novel way of dealing with noise complaints when it stages rockers **Rod Stewart** and **Status Quo** at the Fortman Road soccer stadium this summer. Local residents are being offered tickets that admit them to the gig or allow them to get away from it all via a free daylong coach outing.

KEEPING TRACK: **Sony Music Special Products** adds five more **MGM** soundtrack CDs to its catalog in late August, bringing the label's catalog to 30. The new additions are restored film scores to "Words & Music," "Deep In My Heart," "El Cid," "Ryan's Daughter," and "Hang 'Em High."

KEEPING IT ALIVE: **Arnold S. Caplin's** specialty label, **Chatham, N.Y.-based Biograph Records**, has marketed three more piano roll jazz/blues CDs culled from piano roll recordings: "Boogie Woogie Blues," "The Greatest Jazz, Blues And Ragtime Of The Century," and "Jazzin' Baby Blues."

RENEWAL FANFARE: Canada's 8-year-old classical/crossover label **Fanfare Records** has renewed its distribution ties with **Intersound International** of Atlanta. **ProArte/Fanfare** label product due over the next six months will include performances by pianists **John Arpin** and **Derek Han**, cellists **Ofra Harnoy** and **Daniel Domb**, and tenor **Glyn Evans**, among others.

A ROCKIN' '92: Twelve star rock acts will grace the pages of a 1992 calendar under a deal between distributor **Landmark General Corp.** and rock merchandiser **Brockum**. The acts are **Guns N' Roses**, **Paul McCartney**, **Aerosmith**, **Gloria Estefan**, **Poison**, **Metallica**, **Motley Crue**, the **Grateful Dead**, **AC/DC**, the **Cure**, **Megadeth**, and **Warrant**.

SPREADING: "Rap To Rock," the syndicated TV series that introduces new talent from New York, is now reaching 40% of the country after its debut earlier this year, reports **Rap To Rock Inc.** chief **Eric Colodne**, who is also working on international deals that could bring the show to some 16 countries.

A SCORE FOR BRUNSWICK: **Score Productions Inc.** of Atlanta has obtained special market rights to the hit-laden **Brunswick** label catalog in a deal with New York-based **Enterprise Entertainment Group**, which has rights to performances by **Jackie Wilson**, the **Chilites**, the **Artistics**, and **Tyrone Davis**, among others. Other than retail, Score can prepare product for release through premiums, movies, TV, and direct marketing.

MORE RECOGNITION: **Dave Bartholomew**, inducted earlier this year into the Rock and Roll Hall of Fame, has gotten additional kudos for his contributions to the genre. **Capitol-EMI Music**, which controls many of his classic productions, presented him with a platinum record in New Orleans recently on behalf of **Jim Fiffeld**, president and CEO of **EMI Music Worldwide**. It reads: "Presented by Capitol-EMI Music Inc. to Dave Bartholomew in recognition and appreciation of his many classic productions of recordings on the Imperial label between 1949 and 1963, including the multi-million-selling records of **Fats Domino**. May 1991."

NAMED: **John Alexander** is joining **MCA Music** as VP of talent acquisition on the East Coast. Formerly director of A&R for the publisher and **MCA Records** in Canada, he will relocate to New York, where he'll continue to oversee talent acquisition in Canada and MCA Music's creative operation there... Vet music man **Sol Greenberg** has become a consultant for **Best Recordings Corp.**, a recently established jazz independent out of Elmhurst, Ill. Greenberg resides in Los Angeles.

JAZZ PARTNERS: **Playboy** has entered into a co-venture with **Sony Music** and **Pace Concerts** to stage a series of **Playboy Jazz Festivals** in the U.S. and overseas. **Bob Friedman**, president of **Playboy Entertainment Group**, says two jazz festivals will be produced under the deal within the next 12 months, one in the U.S. and one in Europe. The next installment of the festival takes place June 15-16 in Los Angeles, home to the event since 1979. Additionally, Playboy has struck a deal with the **Tokyo Dome** for two jazz shows there this August.

The second track from the gold album **divinyls**.
Followup to the smash hit "I touch Myself."

Managed by **Fredly DeMann** and **Burt Stein** for **DeMann Entertainment Company**.
Album produced by **divinyls** and **David Tickle**. Mixed by **Rob Jacobs**.
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